

FA

Faculty of Architecture
C E P T University
BOOKLET SERIES

CAMPUS HISTORY

CROSS SECTIONS

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Faculty of Architecture

CEPT University,
Kasturbhai Lalbhai Campus, University Road
Ahmedabad-380009, Gujarat, India
Phone - 0091-79-26302470 / 26302740
Fax - 0091-79-26302075

www.cept.ac.in

www.sa-nity.net

sa@ceipt.ac.in



Introduction

The idea of a campus in an educational environment is central to the philosophy and orientation of an academic institution. The campus in the form of buildings, activities, people, sub-cultures and festivals together form the overall experience of the place. The students spend substantial part of their lives in CEPT campus, and their stay here becomes one that transforms and moulds their personalities. The campus culture and its places has had a tremendous impact on students during their time here and often memories of the life in campus remain most vivid and gets regularly recalled during conversation with old classmates and hostel friends. CEPT campus has a very special place in the lives of the students of School of Architecture. For many years the campus became their "home away from home", and for many fortunate ones like the faculty members, it is their anchor in this large city. It is not surprising that the foundational moments of the School of Architecture laid lot of emphasis on the idea of an open learning environment that is not bound by four walls of the classrooms but extends in the nature, whereby the campus also becomes the cross roads and an open meeting points of ideas, people and visitors; a place with no boundary and one which breaks down the barrier between students and teachers and visitors.

The unique nature of the campus has fostered an institutional culture, which is somewhat reflected in this booklet. It is not surprising that issues related to campus are hotly debated in the student and faculty community. From garbage disposal to cutting of trees to food catering on campus to dogs on campus, everything is discussed for hours, fought over and often with very little action visible! The nostalgia associated with the campus life is a very important part of the association of students, faculty and alumni with the Faculty of Architecture. This booklet is an attempt to bring together these vignettes of information to give a feel of the campus in the past fifty years. It covers student's activities, food, festivals, music scenes, gossips and many other myriad incidents; some of which were not known to many and others which are part of the CEPT folklore now.

The Beginning

In conversation with B.V. Doshi

Seated on the grass-laden steps of the Sangath grounds, we waited with bated breath for our Founder Director to address us. An endearing storyteller with a glint in his eye, he has the ability to enthrall an audience and make them see the world through the eyes of a romantic. We just had to put forth a few questions, and the rest was magically woven out of thin air by his words.

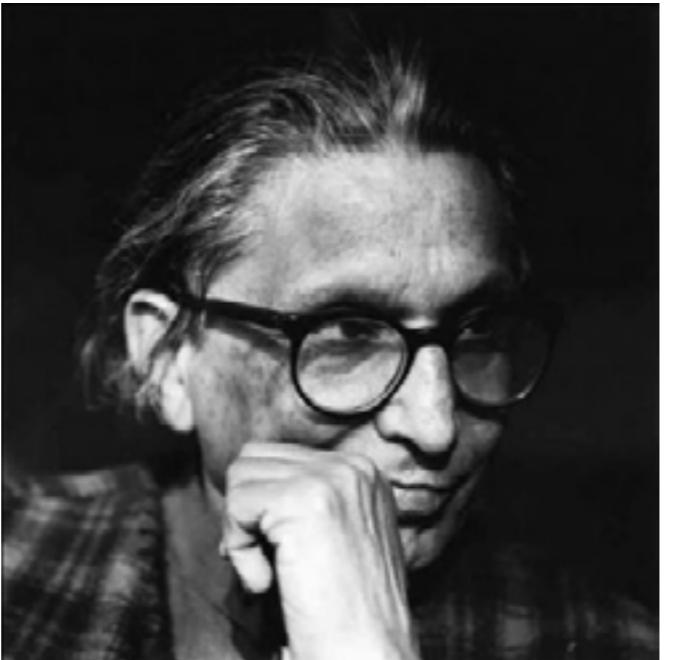
What was the idea behind this School?

I don't like going to school. I like to be at home. **So I decided to make a home.** This home was not going to be like a nuclear family with precise rules. It was going to be like a joint family – an extended family. The learning here was not going to be of one kind, it was not going to be under a teacher. We are really guides. This is a place where you learn from colleagues, from the people at the canteen, from the conversations over a cup of chai.

The aim was to create an atmosphere where you don't see divides and doors. That's why we have big doors. I think the whole idea of the school is a joke. **It's a whole lot of humour.** It is like how Sangath is not an office. Sometimes we have theatre here – my daughter's wedding happened here.

The School is not a jail. It is a bazaar – a marketplace. And it is magical, like in Arabian Nights. You can choose what you want.

All kinds of people are available here at any time. Earlier, there weren't even any doors to the faculty rooms. I believe in an open meandering place. There were 30 to 40 mango trees on the site which have been replaced by neem trees. There were guava trees. I had imagined the students would eat the fruits for lunch. One should feel like one is in a garden. People should climb the trees. There was a guy, Chandra Vinod Pathak, who jumped from the Second floor.



So the idea was that one should come here as a colleague, not as a student. There were no rules, no exams. If someone needed another six months, he got the time. He was not failed. We used to have juries with the drawings lying on the floor. There were no barriers. It was like a family, a community. There were no restrictions of time either.

Back then we had no restrictions from the AICTE and Council of Architecture because I didn't know about them!

The Faculty were selected on the basis that they must excel in the profession and be willing to spend half their day in school, despite the minimal wage.

I really believe that you should never be confined. There is no clock, there is no calendar in School. You take your own time. Students used to take 7-8 years. Why? Because they liked the place, it was like home. There was a boy who used to live in a tent on the lawns here because he wanted to live here. This School is not time/space/money/recognition/door bound. **The School is an ashram – it is a place where you learn to learn about life by living with each other.** There is no obligatory work – it is all by choice. The choices for every individual to find his place in society should be provided by the School.

Here, the students come to discover themselves and become self-sustained, self-generative. You come here to discover what you really like so that you can become a positive contributor to society.

What motivated you to start this School?

I started this School because I wanted to challenge myself. You challenge me in design, in capacity. **This would be a place that continuously provides challenges, opportunities and the freedom to rediscover yourself.** I wanted to learn, so I started the School to keep abreast of knowledge, technology, art and architecture. One has to challenge Western thought. No one can imitate Corbusier. My first buildings were all polished – there were no sun-breakers. It is a challenge and you have to keep discovering yourself. That was the main theme. **The attitude is to really allow things to happen. To create a search for identity** – that would make us different from London's A.A. and Bauhaus.

How have things changed?

Earlier, 75% students were from outside. Then it became 50-50, then 70-30 and now of course, it's even less. The connection with the outside has decreased, except in the postgraduate courses. We have gone from having 30 students to having 1500 students. Studios used to be open 24 hours. Students got exposure with the world outside. We never had a fence. We never had security. This School was a confluence of cross movement in the area.

Nowadays, students are worried about career and achievements. They don't really come here for the joy of learning. They come here for the degree and the money. I would blame the parents for this as well. But this was never the idea of the School. **One must create experiences, rather than information. They last longer. Each individual has to know his bearings – what is your measure of life?**

Virtual Campus

The good old days

In 1962 when the school started, it was situated in **H.L. Commerce College**. In 1963, when the next batch came, they shifted to **L.D. Arts College** and occupied one floor. They were given two large rooms which became the 1st and 2nd year studios, and one room for the office and one room for the library. The library had only one cupboard. In L.D. Arts College they mainly used to have lectures under a tree and they also built some dodecahedron tents to have lectures in. There, a table would be set up with tea and snacks and soon it became an interactive place for Seniors and Juniors.

Qamar Shaikh ('63) recalls that he was passing through the L.D. corridor one day in typically unshaven state and shabby attire, when Prof. Mavlynkar, who was taking his class on Political Science, called to him, "Hey you! Come here!" Assuming that he was corrupting his students by just roaming around aimlessly in the corridor, he ordered Shaikh to sit and attend his lecture. At the end of the lecture Shaikh actually felt that whatever the man was saying made sense, so he talked to Doshi to have an Elective on Political Science. 'That Elective happened,' he says, 'and Prof. Mavlynkar also enjoyed teaching us because the students of CEPT not only asked questions but also argued.'

In 1964 they moved to **Badminton Hall** as the new batch could not be accommodated in L.D. Arts. In Badminton Hall, there was only one door which would get locked. The key would be at the entrance in a little niche and anyone could go to collect the key. Thus, the trend of working post midnight started. The culture and ethos of CEPT began from Badminton Hall with relation to the new building – the idea of looking down into the other Studios, the idea of no compartments and the availability of freedom of all sorts. Qamar and Jayshree Shaikh were the pioneers of love marriages, after which came Miki and Madhavi Desai, and Nimish and Parul Patel.

Qamar Shaikh started the photography laboratory by converting a toilet block, a little farther away from Badminton Hall, into a dark room. He would make slides for Doshi and RJ Shah here. He says, 'There were very few cameras on campus in those times and they were very expensive. I bought an SLR for Rs. 1000. Even Kodak films were not available in India in those days and someone would have to get them from abroad.'

It was a close-knit and cosy community at the time. The offices of Doshi, Vakil and Bernard Kohn were points of contact in the city. Off campus sketching trips under Piraji Sagara and trips to the zoo under Esther David for Sculptures were a regular scene.



Sohan Nilkanth of '69 batch reminisces, 'Those early years, every time a new batch came, everybody would be invited to Doshi saab's house. He would talk to all the students, have some chai and we would get to see his beautifully designed house. Even during Holi, everyone would go to his house to celebrate and share the joy.'

'CEPT redefined student-faculty relations,' says Vivek Khadpekar ('64). 'Bernard Kohn would ask us to call him by name. That was a big deal to us back then in the 60's because we had just come from strict schools where Authority used to have the last word in everything.'

'School was like a bazaar – It was not like a supermarket, which is organised,' says Trilochan Chhaya ('64), the Dean of Balwant Sheth School of Architecture (NMIMS), Mumbai. **'It was more of a design school and there never was a physical campus for us. It was more of a virtual campus.'** T Chhaya is probably the youngest architect to have graduated from India at the age of 19. When he appeared for the CEPT interview at the age of 13, Doshi had excitedly taken him in much like an experiment. 'The students were really the faculty's 'project' in those days. Each student was much like Eklavya, learning on his own under the awe of his/her Faculty.'

'There was a diversity of people on campus from around the country. Now, there is a huge campus but no diversity,' he says. 'A campus, after all, is made by people – not bricks and stone. Out of the 19 students who graduated with me, I think I am the only

one who went on to become an Architect. Two people became Hotel Managers, someone's become a lipstick designer, and two people even became magicians in Las Vegas. **It's because we were at CEPT that we discovered what we want to do.** For forty years, I have been teaching. In NMIMS, I try to implement the idea of learning from variety, and this idea has been instilled in me by my education in CEPT. Now I would say that CEPT has lost its sense of humour. **It is important to bring the laughter back in CEPT.**'

When the School of Architecture was being built on the **Kasturbhai Lalbhai Campus**, the students would visit it out of interest. It was the first time that they were seeing such a massive load bearing structure under construction. They saw how Doshi experimented with the angle of the North Lights, the indentations of which can still be observed in the concrete panes. Originally, the site was untamed and had only two brick kilns where the Basement now stands. Shaikh was part of a theatre group in the city and one of their plays, 'Krap's Last Day', was staged in the Basement. All the students, as well as BV Doshi, sat on the steps and watched the play, and it was from this that they took the decision to have a kota stone circle in the basement, which was later also used to play garba on.

The first building to have come up on the site was the room in front of the wood workshop, which is presently the Council Room. It was originally the site office where the first drawings of the SA building were made. The contractor could have removed the site office after the construction of the building but instead,

they kept the office to use it later. At the time when Qamar Shaikh was in Thesis, the school was concerned about research related to climate issues, and so his thesis was a research which was part of a bigger research program. He converted that room into his private den and made a wind tunnel there to study air circulation in buildings using models.

Recounts Shaikh, 'Office used to be in the Basement and the Library was on top, in the present Second Year Studio. But after the floods the Basement was emptied. Till then there was no auditorium. The admin was only walls without shutters and north lights, it used to be the film club and concert area (also carrom and chess were played there). The foundation was used later on and then the ground was dug out and it was converted into the auditorium.'

'That time campus was very small – just School of Architecture and School of Planning,' recounts Sohan Nilkanth, 'So you virtually knew everybody at least by face. That made us very close. You will know 'aaj second year ka submission hai', 'uska jury hai', 'Chhaya ka third floor gir gaya'. So we shared being on the campus in a stronger way and it was easier to get things done. It is so large now.'



Visitors

Guest Lectures by esteemed professionals

In the 60's, due to Professor Doshi's friendship with him, **Louis Kahn** was a regular visitor to our campus and frequently conducted lectures for students.

Buckminster Fuller conducted lectures on 'Geodesic as a Theory'. In fact, the geodesic dome in the city was installed to welcome Fuller. The workshop included experimenting with materials like steel and plywood and combining two materials.

Kartik Vora vividly recalls Buckminster Fuller's visit to the campus in the 80's. 'I was a huge fan of his and would devour his books from morning to night. Surprisingly, none of the other students on campus had heard about him,' he recalls. 'As there was no Xerox at the time, I would tape record my own voice reading Bucky's passages from his books and listen to the recordings over and over again. I found them very inspiring. Of course, when I met him and mustered up the courage to go say hello, my mouth just clammed up out of nervousness!'

Many other well known personalities have lectured on campus; most notably Christopher Alexander, **Moshe Safdie**, **Frei Otto**, **Aldo Van Eyck**, **Bernard Kohn**, **Charles and Ray Eames**, **Juhani Pallasmaa**, **Lucien Kroll**, **Shigeru Ban** and **Mario Botta** to name a few.



