Architecture in the Commonwealth

Australia - Royal Australian Institute of Architects
Bahamas - Institute of Bahamian Architects
Bangladesh - Institute of Architects Bangladesh
Barbados - Barbados Institute of Architects
Belize - Association of Professional Architects Belize
Bermuda - Institute of Bermuda Architects
Botswana - Architects Association of Botswana
Canada - The Royal Architectural Institute of Canada
Cyprus - Cyprus Civil Engineers & Architects Association
Fiji - Fiji Association of Architects
Ghana - Ghana Institute of Architects
Guyana - Guyana Institute of Architects
Hong Kong - Hong Kong Institute of Architects
India - Indian Institute of Architects
Jamaica - Jamaica Institute of Architects
Kenya - Architectural Association of Kenya
Malawi - Malawi Institute of Architects
Malta - Kamra Tal-Periti
Namibia - Namibia Institute of Architects
New Zealand - New Zealand Institute of Architects
Nigeria - Nigerian Institute of Architects
Pakistan - Institute of Architects Pakistan
Papua New Guinea - Papua New Guinea Institute of Architects.
Sierra Leone - Sierra Leone Institute of Architects
Singapore - Singapore Institute of Architects
South Africa - South African Institute of Architects
Sri Lanka - Sri Lanka Institute of Architects
St Kitts and Nevis - St Kitts and Nevis Institute of Architects
St Lucia - St. Lucia Association of Architects
St Vincent and The Grenadines - St. Vincent & The Grenadines Institute of Architects
Tanzania - Architectural Association of Tanzania
Trinidad & Tobago - Trinidad And Tobago Institute of Architects
Uganda - Uganda Society of Architects
United Kingdom - Royal Institute of British Architects

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The New Zealand Institute of Architects (or NZIA) is a membership based professional organisation which represents more than 90% of all registered architects in New Zealand. The institute creates greater awareness of the benefits that architecture brings to the built environments.

First established in 1905, the Institute was later reformed under the Architects Act 1963 which split its previous functions into two. The New Zealand Institute of Architects became the professional organisation for Architects, and the regulatory functions were transferred to the Architects Education and Registration Board (AERB), now the New Zealand Registered Architects Board (NZRAB).

The organisation provides a range of services to New Zealand architects, such as ongoing professional training, policies and guidelines to promote high quality architectural practice, events and general support for the architectural profession in New Zealand. It also functions to celebrate outstanding architecture, in part by presenting annual awards for excellence in architecture including Local awards, National awards, the New Zealand Architecture Medal and the Gold Medal, which is the most prestigious award in New Zealand architecture, awarded to an individual architect who has made exceptional contribution to the field.

Members nation-wide elect representatives to the NZIA Council and the current president of the institute is Pip Cheshire.
The University of Auckland is the largest and leading university in New Zealand and comprises eight faculties over six campuses and over 40,000 students, about 10,000 of whom graduate annually. The main campus is in the heart of Auckland city.

The University of Auckland began as a constituent of the University of New Zealand founded on 23 May 1883 as Auckland University College. Housed in a disused courthouse and jail, it initially had 95 students and 4 teaching staff. The University mainly started conducting research in the 1930s, when there was a spike in interest in academic research during the Depression. In 1930, the Elam School of Fine Arts was brought into the University of Auckland. The University of New Zealand was dissolved in 1961 and the University of Auckland was empowered by the University of Auckland Act 1961.

The schools and faculties include Faculty of Arts, Business School, the National Institute of Creative Arts and Industries (NICAII), Faculty of Education, Faculty of Engineering, Faculty of Law, Faculty of Medical and Health Sciences and Faculty of Science. Research Institutes in the university include The Liggins Institute and Auckland Bioengineering Institute (ABI).

