

# blab.

ISSUE 4 | SEPT 2022



## WHAT IF?

WHAT HAPPENS IN THE MULTIVERSE, STAYS IN THE MULTIVERSE



# blab.

VOLUME 4  
SEPTEMBER 2022

V-SPARC  
School of Architecture  
VIT

COVER ART  
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# Foreword

I am happy and excited to announce the fourth edition of Blab! a student's initiative newsletter of School of Architecture V-SPARC. Since its inception Blab has thrived on contents which were sourced or inspired by experiences especially of the student journey. The fourth edition is comes at a time when we are transitioning from online to offline. The theme for the fourth edition is "What if..." which is about exploring alternative narratives.

The school even though faced with pandemic was buzzing with activities. The students participated actively in various curricular and co-curricular activities. NASA and various design competitions being one of them. Few of these competitions had the themes pertaining to alternate realities. Our students have done extremely well in all these competitions.

I believe Blab will play an important role in keeping alive and intact the values and culture of collaboration and creation that forms an important pillar of School of Architecture.

I thank each and every contributors of this issue and also to the editorial team for editing and curating this issue in spite of all constraints.

Enjoy and have fun while you read and appreciate this issue.  
Wishing you all the best for this issue.

Dr Madhumathi A  
Director - School of Architecture



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## FROM THE EDITOR'S DESK,

What if the real reason behind the missing Sphinx's nose was Doofenshmirtz's accidental crane crash while fighting Perry, the platypus?

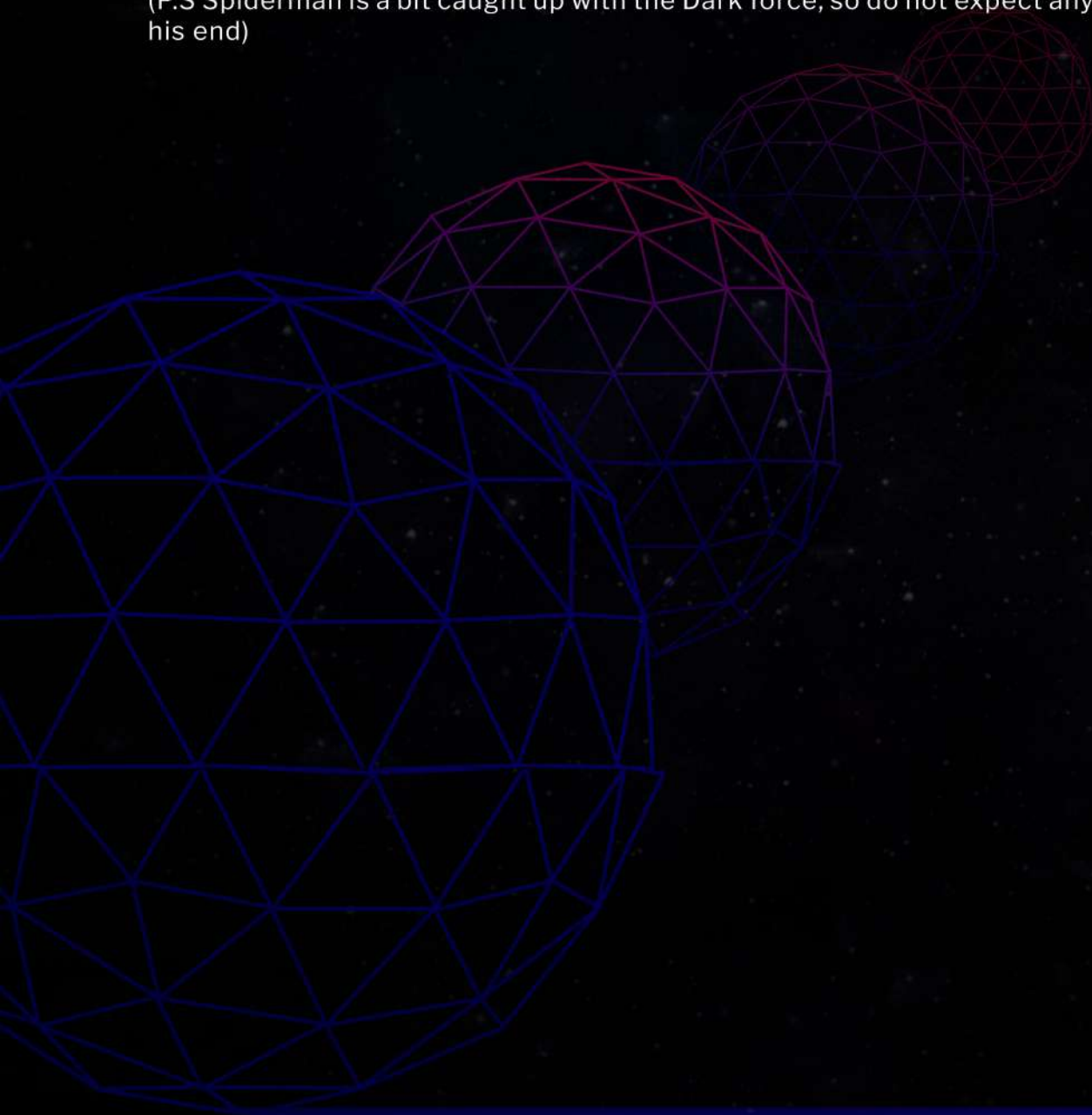
What if Avengers and present-day architects swapped roles? Would we have futuristic high-performance buildings, or would it be a disaster personified?

Welcome to the multiverse of madness \*insert Morty's Double Evil Laugh\*

In this issue, you'll find yourself constantly travelling between multiple alternate realities, but make sure not to mess anything up, for if you do, expect a furious Doctor Strange at your doorstep in the morning. You have been warned.

Signing off from Earth-TRN 703, we will be meeting soon

(P.S Spiderman is a bit caught up with the Dark force, so do not expect any help from his end)





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# THE ROOM

- Hematika Nath

He entered the brown door and observed the room before taking a seat on one of the dusty red sofas. The room was oddly sterile. The walls were plain and white; it had a harsh square window that let light in and around the plastic clock. The curtains were fading and yellow; its simple flower pattern of daisies was now reduced to that of faded yellow dots. The only furniture in the room was a table and chair and the dusty red sofa set with a small coffee table. The coffee table had a small glass vase filled halfway with water and a withering flower. There was a poster of a screaming man with the caption "BE CALM" written in bold underneath it on the other side of the door. He thought to himself calmly, an odd place for a poster to be.

The door opened again, almost as if it was waiting to say something and just then found the opportune moment to let the doctor in. The doctor gave him a welcoming smile and settled down in the armchair opposite him. Usually, their sessions were generally one-sided; the doctor would ask him questions like "How are you today?" "How did you sleep?" or "How was your weekend?" The responses were usually one-worded or a sentence long at max. The doctor would usually ask if he wanted to drink something, to which he always responded, "Green tea."

The doctor would then share a cup of green tea with him while trying to make small talk. Today, the doctor asked, "Did you sleep well last night?" "Not really," he replied. "I had a strange dream." "Oh, do you want to talk about it?" said the doctor setting down the tray of green tea and some dry salt crackers.



"Yes," he said to the doctor's surprise.

He began.

"I saw that I was lying on a smooth, cold concrete floor. At the time, I couldn't tell, but I was lying on a platform. There were several other concrete blocks surrounding the platform with staircases on their sides wrapping around the blocks, for as far as my eyes could see, there was nothing but concrete blocks of different sizes. I got up and saw a cat sitting in front of me. It was a white cat with a black patch across its back. Its blue eyes were resting on me.

