

## 1.The Intent

Ensuring the Cultural Heritage of India is the responsibility of every Indian. In its holistic definition, India's built heritage assumes a significant & dominant position, and necessitates a deeper and more wholesome understanding from all involved in the field of architecture.

The exposure to the built heritage is a part of the curriculum of most of the architecture institutions in the country, through related studies / field visits. However, whilst these programs increase the familiarity with the 'End-Products' represented by buildings, building complexes & settlements, it offers minimal exposure to the 'Processes' and 'Human Skills' and the knowledge/wisdom embodied in them, which made the End-Products worthy of being called India's built heritage.

Thousands of 'Unknown Crafts Persons', who have been the carriers of our Traditional Knowledge & Wisdom for centuries, have contributed to the magnificent architecture of India. The primary strength of the architecture of India lies in the anonymity of its designers. This is evident from the fact that many of the students of architecture, and architects are unaware of the identities of the principal designers of our monuments such as the Taj Mahal, or the Agra Fort, or the complexes of Fatehpur Sikri / Hampi, or the Palaces of Padmanabhapuram / Jaipur / Indore / Mysore / Srinagar / Bhubaneshwar, or the temples of Dilwara / Konarak / Khajuraho / Varanasi / Madurai, and hundreds of thousands of residences which have stood the test of time running into centuries.

This is because the making of a building was a collective process and responsibility, which offered opportunities for creative input at all levels of implementation, and was not restricted to the design studios of its *Sthapatis* / Architects, as it appears to be presently. The body of this Traditional Knowledge & Wisdom, embodied in the 'Processes' & the 'Human skills', has neither been fully documented, nor is fully documentable. It has survived because it has been passed on from one generation to another, and from the teacher to a worthy student.

The only hope for its survival and subsequent revival lies in the increased employment generation of the Traditional Crafts Persons, who have been invested with this wealth of knowledge. A lack of familiarity of the generations of architects trained in the post-independence era, owing largely to its exclusions from the curriculum in the present education systems, results in their inability to generate this much needed employment. This familiarity MUST begin and get nurtured at the academic institutions, if architects of India are expected to play an essential role in the conservation of its heritage of Traditional Knowledge & Wisdom.

At the students' level, the exposure to the 'Processes' and the 'Human Skills' of the 'Crafts Persons', requires substantially increased familiarity. The intent of this competition is to expose the students to the vast range of crafts which exists all around us and yet we are not too familiar with them. It is only with familiarity that students will feel comfortable to apply them in their designs to increase the aspects of context as well as the crafts persons' skills. This competition is to help the students to understand, analyze and investigate such crafts. This process will help them to discover the wealth of crafts and crafts persons' unknown to them who, with / without credit, fame and / or acknowledgment have been tirelessly working and contributing for generations to make India so rich in its diversity, variety & creativity.

In the path of studying the crafts and crafts persons', you study the existing details and its innovative uses for the modern era. This year, in congruence with the NASA theme, we go deeper with our vision by looking at the existing, detailing the innovation that has occurred in time and building / developing a vision for the future carrying the skills / techniques of the fellow crafts persons. Let us not limit ourselves to just studying the exiting solutions but evolve ourselves to think beyond and ask questions no one else has thought of.

This year's theme 'Embark' expresses that the foundational step is to embark on an enduring solution to continuity. The ideas will be case studies or resources and that will be an open door for the new beginning in the near future. It also can be interpreted in case of heritage to find a future of emerging needs and technologies as well as visiting the unknown avenues, directions and knowledge of our own past, that has alluded us in our process of education so far.

We find this to be an instigation of the inner mind, the 62nd NASA's theme aligns with the primary intent of the UCP Trophy.

As we "Embark" on new journeys, how do we carry the strengths of the past? How do we not forget the lessons which have been foundations of our identity, an essential element of the profession of architecture and design. A teacher has been credited to be the friend, guide and task master who helps you take your first step in this journey of discovering yourself. In India, this timeless tradition of the "guru-shishya parampara" where one generation passes on its knowledge of the arts and crafts, sciences and trade to the next to mark the continuity of learnings over time marking our progress towards a better future. Every generation adapts and aligns the lessons to the changing dynamics of the current scene worldview to ensure its survival...its continuity...its sustainability!

Nimish Patel called the craftsman the architect's guru in shaping masterpieces and also the vessel that carried forward the traditional know-how over generations of land, resources, optimization and low imprint. The 2019-20 Trophy spotlights the relationship that is the design bridge ensuring the future of our evolutionary lessons. It takes the legacy of the knowledge & wisdom of the past along with us to our future practices. This will help all of us in finding a delicate balance between continuity & desirable growth.