The University of Auckland is included in the Times Higher Education top 200 and it is the highest ranked New Zealand university in the QS World University Rankings and Shanghai Jiao Tong Academic Ranking of World Universities. It holds about 35 percent of the top ranked academic researchers in New Zealand. The university was ranked 48th, 82nd and 92nd overall by the QS World University Rankings in 2010, 2011 and 2014 respectively. It is a research-led institute and had the second highest ranking in the 2006 and 2012 Performance Based Research Fund (PBRF) exercises conducted by the government.
ARCHITECTURE AND INCLUSIVITY: SUSTAINABLE DEVELOPMENT, ONE ARCHITECT’S PERSPECTIVE

Colin John Jenkins

It is not very often that both science and spiritually coincide with philosophical principals. However when they do, the implications can be tremendously profound to such a point that these implications should not be ignored by mankind.

One unifying principal that lies in the texts and belief systems of both extremes; for instance Taoism and Physics, is that of knowing your origins (the foundation) and where you wish to go. Albeit, this knowing often commences from our sometimes unknown, forgotten or overlooked point of reference- that is our historical experiences. This includes the way we lived, our beliefs and values, the lessons learned, evaluating our national progress of adaptation and the changing tides in our almost insignificant timeline of existence, in a world of ever competing and conflicting agendas.

A foundation metaphorically speaking is akin to the assessment of our previous movement; our cultural beginning, the point of our genesis as a recognized society. This evolution and our celebration of technological advancements should not be without retrospection and introspection. Consider these as prompts for us as people to sit, in deep meditation, compel ourselves to take an acute look at the now smaller global community around us, how it affects us; evaluating, searching, planning and reorganizing- before launching forward towards desired steps of patriotic prosperity in a time of great need.

Such honest introspection would reveal an alarming Global trend; the undesired changes of our natural habitat due to our abuse of our natural resources and over reliance on fossil fuels. It would also reveal the lack of care for our environment, for immediate economic gains; our economy and its many deficiencies and external dependencies. Our culture and society struggling to overcome so many negative influences and a disastrous trend given life from a series of man made decisions resulting in negative and severe climate change.

Moreover, introspection will reveal “an idea that embodies people addressing their spatial needs of the present without compromising the ability of future generations to meet their own.” What we truly need to survive is Sustainable Development.

Not just any “Sustainable Development” uttered in a plethora of speeches without clarity of its profound connotations, but one that actually takes into account true adherence to its three foundational pillars; The health of our economy, a sound and humane society, an identifiable culture exhibited in our buildings and the preservation of our ecology through incorporating green spaces.

A dignified attainment of true sustainability, not favoring one pillar over the other but a holistically and measurably balance. More so, we should evolve with continual honest introspection, we must come to terms with what must be done and not be cossed by our constraints and fears. Efforts aided by allowing those who know how to assist us in answering the critical questions -our designers the creators of space, accepting that the solution lies at the inception, the beginning of the process, the "part", the foundation.
WHAT IS CONTEMPORARY AFRICAN ARCHITECTURE?

Harrison Marag - Student Architect

Over the centuries, African cultures have developed and used numerous design principles in the design and construction of their surroundings. Creations born out of necessity, availability and creativity define African architecture. The immense beauty of African Architecture cannot be overstated. Ironically, most of us are shocking oblivious and ignorant of the essence of African architecture. What is African Architecture? What qualifies a design to be African? And what is Contemporary African Architecture? Today we see numerous buildings claiming to be 'African', simply because a little makuti was sprinkled on the roofs. Is this really Contemporary African architecture?

African Architecture is defined as the architecture of Africa, particularly sub-Saharan Africa. Sub-Saharan Africa is the region located south of the Sahara Desert. Non-African architects are often confused by African architecture because Islam and Christianity had a significant influence on the culture and architecture of the area. Similarly, the states of the Persian Gulf and the Red Sea have influenced architectural types in Sudan, the Horn of Africa and a large portion of the Eastern Africa coast where the Muslim presence has been strong.

Contemporary Architecture refers to African architecture occurring today. The word contemporary means 'belonging to or occurring in the present'. To better understand Contemporary African Architecture, we need to understand what inspires it. We need to understand its origins in order to know how it is best expressed.