It looked like it was going to say something, I know cats can't talk, and I knew it was a dream, but it felt so real.



We had been climbing down for a while, or maybe a few moments, you can never tell with dreams. The sky was becoming smaller and smaller as we climbed down. There was a constant ticking in the background. I followed the cat; he took turns and twists, we could have been going in circles, but I didn't care.

Soon we entered a clearing. The blocks were a lot smaller here, with smaller staircases.

The cat sat in the centre of the clearing and looked up at the sky. The sky by now was a canvas of colours; the sun was setting. A strange heat was radiating off all the surfaces; everything felt vibrating. The ticking got louder and louder; suddenly, everything was shaking; I felt a panic clench my heart and shake me.

I looked for the cat, but it had disappeared; I was alone. The walls around me started to crumble and break. I crouched, waiting to wake up; I knew it was a dream. But when I opened my eyes, I was standing amongst a sea of statues and debris.

The statues were frozen in time, caught in mid-action; it almost felt like they would start moving any second now. I was terrified.

I started running, far away from these statues of grotesque beings, statues with a hundred faces, eyes, some even glistened as if they were covered in slime. I ran as fast as I could, but it felt like I was running through sand.

There was one block that was still intact. There was something different about this block. There was a brown door on it." The man hurried through the debris and opened the brown door. He entered the brown door and observed the room before taking a seat on one of the dusty red sofas.

The man hurried through the debris and opened the brown door. He entered the brown door and observed the room before taking a seat on one of the dusty red sofas.



# NEW ALEXANDRIA

- D Sribalaji and Sandheep Rajkumar

In 2142, the human civilization has a vision of an extra terrestrial colony - New Alexandria, inspired by Alexander the Great, one of history's greatest colonisers.

This project is a narration of the experiences of being in a planet being colonised.

The aim of the project is to contemplate an age-old question - "Why don't we ever think about the consequences for the things that we do?" and simultaneously talk about how colonialism is deeply embedded in the evolution of the human race.



*"Their lands were ravaged and colonies were built"*



The descriptions given are the narration of a being who watches his planet being exploited by colonisers afar, and now his species who depended on their planet are left with nothing but sand and dust as they watch their ocean waves turn into sand dunes. Now their only hope is to flee and search for a new planet that they can call home.

This project has been heavily inspired by *Dune* (2021) by Dennis Villeneuve. *Dune* is a politically relevant fantasy of human occupation and subjugation that tells the story of planet Arrakis and its indigenous Fremen, being controlled for their resources, for political as well as economic gains by their Emperor.

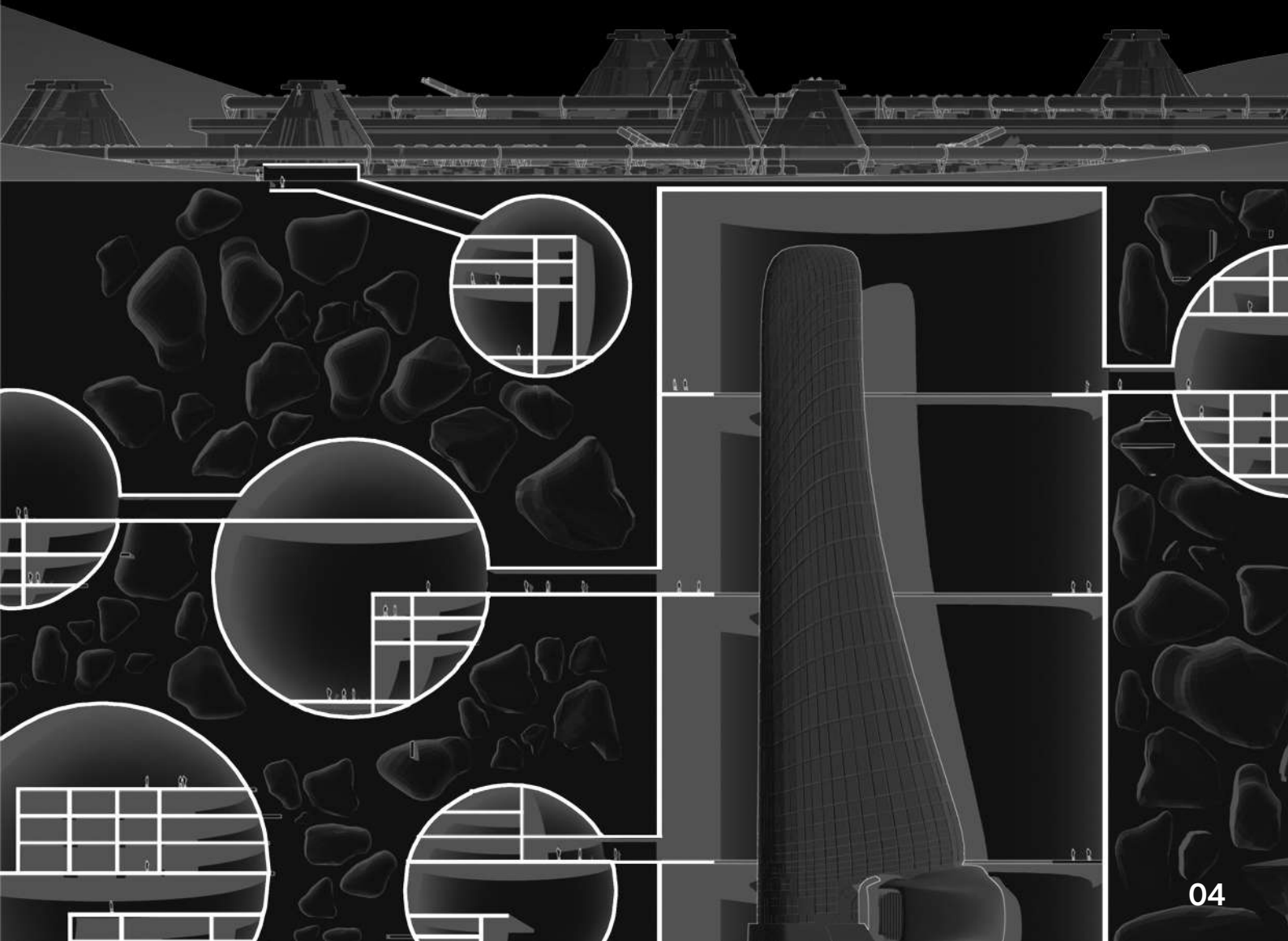
The intergalactic settlement is based on a feudal system in which all planets belong to the Emperor and the Great Houses utilize their strength and arms to uphold the Emperor's power and authority to colonise ecological and geological forces with unlimited potential.

*Dune* dramatises not only military invasion by different houses but also the attempts of uprisings and revolution of a colonised diaspora population for survival.