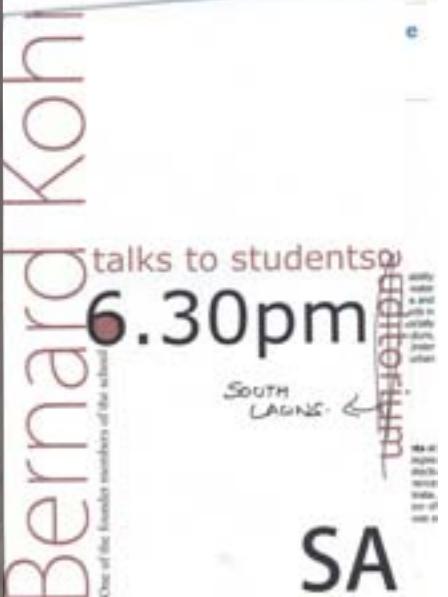
Buckminster Fuller



Louis Kahn



Frei Otto



Theatre

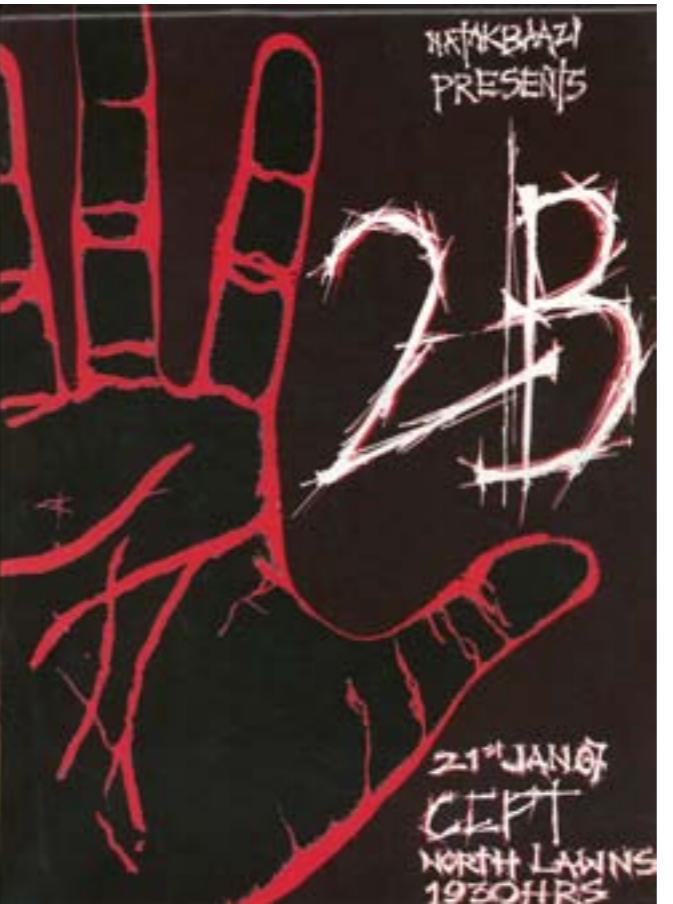
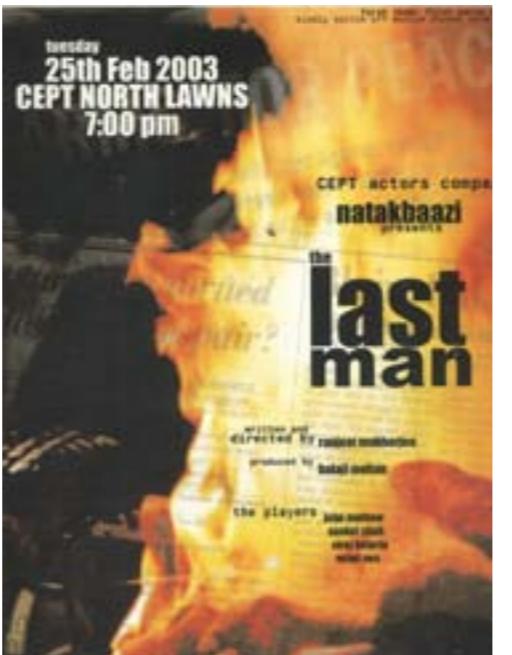
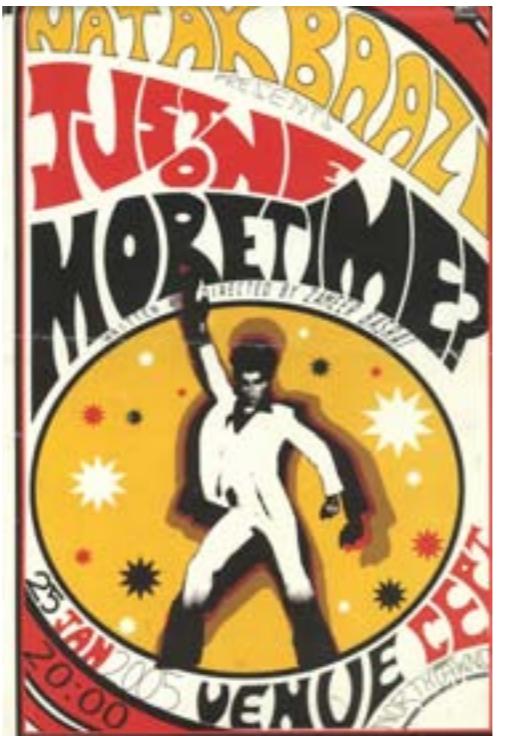
From the Studio to the Stage

Mehboob Studios in Bandra (W), Mumbai was a huge complex with high-ceilinged warehouses, complete with ropes, pulleys and planks. The sounds of welding and hammering filled the place with buzz. Inside Studio 3, the sets for a Shah Rukh Khan advertisement were being made. It was an advertisement that drew inspiration from the story of the three little pigs, the pigs being Shah Rukh, and how the strongest house withstands the huff and the puff because of its reinforcements.

Shruti Gupte of '95 batch looked the absolute personification of a behind-the-sets artist. She had on loose denims, a tucked-in white shirt, and white goggles pushed back amid her wavy hair. Having graduated from the School of Architecture, Shruti became a production designer for films and advertisements in Mumbai. Her portfolio includes films like *Aisha* and *Taare Zameen Par*. Curiously, Gupte's unconventional career choice was pretty much decided by a single spontaneous moment in a GBM in '96, when she raised her hand and suggested that a theatre group be made.

'My seniors told me to go ahead and make one,' she says. 'I was hesitant because I was only in Second Year and thought that theatre was something that the Seniors should take up. But they threw the ball in my court and asked me to implement my own idea. Before this, my only experience with theatre had been to organize the school sets in my 12th grade in St. Anne's School. I got together 4 of my batchmates, among them were Sudipto Ghosh and Abhijeet Lakhia, and we repeated my school play in Huthiesingh. We borrowed furniture from the localites' houses and made prints in Kanoria.'

'On seeing our play, Sameer Parker of the School of Interior Design suggested to me that we start a Theatre Group. That's how **Natakbaazi** came into being. It was the first time that the Schools of Architecture and Interior Design got together. We used to design our own sets and write our own scripts, largely drawing inspiration from life on CEPT itself.'



The Naatakbaazi was a fun-filled group that explored theatre as a medium for entertainment and comic relief, as a release from the pressures of academic life. Inadvertently, some people accused them of performing slapstick humour and caricaturing people in order to extract laughter from the audience. About this, she is quick to clarify, 'We didn't want to take ourselves too seriously. We wanted to make a statement on School, while indulging in fun and song-and-dance.'

At about the same time, there emerged another theatre group on campus that, on the contrary, took itself very seriously. On 24th December, 1999, the **S.A. Theatre Group** came into being. Artist C.K. Murali was the chief guide who conceived and directed most of the productions.



The two theatre groups were not quite at loggerheads but there was a subdued sense of rivalry and snobbery that existed between the two because of their conflicting ideals. While Natakbaazi was accused of being frivolous, the S.A. theatre group was accused of being exclusive and elitist. They were intellectualising and formalising something that had started off as a means of respite for students. It was abstract, intense and experimental, concerned with exploring the spatial aspects of theatre and its varied means of expression.

Natakbazi, on the other hand, provided a needed break from the pressures of college life, and also provided a platform for interaction between the students of the various Schools on campus. Production design was a crucial component of the Naatakbazi theatre, and Gupte strongly believes that interacting with the SID students was a fruitful experience because they had a lot to offer in terms of design.

The S.A. Theatre Group, on the other hand, was not production-oriented. They often came under fire by the student body that accused them of fudging with funds, being 'communist' and working for personal agendas. Typical rehearsal areas being the jungle, terraces and auditorium, people questioned why they did everything behind closed doors.



Speaking out about this so-called ‘exclusive’ tag that the S.A. Theatre Group was notorious for, Siddharth Singh ('96) says, ‘There was a certain rapport between the students of S.A. and C.K. Murali. We must respect his comfort level for he was our guide through those days. The cultural dynamism that inadvertently existed on campus, and the common curricula and backgrounds of the students of Architecture made it practical to have an exclusive S.A. Theatre Group. We were looking at creating a completely parallel structure that was independent of everything else on campus.’

A parallel structure certainly did get created. It is interesting to note the varied themes that were being explored on the campus at the time. While students like Ranjeet Mukherjee were writing parodies on student life and the party culture for Natakbaazi, the S.A. Theatre Group was adapting plays by Tagore, Badal Sircar and Kumaranasan. Natakbaazi sometimes got canteen boys like Hiryabhai on stage, and once Zameer Basrai ('99) invited Naseerudin Shah to perform. A couple of the stories they explored were a reinterpretation of the Ramayana and an adaptation of George Orwell's 'Animal Farm'. The S.A. Theatre Group, in the meanwhile, was portraying womanhood and sexuality through bodily expressive theatre at the National Conference on Human Rights, Social Movements, Globalization and the Law at Panchgani.

From its inception in December 1999 to its last production in February 2002, the S.A. Theatre Group presented 7 productions and held 5 workshops/seminars, including a workshop on 'Theatre & Architecture', in which Faculty Anant Raje took active

interest. On World Theatre Day, the students performed street plays around the city to highlight the opportunistic ways in which people were trying to mint money out of the terrible situation of the 2001 earthquake. ‘Performing on C.G. Road was the worst experience,’ recalls Siddharth Singh. ‘People were entirely indifferent. It was too commercial an area. It was a lesson for us all, in that sense.’

CEPT theatre group to perform at Natrani

By A Staff Reporter

AHMEDABAD: Posing questions to the conventional notions of power and religion is what the play „beyond the vermillion dreams...“ to be staged by the School of Architecture Theatre Group CEPT strives to portray on Octo-

entire production from the cast to music, choreography, stage, costume and light management.

The play revolves around the central characters of Prakriti — the chandali, struggling with her existence because she belongs to the lowest possible caste, mother — a firm believer in observing tradition and Ananda, a Buddhist monk.

Siddharth Singh, spokesperson for the event, says, "Tagore's attitude towards humanism and Amritasaran's powerful portrayal of womanhood against a backdrop



Students practising for the play



of class biases prevalent in the society form the basic framework for this interpretation".

Tracing the origins of theatre on campus, Vivek Khadpekar of '64 batch recalls taking up the part of Mark Antony in a play on Julius Caesar in the mid-60's. 'An English teacher at Xavier's had initiated Theatre on our campus. Halfway through the play, the audience had walked off, so I never ended up even going on stage!'



While that didn't quite work out, in the 80's, a certain Padki in ATIRA started a theatre group in CEPT and invited IIM students to take part. Professional plays were staged with tickets et al. The renowned Bengali playwright Batrij Sarkar was also called to take an elective.

However, it seems theatre never quite took off on campus until the mid-90's.

Coming back to Shruti Gupte, upon probing how her career choice as a Production Designer has its basis in her schooling in CEPT, she says: 'Making sets is to either **represent life, or to exaggerate life, or to mirror life**. My years in CEPT gave me a solid foundation in understanding construction, space and materials. Now when I hire assistants, I insist that they have a background in architecture because I realise the value of that education in this field. My experience with night-outs in School made it very easy for me to settle into the long work hours that this profession demands. I fit right into it!'



Like Shruti Gupte, Theatre was also crucial in changing the course of Mustaqueem Khan's life in 2003. Better known as Musa, while he was in his First Year he had been forced into helping make sets by his Senior Zameer Basrai. 'The Theatre Group was playing Goldspot and I thought their activities looked fun so I asked if I could join in,' he recalls. 'I was an introvert and felt that Theatre provided the means to express myself. In the process of exploring Theatre, I discovered Films.' And eight years later, he is on the road to pursuing his passion for film-making.

Mustaqueem and Rakesh Semwal (a.k.a Roxy) were instrumental in changing the S.A. Theatre Group into the **CEPT Theatre Group**. This formally integrated both the Naatakbaazi and the S.A. Theatre Group. And thereon, begins another journey.



Theatre shares with architectural concerns of space and movement, structure and interval, and nuances of light. But that is not the real reason architects have a fascination for theatre. More fundamentally it is the magic of the moments of life - of solitude and action and the poignancy of events - the fascination stories well told and enacted, of social concerns and stories of gladness and sorrow.'

- Kurula Varkey, Hon. Director, School of Architecture



ENDGAME
BY SAMUEL BECKETT

Sports

On the playing fields

Sports have always been an integral part of life on campus. In the 60's the M.G. Science grounds were used by students to play cricket and volleyball, until the area was fenced off and we shifted into our own campus. Little has changed since then, and table tennis and carrom continue to be a means of respite for students during strenuous night-outs.

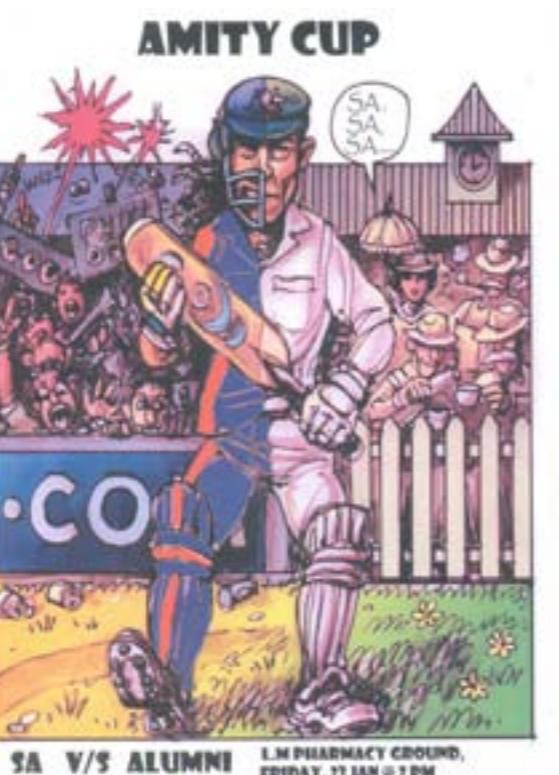
Students of the 70's fondly recall playing sports, 'We enjoyed the **Sports Day** a lot. The University grounds would be rented for one day. '79 batch won a lot. Selection was done batch-wise and we participated in long jump, high jump, running, etc.'

