GENDER AND ACADEMIC
LEADERSHIP
IN ARCHITECTURE IN INDIA

Convened By
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ACKNOWLEDGEMENTS

ABSTRACT

The research symposium on Gender and Academic Leadership in Architecture in India will examine the engagement of women and persons of minoritized genders and sexualities in the construction of the academy, architectural knowledge, professional identity, and academic practice. While the academy in India is often viewed as a softer, more flexible, an almost feminized alternative to practicing professionally for women (who have the culturally pre-ordained role of being the primary carer for the family), or a possible safe space for queer persons (whose bodies and knowledges are otherwise invisibilized or violently erased), academic leadership roles have not been always accessible. Whilst this is now changing, a vast majority of these positions are still being held either by men, or by privileged savarna academics and those with access to intergenerational wealth and social networks.

The symposium is interested in feminist forms of leadership. Even though we will be looking for alternatives to patriarchal conventions of leadership, we will not ignore the positions of power sanctified by institutional designations. The intent of the symposium is to bring recognition to teaching and research as practice; highlight and discuss structural changes needed to empower co-faculty and students to be in preparation for the next generation of academic leaders; and add focus to the importance of mentoring and reflective praxis.

DAY 01 / SATURDAY / MARCH 21ST 2020

PROGRAMME

3 Papers 60 mins + Discussion 30 mins | 5 Lightning Talks 50 mins + Discussion 40 mins

9:30 - 9:45	Welcome Remarks and Introduction
9:45 - 10:30	Keynote: Madhavi Desai - Women and Architecture in India: Negotiating Teaching, Practice and Research
10:30 - 11:00	Tea Break

Panel 1
Gender Narratives and Archival Descriptions in Architectural Education

11:00 - 11:20	Rajshree Rajmohan - Grater Divide: Spatial Narrative from the Margins
11:20 - 11:40	Anooradha Iyer Siddiqi - Writing, Teaching, Thinking Architecture
11:40- 12:00	Reshma Mathew and Jilna - Stories of "Invisibility": Spatial Appropriation in the Premise of Gender
12:00 - 12:30	Discussion
12:30 - 13:30	Lunch Break

Panel 2
Counternarratives of Program- and Institution-building in Architecture

13:30 - 13:50	Anuradha Chatterjee - 'I am Damned If I Do and Damned If I Don't': Architecture, Academia, and Gendered Homelessness
13:50 - 14:10	Monolita Chatterjee - From a Clueless Architect to Gender Activist: My Journey into the Rights of the Most Marginalised Community
14:10 - 14:30	Sonali Dhanpal - Conservative Conservation? Examining the Predominance of Women in Architectural Conservation Practice and Pedagogy
14:30 - 15:00	Discussion
15:00 - 15:30	Tea Break

Lightning Talks 1
Performances of Identity

15:30 - 15:40	Arul Paul - Choosing an Area of Research: A Foray into Queer Theory
15:40 - 15:50	Deepa Mandrekar - Studios, Structures, and Sarees: My Experiences as an Architect and Educator
15:50 - 16:00	Nirupama K S - Women and Furniture
16:00 - 16:10	Manish Chalana - Navigating the Corridors of Power and Privilege in the Academic Environment in the United States: Views of a Queer Immigrant of Color (QIC)
16:10 - 16:20	Naveen Bagalkot - In Crafting a Space for Queering
16:20 - 17:00	Discussion
17:30	Symposium Dinner in Calicut

PROGRAMME

3 Papers 60 mins + Discussion 30 mins | 5 Lightning Talks 50 mins + Discussion 40 mins

Panel 3
Formations of Self in and through Intersectional Feminist Pedagogies

9:30 - 9:50	Annapurna Garimella - Cultivating the Capacity for Enquiry
9:50 - 10:10	Czaee Malpani - Perhaps, We Have Been Drawing The Wrong Lines
10:10 - 10:30	Kush Patel - Queer Disclosures, Queer Refusals: Notes on Survival Praxis in Architecture Academia
10:30 - 11:00	Discussion
11:00 - 11:30	Tea Break