***“Now they invade us and ravage our lands. And it was because of New Alexandria”***

***“They built their own bunkers underground and their warriors fought a losing battle while they escaped”***

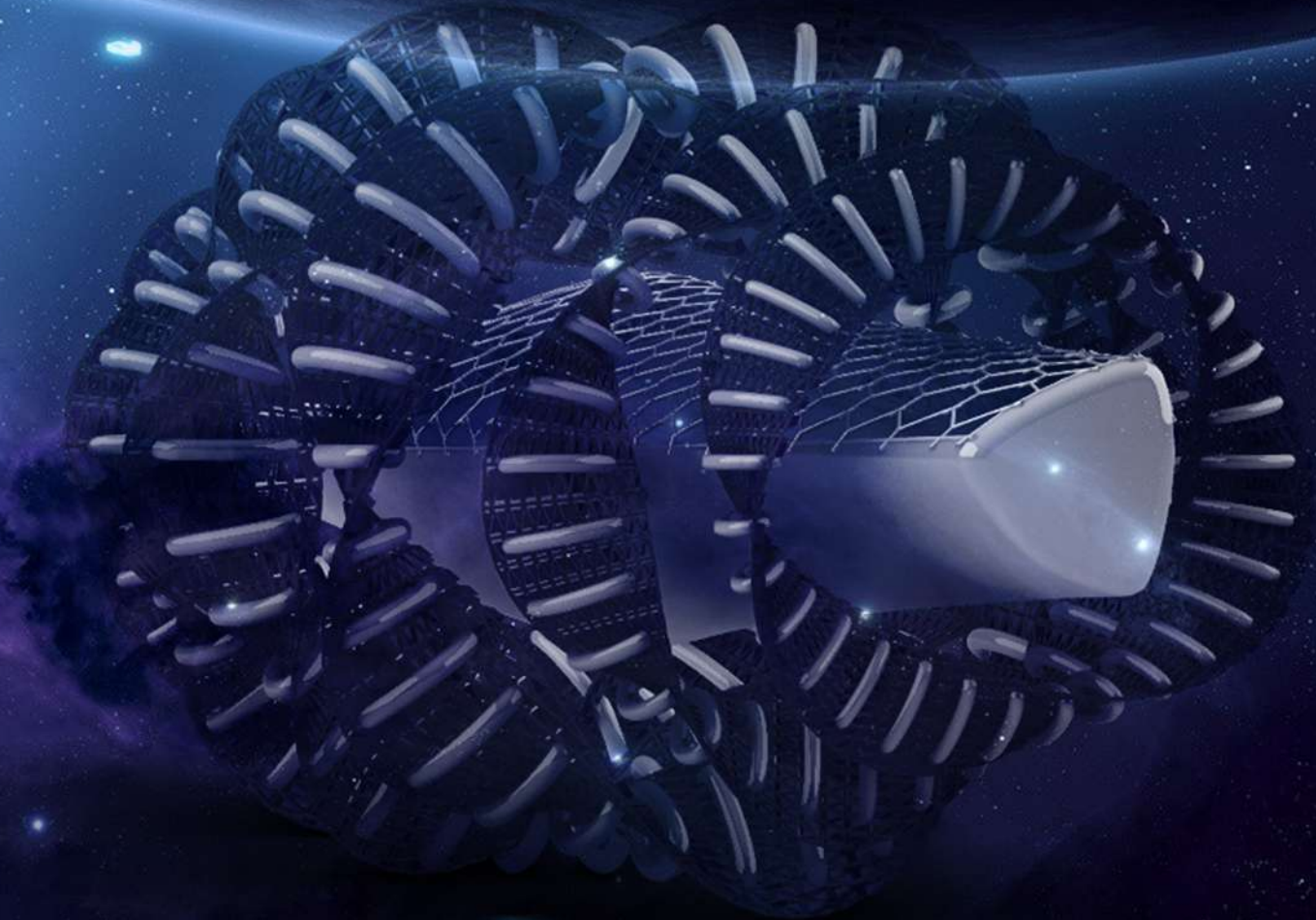




# THE MOBIUS

– Aiwin K Jose, Alan Mathew, Sri Balaji, Krithik Ramana A, Shameel Ahmed Karumannil

Earth has fallen. Life as we know is impossible to imagine anymore. Every species on the planet has been wiped out despite humanity's efforts to save them. Only selected group of worthy humans have survived and it's now their responsibility to fix the mistakes of their ancestors who let mother Earth die. Now, they head out into the unknown in the Mobius in search of a new planet. Is there hope?

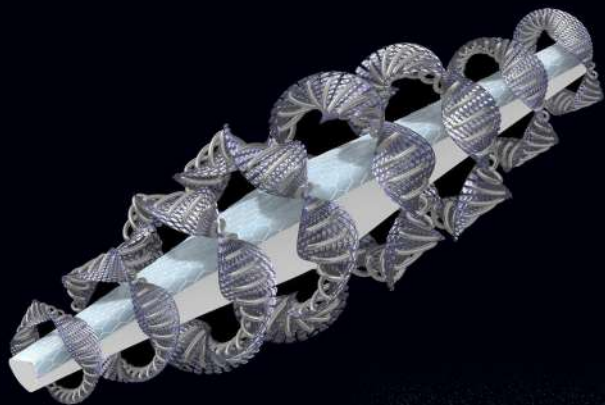


## **A new hope?**

The Mobius, currently on course to Kramers planet, in the Magellanic clouds which has shown credible signs of habitability.

**CIRCA 2396**





Nicknamed, the Holy Grail, the Mother of all Ships, Noah's Ark 2.0 is supposed to last for 200 centuries within which our Interplanetary Mission should be completed. We have already recognised of total of 13 potentially habitable worlds spread across 9 galaxies.



**Galatic Research**

The Mobius stationed outside Miller's planet, while S.E.V's (Space exploration vehicles) conduct exploratory research  
**CIRCA 2154**

**A Revisit**

The Mobius on a revisit to the remains of San Francisco, Earth  
**CIRCA 2264**





# THE BIRDS EYE (HIGH) VIEW

– Mohafiz Riyaz, Assistant Professor

It was a quiet day at my office. As I took a stroll on the corridor just for not to keep myself ensconced to the chair, I heard gurgling sounds coming from the toilet. I was sure the pipes were malfunctioning so I walked into to fix the fixtures. Every plumbing expert in my office knew, few taps here and there on the tap would fix the leak.

As I was notifying the issue to maintenance after successfully failing in fixing the tap, I saw a pigeon building up its nest on the ventilator sill of my office's loo. With astounding precision, the bird was keeping a small piece of husk at its most optimum position over the half-built nest and flew to another slab right opposite to me. It sensed that someone was watching her. Layer by layer, twig by twig, the nest surely is a spot of art. It was so intricately intertwined that the form, structure and materials were in harmony.

Looking at the half-built nest, my ostensible architectural and compassionate mind started to work and decided to help the bird. I rushed to my office desk, picked up a few acrylic sticks that I'd bought for model making and came back to the spot. As I slid those sticks one by one through the louvres, my mind felt so good, as if this simple act of helping a lateral species to build a structurally sound home is beyond something normal.







Moth, Frank. "Missing The Ones We Left Behind"

For subsequent weeks, though my bladder wasn't filled enough, part of my job was devoted to peeping through the toilet ventilator. Finally, the day arrived when my eyeballs felt amazed, enjoying the close proximity of newly hatched baby birds. Until then, I never knew a pigeon could also be ferocious as well. As the furious mother tried so vigorously to shoo me away, the edge of her wings fluttered something on the sill, and a hazy outline of a tube was rolling towards me. It was those acrylic sticks I offered passionately a few weeks ago, intending to help the bird, and none of the solid sticks had been used.