'We had table tennis tournaments and volleyball tournaments. Guys from NID, ATIRA, IIM and PIERRA came for the '**PENTAGON**' table tennis tournament. The whole school used to be there from morning. The old canteen owner would get lunch there in *laaris*.

'Volleyball was a permanent game. Before going to bath everyone used to play at least one game. Even in small breaks we played one game and so the teacher would come saying - "Abhi kitna game baaki hai?" Sometimes they also joined us in the game.'

Salil Randive ('81) remembers playing cricket against the IIM boys. At the time, the NID girls were a species glorified by many-a-lore, so to impress them, our boys had come up with a little trick. 'There was an IPL-format Night Cricket taking place in Australia at the time,' recalls Randive, 'Their slogan was 'Big boys play at night!' So our boys, in order to impress the NID girls, got T-shirts made for the inter-college cricket games with the slogan '**Big boys join Architecture!**' That grabbed us a fair deal of attention, I'd say!'

Always handy with their improvisational skills, students would play squash on the brick walls of the SA Double Volume, and organise obstacle courses across campus when boredom struck.



'We welded the Basketball poles,' recounts Durganand Balsavar ('84). 'We didn't wear protective headgears because they were uncomfortable so our eyes were literally stuck together for days after! We went nearly blind.'

Around twelve years back, the undergraduate students across our campus felt that something needed to be organised to facilitate interaction with other colleges in Ahmedabad. Cricket was chosen as the best medium to do so, and thus emerged the **AMITY Cup**, an inter-school cricket competition. Over the years the list of colleges invited to participate has grown and now AMITY is a highly anticipated event among colleges in Ahmedabad.

In 2010, another exciting event called the **CEPT Football League (CFL)** was established. It was the brainchild of Saptarshi Mitra ('07) who had the idea that the IPL format of auctioning players could be adopted at an intra-school level. It was a big success and has received much support.



Clubs

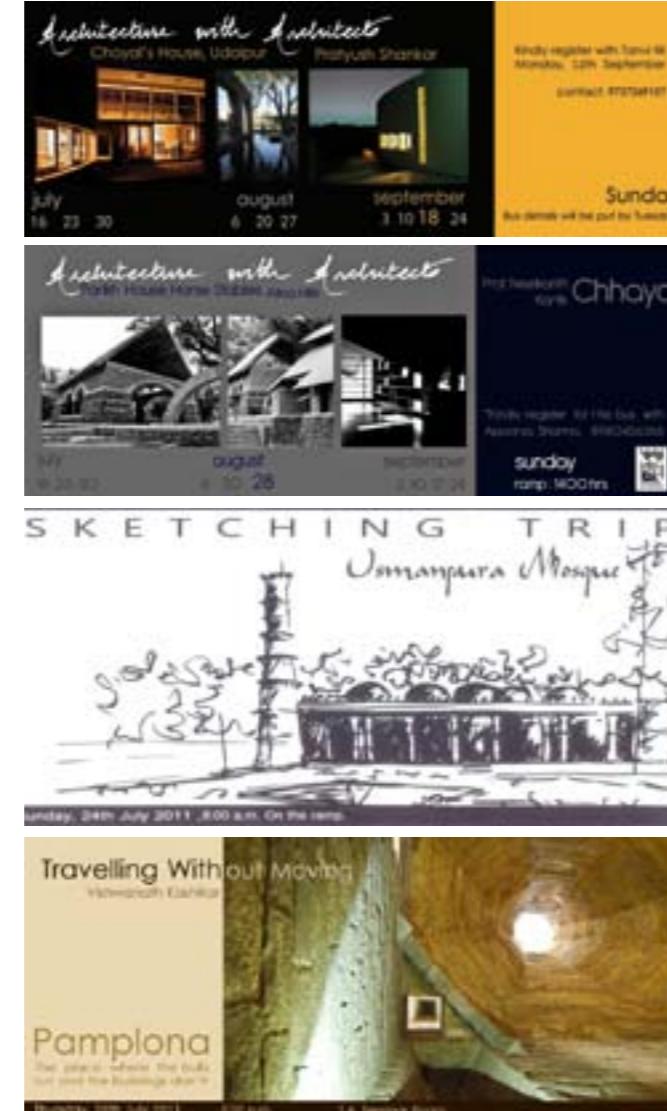
Student Initiatives

Films, music, reading sessions and sketching trips have always been a part of campus life and only became more formalized towards the 90's.

There was a **Jazz Club** in the 80's that would meet every Friday to discuss Jazz Music, over a collection of CD's that one of the students had.

In the mid-90's, reading sessions were introduced formally by Sameer Kumar ('93), in the name of '**Tuesday Night Talks'** and later, Raj Lavingia started Tuesday Night '**Enquiries**'. The sessions would take place in Studios and impassioned debates and discussions would take place on architecture around the world.

Sunday **Sketching Trips** were also formally introduced in the 90's by Brinda Pancholi, Riyaz Tayyibji and Parth Shah of '91-'92 batches. Jigna Desai of '90 batch introduced **Architecture with Architects**, where architects take students to see one of their buildings and discuss with them the design of that building, and architecture in general. Besides these, a Trekking Club called **Footprints** has been initiated over the past few years.



The **Film Club** has an interesting past. In the 70's it would bring in reels from the UNICEF library in Bombay and screen movies on Picasso, Eames and other artists at the Visual Artists Centre. There was a large **16 mm projector** but later on Anil Achar ('82) decided to invest in VCP/VCR. Television was very expensive then and Doordarshan was the only channel. After much gung-ho, permission was finally granted to buy a TV.

Tanzeel Merchant ('92) recalls that there was a 'crappy TV with rabbit ears' in the Council Room. When he was handling film screenings, they used to rent massive projectors from Alliance Francaise and request the Consulates to send in films for free, which showcased stories on Modernism in Holland, Dutch Windmills and the like. When he became Council Member, funds were allocated to the Film Club for the first time.

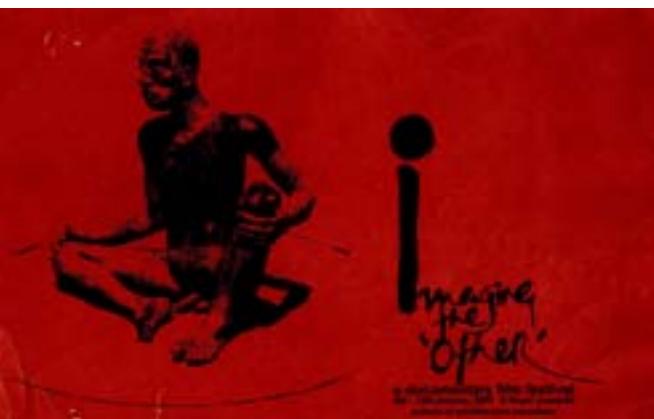
In the mid-90's, a Cafe at Ellis Bridge approached Abhijeet Lakhia ('93) for help in promoting itself. Lakhia and Shruti Gupte ('95) planned film screenings at the Cafe over the weekends, and thus the Film Club formally came to be. Abhijeet's brother Apoorva Lakhia, now a renowned filmmaker, used to have a huge collection of DVD's and this became the Film Club's treasure trove.

Darshan Saraiya ('95) took up the responsibility for Film Club soon after and expanded its horizons. In collaboration with MSU Baroda and NID, the SA Film Club became a member of the **National Film Archives (NFA)** and organised a Film Festival. Films from the 1930's-1970's, like Akira Kurosawa's '*Rann*', Satyajit Ray's '*Pather Panchali*' and Israeli films were screened.

Along with Filmmaker Sanjeev Shah (of '76 batch) a 16mm fest was organised with the School of Interior Design, and a '**Vision of Life**' lecture series was undertaken which was inaugurated by renowned filmmaker Kumar Shahani. He would critique and comment on the films after screenings.

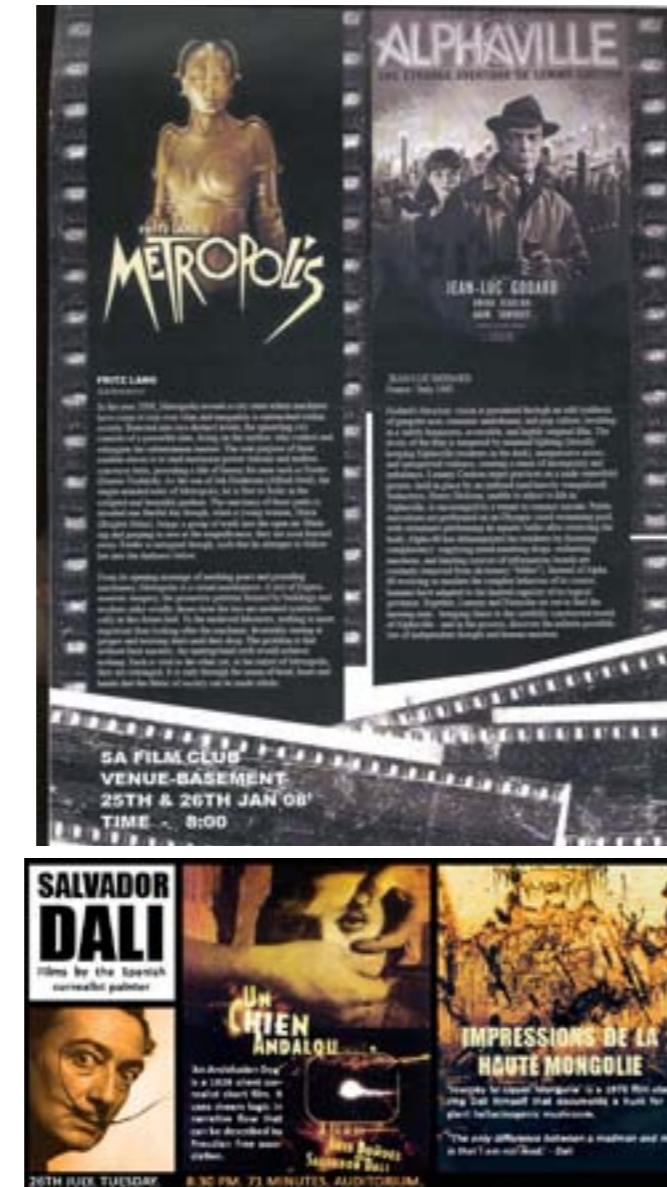


Alongwith the S.A. theatre Group, the Film Club attended the **National Human Rights Conference** at Panchgani, for which a hundred films were shortlisted to be screened from a collection of 800. These documentary films were later screened at CEPT in 2001 under the title '**Imagine the Other**'.





Today, with easy access to films, the SA Film Club has much smoother functioning. It is inspiring to know to what level film screenings have been taken up in the past and the passion is contagious.



The Film Club during this time was actively taking charge of getting hold of films that were difficult to acquire. A closed screening was done for Anand Patwardhan's politically controversial film '*Raam ke Naam*', and in July 2001 an 8-day **Ritwik Ghatak Film Festival** was undertaken on a grand scale. It was the biggest film festival that our campus has played host to till date and Saraiya had to send feelers out to archives all over India, including the Ritwik Memorial Trust, to gather his films. The festival was inaugurated by Ghatak's son Madan Gopal Singh and Ghatak's wife. It was an event that garnered much appreciation from film aficionados around the city. Ironically, the event was not appreciated much within CEPT itself as the student body felt that excess money had been spent on such 'serious' cinema that was not of much interest to them. Faculty Miki Desai was temporarily asked to oversee the Film Club funds.

'It was really difficult to get hold of Ghatak's films because he was an anti-establishment man,' says Darshan Saraiya. 'And there had been a fall-out between Ghatak and the people. Our efforts to gather his archives were appreciated much more outside CEPT. We had stopped screening popular films because we wanted to make use of our resources to get access to films that ordinarily are out of our reach. This was the direction that our film festivals took.'

The Film Club and S.A. Theatre Group worked in close collaboration during this period. An experimental approach was undertaken for the play '*Start at the End*', in which visuals and relevant film clips were screened during the performance and incorporated within the script. Characters wearing costumes would receive images on themselves and projection of visuals was explored in terms of theatics.

In the late 90's, reading sessions were initiated by Sameer Kumar, ('93) under the title of **Tuesday Night Sessions**. He says, 'TNS was originally conceived as an excuse to collectively read writings that may be highly relevant to our work and understanding of the immediate reality around us but focused on texts and authors who didn't fall within our curriculum. On Tuesday evenings we would gather in the basement or thesis studio, read texts and discuss people's reactions and commentary. The texts were often post modern philosophical/cultural writings by authors like Roland Barthes, Baudrillard, etc. 'Rethinking Architecture' was one major source of writings. We did read from Italo Calvino's "Invisible Cities" a couple of times.'

'One of the more popular moves was to invite other people to chose the text and lead the readings. For example, Professor Kurula Varkey led once such readings. He had selected an excerpt from Dag Hammerskjold's "Markings". It was a passage that carried a lot of personal meaning for Prof. Varkey and as he himself read it aloud, he spoke of how the words had been a guiding light for him through the years. It was a uniquely moving experience for most of us present. Similarly, Prof. R. N. Vakil was invited and so were some other people.'

'Through the course of the several readings we did, we found ourselves becoming less defined about what the subject matter should entail. In other words, we were reading much more than post modern writings on linguistics and contemporary cultural theories. The agenda for TNS became purer: to read anything that would provoke thought and widen our perspectives as individuals, not just as professionals.'