Panel 4
Feminist Care Networks for Creative and Scholarly Practices

11:30 - 11:50	Farzana Chohan - Mentoring Phenomena's Impact on Architectural Leadership Journey
11:50 - 12:10	Ramasubramanian and Lakshmi Krishnaswamy - An Office of Her Own: Architectural Leadership in Post-Colonial India
12:10 - 12:30	Discussion
12:30 - 13:30	Lunch Break

Lightning Talks 2
Approaches to Learning and Teaching

13:30 - 13:40	Fathim Rashna Kallingal and Saira James - Journey through Deep Voices of Women
13:40 - 13:50	Ishita Shah - Reimagining Mentorship through Feminist Approaches: A Closer Look at Virtues of an Educator's Practice Irrespective of their Bodily Gender
13:50 - 14:00	Sonal Mithal - Melding Matter
14:00 - 14:10	Soumini Raja - Unheard Voices that Shape Design Studios: A Study of Women Academic Architects in Kerala
14:10 - 14:20	Urvi Desai - Reflections on the Complexities and Contradictions of Critical Pedagogy
14:20 - 15:00	Discussion
15:00 - 15:30	Tea Break

Lightning Talks 3
Questions of the Collective

15:30 - 15:40	Gauri Bharat and Jigna Desai - Half a Decade of Academic Leadership: The Good, The Bad, The Ugly
15:40 - 15:50	Harshalatha and Pooja B - Women in Architecture: An Undeniable Path Etched in Defining Sustainable Architecture in Contemporary India
15:50 - 16:00	Ipshita Karmakar, Megha Dumasya, Shreya Kothavale, and Anushka Shahdadpuri - 'Conferences' and the 'Gender' Question
16:00 - 16:10	Maliha Sultan Chaudhry - Critical Pedagogies and Inclusivity
16:10 - 16:20	Vidya Ajith Menon - Discovering the Uncharted
16:20 - 17:00	Discussion

Roundtable

17:00 - 18:00	Roundtable on Feminist Networks and Academic Leadership and Closing Remarks

ABSTRACTS

Anooradha Iyer Siddiqi | **Writing, Teaching, Thinking Architecture**

The earliest forms of architectural pedagogy in South Asia have been understood as oriented toward professional training and licensing, yet, one woman's narrative reveals broader intellectual ecosystems of discourse, theory, and cultural production, which is of specific value for feminist thought and practice. This paper focuses on a history of pedagogy and culture that may be limned from the pages of the pictorial memoir of Minnette de Silva, the Sri Lankan architect whose career began in the classrooms of the Sir J.J. College of Architecture. Her autobiographical assemblage—"my archives," as she named it—makes possible a view on how architecture was written, taught, and thought under the umbrella of Claude Batley's tenure during the earliest development of this significant architecture school. More importantly, it also illustrates how the faculty, student, and professional cultures developed within and beyond the long shadows Batley cast in Bombay. Drawing in different ways from the urban milieu of the jazz age, socialites of emigrés from Asia, Africa, and Europe, and modernist thought, de Silva's writing presents diversities yet to be fully acknowledged. In these, the experiences of writing architecture and teaching studio were perhaps more central and valuable to the discipline than design and construction, the professional and technical were inextricable from the stakes of handicraft and heritage, and the figuration of the architectural field from strands of fine and applied arts, engineering, and craft production was still underway. Her archive casts modernist aesthetic traditions widely, setting the stage to think broadly on a discipline that, as her work argued, too narrowly articulated its scope.