Although a feeling of discompose started to muffle my thoughts, I let a fascinating insight captivate me. Only we humans were trained to design with readily available materials offered by manufacturing technologies, but the bird has the wisdom to negate a material, even though it's only a few inches away if the material seems inappropriate to its thought process and construction. The nucleus of the design had already initiated the bird's search for materials. The materials for the nest are determined by the bird's anticipation and design- unlike the reverse where large-scale manufacturing process and abundant supply of cement, bricks, steel, glass and plastic, etc., determines the home we produce. Certainly, the commercialization of building materials offers a curtain of comfort zone beyond which creativity struggles to look. The alternate reality of the pigeon universe managed to quickly flash a distinction between local (natural) materials and locally available (market) materials.

An alternate reality! Wait... Is bird an alternate reality? Isn't alternate reality supposed to deal with inter-galactic scenarios and parallel universes?

I could envisage these expressions spiking out of your head. Nevertheless;

As long as we keep our lives impervious to nature, as long as our thoughts are only driven economically, as long as we detach ourselves from the ecosystem, as long as our buildings depend on the mercy of mechanical devices, let alone pigeons, earthworms and other lives... Even a sneeze without a mask would seem like a component of an alternate reality.



Dr.Madhumathi, Director of VSPARC.

Here are a few questions that we have collated to know our Director better! Take a read on her experiences and her understanding on the architecture of the alternate realities.

## EARTH-TR

**Q. Before the pandemic separated us, you were one of our core faculties who handled multiple designs and theory classes. Post-pandemic, you welcomed everyone back as the director of VSPARC. What has this transition been like for you?**

To be honest, this transition has been a tricky one right in the beginning. But fortunately, with unflinching support from the management and the faculty team, I should say it has been a smoother one as well.

This transition has put forth a lot of challenges ahead of me and I am trying to handle these challenges using a need-based approach. With challenges also come added responsibilities. Right now, I am inclined to build a strong team for VSPARC that will be capable of delivering excellent teaching learning pedagogy coupled with research initiatives for sustainable growth of the institute.

I have actually started thinking beyond pedagogy and classroom practice as I need to be more focused on students' and parents' concerns, marketing strategies for better growth, and adopt sustainable practices for the betterment of the school.

Overall, I see this transition has brought in opportunities that are strange and wonderful, dealing with different sets of people that has helped me to diversify my skills.

But not to forget, I am still a teacher who is trying to inculcate best practices to students in classroom and design studios and I will do it forever.

**Q. How would you envision an alternate reality's architectural scene as a sustainability expert?**

We are living in a world with unprecedented issues - climate change, pandemic, biological and nuclear warfare, social inequality, gender bias and many more. From my perspective, I would love to see what truly can be defined as "architecture of the future" where I would emphasize to revolutionize zero carbon buildings, energy efficient structures of the highest order, exploration of renewable energy and even carbon offsetting wherever required.

**Q. Since our magazine theme relates to the question of what if, what if you were given a chance to be reborn into any era of your choice, which one would it be?**

I would like to be born again during the Modernist era, which brought about a significant transformation in both art and architecture. Modernism is thought to have marked a significant movement in architectural expression and design. Modernism includes a variety of architectural forms that place an emphasis only on functionalism. "Form follows function" is a phrase that transformed the field of architecture and continues to inspire architects today.



# GREETINGS FROM N703 MADHU MA'AM

**Q. As the director of VSPARC, what would you like to tell your future budding architects?**

Architecture Profession is a really rewarding career that gives you the exciting chance to literally shape our surroundings and the environment we live in. Architects should focus towards evolving as Socially Sensitive Individuals equipped with design, technology process and realization skills to contribute responsibly to the changing needs of natural and built environment.



# METAVVERSE

## ARCHITECTS ARCADIA

- L. Merrytia

As the name suggests, the Metaverse is the virtual world that offsets man's imagination and technological advancement. Architects around the world consider it as part of the neo-futuristic concept. Still, in the 21st century, there have been glimpses of its existence through various fields like gaming, NFTs, fashion, Music concerts, remote workplaces etc. From the nature of attending virtual lectures via zoom, google meet etc., to virtual shopping by dressing your avatar and even in the real estate industry, there are digital walkthroughs of properties to purchase plots online.

Whatever is said and done, living things demand interaction. Interaction is key. The necessity to bring clarity of the real world in a digital platform for a seamless connection is the biggest challenge, and this is where designers take charge. The world strives to bring interaction in the virtual 3D as it is in the real world. The interaction with Metaverse constantly happens through our senses of vision, auditory and tactility and makes the interaction with the virtual environment more immersive. "That's what people get from virtual worlds that they can't get from anywhere else. That's when they stop playing the world and start living it." (Bartle, 2010).

Architects have now questioned the existence of the physical spaces to be at par with the virtual spaces. New-age spaces such as e-sports areas provide a wiser and better alternative in terms of spectatorship and sportsmanship compared to marked events, which now, with the ongoing pandemic, have become entirely inaccessible to most people. Multiple platforms like the Sims, Fortnite, Second life, Roblox etc. have already been allowing an environment where people experience never seen structures and never-ending landscapes of all time.

In reality, today's world architecture does not have an overwhelming number of impeccable architecture and skyscrapers due to building codes, regulations, climatic issues and other structural details that seem to be quite of a barrier to the realisation of the wildest utopian building concepts. The Metaverse, on the other hand, has its own scope of building their wildest imagination and living and experiencing it through their self-built avatars.

The Metaverse is conceived to operate along the same lines as the physical world's real estate factors. The factors include money, access and most importantly, knowledge. Multiple companies across the globe have invested in these to take their stand in this hyper-realistic world. The attractive factor here is the "Virtual land to build virtual buildings, and some of them quite atypical of what we are used to, without laws and without constructive barriers."

Although most often, this seems to be the job well done by the coders and developers, this certainly questions the design process and who needs to be a part of it.







Mitra Sorrell, "travel port for metaverse travel"

We, Architects, require knowledge of specific software like the Sketchup, Blender or Unreal Engine to design anything in the Metaverse. There will be an unprecedented change in whom we address as architects and meta-architects. The former provides spaces as shelters while the latter works entirely on geometry, form and hyper-realistic visualisation.

To be well equipped as a metaverse architect, one needs to know multiple subjects like UI, content design, avatar and game design. This is required more than the usual study of Building materials, history of architecture and construction technology. The level of detail needed is so intricate that it has to make it look realistic. The sound is a crucial parameter to live and experience the setup, as the opening of a door and, most importantly, the strong narrative the structure holds for you.

It is comprehended that the Metaverse will not hold any physical or social barriers that exist in the physical environment. Since architects have long been known for their considerable knowledge of social and cultural considerations in a society, it is possible that metaverse architects can create an all-inclusive, vernacular world.

Architectural conservation has been a point of study for us to understand the pre-existing styles and sustainable technological methods for future use. Metaverse can be used to preserve buildings in the digital database as, in some instances, retaining those ancient structures is impossible due to the natural calamities or other factors.

***"That's what people get from virtual worlds that they can't get from anywhere else. That's when they stop playing the world and start living it."***

Bjarke Ingels Group (BIG) has created SpaceForm, a virtual meeting room for people to collaborate. Zaha Hadid Architects (ZHA) has developed the NFTism, a virtual art gallery to explore architecture and interaction among the users. They have also created the Liberland metaverse, where they have created hyper-realistic districts. Noor architects from Chandigarh, India, have also established their firm named the 'post architectural' in the Metaverse, after which they plan to create experience centres for the clients as an urban mobility company called EVage.