Kanoria Centre for Arts was another place on campus, where one was most likely to find architecture students (especially late in the night). It was established in the early 80's, providing a space for artists to paint, sculpt and print. "There was a close rapport amongst the students and the artists", remembers Walter D'Souza, who used to be in charge of Kanoria till mid 90s." Many of them used to come here to interact with the artists, as well as take their own prints". He even remembers a student who took lithography prints for his final year sheets! "The studios were open to the students 24 hours, so many of them came here at night for a break." The whole arrangement was open, casual and a low-key affair.

"In the 80's, there were only SA, SP and a young SBST. It was a small campus, we all knew everyone. Atleast by face. Now it is a big. Level of interaction is very different now." Today, Kanoria closes at 8 pm.

During the early days of the campus, one side of the campus had fruit trees, for those who wished for a snack. Now they have been either cut down to make way for the new buildings adding to the expanding campus, or replaced by the neem trees. Many a times, guided by seniors, students have planted trees and some plants (from mango trees to bamboo), mainly in the jungle and the parking lot.

To add to this green and clean campus, many students of the different schools of CEPT, joined together to form a **CEPT Clean Initiative** in 2010. They tried various methods like vermicomposting to segregating waste using differently coloured dustbins.

As the number of students has risen in this university, so have the number of plastic cups and 'Balaji wafer' packets. The rise in the lovers of chai (the life giving liquid), added more garbage in the form of paper cups. The students got together and ordered ceramic cups and sold them on campus, for a small sum of Rs.20, assuring a Re.1 discount on whoever uses this cup for chai in the canteen. Facing a loss, the canteen started using their own ceramic cups to give chai, thus ending the issue of paper cups.



Clay Paper & Printing

Working with our hands

Clay has always been an important material for students to explore and in the 60's pottery classes used to be conducted, with students learning how to use the potter's wheel. Esther David would take sculpture classes and students would make a temporary shelter to work in.

It all began with the need to have a place that could be messed up and that nobody would mind having messed up. For almost a year and a half, students cleaned the place. From 2006 to mid-2007, the place became 'owned' by the students. The need for a roof was dire and due to acute shortage of funds, they used materials on campus and tried out more than four different roofs. It taught them how to make things, however big they may be, without spending a single rupee.



Early initiatives at building a clay studio

In January 2007, a workshop was conducted by artisans from the Bastar region on Dokra casting. Dokra is an ancient method of casting metal. About 15 students and professors took part in the workshop. The place is home to any kinds of student activity.

In December 2008, due to favourable circumstances (availability of funds and enthusiasm), it was decided to build an elaborate roof. Bamboo was acquired from CEE as the institute wanted to control the overgrowth. Students cut the bamboo and transported it to campus themselves. There was no pre-conceived design or a drawing. It was built entirely on an intrinsic understanding of the place.

With little idea about the size or expanse of the roof, the students simply began digging the foundations and lining out. It took 20 people 18 days to erect the place from conception to inauguration. The roof eventually cost Rs. 11,285/- Today the roof shelters student activities of various kinds from terracotta work, reading, casting, brainstorming, papermaking, cooking, etc.



In December 2009, the students of First Year paved the clay hut, under their Building Construction program. The basic material used was brick. The program also included building a space for storage and display which was a platform with kota stone shelves. The two major openings spanned by concrete beams were replaced by more permanent, reliable and aesthetically suitable arches.

There was also a water channel constructed which not only ensures permanent availability of water in the workspace but also regulates and channelizes water from the nearby tanks. Stone, lime, china mosaic and terracotta tiles were also used. All the work, from ramming, pounding, levelling, stacking bricks, and mixing sand and mortar for cement, were done by students under the guidance of a mason. It was a learning experience and made the students aware of the process of construction and most importantly how to work in a team.



The clay studio at present

In January 2008, a 7-day workshop was conducted by Valsan Koorma Kolleril dealing with various aspects of working with terracotta. Techniques such as pinching, making slabs and slurry casting were taught. Students built a kiln as well. During this workshop the place was called 'Clay Club'. It is the very quality of the 'place' that enables it to be referred to by the activity that takes place there, eg ArchiLab, CEPT Paper Studio, Clay Workshop.

In January 2010, Anupam Chakraborty, a papermaker from Kolkata conducted a week long workshop. Students learnt the basics of making paper and were later introduced to techniques as stencilling, water marks and layering. Paper of various materials, such as banana trunks and cotton rags, were made. Students have enthusiastically carried forward their work and continue to make good paper.





Clay workshop; one of its many faces through its various phases



A kiln built beside the North lawns to bake clay models
24 . FA Booklet Series . CAMPUS HISTORY . Cross Sections



Work in progress at the clay kiln



A bamboo shelter erected over the workshop



A clay model waiting to be baked



Papermaking
The beginnings of 'the paper revolution'



Experiments and explorations



Paper bags designed by students



One of the many night sessions at the paper workshop



Paper mache models

Classical Music

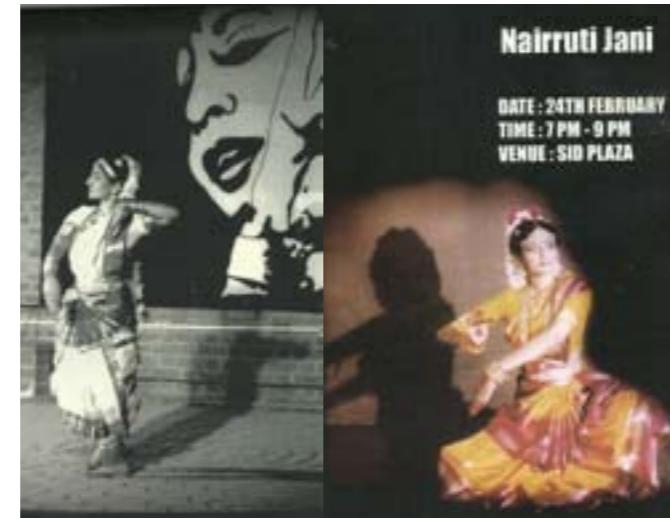
Appreciation of Indian Performing Arts and Music

In the initial years, Professor Doshi was crucial in bringing Indian classical music to the campus, in the influential avatars of Mallikarjun Mansoor and Bhimen Joshi. Many classical music concerts were held every winter.

Amita Raje ('63) and Vivek Khadpekar ('64) took up responsibility of organising classical music concerts during that time. For Rs. 7 per ticket, an audience of 400 people would be regaled in the Basement by musicians seated on a stage made up of 3 hostel cots, on an earning of Rs. 2000. The first musical concert was by renowned vocalist Kishore Amonkar. This was followed by Kumar Gandharva and Mallikarjun Mansoor, to name a few. Sohan Nilkanth and Neelkanth Chhaya ('69) became active organisers of classical music as well.

Recalls Sohan Nilkanth, 'The musicians were all approached by us students with the request that 'this is an activity we are trying to do for students, it is not a big time music show, we have no funds or sponsors, we are trying to develop good listeners here and many are interested in this activity'. Of course we would first go bother Doshi saab saying we want to do this in school so you have to talk to so and so people and give us contacts.

'Soon people came to know about it. So we meticulously maintained a diary for every program and requested everybody to write and update their addresses for the next program so that they could be sent postcards for the next performances. Sometimes the artists would stay with students' families, so we were able to see their daily lifestyles, how they work, prepare and practice their ragas. We got to know these artists at a personal level.'



'It had a good reputation because people knew that we called only certain kind of artists and the programs had no commercial element involved because it was not like a show. If you have a musician performing in front of large audiences, say about 5000 people, then certain fine and subtle things were not possible to do. For us it was a smaller group and the ones who sit in front make eye contact, and there is a different level of interaction so the artist is able to perform better and the audience can appreciate better. Unlike a pop show where you do anything to make the crowd cheer, listening to Classical music is a cultivated taste, so when there are people who know it, it makes a difference. It's not a painting where you come in the end and say if it is good or bad.'

'Here the audience will also make 'farmaish' were the audience will request, 'why don't you sing this raga'. This is explained well by my gurujji Rajiv Taranath, who I learn the sarod from. He says that in the other forms of music, the artist decides what he wants to play or sing. In the western classical music, audience can say if the piece is good or bad, not right or wrong. In raga, there are rules to be followed and this knowledge and authority is shared by the audience also. If something is not being followed, the audience can get up and say that it cannot be done in this raga, etc. That is why interaction with the audience is very important and it is an intimate event.'

'Last year a musician was set to come and perform in Ahmadabad, but the venue had some last minute issues. I received a call to organize it in the School of Architecture so I talked to the Students Council and it was done. The fact that this thing is still alive amongst the students and that the reputation is still there is gratifying.'

'I recall a particular episode where a lady musician was supposed to perform. One early morning, she arrived by car to the campus and checked her purse for Nivea cream as it was cold. She couldn't find it and she refused to get out of the car until she had her Nivea cream! It was 7:30 in the morning, many were from hostels and I couldn't go home and get it and it would not look nice if we give her a used container! There was so much confusion, people running helter-skelter for Nivea!

'I think **all creative processes in some way are related to each other and if you are involved in one, you can appreciate the other better and it gives you a different insight and broadens your vision**. Our school has always been encouraging in having a wide range of electives and the principle remains that you have exposure to various other things. It was enjoyable and the artists also appreciated it very much.'

'We were staying in a bungalow with a big terrace. So we started an informal Listening Club including students, faculty as well as others. So on Saturday nights, the sound system would be shifted on to the terrace, people would come with their own records and cassettes and it was just a listening session. So when there was no live music, this was what we did.'



Shuba Mudgal and Anish Pradhan at concert in the SA basement

SAPAN ANJARIA
Sapan Anjaria is a tabla artist from Ahmedabad and a student of late Shri Nandan Mehta. Sapan has been involved in music since the age of four. Most recently, he shared stage with Pandit Vishwanathan Bhata.

SHRI MAHENDRA TOKE
Shri Mahendra Toke is the son of Shri Devdas Toke who was a disciple of Ustad Amrit Khan Sahab. Shri Toke's style is a unique combination of Khan Sahab's gaitaki and his own creativity, while fully respecting the Gharana system.

SHRI MUKUL SHIVPUTRA
Shri Mukul Shivputra is a Hindustani classical vocalist of the Gwalior gharana and son of Pandit Kumar Ghoshalara. He is one of the most sought after vocalists of today. Mukul Shivputra has left audiences spell-bound.

CLASSICAL NIGHT



Gundecha brothers rendering a Dhrupad composition

School Bands

Rock History on campus

Rock music has always been a favourite genre among SA students. In the 70's, there would be jam sessions every semester with the local bands. In one of the Studios, students would create a small platform from hostel beds and shift the tables on the side for people to sit.

Our first school band was started by Prashant Pradhan and Reginald Govias ('89), two batchmates who were interested in music. It later came to be known as the '**Grassroots Revival**' and started off with their first show at H.L. Commerce College, when their band name was still 'ARCHI'. Led Zepellin and Pink Floyd were favourites among the band mates and they even made Gujarati versions of some songs, but not finding much acceptance amongst the general crowd, they soon shifted to playing Santana.

Prashant Pradhan fondly remembers the band's first big show in CEPT. Ajit Menon, the co-ordinator, had mixed elevating concoctions in everybody's drinks and torrential rain had poured down during the show. 'Rain, music, and b....ze' mused Prashant Pradhan, 'It was just perfect.'



ARCHITECTS AS MUSICIANS : Prashant Pradhan, Neil Philip, Iain Johnson, Prashant Kulkarni, B. Balakar, Ashish Dave and Reginald Govias of "Grassroots Revival"

Another band had emerged in the city at the time called **Hammersmith**. It was formed by an IIM student Sharad Tyagi and his friends. The Grassroots members shared a rapport with the band and invited them to campus for jam sessions. In 1984, CEPT invited them to perform and sponsored them.

'I was in First Year at the time,' says Durganand Balsavar. 'We were asked to make a poster. Well, having very little graphic sense at the time, we made a really really sad poster and put it up all over the city. Funnily enough, it was the maximum crowd that ever turned up for that performance! It was Hammersmith's big break and very soon after, they went on to become famous.'

At the **IIT Powai - Mood Indigo '92**, Grassroots Revival was judged the 2nd best band, beating Agni. They played professionally for a while, charging Rs. 18,000 for every performance, and would lavish all their money earned on after-show dinners. They even went on to record an album, for which they changed the band name to '**Grass**'.

'Simon and Garfunkel, Pink Floyd - they were all Architects,' says Durganand Balsavar. 'We used to take great pride in being musicians.'

The band room on campus is a daily haunt for music-lovers today. Bands such as Tunnel Groove and Rough Tracing have continued, over the years, to keep the spirit of music alive.



The CEPT band constantly reinvents itself across the decades while exploring new directions and dancing to an everchanging pulse

Navratri

The beginnings of garba, dance, folk music and much more!

Navratri celebration is the star event in our calendar today, but few are aware of the humble beginnings of garba on our campus. In the 60's, garba was still considered too colloquial and the rage at the time was rock music, with 'rockstar' students like Shafi Hakim ('62) being emulators of Frank Sinatra and other such Western idols.

Interestingly, the kota stone circle in the SA Double Volume had been conceived in the design of the building as a garba space. But at the time, garba was something that the localites associated primarily with their community and not with the campus.

The first garba on campus took place in 1979 in the basement. Then it went to the ramp. Students Darshini Mahadevia used to sing with Sujata while Saroj used to play the tabla.