Anuradha Chatterjee

'I am Damned If I Do and Damned If I Don't': Architecture, Academia, and Gendered Homelessness

As an architect who does not 'practice' in the industry, and as an academic practitioner who has spent eighteen years perfecting the trajectory of intellectual labour which includes the production of new knowledge and systems of governance; maintenance of networks of resources, actors, and thoughts; innovating methodologies of inquiry; and building teams and institutions, the idea of academic leadership is a deeply gendered question, which is accessible to me but is also always denied, not by individuals but by discriminatory discursive systems, and representations that occlude. While I referred to the liminal space of academia as being "neither inside the profession nor outside of it (Chatterjee 2019)", this is not an easy space to defend. Academic projects (teaching, research, governance) that we work on are not 'valued' on the same terms as a building project. In addition, an academic practitioner is often viewed with some suspicion on whether she should/or can lead a design studio. It is often suggested that the academic space should be taken over by practice, even though industry practitioners may not have expertise in, and/or interest in critical pedagogy. On the other hand, in the so called feminized space of academia, I am still addressed as "Respected Sir" or "Ms Chatterjee" in official emails; not photographed during my keynotes as frequently as say a male architect and academic of equal standing; and I still have to answer the question "Who is in charge of the college." The symposium presentation is going to explore the question of gender, labour, visibility and leadership in this politicized space of the academy, thinking through feelings of homelessness (at home), with a focus on triumphant moments.

References:
Chatterjee, Anuradha. "Embracing Crisis in Architecture: Between Discipline, Profession, Academy, and Industry – Dr. Anuradha Chatterjee." ArchitectureLiveIn. URL: https://architecturelive.in/embracing-crisis-in-architecture-anuradha-chatterjee/. Last Accessed 15 December, 2019.

Arul Paul

Choosing an Area of Research: A Foray into Queer Theory

Is academia open to being queered? Is architectural academia in India, at least among the so-called elite institutions, opening up to research on gender and sexuality? This paper uses a personal journey to pin-point moments where, in the academic setting, enquiries into gender and sexuality become possible, and are encouraged, even rewarded. I write this account as a recent postgraduate from the Faculty of Architecture at CEPT University, Ahmedabad. This paper identifies the milestones leading up to the writing of my master's thesis entitled, "Queering Architecture: The Construction and Performance of Gender, Sexuality, and Space, in Popular Media" – a queer reading of architecture, space, and the construction and performance of gender and sexuality, starting with a) choosing to create an annotated bibliography on queer theory for an assignment in a course on architectural theory, and adding to the list incrementally by b) exploring the construct of gender in a course on gender studies and architecture, c) being exposed to a thesis project on queer geographies from the faculty of design, d) contributing to the first pride issue of a campus magazine that called for the setting up of a LGBTQ+ student club on campus, and the realisation of that goal, e) working with a tutor with prior experience in queer studies, and using palimpsestic and mapping techniques to spatialise gender and sexuality at an urban level, and f) being encouraged to position my thesis in the intersection of my personal and professional identities. By doing so, it aims to highlight the pivotal role played by mentors, and brings to the forefront, the diversity, deliberate or otherwise, among the faculty in terms of gender and sexual identity, the role played by the University in fostering an environment that allows like-minded people from across disciplines to come together, and that supports queer students and allies to celebrate, gather, share, and support each other. The paper concludes by asking the question: how conducive is a normative environment to queer research; and is academia open to being queered?

Czaee Malpani

Perhaps, We Have Been Drawing The Wrong Lines

...altogether, in understanding the discursive practices that inform architectural pedagogy. In the three decades following the publication of Beatriz Colomina's Sexuality and Space, architect-educators are not as prone to question the gendering of spaces through the introduction of (unfortunately) elective seminars on the same. Yet locating questions of sex, gender and subsequent identity, within the discipline remains largely ignored.

We ran, before we could walk.

In finding (our own) identities, we have misidentified the problem: that of representation. In particular, architectural representation in the form of orthographic drawings, which underpin most, if not all forms of architectural production, producing architects first and foremost, given that they essentially make drawings, not buildings as Robin Evans [1] argues [2]. Furthermore, these works are necessarily predicated on both distancing and aperspectivity, in their putative objectivity [3]. Yet, work that looks at the ontology of drawings is few and far in between.
Extending this, I posit that to understand the possibility of a feminist pedagogy within architecture, we need to return to the literal and metaphorical drawing board. If as Judith Butler argues, both gender and sex are constantly performed through acting upon matter [4], it is architects acting on and through the (matter of) drawings, that gendering takes place. Furthermore, what do these supposedly objective acts/objects implicitly teach us? Acts of complete control, afforded only through the making of orthographic representations. As I will argue in the paper that follows, it is thus, the biological-sex of the architect is rendered irrelevant, in lieu of their gendered subjectivity, which predicated on control, is pervasively and dominantly masculine [5].