The study of Roman's understanding of "stability, beauty and utility". Then, Ruskins 19th CE, "The Seven Lamps of Architecture" through Le Corbusier's "Towards an Architecture", which focused on the purity of geometric forms, finally leading to a more recent version of Christopher Alexander's "Pattern Language", which has a considerable influence on software engineering. So, since ancient times to present-day architectural values have changed considerably. We as architects are trying to cope upwith its trends and create the best environment both in the physical and the hyper-realistic Metaverse.

# WIRED AUTOCOMPLETE QUESTIONS





Wouldn't it be amazing to have customized sunrise and sunset points rather than letting east and west have all the fun?

***Don't mess with Tadao Ando's superpowers.***

Why is NYC one of the top places for architecture grads?

***Only place to experience REDO in real life given by every other random villain trying to fight off the Avengers***

Why is it so important to always mark North on our sheets?

***To make sure something has a direction in the studio.***

Do you perhaps think that there could be a place that even the Avengers would fear to enter?

***No place can beat the FINAL JURY HALL***

What do you think is harder: proving alien existence or justifying that parallel universes exist?

***Try convincing your jurors for once and we'll talk then***

What's wrong with the leaning tower of Pisa?

***Probably the architect was not paid enough to include the SBC test in his contract***

I think architects should otherwise be known as technicians of art, what say?

***It would be a blessing if they stopped addressing us as architecture first.***

What happens when the world lives in 3d models done by planners?

***The digital maniac in your class will go famous in the metaverse.***

What do you think about MG block?

***Statistics say that 9 out of 10 people lost their ways on their first visit (some still do)***

Form to function or function to form?

***Pinterest to plan, plan to Pinterest***

# FOOD FOR THOUGHT !

- Dharshini D



Welcome to the great pyramid of  
dosa - our new desi addition to  
replace the seventh wonder of the  
world!

My next stop is F.L. Wright's  
Guggenheim; it's the most satisfying  
one for my sweet tooth (not for my  
dentist, though).



Anyway, after the long international  
tour, I'm craving something  
Indian. As I visit Jantar Mantar, my  
a-maize-ing taste buds start tingling,  
so, I guess I'll treat myself to a  
laddoo. Oh yum, what a food-cation





# SKY WITH NO HORIZONS

*- Emil Anne Jose*

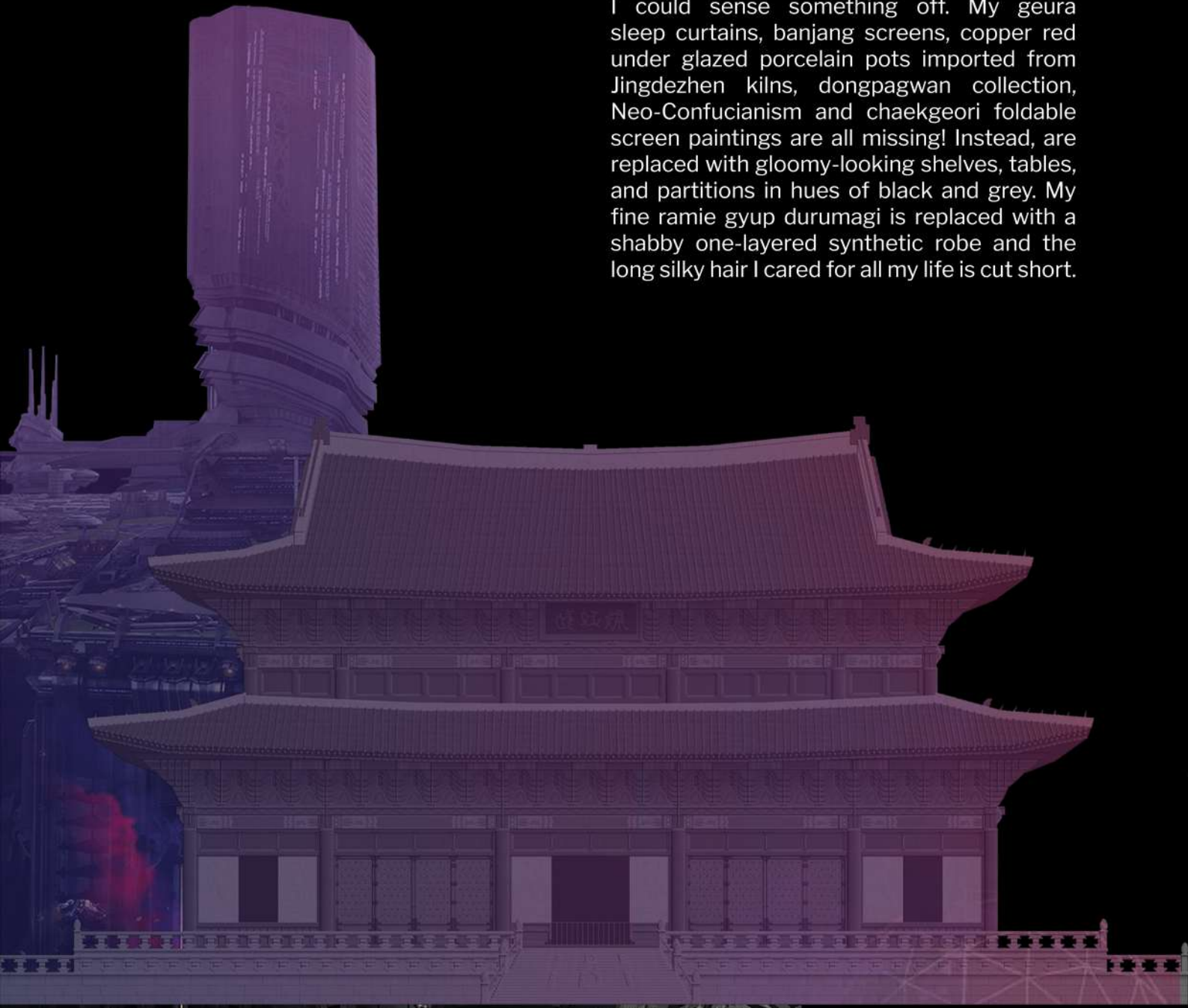
The horizon is the line that separates the Earth from the sky. There are Earth-sky horizons, which include local, geographical, and sea-level horizons, and celestial horizons, which are astronomical and true horizons. But imagine a universe without these horizons, a world where there's no separation between its elements and where gravity can defy its own rules. This artwork represents a visual portal into this alternate universe where the sky, the sea and the land can converge and spill into each other.



# THE FOREIGN LAND

- Aiswarya N V

Oh, my poor soul! That was too loud to be ignored. I jolted wide awake to the sound of commoners screaming right outside my room, loud enough to pierce right through the thick wooden sound-proofed walls of the quarters. It was quite unusual for servants to raise their voices on the palace premises. But after regaining my conscience, I could sense something off. My geura sleep curtains, banjang screens, copper red under glazed porcelain pots imported from Jingdezhen kilns, dongpagwan collection, Neo-Confucianism and chaekgeori foldable screen paintings are all missing! Instead, are replaced with gloomy-looking shelves, tables, and partitions in hues of black and grey. My fine ramie gyup durumagi is replaced with a shabby one-layered synthetic robe and the long silky hair I cared for all my life is cut short.