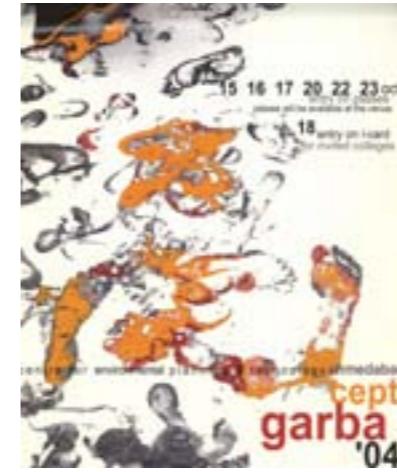


It was in the early 80's that the garba scene began to properly emerge on campus. Musicians were brought in from Gulbai Tekra and a handful of students would sway to the beats around the central tree in the grounds on the eighth day. It was by the mid-80's that the enthusiasm to bring garba to the campus on a larger scale emerged. Renowned sculptor Prithpal Singh Ladi along with the Baroda School artists of Kanoria got together and sparked the initiative. Viren Brahmbhatt ('81) and Setu Shah were familiar with traditional singers and brought them to the campus. Navratri started off humbly with 80 people on the grounds learning steps from each other, for the sheer joy of it.'

'When I was in Second Year,' recalls Durganand Balsavar ('84), 'we went to Bhil and Dahodh to bring traditional musicians to our campus and to learn firsthand what Navratri meant to them. We lived with the villagers, bought their bright yellow and orange cloths and got traditional clothes stitched by them. It was nice because we got to interact with remote villages. The troops would create their village temple on our grounds and conduct the pujas. Entry was free and NID students often came. I used to play the drum from 9pm to 3am for nine days in a row!'



Navratri today has exploded into a nine-day event replete with passes and allotted days for alumni, guests and students of NID, IIM, MICA and NIFT. Posters, lighting and installations now form a crucial component of our creative explorations and student interactions.



'Longing' and 'lighting' for festivities ever welcome on campus

Festivals

Of Culture, Celebration and the Arts

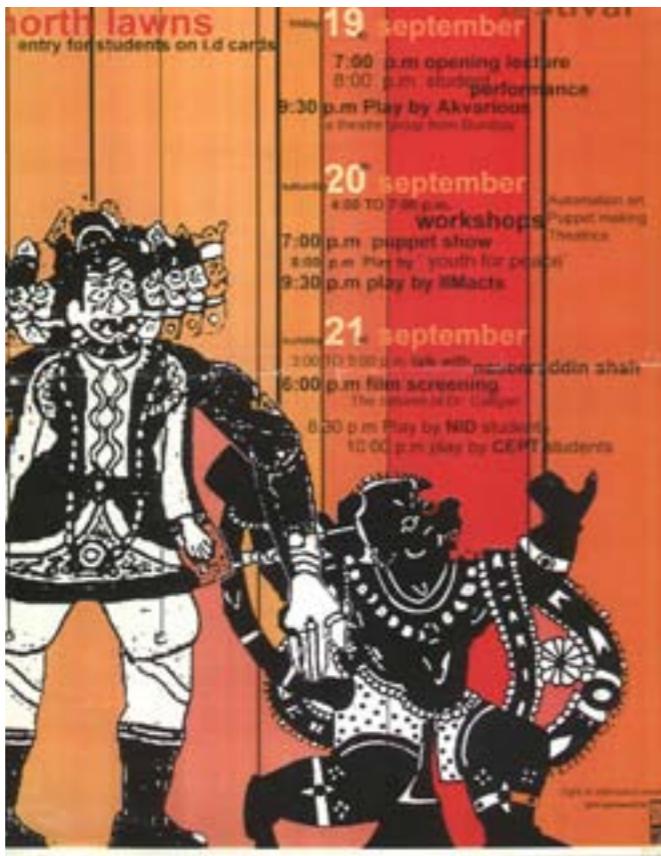
The idea of Festivals to bring music, dance and culture to the campus, began in the 80's with the **Ravi Vari Festival**. For this, craftsmen from all over Gujarat were invited to campus to showcase their local crafts and goods, as knowledge about local handicrafts was not easily available at the time. Folk dancers would enthrall students all day. While the men would play the drums, their wives would sing and dance while painting scenes from the Ramayana over a long cloth.

Students were open to trying out new things for festivals and would take it as an excuse to explore their creativity and learn from each other. There was a time when fashion shows were also held based on themes like Historical, Contemporary, Greek etc. Bamboo structures, geodesic domes and tensile structures would be built.

In the 70's, the Festival budgets used to be hardly anything – Rs. 3000-5000. Electives were distributed throughout the semester. There would be pottery, photography, music, drama, sculpture and dance. For that, Mrinalini Sarabhai used to come here and teach. They used to relate dance and architecture.

February 1996 witnessed the largest scale Festival that this campus has ever played host to, by the name of **MUESLI**. Many jazz, classical music and rock bands were roped in to perform, such as Indian Ocean. There was a lot of sponsorship by builders which enabled us to organise the Festival on a grand scale. This extensively commercial approach, however, drew much controversy and opposition from the student body as they believed it went against the philosophy of our School.

On 26th January, 2001, the **Drupad Utsav** had been organised that was to have artists from all over India perform on campus, but all was cancelled once the earthquake struck. The organising body contemplated whether to go ahead with the Festival but on their way to pick up the artists, they saw the destruction the

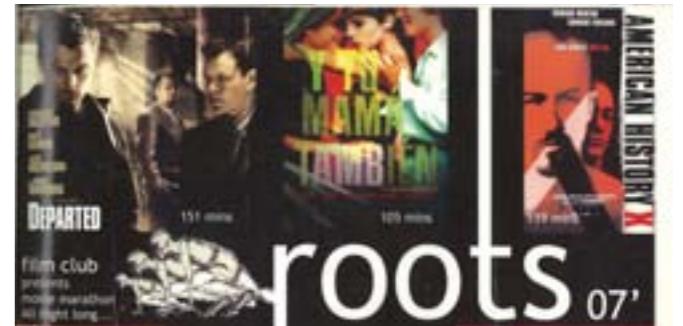


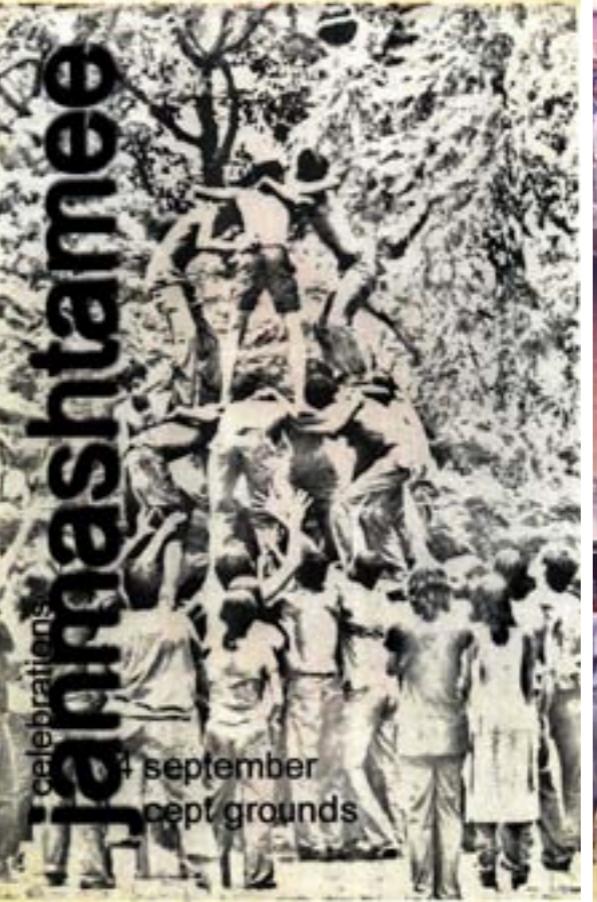
quake had caused elsewhere in the city, and decided to cancel the Festival. They decided instead to devote their efforts in helping those affected by the disaster.

The CEPT Festival is now known as **ROOTS**, and apparently derives its name from our 80's school band Grassroots Revival. It was organised as a festive week in January when electives and cultural programs would be organised, as a break from the academic course. Its aim is to offer scope for exploration of other creative and technical fields, as well as to enable a cultural exchange.



The wall poster tradition is inseparable from the ethos of the 'Festival' at CEPT.





Workshops are always waiting right round the corner to shake hands with festivals and other celebrations

Students council

Guarding values and steering aspirations of the General body

The Council structure has always existed in some form or the other, with experiments taking place over the course of time. It came into existence with the Second batch (of '63) and the first President was Kirti Shah. The name then was Students' Union and it was Dr. Vakil who suggested that the name be changed instead to Council, as it was less 'confrontational' a term. Initially there were no elections, there was only 'selection' to the Council.

The rule book states that the post of President can only be held by one who is in Pre-Final year or above. Interestingly, in '85, Durganand Balsavar became President while still in his Second Year. 'It was a sort of de-facto election because no one was standing for the post, and I was enthusiastic about it,' he recalls, 'The Seniors decided to try it out as an experiment and were co-operative in most cases. Of course, sometimes they accused me of being too 'big for my boots' and took my case, but it was a great experience. I became President again in my Fourth Year, and we brought a ragging ban. There wasn't much of a leadership structure at the time. Activities were mostly driven by a collective fervour.'

'Council used to be the Faculty's opposing body,' recounts Hansal Dahbi ('96), 'Now one is interchangeable with the other and the student body has lost its power.'



In 2001, the Council was disbanded and an experimental approach was undertaken whereby there were two representatives from each batch. Obviously the attempt wasn't too successful for the previous structure was re-adopted soon after.

In August 2007, as part of the disciplinary action that followed ragging reports, the Students Council was disbanded and members were debarred from holding any office that year, or receiving any prizes. This is probably one of the few instances where the Council severely had to bear the brunt of the actions of the student body.

There have been many instances where renewed structures for the Council have been suggested but the fall back structure has stood the test of time. The present Council comprises of a President (Pre-Final onwards), an Administrative Secretary (Pre-Final onwards), an Academic Secretary (Pre-Final onwards), a Cultural Secretary (Third Year onwards), a Sports Secretary (Second Year onwards) and an Election Commissioner (from Thesis year).



THE OFFICES OF THE GENERAL COUNCIL

1. PRESIDENT
2. ADMINISTRATIVE SECRETARY
3. ACADEMIC SECRETARY
4. CULTURAL SECRETARY
5. SPORTS SECRETARY

THE POSTS ARE MENTIONED IN DUE ORDER OF THEIR RIGHTS

DURING THE ELECTORAL PROCESS, NO INDIVIDUAL OR GROUP OF STUDENTS OR BATCHES WITH EXPRESSED DURING THE CAMPAIGNING

RULES FOR PRESENTATION OF MANIFESTO

- THE MANIFESTO IS A DOCUMENT THAT EXPRESSES THE PROPOSED AGENDA OF THE CANDIDATE. IF THE CANDIDATE GETS ELECTED, HIS MANIFESTO SHALL BECOME A PART OF THE AGENDA OF THE NEW COUNCIL.
- IT MUST CLEARLY STATE THE ISSUES CONCERNED RELEVANT BY THE CANDIDATE AND HIGHER PRIORITY CONCERNING PARTICULAR ISSUES.
- IT SHOULD NOT IN ANY WAY CRITICIZE ANY POINT RAISED IN THE MANIFESTO OF OTHER CANDIDATES.
- IT SHOULD NOT CONTAIN ANY PERSONAL REMARKS AGAINST ANY ONE OTHER CANDIDATE.
- MANIFESTO PRESENTATION SHALL BE LIMITED TO THE STIPULATED TIME.
- ATTENDANCE IS MANDATORY FOR ALL STUDENTS FOR ALL THE SESSIONS OF THE MANIFESTO PRESENTATION, DURING WHICH NONE WILL BE DEBARRED FROM VOTING.
- MANIFESTO CAN BE PRESENTED IN A DRAFT FORM AS LONG AS IT IS SIGNED BY THE CANDIDATE.

2.0 REFERENDUMS/ RESOLUTION OF ISSUES

- All issues proposed by the duly elected council will be presented before the student body and a suitable method of voting to be adopted. (Secret ballot/ hand count/ open ballot)
- The minimum number of votes required in favour will be 2/3rd of the total votes cast.
- The council would reserve the right of discretion keeping in mind the general body's opinion in such issues.

3.1 UNDEPUTIZED OFFICES

These will be the positions for re-elections. The office will remain unoccupied if no one gets elected and the elected will be made charge of the concerned office. (For Committee refer to clause 2.0)

3.2 PERIODICALS

No publication exceeding Rs. 200/- will be issued in the present in the general body's behalf.

FRESHMAN

GENERAL COUNCIL

CONSTITUTION

THE SCHOOL OF ARCHITECTURE STUDENT'S COUNCIL WOULD BE FORMED OF ELECTED MEMBERS OF THE SCHOOL'S SONAFADE STUDENTS. THE COUNCIL WILL BE RESPONSIBLE FOR

1. MEDIATION BETWEEN THE STUDENT BODY AND THE ADMINISTRATION/ANY OTHER EXTERNAL AGENCY.
2. AN ORGANISER OF ACTIVITIES EITHER ON OR OFF CAMPUS.
3. REPRESENTATIVE OF THE STUDENT'S GENERAL BODY.

RULES FOR CAMPAIGNING

- THE CAMPAIGNING MUST ESSENTIALLY REFLECT THE CANDIDATE'S OWN POSITIONS AND IDEAS ONLY AND MUST IN NO WAY CRITICIZE THE COMPETING CANDIDATES.
- CAMPAIGNING IS TO BE RESTRICTED TO THE EXTERNAL FACES OF THE BUILDINGS AND IS TO BE STUCK ONLY WITH EASILY REMOVABLE ADHESIVES.
- NO CAMPAIGN MATERIAL IS TO BE PUT UP INSIDE THE STUDIOS/ COMPUTER ROOM/ WALL MAGAZINE/ OFFICE TACK BOARD.
- ALL CAMPAIGNING USING AUDIO AIDS IS TO BE EMPLOYED AFTER 5:15 PM ONLY.
- ALL CAMPAIGNING MATERIAL IS TO BE REMOVED BY THE STIPULATED TIME.

IN THE EVENTUALITY OF THE UNAVOIDABLE ABSENCE OF A GROUP OF STUDENTS OR BATCH DURING THE MANIFESTO PRESENTATION, SUCH A MEETING HAS TO BE SUPERVISED BY THE ELECTION COMMISSIONER.