**If we lose the wealth of our past knowledge & wisdom, by ignoring it and allowing it to disappear, we will lose the soul of our architectural heritage. This is not an option for us, but is a responsibility.**

The initiative of introducing the 'Unknown Crafts Persons' Trophy, (UCP Trophy) by Virasat Foundation, Ahmedabad, as a part of NASA's activities, is a step in that direction. It will be given to deserving students at the annual NASA Conventions.

## 2. The Objectives

The broad objectives of UCP Trophy are:

- To provide opportunities to the students of architecture, for explorations into a lesser known, but highly significant wealth of knowledge & wisdom embedded in the construction traditions of India, and its regions.

- To provide them with a motivation for pursuing this direction of knowledge during their academic careers, and further into the profession.
- To encourage them to develop a deeper & more holistic understanding of the 'Processes' & 'Human Skills', connected with traditional construction which lie in every region of the country, and help them develop greater familiarity with the traditional materials, technologies & decision making processes.
- To open up avenues to explore more directions in the practice of our profession, when they embark in their own careers.

### 3. The Eligibility Criteria

This year, in order to get greater focus & avoid repetition in the entries, the UCP Trophy criteria's have been narrowed down as under :

1. Any student / student groups, registered with any recognized architectural college / departments of architecture in India and recognized by NASA India, will be eligible for participation in the competition for UCP Trophy.
2. A maximum of 3 (three) students in a group can participate per entry for the UCP trophy.
3. Same students cannot participate in or send multiple entries.
4. Same students/ colleges/ departments of architecture CANNOT submit the same craft which was previously submitted, by them, in any of the previous editions of UCP Trophy.
5. Same students/ colleges/ departments of architecture CAN submit the same craft as previously submitted, if it has different composition of ingredients, process/ technique of manufacture &/ or execution and use within making of the built environment & its finishes. For example -
  - a) The Gandla Art of Anupur district in Bastar region employs Jute fibres which are woven over a column increasing its aesthetic value. It's use is restricted to the beautification of columns. Whereas, the Sohmarih Ksai Craft of Tynrong, Meghalaya employs fibers derived from Pineapple leaves, they are used with Bamboo frame as a fibre mesh due to their high torsion rigidity. Both are region specific weaving crafts which employ different materials, tools, manufacturing processes and applications.

- b) The composition, use, process & technique for Lime within the built environment would vary from State to State with respect to the prevalent climatic conditions.
6. The Craft selected by students must be located within the geographical limits of immediate neighboring states that share their borders with the state as their respective college/ department of architecture is located. For example -
  - a) If a college/ department of architecture are located in Kerala, the students of that college CAN select a Craft from within the geographical limits of Kerala and the immediate neighboring states of Karnataka and Tamil Nadu only with which Kerala shares its geographical borders.
  - b) Students of a college/ department of architecture located in Kerala CANNOT undertake a Craft located in the state of Gujarat as it does not share its geographical border with Kerala.
7. A maximum of 3 (three) entries per recognized College/Institution will be accepted.

## 4. Submission Requirements

The students are required to document one 'Guru-Shishya relationship that has ensured the continuity or future resonance of a endangered Human Skills based Craft' within the geographical limits of immediate neighboring states that share their borders with their respective state in India, where their college/ department of architecture is located, as clarified above in Points 4, 5 and 6, using one or more traditional materials / technologies and used in the making of the built environment and its finishes. The selected craft should be the ones which are still practiced (with or without the traditional techniques) and which have not fully disappeared or become extinct, but may have been just transformed with the passage of time.

The contents of the submitted documents must comprise:

### A. About the chosen Craft

1. The story behind the successful revival and continuity of the selected craft and its regional, commonly used name/s in brief.
2. Comprehensive description of the craft and its origins.
3. The materials & technologies it uses.
4. The nature and description of the tools involved.
5. The sequential processes involved, up to the final completion / installation stage.

6. The potentials & the constraints of the use of the chosen craft in construction & finishes.

## **B. About the Sources, the Lesson learnt and the Future use.**

1. The name/s of the crafts person/s, their location and contact addresses for verification. (For the Assessors to call him / them for the authentication of the submitted documentation)
2. The sources of Information gathered from, such as references of books, internet sites, magazines etc, and any other sources used to compile.
3. Compilation of the lessons learnt and inferences made by the student/group of students, which may be useful in the future academic / professional design assignments.
4. Identification of its potential uses in contemporary designs / construction projects.

## **5. Submission Specifications:**

1. Detailed documentation of the chosen craft will only be hand drafted and hand sketched in simple legible hand written text.
2. Photographs can be included but not in the form of collages. (Photographs / video clips of the field work and the process must be included in the DVD as soft copy).
3. The submissions in the given format will be made in Hardcopy as well as Soft copy, and may include a maximum of five film clips, each one not exceeding 60-90 seconds.