A million questions clouded my mind while I screamed at top of my lungs hoping to clear all the confusion in my head; while trying to figure out where things could have possibly gone downhill. Is it because I'm still hungover from all the drinks I had last night? Yeah, that crude alcohol did mess my system up big time. Well anyways, where is Mrs. Choi? I'm getting late for my appointment with the patients. By the way, I'm Kim Beom Jae, the noble physician of Kaesong. I was always accompanied by my head servant Mrs. Choi, a sweet old lady who raised me since I was a kid. Since I don't see her around, I think I will have to dress myself up today. The closet was filled with abnormally cut clothes which were almost five folds thinner than what I usually wore.

They either covered my shoulder or my waist. I successfully failed in digging out for a piece that covered my entire body. I managed to string a few different pieces together and stormed out into the biting weather outside in that ever-uncomfortable outfit.

I bolted out just to be met with people, traveling in noisy but weird-looking palanquins and walking into tall buildings towering higher than 20 elephants stacked on top of each other. There were no more beautiful landscapes and bridges but well-built paths where these machine-like human-driven chunks of metal zoomed out of the blue. All these buildings here had a tone of grey, sad emotion associated with them unlike the beautiful wood-carved walls and roofs draped in euphoric colors of my town.

***“This world I’m lost in shares different values, believes in different ideologies and hums an unfamiliar tune I’m alien to.”***

The buildings of Joseon era were a sight to behold- magnificent, bold, and superior. Every structure that stood proud on the palace premises had a story to narrate, some happy and prosperous, some gloomy and perishing.

This world I'm lost in shares different values, believes in different ideologies and hums an unfamiliar tune I'm alien to. I see young adults live alone in cramped studios endlessly stacked together to vanish into the limitless skies, what happened to modest sloped wood-carved houses that merged seamlessly into the majestic hills and mighty rivers? Beautiful landscapes that mimicked mother nature are long gone, but mere pockets of trimmed artificial grass are seen. The fact that this world is the very same town I grew up and served shatters my heart into a million pieces. This dimension has indeed left me speechless.



#### Glossary-

**Geura**- Luxury fabric used by nobles above the 6th head rank ● **Bangjang**- Room covers/ Curtains ● **Chaekgeori**- Genre of still-life painting from the Joseon period of Korea that features books as the dominant subject ● **Gyup Durumagi**- Double layered durumagi ● **Dongpagwan**- Everyday headgear worn by Joseon scholar-officials ● **Kaesong**- Capital of Joseon Dynasty ● **Durumagi**- Durumagi is a variety of po, or overcoat in hanbok, the Korean traditional garment.

Illustration by Aiswarya NV

# AN ARCHIVE OF FUTURES

**01**

**EXERCISE ON BINDU**

SEM 1

**02**

**LAZURE SCHOOL**

SEM 5

**03**

**THE LIGHT UNSCHOOL**

SEM 5

**04**

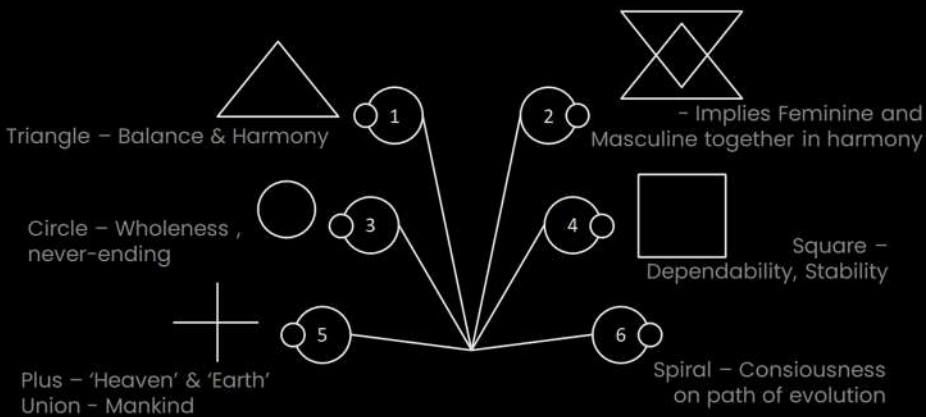
**CIMITERO DI CAPSULA**

SEM 7



# EXERCISE ON BINDU

- A.Mouleeswaran



In Hindu metaphysics, Bindu is considered the point at which creation begins and may become unity. Bindu formed the basis of creating architectural spaces through the construction of temples and other religious cultural structures. The ‘Bindu’ is master artist S.H. Raza’s most iconic symbol.

The given task was to design a composition which depicts Bindu as centre of evolution by using design principles, elements and S.H. Raza’s design philosophies.

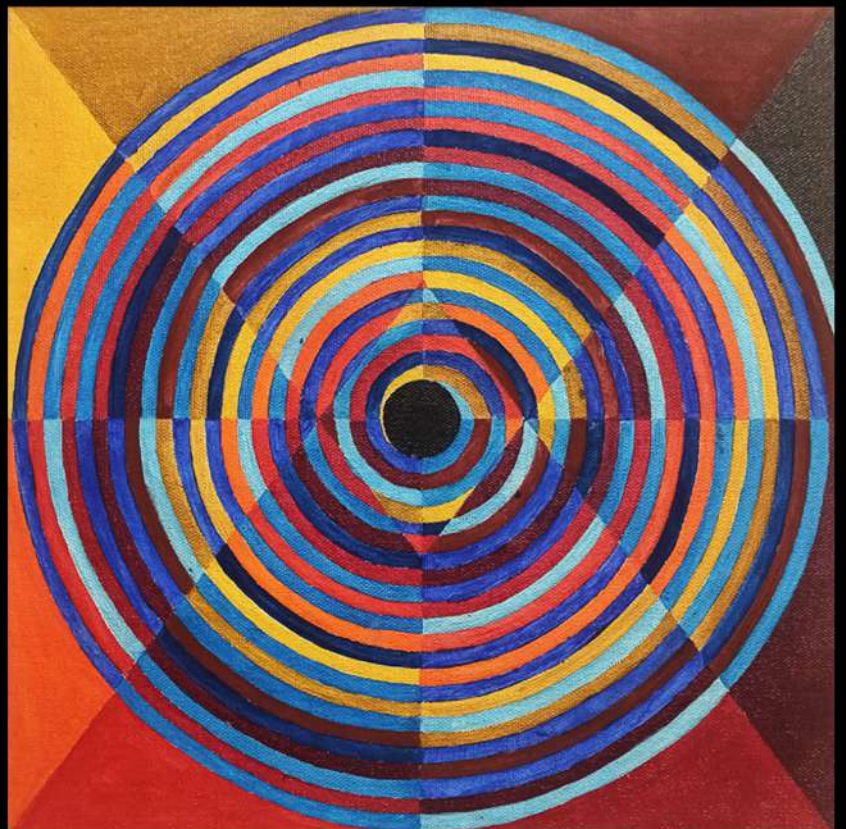
Before starting the composition, I had to fix the colour scheme. I decided to go with a combination of warm and cool colours. Warm colours represent joyfulness and cool colours represent calmness. With respect to nature, warm colours symbolise the Sun and cooler colours such as shades of blue symbolise Water.

While ideating for the composition, I came across the concept of spiritual geometry which gave deeper meaning to basic shapes. So, I made a composition with the shapes which can be depicted with the different shades.

The black circle represents the never-ending wholeness of humankind. The Triangles are used to depict harmony and balance between feminity and masculinity.

The Squares represent the dependability and stability between man and Earth. The Plus formed by these squares symbolise the union between Earth and Heaven.

Finally, the spiral flow of colours gives a consciousness on path of evolution.