METHODS OF VOTING

1. DIRECT SECRET BALLOT.
2. Single candidate - has to obtain a minimum of 66% of the total votes cast to be declared elected.
3. Multiple candidates - The contestant with the highest number of votes should have obtained one vote more than the total number of blank votes cast.
4. All blank votes are valid and counted as a vote cast.

FRAGMENTS FROM THE FIRST CONSTITUTION OF THE SA STUDENTS COUNCIL

2.0 AUDITS

Regular audits are to be presented before the general body within four weeks after any award that involves a cash grant from the SA.

Regular complete audits in conjunction with the SC's shall be presented at the end of every semester and at the end of the tenure of the SC.

Audit will be singly presented by the SC's and the respective auditors concerned.

The President of SC's shall keep a record of the money transferred. There will be a joint account for the president and the administration with other's signature being allowed.

1.6 METHOD OF VOTING

Through direct secret ballot.

1. Single candidate - has to obtain a minimum of 66% of the total votes cast to be declared elected.
2. Multiple candidates - The contestant with the highest number of votes should have obtained one vote more than the total number of blank votes cast.
3. All blank votes are valid and counted as a vote cast.

Food

In pursuit of gastronomical bliss

The Canteen was previously located at what is now the Siddhi Photocopiers block and was called KODAR canteen, run by a Kishore, who used to work as a peon at Doshi's office, and Devaji. When the school just started off, non vegetarian food used to be served every Sunday morning on campus. This angered the vegetarians who felt that special treatment was being meted out to the non vegetarians. After much quarrelling, they settled upon the decision that the vegetarians alone would be served sweets on Sundays!

The alumni of the 60's fondly remember a particular andawala. Sohan Nilkanth('69) recalls, 'There was a bun-wallah outside the campus who used to serve boiled eggs. Eggs were not allowed in campus, but he would come at night on a bicycle, ring a bell and we would all go there to have a snack. Then there was the canteen. Harishbhai and all who were running the canteen were really a part of us. He would send his boy around 12 in the night to announce that the last batch of tea is being made. Till that time everyone would be hanging around chatting, not really doing much work, but then after that cup of chai, everyone would get down to work.



'There was a 6'2 hefty Senior who could eat a lot! Once we went to Paramount dressed like typical architecture students, without bothering much and the waiter was trying to show us that we were in a posh place and should hold the cutlery in a particular way, etc. So this guy asked for soup, ordered a pulav and asked the waiter to put it in the soup to teach him a lesson!'

'Almost everybody used to live in the Hostel,' recounts Parth Shah ('91). 'There was no PG scenario. Everybody used to eat at the mess. Manbar Singh Negi was our mess manager and he used to make awful food but we had to eat because we had no other option.' Incidentally, this Manbar Singh Negi was the personal cook of a student Navnit Singh of the 60's, who brought him to the mess because he didn't like the food being served there!

In the 70's, the canteen used to stock more cigarettes than the paan ka gallas in the city! It was a convenient way of getting sponsorship money for the Festivals.

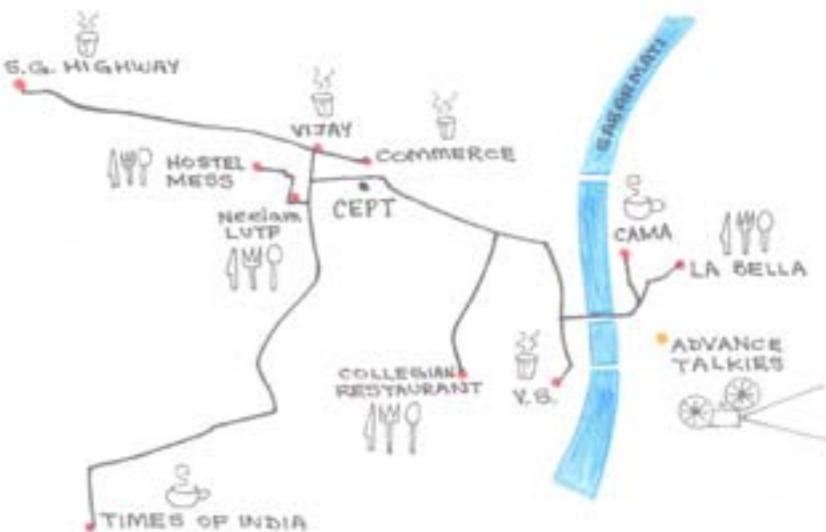
Heeriyanbhai, who has been working at the canteen for 37 years, recounts, 'The price of a fixed lunch/dinner was Rs. 1.50. Salary was 50 paisa per day so monthly it was Rs. 15. Now my salary is Rs. 5000 per month. The same snack was served all day, there was no variety in snacks. In these days, it is difficult for me to identify which are the CEPT students on campus. In the old building there was no water tank but now we have all the facilities to keep our equipment. It makes our job much easier.'

'The head of the canteen is K.K. Shetty from Madras. In our staff, 4 are from Rajasthan, 1 from Madhya Pradesh, 5 from Madras and I'm a Gujarati "chhoro". Rent of the canteen building is Rs. 20,000 per month, and the quality of food is better than it was earlier.'

Besides the canteen, there have always been popular hang-out joints around the city, especially during night-outs. Qamar Shaikh ('63) fondly recalls Mama's Canteen near the Liberty restaurant at Commerce College Road. Whenever there were night-outs, we would ask Mama to keep the canteen open all night. He would keep a guy there so whenever we wanted to drink tea we would wake up that guy and have tea and some pappadi. Mama even helped a student pay his fees. If a policeman would catch someone riding doubles on a bicycle, Mama would give the policeman a cup of chai and ask him to let the kid go. Mama still remains in our memories.'

Hiren Patel ('83) remembers another night-out story, 'We had two people Gurjit Singh and Ajit Menon who would come at 12am. They would announce that they were going to TIMES and would take down our orders. They would collect money, go and come back. We always used to feel that 'yaar, Gurjit kitna achha hai sabke liye sab le aata hai'. After completing studies when we gathered at Gurjit's place he said - "Hiren, tu muskabun mangvata tha?". I said "yeah". He asked "tu double muskabun mangvata tha? Double cheese double omlette?" I said "yes".

"Wo kabhi double muskabun tha hi nahi!" He explained that they would go to TIMES and eat till their tummies were full and then they would give the money to the person and say "Le itne paise hai aur itne orders, isme se jitna ho sake kar le". This way they would complete their meals from our funds. Even the tea - we would wonder why it has cooled down and they would give the excuse that it has cooled down because they had come from so far. But they would actually be drinking it on the way and then add the cooler water to it!'

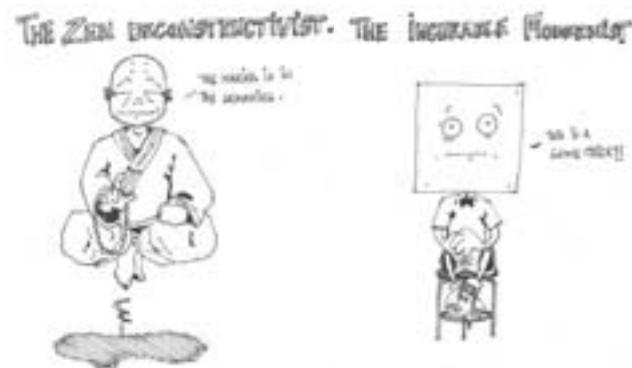


Social Dynamics

In defiance of authority

Uncovering the changing relations of the student body to the institutional body over time, threw up some rather interesting trivia.

Recounts Durganand Balsavar ('86): 'The 80's period was in the middle of the **Hippie Culture** when the world was becoming very pragmatic. My years in school saw the passing of many major phases. First Year was all about **Modern Architecture**, then Second and Third Years saw **Post Modernism**, and by the time I was in Final Year, the ideas doing the rounds were **Deconstructive**'.



Salil Randive ('81) recalls a particularly eventful strike in the winter of '84. The student body was enraged by the fact that they had been denied permission to stage a rock concert in the Festival and to acquire a TV set. A particular Administrative authority believed that such a show would be opposed to the principles of this School. Anil Achar ('82) famously drew cartoons depicting the aforementioned as Hitler, and his comrade Shubhrajit Das ('80) joined him in making sardonic digs at the authoritative figure. The architecture students being better at drawing and talking than at actually enforcing a ground-breaking strike, roped in the students of Planning, who came from places like Benares, as they were seemingly well acquainted with the methodologies of enforcing a strike.



Come 90's, a clash of **Capitalist and Communist Movements** was observed on campus. The Socialist gang, comprising primarily of the S.A. Theatre Group, consisted of staunch worshippers of Laurie Baker, low-cost housing and other such ideals that benefited society. In 2001, they came under fire by the student body that accused them of spending a huge amount of Rs 80,000 on the Ritwik Ghatak Film Festival. Varkey had sanctioned the money considering it an important initiative for the Film Festival

and an important initiative for the Film community in Ahmedabad, but the S.A. student body itself was hardly bothered about serious cinema like this. Such clashes between the serious and the not-so-serious groups continue to be observed on campus up to this day and should really come as no surprise.

In 1995, as the Government's ever-pervasive hold on our Institution increased multi-fold, the interviews, which had previously been a crucial part of the CEPT admission process, were removed and replaced instead by the HSC marks. This became a matter of great contention among the General Body and it outright rejected the new batch, making the hapless lot wear placards all day proclaiming their 12th percentages.

Between 1998 to 2008, campus went through some major changes. Night-outs were denied and the terrace was locked up. Much of our proudly ferreted 'freedom' was lost and a great internal struggle ensued to rediscover what made our campus different from any other once it had fallen prey to society's ills.

Krushnakant Parmar ('98), better known as KK, recounts how the student body had refused to move out of campus for a couple of days when the peon came knocking at 10:30pm. When this act of defiance was repeated, the electricity supply was cut off by the authorities. However, they still persisted and arrived the next day with candles, to draft under their light.

Over the course of conversations, we came to learn of an **Underground Movement in Architecture (UMA)** that emerged on the Campus in the early 2000's, much like the Illuminati and other such secret organisations. It was a society that originated during a particularly impassioned session of inebriation in the Sacred Thesis Room of Lore, where everything from the Faculty to the Course to the Administration became a cause for irremediable ire and the realisation that 'something' had to be done about it fired collective imagination. Oaths were taken, Logos made and Initiation Ceremonies conducted (which are apparently too embarrassing to be recorded). And the aim was simple: to create havoc.

A Secret Member of the Clan agreed to meet us: 'We were like the Maoists,' he says. '—not like Anna Hazare. We were students right. So we hated the establishment. We felt that the Thesis programme was not going right and that the Faculty just wanted us to finish and get out. The Thesis Room was in the Basement at the time so it was already Underground. We did many things that, in retrospect, were unnecessary and quite wrong. Some of them even had international repercussions. But hell, we were students!'

On probing further: 'There was this obscenely bad fish sculpture on the South Lawns. To start with, we removed that. One day, we were playing cricket in the Basement when some woman from Landscape got hit on the head by the ball and suffered allegedly excruciating pain for 15 minutes. She created a hue and a cry and said that cricket should be banned on campus. The next day, we covered every possible nook and cranny of the Canteen with tiny prints saying 'Teacher, teacher, tennis ball.'



on the occasion of the holy anniversary
signifying 1806 years
of clandestine undercurrents
of whose energies
UMA
is gratefully a part

come one, come all, in faith.
::CLEANSLING::PUJA::COMMUNION::
::ONTOLOGICAL REDEMPTION::SLAGGING::

THE LAIR: THE FOOT THAT TREADS UPON THE
SERPENT SHALL BE THE ONE TO BE BITTEN.

There were other issues that irked us too, like the encroachment by the Planners on our territory and the general inactive attitude of the Juniors. We thought, 'Oh boring students, let's give them a little scare.'

We were also opposed to sponsorship – for instance, there was a Hutch stall set up during Navratri. Kurula Varkey had just passed away. He was a very rare teacher. We felt that someone had to preserve his values. Though we didn't really know what values we were upholding.

Many people thought that we were terrorists. Some thought that we were right. Most of the Faculty just enjoyed the show. Some of them had been Underground Activists in their days as well!

Although the UMA died out (to our knowledge at least) once its members passed out, the spirit of rebellion that every S.A. student possesses never did. In 2006, a brazen and unabashed **Loo March** took the campus by storm. Enraged by the lack of toilets on campus, students marched into the Administration carrying urinals, WC's and basins, while making loud and obnoxious fart sounds. The point was effectively made and action was taken almost immediately.



A supposedly 'anti-establishment' man and one who is well-known around campus for his wall paintings and supposed 'statements', Hansal Dabhi of '96 batch is quite unaware of what all the fuss over his antics is about. 'Other people make statements out of my work. I just do what I want to do. The artist is very different from the philosopher. One day I felt like painting a toilet on the Canteen wall, so I painted it, went home, and slept. Next day, I arrived on campus to find a heated argument ensuing in front of the wall. The Administration was repulsed by the image of a loo at a place where one eats, while others melodramatically argued that India was full of such places where people sit next to toilets and eat. The wall was whitewashed and next day, someone painted 'Osama Bin Laden' and liquor bottles all over it. People were then offended by the 'shameless' act of portraying liquor bottles in a 'Dry State', so the word 'Rasna' was scrolled over the bottles to indicate absolute innocence!'



Many will remember the nameless life-size wire/paper mache puppet that used to do the rounds of campus daily. Dabhi was the man behind this. He moved the puppet around campus for two years – it has been seen hoisting the flag, playing goalie for tournaments, having chai at the canteen, dangling in a suicidal manner, occupying the stage before a concert and wearing

Santa's clothes. It had become quite a feature in those days and people would look forward to seeing what new shenanigans the nameless puppet would be up to.

Dabhi has questioned established rules in his own small ways. He would paint walls on campus that were not meant to be touched. 'I do things for myself without thinking about how people will react. I knew that some people would hate the pink polka-dotted wall I had painted, but I went ahead with it because only pink paint was available at the time! It's very interesting to learn of my own 'intentions' later, from other people!'