Contemporary African Architecture is inspired by Vernacular African Architecture. Vernacular African architecture, on the other hand, is architecture inspired by African traditions. The term vernacular has its Latin meaning as "things that are homemade, home spun, home grown, and meant for home use only". They are designs inspired by necessity, values, economies and ways of life of the cultures that produce them; that is, their traditions. It is of vital importance to understand that traditions are alive and ever changing. When traditions are seen as creative processes rather than static and unchanging dogmas, people are able to re-interpret them and incorporate them into their contemporary discourses. Therefore, Contemporary African architecture is architecture that seeks to incorporate aspects and the lessons learnt from vernacular African architecture in its design.

To be inspired by Vernacular African architecture we need to understand what it entails in the first place. Throughout sub-Saharan Africa, different architectural design styles have been implemented traditionally to suit the different needs of the different places. However, there are a few fundamental aspects that reverberate throughout the region and help define vernacular African architecture. Vernacular African architecture is African in three broad aspects. It is African in its form, in the materials used, and in its functionality.

It is true that African building forms are as diverse as its peoples. There are ten broad categories of vernacular hut and house structures. These are: domical (beehive), cone on cylinder, cone on poles and mud cylinder, gabled roofed, pyramid cone, rectangle with rounded roof, square, dome or flat roof on clay box, quadrangular surrounding an open courtyard, and cone on ground. The names of these styles are as descriptive as possible. However, the forms that we are most familiar with in East Africa are the cone on cylinder and pyramidal ones. The Mossial and the Acacia are examples of these.

Similarity, vernacular African architecture has a wide range of materials. There are structures in thatch, sticks and wood, mud, and stone. An overwhelming majority of people in rural Africa tend to build in grasses, wood and mud. Because of the impermanence of these materials, existing buildings, though based on forms centuries old, are of relatively recent dates.

Finally, we have the functionality of the buildings. The way a building works is an important aspect of vernacular African architecture. Usually, this factor was etched in cultural symbolism. For example, traditional kitchens and sleeping areas were designed according to the community's customs, such as who could sleep next to whom, who could go near the cooking area, etc. The homestead was similarly designed according to the traditions; which wife's hut could be near the man's, which son's hut could be near the mother's, among others. These traditions defined the functionality of the spaces in the huts, within the homestead and sometimes within the context of the entire village. Contemporary African architecture draws from these three aspects. A design needs to be inspired by at least two of the three factors: form, function, materials. There are buildings that draw inspiration from vernacular form and function, such as the KICC which is inspired by the African hut and the symbolism of the African home. Others tend to be inspired by vernacular form and materials, such as the Sarova Salt Lick Lodge in Taita Hills, which is built based on the form of Talata huts, complete with thatched roofs. A truly successful design, however, is one that derives inspiration from all three aspects: vernacular form, function and materials. Interpreting all three aspects in a contemporary context makes a design move much closer to being a truly contemporary African work of architecture.

However, despite all this, it is very important to note that African architecture above all else reflects the interaction of environmental factors (such as natural resources, climate and vegetation) with the economics and community. Good African architecture acknowledges this. It responds to the environment, touching it lightly, adding to it, and belonging to it. At the same time, it is built with the community and the economics of the place in mind: availability of materials, affordability, and economy of space. Nothing is more important than this. A building fails as an African design if it does not acknowledge this fact. Contemporary African architects should also seek to draw inspiration from Vernacular African architecture in terms of the design approach it took. Traditionally, buildings in rural Africa were designed and built following the participatory design approach. This is an approach to design attempting to actively involve all stakeholders (that is, the community) in the design process to help ensure that the result meets their needs and is usable. The buildings were built by the people, for the people. This also helped foster even stronger relationships among them.

Current architecture advocates for the participatory design approach. Some of the most celebrated contemporary African architectural works today were built with a participatory design approach. The best examples are the Primary School in Gando, Burkina Faso, by Architect Diebedo Francis Kere, the Makoko Floating School, Nigeria, by Architect Kunle Adeyemi, and the Early Childhood Development Centre in Rwanda, designed by Active Social Architecture (ASA) studio and partly built by the women of the community. Using the participatory design approach also helps the building achieve another vital goal: it solves the problems of its users. Contemporary African Architecture needs to be able to solve problems and offer solutions for the needs of those using them. The Makoko floating school, for instance, makes educational facilities accessible in an area where it would be otherwise impossible to access schools. According to the architect, the idea of a floating school came out of his discussions with the community about how to resolve the challenges of flooding and of building into mucky soil. He built a floating school at Makoko waterfront, which is a slum area that is flooded throughout the year.