Composition with warm and cool colours

# LAZURE SCHOOL

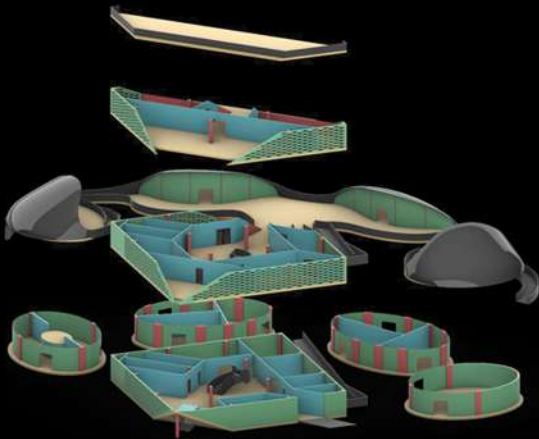
- Sandheep Rajkumar

Lazure School is a proposal for a Waldorf School located in Gandhi Nagar, Vellore. The entire concept for the design of this school was - "Form Follows Interaction".

The design of the building encourages interaction by providing open classrooms, a rooftop Amphitheatre and open corridors. Additionally, the design adheres strictly to the Philosophy of how Waldorf School buildings should be. Rudolf Steiner, the founder of Waldorf Philosophy, also advocated using rigid lines in public spaces and softer curves.



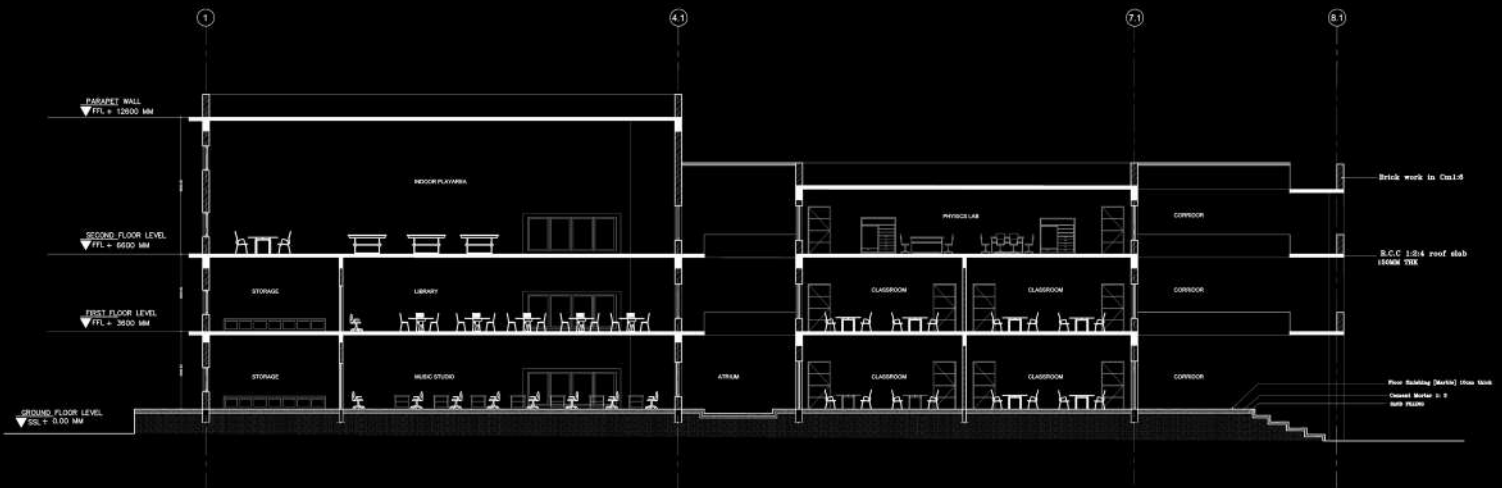
\*This shows the view of the art studio which has the discussion space at the center of the studio and work area is adjacent to it. Use of different colors on the walls could enhance the students ability.



\* Exploded Isometric View



\* This shows the view of the communal space which has a central axis on it. The central space is open to sky with some shading device on it creates the experience of light and shade.



\* Section showing spaces of learning



# THE LIGHT UNSCHOOL

- Jagan

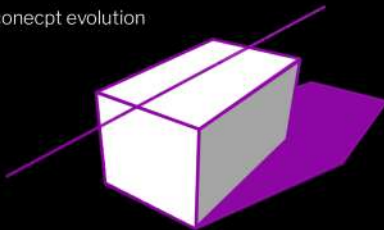
The school's design enables flexibility in learning procedures based on the activities determined by the needs and abilities of the individual child and aims to integrate academic learning with social development.

The Design core of this project is to explore the environment that could develop students' physical and mental knowledge. "Experience" is the central core of this design which could explore the students to learn life lessons independently.



\*This shows the view of the art studio which has the discussion space at the center of the studio and work area is adjacent to it. Use of different colors on the walls could enhance the students ability.

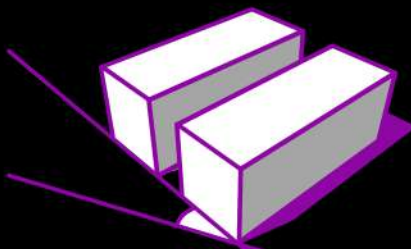
\* Form concept evolution



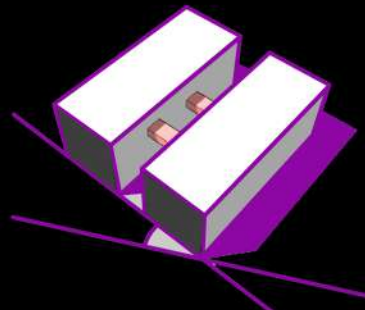
Whole Cube, which is Intersected



Division of spaces using Subtraction



Rotating the angle into 30 degree for prevailing Wind Direction



Interconnection of spaces into one



\* This shows the view of the communal space which has a central axis on it. The central space is open to sky with some shading device on it creates the experience of light and shade.



# CIMITERO DI CAPSULA

- Aiswarya N V

The novel coronavirus (COVID-19) pandemic was one crisis no one saw coming. The alarming spread of the disease and its mortality rates posed an unconventional challenge to the public health sector. Scientists are baffled by the rate at which the virus is spreading across India, one of the epicentres of the epidemic. As the number of deceased lined up waiting to get cremated increases, the elaborate tradition of honouring the dead has been discarded.