One thing that does irk Dabhi, however, is the change that has come about in CEPT academics. 'Faculty never used to interfere in students' activities,' he remembers. 'Each and every Faculty was knowledgeable of his/her field, and one had the freedom to reject a Faculty's ideas. Once, a boy was failed in Studio because he had not followed the Faculty's guidance. The entire class had called for a GBM and stood up for him, saying that he had worked more than all of them and that if he was to be failed then all of them must be failed too. But nowadays the student body is so loose that Faculty can fail 9 students without even giving solid reasons. Faculty must never mix a student's personal life with academics.'

He elaborates further: 'Earlier, Juries would happen even if one only had sketches and block models. I have seen Final Year Juries take place only around a model. Are we draftsmen? No. Look at the idea. Faculty were practical back then and knew their priorities. **Now discipline is being given more importance than design.**'

Whether one chooses to start a Movement or to raise a strike, to paint a wall or to draw a cartoon, this campus offers the freedom to voice one's dissent in many ways and to never bow down in servitude to Authority. The myriad social dynamics that this place has seen serve as testimony to this.

EVERY SEMESTER BEGINS THE SAME WAY. FOR THE FIRST MONTH OR SO, EVERYONE IS HEAVILY INTO SPORTS, GUZZLING DRINKS AND KILLING TIME (NOT NECESSARILY IN THAT ORDER). A SET PATTERN, YOU CAN SAY, A TRADITION ON THIS CAMPUS. NOW, THERE IS THIS THING CALLED SCHOOL HISTORY, AND IT SAYS THAT OUR SCHOOL IS 25 YEARS OLD. TO COMMEMORATE 25 YEARS OF FUNCTIONING (AS THE POSTER SAID, IF YOU RECALL) THERE WERE TO BE HELD EVENTS, CELEBRATIONS, WORKSHOPS, ETC, ETC, ETC, TO TAKE STOCK OF WHAT HAPPENED, WHAT IS HAPPENING AND WHAT SHOULD HAPPEN. THIS YEAR IS ALMOST OVER, AND WHATEVER TOOK PLACE WERE LIKE LOOSE NUTS 'N BOLTS STREWN AROUND ('THE SCHOOL IS A MACHINE TO LEARN IN'). A FEW MANAGERIAL SKILLS RAN THE SHOW, AND MOST OF US JUST FILED IN AND FILED OUT.

NOW THEN, BYGONES BE BYGONES. WE HAVE JUST ABOUT A MONTH TO DO SOMETHING, OR LET ME PUT IT THIS WAY – WE HAVE ONLY ONE MONTH TO DO ALL WE CAN, AND WE MUST!

WE MUST START NOW, LIKE THERE WAS THE 'TEEN DARWAJA' GRAPHIC EXERCISE (THE ENTRIES ARE FEW AND TRICK-LING IN), THEN THERE IS THIS POSTER. MAYBE I SOUND LIKE ALL TALK, TALK. THIS IS TO GET IT GOING. PLEASE REACT.

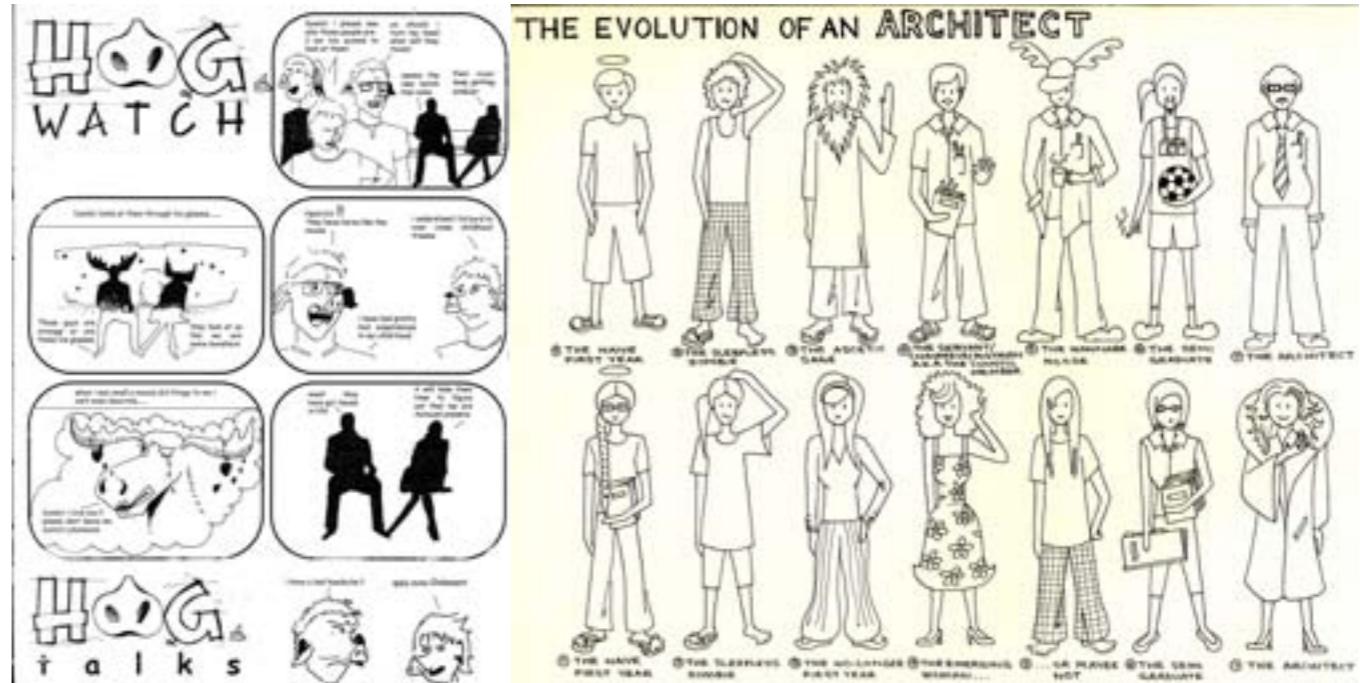
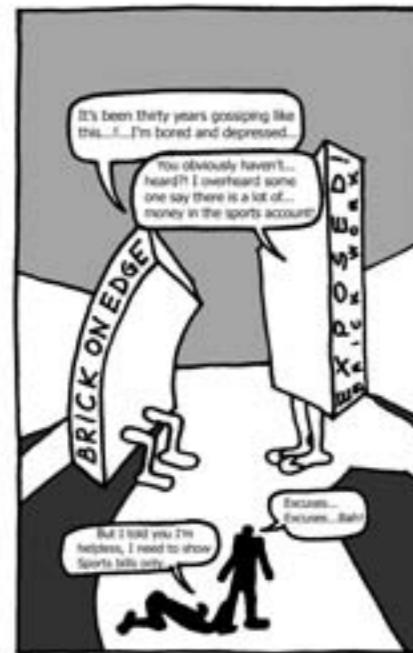
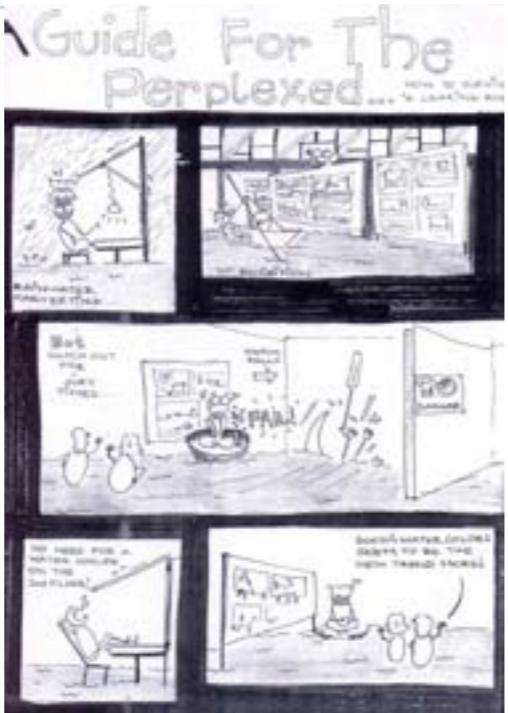
WATCH THIS SPACE
USE THIS SPACE

COMING SOON!
IN SA? BASEMENT

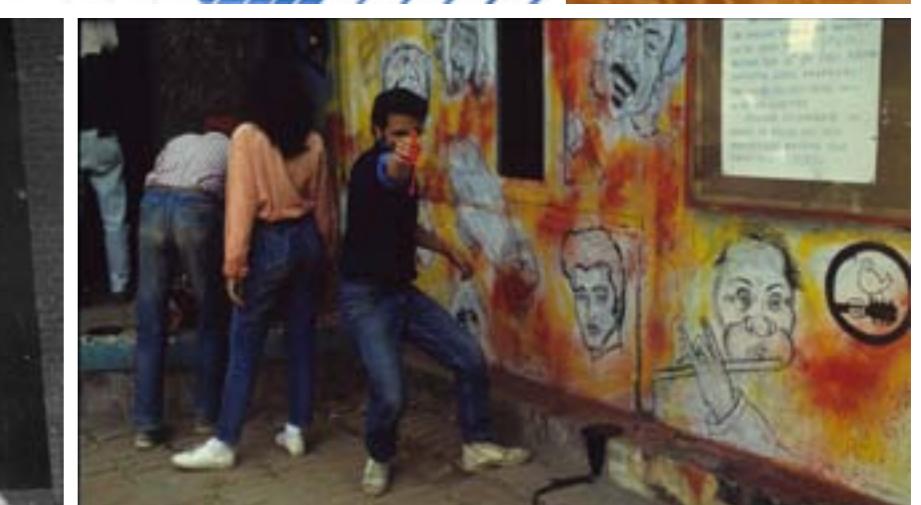
The **Wall Magazine** is a notorious bulletin board whereby students share articles, cartoons and opinions. It is an excuse to hone one's creativity and is a forum for voicing one's dissent unabashedly.

Prior to its formal creation in the early 90's, students would often pin up caricatures and other cartoons all over campus. Anil Achar's 'Khareesingh' was the first comic strip that took this campus by storm. Many have, over the years, maintained this tradition and come up with their own comics and write-ups.

The Wall Mag continues to periodically die and be revived depending on how shameless and vociferous every coming batch dares to be.



Wall Posters





Piraji Sagara, while painting a wall panel for the basement



Student Interactions

About... us.

One point that we noticed through our conversations with alumni was that CEPT students used to have much interaction with NID and IIM students in the past. When we asked Durganand Balsavar ('84) what led to the reduced interactions with other Schools, he muses, 'Well, the students of the '80 and '81 batches had many good friends in NID and IIM. Perhaps our batch was culprit in this loss – I suppose every batch has to sustain these relationships and we didn't really. This reminds me of an interesting rumour doing the rounds in our time about two Secret Computers in India, one with the Ambanis and one with NID! The topic was a source of much excitement and envy.'



Hansal Dabhi of '96 batch has a more thorough theory about what has led to our reduced interactions with not only the other Institutes but also within our own Institute. 'There was no internet, no cell phones and only Doordarshan in those days. **Technological growth has led to increased isolation.** Back then, we couldn't Google for information. If we needed to know something, we had to ask people and talk to people. We would go to SID and SBST just to know what they were doing. We would design like Zaha Hadid and Calatrava, and our SBST friends would help us know whether our designs could even stand. We couldn't stay in the hostel all day watching movies or sitting on the internet. Hence everyone was on campus at all times. When people came over on Exchange, we would talk to them to find out how they study abroad. Now everything is so easily available to us over the internet that no one bothers to interact one-on-one. There used to be so much involvement in all activities that people had to be forced to not participate. Nowadays it is the opposite.'

Nevertheless, one rather questionable mode of interaction that has existed on our campus for a long time calls forth many nostalgia-tinted memories from the alumni and sparks much fascination among the 'luckier' Juniors who were 'spared'.



Living in the hostels was an experience in itself. One grew up quickly back in the 80's because many older people who had been doing their theses for over a decade used to live there. Sometimes, one was made to wear pyjamas to school. Other times one was lucky to have even one eyebrow and half a moustache intact, and a blanket to wear as clothing, to the morning lecture.

Students of the 90's recall how they would sometimes sleep on bus stands for fear of going to the hostel, where they would be met by Seniors who would allot them daunting tasks.

Shruti Gupte of '95 batch says: 'In my time, Seniors from '82 onwards were still on campus and they used to 'rag' us a lot. On my first week in School, I called up my father asking him to come to the city because I didn't know how to handle it. He just told me to do exactly what the Seniors tell me and enjoy it because those people will eventually become my best friends. And it's true, these people are the ones who are my best friends till date. It was all really an exercise in **breaking one's inhibitions and forcing one to come out of his/her shell**.'

Parth Shah of '91 batch concurs: 'I enjoyed ragging and I believe in it. I think that it is absolutely essential, but you have to do it with a great sense of understanding and not simply out of some perverted enjoyment. It creates great bonding between Seniors and Juniors. Ragging instils in you the **willingness to fail**. You learn to take insults and failures positively and you work harder to get through it.'

Puneet Mehrotra of '95 batch adds: 'Fresher's party used to be in the Basement and every 1st year had to perform something. The entire school used to come and watch. If they like it, it's good, and if not, then you were welcomed with eggs and tomatoes. That used to be the time when you were formally accepted into the student community. All Seniors used to come and formally introduce themselves.'

Following tradition, on a fun-filled evening in 2007, a Talent Show was to be held by the First Years for the Seniors. What started off as seemingly harmless fun, albeit at the expense of the hapless Juniors, ended in police intervention, media bashing, disciplinary action and the enforcement of a redefined Social Structure that has undeniably changed the campus forever.



A certain student from another School complained to the police that ragging was taking place in CEPT because eggs were being thrown at the students. The media and the police hoarded in by the dozens and to save face, strict punishment was meted out to all 2nd-3rd Year students of SA, SID and SBST. Of course, that is strange considering that most of the inappropriate interactions were conducted by the batches senior to these, but no one felt it worth mentioning at the time.