So what is contemporary African architecture? It is architecture that is inspired by Vernacular African architecture in terms of form, function and/or material used, is environmentally friendly and sustainable, and seeks to solve the problems of its users. It is the type of architecture that all African architects should seek to produce, since it is a reflection of the essence of Africa.
"POETRY IS NOT ONLY DREAM AND VISION: IT IS THE SKELETON ARCHITECTURE OF OUR LIVES. IT LAYS THE FOUNDATION FOR A FUTURE OF CHANGE, A BRIDGE ACROSS OUR FEARS OF WHAT HAS NEVER BEEN BEFORE."

-AUDRE LORDE

Endless streams of heel-ed shoes marching down the streets of the city with little or no time to look back. Carpe Diem, seize the day look on everybody’s face or in a plain hurry. Doing duties assigned. But in the middle of all this running about there’s a feeling of disconnectedness trailing behind, leaving a void of emotion. But deep inside lying somewhere we inherit a nostalgia elusively reminding us of that void. Only art and literature has the power to fill that in the middle of all the turmoil in the city, ninaKABBO tells us to stop for a moment: indulge in poetry to find musings from the momentary lapse of our hectic work schedule to reconnect us once again with our roots. In the design architect & filmmaker Enamul Karim Nirjhar, principal EK NIRJHAR/ SYSTEM architects, with his association in varied cultural activity always tried to uphold culture through his work. Here in ninaKABBO he has done this through indulgence in poetry.

People are at the heart of the whole design process. The building respects the neighborhood it is situated in by eliminating any visual boundaries to inspire direct interaction. The building intends to instigate a feeling of attachment among the people. Bangladesh is a land of abundant natural beauty that inspired poets over the years. In ninaKABBO poetry as an inspiration became part of the whole design to pay tribute to all those poets. Through design a linkage has been intended between culture and people of the society to spawn a social and cultural responsiveness.

A corporate structure is often seen as a box containing functions that doesn’t interest the observer. This design takes the same container box, the same functions but through meticulous manipulation of its skin gives on opportunity to the observer to be emotionally connected through poetry and its dynamic graphics.

Simple yet efficient accessibility and zoning of functional spaces are the highlights of the design. The Form is a pure rectangle. The vehicular entry is at back of the building. In three level splits it has a capacity of housing 150 cars. The service area has been kept separate so that it doesn’t interfere with regular workflow. The water body in the west provides safety but doesn’t create a feeling of distance. The central atrium provides the building with ample natural light source as well as connects people working in floors. It is visible from the inside giving direct sunlight on the ground level. The building skin is a mixture of glass and concrete. The influence of straight-line geometry in design is prominent here with use of engraved graffiti. On the glass & ceramic Bangla font has been used. Each of the 13 floors of the building has been dedicated to the poems of the 12 of the most prominent poets of Bangla literature. The layout of the interior office space is kept simple and efficient so that the simple clarity of the theme is not overshadowed by the overtly ostentatious ornamentation. The responsiveness of the design is a Sharpe departure from the usual formal rigor of corporate practice.

In ninaKABBO one can take a moment off from the rigorousness of daily work and take refuge in poetry. The ground floor layout eliminates the use of any boundary wall along the periphery of the road. This was done in an attempt to make the spaces accessible not only to the users of the function but also to the passerby who can utilize the landscape elements such as the water feature, sitting areas and the greenery around. This minimizes the gap between the corporate space and people without compromising the security of the building.

PHOTO CREDITS – Hasan Salihuddin Chanda, Enamul Karim Nirjhar

Innovative Architect: Enamul Karim Nirjhar
Associate Architect: Abdus Salam Imam
Structural Design: Dr. M. Shohidul Islam
Client: Shoa buildings ltd. (Epyllion group)
CAA 50TH ANNIVERSARY AT RIBA, LONDON

The Royal Institute of British Architects (RIBA), London, will be hosting the CAA’s 50th Anniversary from 15th to 18th June, 2015 in London. The event will commemorate the CAA’s first 50 years whilst also looking to the future. It will start on 15th June with the CAA’s Council meeting and a Council dinner. There will also be a significant International Summit on 16th and 17th June on the theme of “Designing City Resilience”. This two-day summit will bring together the key groups involved in the design and construction, development and infrastructure, city leadership and governance, insurance and finance, and technology and communications of a city.