We drew, before we could talk.

What happens if we destabilize the myth about the omnipresence and omnipotence of architectural representation, and consequently of the masculine architectural genius? Through a series of experiments at JSAA6, we immersively focus on the representations [7] within which we are always already embedded. What if we investigate not designate, collect in lieu of create, analyze instead of design, and visually narrate, as opposed to dictate? Could we, then, raise questions about the act and object/ives of architectural representations, through larger representational practices, wherein the world was understood as always already complex, and not conveniently reductive? Could we raise the question of intersectionalities, as opposed to simplistic linearities immanent to architectural representations? Through this, could we allow for a feminist architectural pedagogy from within, instead of without? These are some of the avenues, which the proposed paper, hopes to open up for discussion.

References:
[1] Evans, Robin. Translations from Drawing to Building. Cambridge, Mass.: MIT Press, 1997.
[2] Chatterjee, Jaideep. "The Gift of Design." PhD Diss., Cornell University, 2011.
[3] Olkowski, Dorothea. Gilles Deleuze and the Ruin of Representation. Berkeley, Los Angeles: University of California Press, 1999. Pg 12
[4] Butler, Judith. Bodies that Matter. New York, London: Routledge, 2017. 5 Malpani, Czaee. "The Plan is the Discriminator." Master's Thesis, University of Cincinnati, 2011.
[6] Jindal School of Art and Architecture, O.P. Jindal Global University.
[7] These are mostly not architectural representations, but the much larger field of representations from which we are perpetually borrowing and propagating.

Deepa Mandrekar

Studios, Structures, and Sarees: My Experiences as an Architect and Educator

The practice of research and teaching architecture in India continues to remain hidden and neglected in the architectural fraternity. It is the closet we do not speak about. Everybody knows that to bring up a discussion on pedagogy is the hardest thing to do, especially with regard to the roles of women and members of other groups who are discriminated against. Discrimination against women in architecture takes place at four points - when choosing to become an architect, when studying architecture, when practicing architecture, and when attempting to reform the content of architectural education. Even efforts which were radical for their time, such as Bauhaus, fell prey to inherent hierarchies of their societies. The implicit (and explicit) social and economic biases that characterise Indian society, patriarchy included, have defined the character of the built environment in India and eradication of these biases therefore has the potential to radically transform it. Doing so, however, requires social change beyond the architectural community as ultimately, the practicing architect is constrained by market forces, and broader social changes are necessary to make inclusion a value that the market recognises. In my presentation, I draw on my experience of 30 years as a practitioner and educator, and my time as a student before that to call attention to the structural challenges that women face as practitioners, educators, and inhabitants of architecture.

Farzana Chohan

Mentoring Phenomena's Impact on Architectural Leadership Journey

Resistance to my leadership both in Architecture as a project leader and in global volunteer organization has led to intense learning. The tangible and intangible barriers, whether, when I was not given a visible project as, "I was a female" or cited as not qualified to be a leader as, "woman with inferior competencies, emotional and incapable of leading" by ridiculing my accent. This ongoing, lifelong resistance, compelled me to research the "Phenomenon of Mentoring", focusing on "Women to Women Mentoring" in architecture.

Why Mentoring? Because, when I look back on my life, both professional and personal, the critical reason that I survived and continue to be successful in leadership roles, is due to "Mentors" in my life. Surprisingly, in this constellation of mentors, there are higher percentage of men, then women, who helped and supported me on pursuing the non-traditional leadership roles and carved my innovative path.