It was decided that for an entire semester, every weekend from morning to evening, the students would do social service as part of a **'Community Environment Improvement Project'**. Classrooms were painted, sandpits were built, swings were made and taps were repaired. Hriday Gami is hardly nostalgic as he recalls those days: 'We used to do all this work and come back the next day to find fan blades bent, and taps and tubelights stolen. These were rowdy 8-year-old kids who used to smoke and chew on masala. Our Institution Semester was jacked as we could no longer work on weekends. When we finally put up a presentation documenting our Social Service work for the parents of the Juniors to appreciate, only two parents turned up from all three schools!'

Much can be argued about what is appropriate and what is inappropriate behaviour. If our Seniors are to be believed then perhaps we really have missed out on a life-changing rite-of-passage. There is no doubt, however, that we are more cocooned off these days from each other although on the surface, the world is at our fingertips.

Miscellaneous

Non-stop shenanigans

Travelling down memory lane with alumni from the past 5 decades, we came across many stories that cannot be put into any categories.

Our love of automobiles goes back a long way. Gurpreet Singh of the 60's became legendary because he was the first person to own a bike and would park it on the ramp. When motorcycles started to become a rage, there was one "Bobby" which became popular after Rishi Kapoor's movie, and then there was one Nortan and one Honda.

Qamar Shaikh recalls a Shetty who was quite a character. He used to sleep stiff and nude like a mummy, because he thought he was a re-incarnation of an Egyptian.

Back in the 60's, the fees for one semester used to be Rs. 450, and a student's monthly allowance from his parents would be Rs. 100.

In '81, Ahmedabad was flooded in the monsoons. Waste deep waters flooded the hostels and the SA Basement was completely flooded by 8-10 feet of water.



Ini Chatterjee of the 80's is one student who many remember for his bizarre and bold design ideas and show-stopping juries. In Pre-Final year, while all had settled for a sane legislative building, Ini Chatterjee decided that his client would be the villain Rama Shetty of the film 'Ardh Satya'. And in Final Year, he came up with an even more out-of-the-ordinary design idea, based on John Lennon's song 'Imagine'. In his jury, the entire campus had packed itself into the Studio. Instead of introducing his project, Chatterjee simply played the song over speakers and refused to elaborate further, insisting to the Jurors that his project was simply anything they imagined it to be. Guts and conviction were required to pull off something like this, and pull it off he did, for he topped the semester.

Somethings don't change with time, and bunking is a habit that students will never grow out of! Hiren Patel ('83) recalls, 'When C.B. Shah used to teach in our class, we would hear a noise "DHum" after every "Yes sir". 'Yes sir, DHum... Yes sir, DHum....' and everyone would be jumping off from the balcony after giving attendance! When he would look up he would see half the class empty and he would never realize!'

A colleague of Leo Pereira's remembers him having nightmares and not being able to work in his office because one of his students Mukesh was hell-bent on cutting all the trees in his TY project and only using their trunks as 'remembrance'. 'I can't work. Mukesh is cutting the trees!' he would murmur all day.



Much adored Faculty R.J. Shah may not be aware but his students had built a ceremony of sorts around the Legend that he is. Imitating a station master of a train, a slow drone of 'letussay-letussay-letussay' would start in the Final Year Studio, magnify in volume in the Third Year Studio, and ultimately reaching its climactic halt at First Year Studio with a loud 'you-knoooow-HOW!'

A certain student of '91 batch was nefarious for his obsessive habits. He was known to spread imported European talcum powder on his drawings, have a personal phone in his hostel room (which everyone of course took plenty of advantage of once the number got leaked), and wear a Rotring T-shirt while everyone else was into the standard brands. According to popular stories, his fellow classmates were once so infuriated by him, that they built a solid brick wall outside his hostel door while he was peacefully sleeping at night.

Legend also has it that once a student was so soundly asleep in the Studio, that Miki Desai had an entire wall built around him.

And on an even larger scale, in the early 2000's, the Colonel had a wall built overnight around Hutheesingh after a row with its administrators. But the students broke it down almost immediately. They preferred to retaliate by throwing eggs at the rock shows being staged in Hutheesingh.

Brinda Pancholi ('92) remembers the Valentine's Day celebrations on campus. At the end of the day, a Rose Queen and Rose King were declared who would have to dance together. 'It was a fantastic day with white, yellow, pink and red roses,' she says. She recalls a particular Valentine's Day when all the girls had decided to give roses to their Faculty Surya Kakani. So all day long, one by one the girls would give him a rose. Surya Kakani waved back at them, as they were gathered to see his reaction, and said, 'Bye girls, I will show these roses to my wife!'

While on the topic of love, there used to be a 'Prem Kunj' near the jungle that, as the name suggests, was a famous spot for all sorts of nefarious activities in the 90's.



Mind well

A student remembers the Legendary R J Shah

Mind-well, let us say you know that we shall call this the story no. 1!

R.J. Shah needs no introduction (for pre-2000 batches) but it would be a crime, mind-well, to not introduce him. Yet, I am at a loss for words that can best express him. Maybe it will suffice to say that the day after the devastating earthquake of 26th January, R J Shah took a class as usual at 7:45 am in the morning. Luckily, I wasn't a student then. Maybe someone else from 1998-2001 batch might be able to tell that story better.

I am pretty certain that visions of R J Shah serenading his slides with his back turned towards us are etched in our memories without a scope of deletion! The funny thing is that there is a collective and common memory of this man, or should I call him an institution unto himself. Many a times I have wondered whether each one of us is repeating the same story inadvertently constructing an urban legend, or that in a strange case of dejá-vu, identical incidents played out with each one of us batch after batch.

It is in this context that I recount the incident when R J Shah decided that we should visit the Ambuja Cement Factory at Kodinar in Saurashtra as part of our Building Construction course in First Year. Kodinar being very close to Diu, a short excursion to Diu was planned after the visit to the factory. Our seniors were both jealous and snickering at the idea of going to Diu with R J Shah of all people. The visit to the cement factory went off very well; we were privileged to get such hospitality and access to the factory.



The story, however, begins the next day when we all went to Diu. R J Shah wanted to talk about the fort wall and its construction but one thing led to the other and we were at the beach late in the afternoon. It won't come as a surprise to many of us if I told you that R J Shah forbade us from entering the water. On hindsight, I think it was a lesson in creative thinking because each one of us was coming up with excuses that necessitated entering the water, the commonest modus operandi being throwing the frisbee in water and diving to retrieve it. Anyone who thinks that s/he can fool R J Shah is a fool. Some teachers have eyes at the back of their heads; R J Shah, I firmly suspect, could smell the thoughts as they formed in our minds. The frisbee was confiscated in no time and all we were left with was an opportunity to take a class photograph on the Diu beach.

And a picture is worth a thousand words. And some stories (of what happened on the bus ride back to Ahmedabad) are best left unsaid!

Installations



'Water' an installation



Bottle Arch, 2006



Geodesic Dome

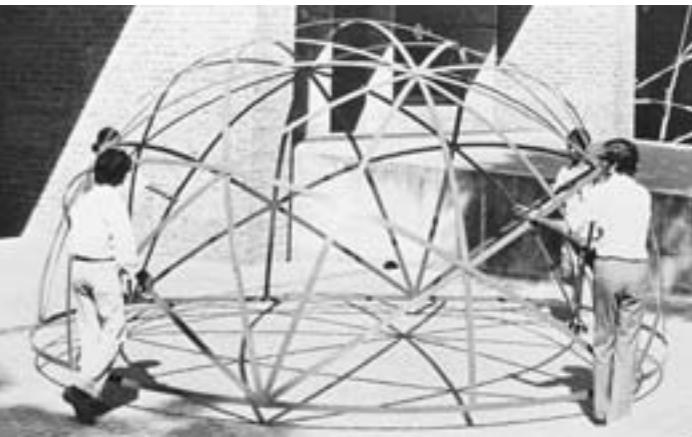


The Pond, 2004

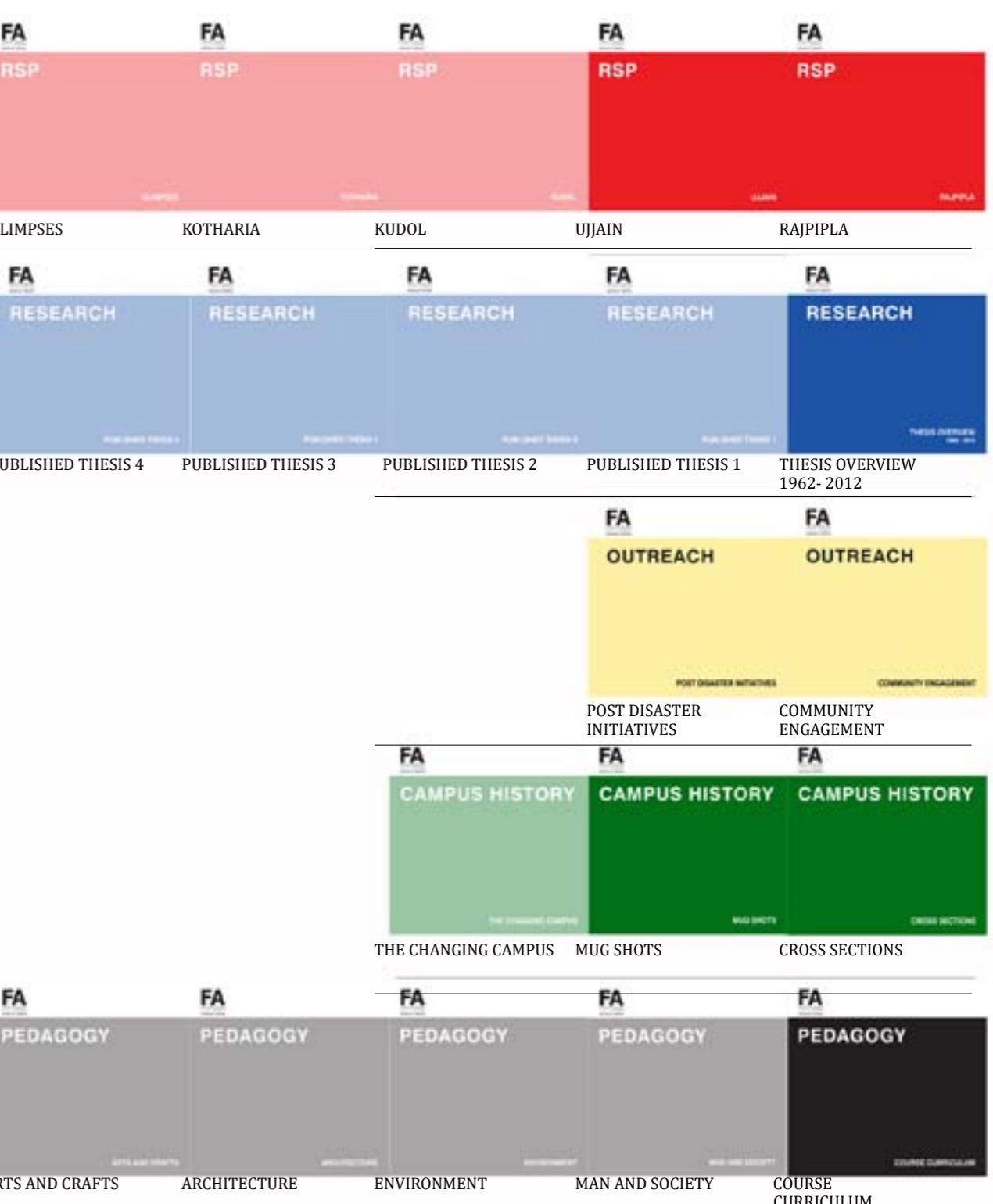


Construction of the Dome, 2005

Construction



Putting construction theory into practice has been a tradition we have maintained through the decades, enabling hands-on experimentation with materials and forms.



This booklet was put together during the SA50 publication workshop in December 2011, involving students guided by Riyaz Tayyabji.
The final layout and formatting has been done by Sinali Ratanlal and Sivith Kumar.



CAMPUS HISTORY, CROSS SECTIONS

The Faculty of Architecture, CEPT University is celebrating its Golden Jubilee this year. Over the past 50 years the school has been home to a host of students and teachers, providing the setting for germinating ideas that have borne fruit both within the campus and in the world around. The booklet series provides an opportunity to tell this story not only to put the past in perspective but also to chart an informed road to the future.

Any recollection of history is partial and can never do justice to the plethora of issues worth publishing. The booklet format allows the possibility of covering diverse issues like teaching and learning methods, ideals and ideologies, student works, institutional culture and contributions to society. The booklet format also allows us to look into the future by adding to and commenting on previous booklets.

These booklets might appear small and simple but are made possible only through hours of hard work and inputs from a very wide range of people. The students of the Faculty of Architecture have worked on these booklets with a spirit and enthusiasm that are the hallmark of this institution. It was also heartening to see the alumni spending hours with these students without which we couldn't have talked of the early years of the school. The past and present visiting and core faculty members also deserve special mention for taking the effort to provide material for this endeavour.

The first part of this series focuses on five themes- Pedagogy, Research, Outreach, the Related Study Programme (RSP), and Campus History. Teaching and learning methods are addressed under the 'pedagogy' theme whereas the 'research' theme focuses on the research thesis programme in the tenth semester. The school has always been concerned about its connections with society at large and this is highlighted in the 'outreach' and 'RSP' booklets. The 'campus history' series charts the long and colourful history of the campus and its people.

Institutions are not merely places of teaching and learning; a campus nurtures and moulds minds to create thinking individuals. The campus becomes the home of students. It nourishes them and is often a transformative experience. The CEPT campus, over the last five decades has been witness to countless such mouldings. These individuals in turn have left their mark on the institution. Booklets in this series trace this journey of the institution- its people and the campus.

SA50

This Booklet Series has been initiated as a part of SA50, celebrating 50 years (1962 - 2012) of School of Architecture, CEPT.

Faculty of Architecture
CEPT University
Kasturbhai Lalbhai Campus,
University Road,
Ahmedabad-380009, Gujarat, India
Phone - 0091-79-26302470 / 26302740
Fax - 0091-79-26302075

www.cept.ac.in
www.sa-nity.net