The Designing City Resilience panel, chaired by Peter Oborn VP International of RIBA, consists of renowned and active practitioners, policy experts, academics and media professionals; Peter Oborn, Kate Brown, Tim Broyd, Sir Brendan Gormley, Graham Saunders and Tim Stonor form the editorial advisory panel, reflecting the international and multi-disciplinary nature of the summit. A considerable number of speakers and panelists have been confirmed from around the world. The list includes Julia Brackell, Kate Brown, Tim Broyd, Kelvin Campbell, Jo da Silva, George Ferguson, Sascha Haselmaier, Jen Hawes-Hewitt, Dan Hill, Stephen Hodder, Dr Nancy Kete, Charles Landry, Carina Lopes, Rod Macdonald, Daniel Maylan, Martin Powell, Dr Rick Robinson, Saskia Sassen, Tim Stonor, Professor Heller Saholt, Matthew Taylor (Chair) and Sir Mark Walport. “Designing City Resilience 2015 has been created to foster and support an international exchange of ideas between organisations, professionals, sectors and city leaders, to bring world-class thinking to the current and future challenges faced by cities around the world”, H.E. Kamlesh Sharma, Secretary General of the Commonwealth will also be in attendance.

As part of the CAA 50th Anniversary and International Summit and on behalf of the CAA, the RIBA is also organizing a Student’s Competition which “aims to highlight the diversity of challenges, opportunities and responses faced by cities throughout the world, from large nation states to small island communities”. The entries submitted to the RIBA will be exhibited at the RIBA Headquarters in London between 15th and 18th June 2015. The winners will be announced at the RIBA President’s Reception which will take place on 16th June. The Worshipful Company of Chartered Architects will be hosting a Banquet in collaboration with the RIBA to celebrate the 50th Anniversary Congress of the CAA on 17th June 2015. The dinner is open to all summit attendees on prior registration and will include a guest speaker to be confirmed at a later date.

To commemorate the Golden Jubilee, CAA is also publishing a commemorative book - ARCHITECTURE IN THE COMMONWEALTH. The book will contain articles on the CAA and its’ achievements as well as member profiles, and will be a collector’s item with useful source of information about the profession and organizations in the Commonwealth.
EXPRESSION OF INTEREST - EOI A15/0105

PRINCIPAL DESIGN CONSULTANT FOR BONDI PAVILION UPGRADE AND CONSERVATION PROJECT

Waverley Council is inviting expressions of interest for a Principal Design Consultant to lead design in conserving the iconic Bondi Pavilion – a landmark, much loved, heritage building providing a vibrant mix of cultural, community and commercial uses at Bondi Beach.

EOI documents may be obtained by registering via www.tendersonline.com.au/Waverley. If you experience difficulties accessing the above website please call 1800 233 996. There is no fee to download the documents. Submissions must be lodged on the website by the time and date nominated.

Closing date for submissions: 2pm Tuesday 7 April 2015.

All enquiries should be directed to Council’s Procurement and Fleet Officer, Justin Heels on 9369 8024 or procurement@waverley.nsw.gov.au.

Canvassing of any Waverley Council elected members, employees, or officers involved in the EOI will result in disqualification from this EOI process.

Arthur Kyron, General Manager
THE CHALLENGE

Cities throughout the world are facing unprecedented changes and the United Nations predicts that by 2050 nearly 70 percent of the world’s population will be urban. We want to know how you think your city will respond to such issues as the pressures of population growth, the impact of climate change and developments in technology.

How will your city capitalise on the opportunities and manage the challenges?
What will the social, economic and environmental consequences be?
What will it look like in 2065?

We invite you to share your thoughts with us, via a 150 word narrative, and a rich, street-level image showing how buildings, technologies, products and services might interact with the way in which people will live, work and play in 2065.