## **6. Format for the Submission:**

### **A. In Hardcopy**

1. Maximum 8 sheets of A3 size (420mm X 297mm), including the cover sheet, in Landscape orientation.
2. 25mm clean minimum margin on the binding side and 20 mm minimum margins on the all other sides.
3. Border developed on the selected craft and used it as the margin to define the above guide lines.

4. Title + UCP trophy Logo + College code + page number should appear on each sheet.  
(can be a part of the border / page format designed according to the context of the entry)
5. NASA logo, following NASA Logo guidelines, should also appear on each sheet.
6. All the sheets of each entry should be packed in a A3 File / A3 corrugated box file, which should bear only the College code.

## B. In Soft copy

1. The submitted sheets must be scanned / digitized in high resolution (minimum 300dpi) images of the plates. The film clips and photographs of the field work should be compiled in two sets of DVD, as a part of the submission.
2. One set of DVD must bear the students names and the College name and College code, and the Second set must bear only the college code.
3. A document bearing each student's personal email address, postal address and personal phone number.

## 7. The Evaluation Criteria

The evaluation criteria will be as follows:

1. Choice of Craft (15%)
2. The breadth & depth of understanding of the chosen Craft by the student/s (25%).
3. Presentation of the understanding of the chosen Craft in the documentation, in terms of content & quality (15%).
4. The lessons learnt and inferences made from the study of the chosen Craft (10%).
5. Exploring the future of the chosen Craft and visualizing its variable uses in the future. (10%)
6. The imaginative uses in contemporary design/construction projects. (10%).
7. Presentation Skills (15%).

## 8. The Assessors

1. The Jury members for this year's UCP Trophy are as follows:
  - a) Ar. Parul Zaveri , Trustee, Virasat Foundation, Ahmedabad
  - b) Ar. Bimal Mistry, Principal Architect, Bimal Mistry Architect & Associates, Ahmedabad
  - c) Ar. Ravi Sarangan, Co founder & Executive Director, Edifice, Mumbai

- d) Ar. Ajay Nayak, CEO, Educated Environments (EdEn) and former Managing Editor, Indian Architect & Builder, Jasubhai Media, Mumbai
  - e) Additional Jurors' may be appointed at the discretion of the Trustees at the time of the Jury.
2. The process of assessment of the UCP Trophy will take place at Ahmedabad.

## 9. Disclaimer:

1. The entries shall be disqualified if:
  - a. They are received after the last date / time of submission (This date will be communicated through NASA Council).
  - b. They do not conform / follow ANY of the conditions clarified above.
  - c. They do not fulfill ALL the requirements clarified above.
  - d. The submission is not accompanied by the Letter of Authentication by their respective / Departments / Colleges / Institutions.
2. The decision of the Assessors, with regards to the selection of Citations & Special mention, shall be final, and binding to all participants. No correspondence will be entertained in this regards.
3. All materials submitted by the Students for the competition shall become the property of Virasat Foundation, and be deemed to have requisite publication rights. Virasat Foundation reserves the Right to use the material for publication / documentation / publicity purpose without any further notification to or clearance from the concerned student / student group / college.



## 10.The Submissions

All submissions must be sent to:

**VIRASAT FOUNDATION, Ahmedabad**

Amrit-Lila Bungalow,  
Off Nagari Hospital Road,  
Near Gujarat College,  
Ahmedabad 380 006, Gujarat,  
INDIA.

Email : [abhikram@abhikram.com](mailto:abhikram@abhikram.com)

**For all queries related to the submission shall be raised and addressed through NASA  
council.**

**Syed Khwaja Abid  
NATIONAL SECRETARY**

NASA India  
[secretary@nasaindia.co](mailto:secretary@nasaindia.co)

**Latest by **December 25, 2019** in print as well as electronic media. (As per the  
regulations mentioned above)**

**The submission should not have any identification of the participants in any form,  
other than the information sought in above criteria, on either the front or the back  
face of the submitted sheets.**

## 11. UCP Trophy Winners

The UCP Trophy will have one entry selected as a '1<sup>st</sup> Citation', one entry for '2<sup>nd</sup> Citation' and three entries for 'Special Mentions'. Each member of the first five winning entries will be given a certificate with a citation. Additionally, each member of the team qualifying for the 'Citation' position will be given a Wood craft tool kit box along with the certificate with citation.

## 12. The Outcome

The intended outcome of the UCP Trophy is the publication of a Monograph of the winning and other worthy entries, for circulation in appropriate to all the architectural institutions which are a part of NASA India in appropriate format. This format will either be in the form of electronic or print media, as deemed fit by the Trustees of Virasat Foundation.

Parul Zaveri *with Nimish Patel (in spirit)*  
Trustee, Virasat Foundation, Ahmedabad