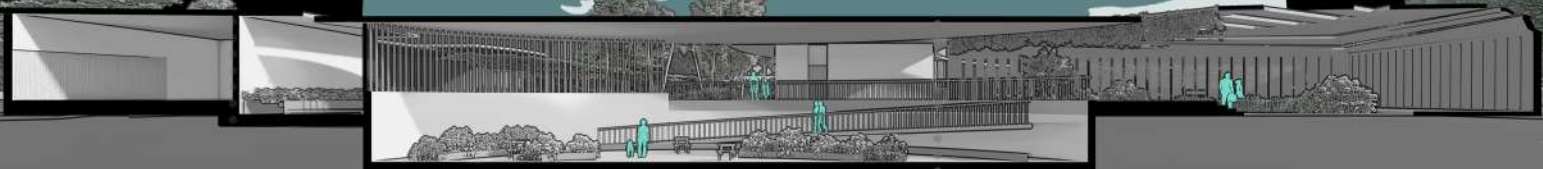
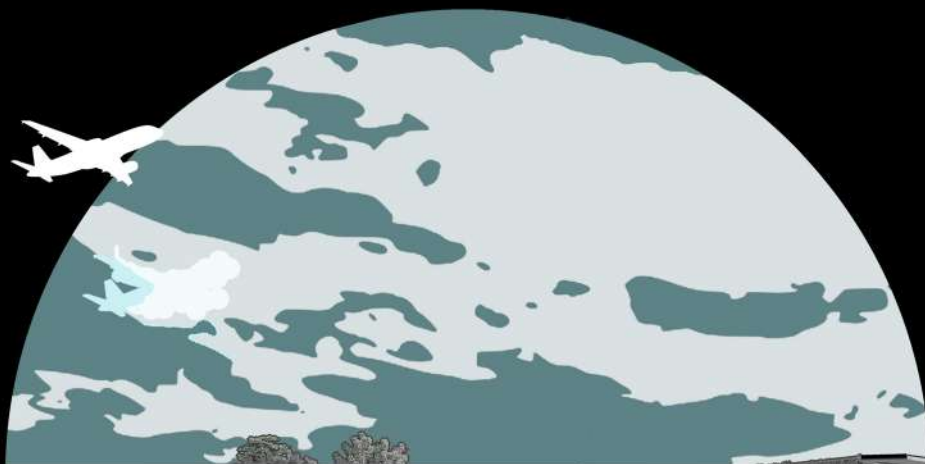
Mumbai, a polyglottic metropolitan that makes merry on festivities together, requires a crematorium that caters to its diverse ethnic population without pressurizing the already exhausted land. If one were to look at Mumbai from a religious perspective, it wouldn't be surprising to see that there is no ethno religious boundary cutting across the residing population.



\*View of Ghat

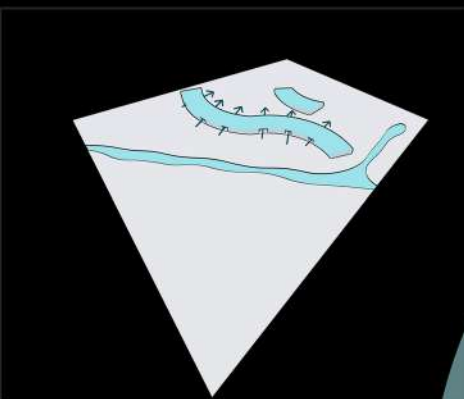
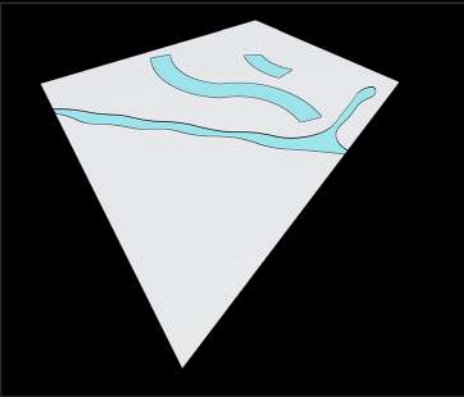
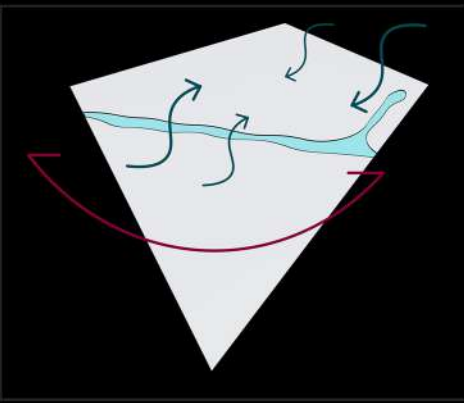


\*Landscaped breakout spaces

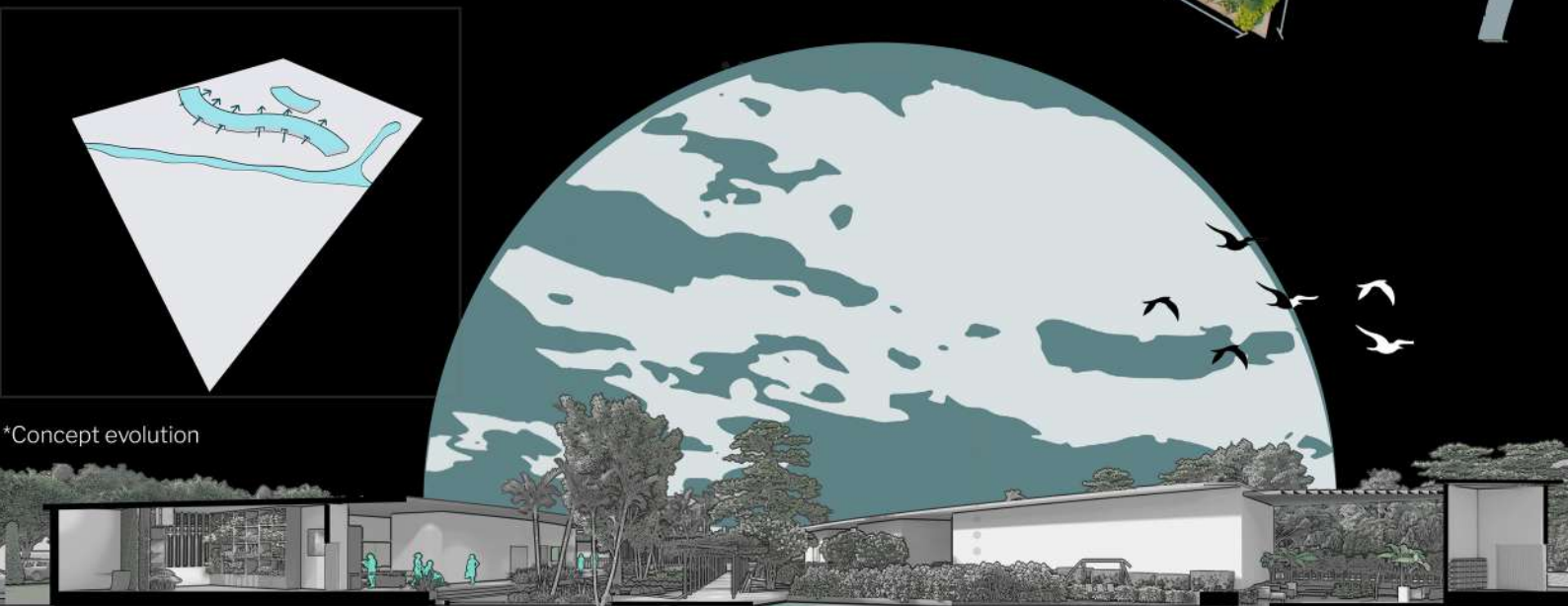




The current scenario of burial grounds is a consequence of increased societal taboo associated with death in this modern world. These realms have been reduced to separate, lifeless spaces where the entire process of cremation has been reduced to a mere set of tasks to be completed. Major design governing factors such as materials, daylight, and wind were analyzed to understand their roles in creating an emotionally rich narration in the space without monumentality. Site charting and future projections were thoroughly evaluated to study the feasibility of determining factors such as urban sprawl and human settlement. Sustainability development goals such as Climate action, Sustainable cities and communities, Peace, justice, and strong institutions are also addressed in the proposal.



\*Site plan



\*Sectional Elevations  
24



IT'S ABOUT TIME YOU  
SHOWED UP



**VIT**  
Vellore Institute of Technology  
(Deemed to be University under section 3 of UDC Act, 1956)

**V-SPARC**  
School of Architecture