BACKGROUND

This competition is being organised and managed by the Royal Institute of British Architects (RIBA) on behalf of the Commonwealth Association of Architects (CAA), as part of the CAA 50th Anniversary and International Summit hosted by the RIBA. The aim of the competition is to highlight the diversity of challenges, opportunities and responses faced by cities throughout the world, from large nation states to small island communities.

The subject of the competition has been inspired by the work of the UK Government’s Foresight Future of Cities project which has been considering the way in which some of these issues will affect the future of cities in the UK.

All entries submitted to the RIBA will be featured in an exhibition to be held at the RIBA HQ in London between 15 and 18 June 2015 as part of the CAA 50th Anniversary and International Summit. The winners will be announced at the RIBA President’s Reception which will take place on 16 June 2015.

The week-long event will also include an international two-day summit on the theme of ‘Designing City Resilience’, itself inspired by the work of the Rockefeller Foundation and Arup International Development around the theme of City Resilience.

Further information about these and other related initiatives can be found by following these links:

- Postcards from the Future - http://www.postcardsfromthefuture.co.uk/
- Rockefeller Foundation, ‘100 Resilient Cities’ - http://www.100resilientcities.org/#/Yz5IImg%2FMSd1PW1%3D/
- Future Cities Catapult - https://futurecities.catapult.org.uk/
COMPETITION CONDITIONS

The competition client is the Commonwealth Association of Architects and the RIBA will manage and administer the process. Queries before the submission deadline should be addressed to Emmanuelle.meunier@riba.org; queries after the submission date should be sent to riba.competitions@riba.org

JUDGING CRITERIA

Entries will be assessed anonymously on the way in which they reflect an understanding of the issues being faced by cities in the future and by the way in which they engage the viewer. They should be imaginative and provocative but grounded in reality and not the work of science fiction.

Your submission will be assessed against the following criteria:
- The extent to which the submission demonstrates a depth of understanding of the issues facing cities in the future
- The extent to which the submission reflects an imaginative response to the challenges and opportunities to be anticipated.
- The extent to which the submission captures issues that are relevant to the city which is being represented
- The extent to which the submission provokes a response from the viewer and encourages them to reflect on the underlying issues.
- The strength of the imagery, the power of the narrative and the clarity of the overall presentation

PRIZE MONEY, EXHIBITION AND PUBLICITY

The following prizes will be awarded:
- 1st Place: £2,000
- 2nd Place: £1,000
- 3rd Place: £500

At the discretion of the judging panel the second and third prize may be split to award a highly commended prize. In addition to the prizes referred to above, the winners will be announced at the RIBA President’s Reception which will take place on 16 June 2015 during the CAA 50th Anniversary and International Summit.

At the discretion of the judging panel the second and third prize may be split to award a highly commended prize. In addition to the prizes referred to above, the winners will be announced at the RIBA President’s Reception which will take place on 16 June 2015 during the CAA 50th Anniversary and International Summit.

ELIGIBILITY

The competition is open to students of International Schools of Architecture and your submission should be accompanied by a letter from your university on headed paper

EXCLUDED PARTICIPANTS

The following parties are excluded from participating in the Competition and may not compete or assist a Competitor entrant in any way:
- Anyone employed by the organiser, or any Consultant supporting the competition as specified in the Brief;
- Anyone who is closely related or has any kind of dependence, or close professional relationship to a member of the Judging Panel, the organiser or Consultants supporting the competition.

COMPETITION FORMAT AND STAGES

The competition will follow the Open Ideas Design format and will be organised in the following stages:

Stage 1: Each interested School of Architecture will circulate the brief to potential competition entrants within their school. It will then be the responsibility of each School of Architecture to encourage entries from their students and to hold an internal judging session in order to select one single entry to be submitted to the RIBA to go forward to the final competition judging session. All submitted entries will be exhibited at the CAA 50th Anniversary and International Summit hosted by the RIBA in London between 15 and 18 June 2015.

Stage 2: The Judging Panel will select the prize winners to be announced on the 16 June 2015 from among the anonymous single entries submitted by each School of Architecture.

SUBMISSION REQUIREMENTS

Competition entrants are invited to submit one single image in PDF or JPG format which should be capable of being printed at a high quality resolution at A1 size (594mm x 841mm) as well as a low resolution 72dpi version less than 1MB. These should be in landscape format only. The image should be accompanied by a title and a written description of no more than 150 words explaining the issues faced by the future city. The total combined size of your upload should not exceed 25MB.

As the competition will be judged anonymously (see page 5) the Unique Registration Number (issued by the RIBA) should be placed on each image and the written description.

HOW TO REGISTER

Only the selected entries from each participating School of Architecture can register and submit an entry to the final judging session. To do so the lecturer/tutor must send a notification on University headed paper including an email address to RIBA Competitions (riba.competitions@riba.org ) no later than 17.00hrs GMT on 14 May 2015. On the 15 May you will be sent a unique secure digital link to upload your submission, the declaration of authorship form and a Unique Registration Number (URN) to retain anonymity. Each submission should be uploaded to the RIBA Competitions digital entry system before 14.00hrs GMT on Tuesday 19 May 2015. Late entries will not be accepted and the digital system will not permit uploads after the 14.00hrs deadline, so please allow sufficient time for any technical issues i.e. slow internet
DECLARATION OF AUTHORSHIP & ACCEPTANCE OF COMPETITION REGULATIONS

The declaration form acknowledges authorship of the design ideas and by signing it competition entrants agree to abide by the competition conditions and accept the decision of the Judging Panel as final. The declaration form should be completed and uploaded to the digital entry system along with the design submission.

Please ensure that all individuals who have worked on the competition submission are duly acknowledged on the declaration form. The names stated on the declaration form will be used in all promotional activity including the exhibition so please ensure this is accurate.

ANONYMITY

All entries will be judged anonymously, via use of the Unique Registration Number (URN) issued at the time of Registration. The URN should be prominently displayed on the PDF or JPEG image, the written text and the declaration form. Please refer to the section ‘How to Register’ to obtain a URN.

Any submission that has identifying marks (including logos, text, insignia, or images that could be used to identify the submission’s authors) will be automatically disqualified.

COMPETITION PROGRAMME

The anticipated programme, which may be subject to variation, is as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial invitation sent to Schools of Architecture by CAA and RIBA</td>
<td>24 February 2015</td>
</tr>
<tr>
<td>Official Competition launch &amp; Brief available</td>
<td>4 March 2015</td>
</tr>
<tr>
<td>Deadline for email addresses to be received by the RIBA to issue secure digital links to upload design entries</td>
<td>14 May 2015 by 17.00hrs GMT</td>
</tr>
<tr>
<td>Design Deadline for selected entries to be sent digitally to the RIBA</td>
<td>Tuesday 19 May 2015 by 14.00hrs GMT</td>
</tr>
<tr>
<td>Judges meet (virtually) to select winners</td>
<td>w/c 1 June 2015</td>
</tr>
<tr>
<td>All submitted entries to be exhibited. Material prepared for exhibition and delivered to venue</td>
<td>w/c 8 June 2015</td>
</tr>
<tr>
<td>Exhibition</td>
<td>15 to 18 June 2015</td>
</tr>
<tr>
<td>Conference dates</td>
<td>16 &amp; 17 June 2015</td>
</tr>
<tr>
<td>Winner announced</td>
<td>16 June 2015</td>
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</tbody>
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COPYRIGHT

The ownership of Copyright in the work of all competition entrants will be in accordance with the UK Copyright, Designs and Patents Act 1988, that is Copyright rests with the author of the submitted design.

ENQUIRIES

The competition is being managed and administered by the Royal Institute of British Architects (RIBA) on behalf of the Commonwealth Association of Architects (CAA).

All queries relating to the competition should be directed to the RIBA as follows: Queries before the submission deadline should be to Emmanuelle.meunier@riba.org; queries after the submission date should go to riba.competitions@riba.org Neither the organisers, sponsors nor members of the judging panel should be solicited for information as this may lead to disqualification from the competition.
ON EXCLUSIVITY OF INCLUSION - A CONTINUING SOUTH-ASIAN DILEMMA

Nurul Rahman Khan

South-Asia, with its expansive heritage, culture and growth in a renewed economy has been able to not only bring about its own development of architecture but also its own paradigm that has led to the development of “position”. Working and teaching in this region has intrigued me not only what we are making, but in how our perception is taking shape, especially in the criticism of architecture.

The question of inclusion in architecture has now become almost partisan with its ventures sometimes going even beyond that and into convenience. This raises the question - who determines the parameters of inclusion and its validity? We sometimes fail to realize that our perception of inclusion is motivated or fueled by triggers in our subconscious. In our region it seems that our post-colonial hangover has taken a new turn and has created new divides.

For example, one of the most prominent divides in our region right now is the one of “too western/modern” and “regional and sustainable”. But we chapter our contemporary architecture in these two perceptions mainly based on “image”. When we are looking at a work that we feel looks too “western”, we don’t strive to see if it is still coherent to our way of life and whether it is still a continuity of certain value systems and memory. On the other side, a work that “looks” like it’s “regional” may fail to be actually contextual in terms of climate, program and morphology. This brings us to the question of “inclusion”. We are quick to pass judgment based on what material, style, look, semantics and pedagogy that have been “included”. Instead of us looking at “inclusion” as a creative force we are in danger of “inclusion” becoming a way of arriving at a “image”.

The other “problem” of the judgment of “inclusion” is a more severe one - it creates “judges” who think they have the authority to decide what is the “right” and “wrong” kind of “inclusion” and what “can” and “cannot” be included. Architecture does not find its validity in such judgment but rather these kinds of judgments are a hurdle to the natural evolution of architecture in a region. In reality, it causes huge stress on younger designers who are capable of creating inquiry work.

What will really take work in our region forward is a renewed perception of “inclusion” that instead of being partisan and judgmental, is rather, open-minded enough to “allow” because that is the true spirit of “inclusion”. Some of the pioneers in the region like Muzharul Islam, B.V Doshi, Achyut Kanvinde, Geoffrey Bawa, and Nayyar Ali Dada have been able to really develop architecture with the true spirit of “inclusion” and “inquiry” that addresses context in many layers and that still remains strong in direction and does not give in to any “exclusive” perception of “inclusion”. In my opinion, since they were all leaders of their time they were not held back by judgment of the “image” but all had deep conviction of their standpoint, which brings me back to my argument of exclusiveness of “inclusion”.

I therefore in a way, am here posing a question of “exclusiveness” in two different paradigms.

Kahn once said that Architecture has no rules. It is capable of receiving without judgment what is true to itself. It is from this standpoint I would prefer that we in our best effort don’t hand over our inquiries in “inclusion” to “exclusive” judgment.

In our work “Shanchita”, a one-unit residence, we have tried to problematize the question of “Inclusion” at many levels. The first being the most obvious one of material and the argument of what is local and what is imported against the actual house being “local” and a continuity of a way of life. The next problem that we have inquired into is that from a particular standpoint we are all too ready to criticize large single-unit houses without realizing that they are not a departure from our way of life but the expanse of space and landscape adhere to better values then extensively decorated “smaller” residences. So the question of “inclusion” has been posed as a continuity of a value system and way of life rather than only in the level of materiality and image.

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We then extended the structure of “inclusion” into further inquiring layers. It have started with a powerful response to “site” in all its layers such as history of that area, present condition, surrounding, climate, continuity of archetype, etc, but then have wandered into regional heritage of night gardens, architecture that engages our senses of sight, hearing, smell, touch etc and nostalgia of time. The work brings all these elements into play with a fragrance map – a sequence of flowering shrubs and trees producing different moods, an illumination map, creating different illumination intensities and also a sound map that controls the sound coming from different water bodies. These apparently “unnecessary” inclusions bring about an overall “sense” that allows us to “allow”. The work in its “inquiry” and “inclusion” reaches out to find validity in continuity and memory and deep structure alongside sensuous experiences that will create what a house is to do... create a set of memories for those who will live in it... hence the name “Shanchita”-- “a collection of memories”.

1965-2015}

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