We talk a lot about gender and feminism in our world, and no-doubt, there are a lot of men who do not accept women's leadership, but with my own experiences and observations, there are women (especially professional women), who staunchly resist women in leadership roles. When we are talking about Gender and Leadership in Architecture, we must also examine the elephant in the room, to this question that, "how we are going to shift the prevalent "patriarchal mindset of women"? Women, who continue to act as road-blockers to women in academia and profession. I remember, when in North America, a woman project manager made another woman leave the company, as she was her competition to become an associate.

The objective of this paper is to examine the women leadership development in architecture through the lens of mentoring phenomena. At this intersection of time, how, we can truly lay the foundation of women to women mentoring in academia and profession?

Fathim Rashna Kallingal and Saira James

Journey through Deep Voices of Women

This narrative takes one through the journey of emotions of two women, who as friends started building their dreams of being successful human beings during their journey through five years of architectural education and then moved out in two different paths. One woman, started her own consultancy firm in a small town in Kerala, entered the teaching world and though being the backbone of that institution, had to quit, nevertheless, continuing to pursue her passion in teaching while managing her firm. Her friend, after a few years of working in the consultancy, started teaching, pursued masters, started pursuing PhD during her tenure in the managerial post in a private institution and continues to do while quitting the post and joining a new venture in her specialised field. The authors also attempt to share a collective experience of women in various related fields, the different types of people and environment she must encounter and the hurdles she needs to cross in her life. This paper discusses the issues of gender stereotyping women face throughout their lives, such as the unfortunate question self-practicing woman architects need to face every day, "Are you alone? Aren't there any partners to run the office?", the limitations in choosing projects based on the site, scale and sometimes even clients, the subordinate "male" staffs in academia as well as practice, who call her a "dictator" because they are not used to taking orders from "woman", the organisation who considers her as "untrustworthy and non-dependable" and replaces her with the "male" colleague, because she couldn't attend one event or were not able to travel to one place, despite organising many events in the past and the enormous travels she has already done for the company, and the list goes on through a journey of never ending years of "shadow fights". The authors stress the need for professional identity as well as quality space for working. They state that both academia and practice cannot be seen in isolation, because like teachers of art fields, such as fine arts, music, dance etc., teachers of architecture should also practice their profession. This is required for training the fresh minds to be sensitive to their learning as well as living environment and evolve themselves as better human beings. The authors through this narrative propose approaches that would bring in professional identity for women both in academia and practice and how the profession as such could be used to mould the generation and society at large, and to empower women to evolve into leaders.

Gender and Academic Leadership in Architecture
Avani Institute of Design

**Gauri Bharat and
Jigna Desai**

Half a Decade of Academic Leadership: The Good, The Bad, The Ugly

This paper reflects on our journey as heads of two postgraduate programs and as initiators of the Gender Parity Mission at CEPT University. In 2011, we initiated the Gender Parity Mission (GPM) which played the role of the women's cell as stipulated by the Vishakha Guidelines. Following our own experiences and those of our students and colleagues, we expanded the ambit of the GPM to be inclusive in addressing various kinds and levels of differences that individuals encounter within the institution. The mandate of the GPM was to tackle gendered discrimination but also offer sensitisation and mentoring. In 2014, in the course of a wider restructuring of academics, we were appointed to chair the postgraduate programs in architectural history and conservation and regeneration respectively. In developing pedagogy and through our classroom experiences, we recognised that the content and spaces of teaching too needed to be diversified and recalibrated if we were to contribute towards a less discriminatory professional future. In this paper, we discuss a few moments from this journey, including the positive and less encouraging kinds, to suggest that tackling discrimination requires the interplay of individual agency and structural and systemic transformation. Leadership roles, particularly when played by women, are crucial in this since they straddle these two spaces.

Harshalatha and Pooja B | **Women in Architecture: An Undeniable Path Etched in Defining Sustainable Architecture in Contemporary India**

India has taken great advance in technology, design, and different trends in the architecture field. With time, this wave of change and progress in the architecture profession has been developed not only by men but also by women architects of our country. The number of women architects may have been less as compared to men architects but they had surely created their strong positions as entrepreneurs, conservationists, educators, innovators, etc in India as well as the world. In the fast changing face of India, the contribution of brilliant women architects is highly appreciable. There are many notable women who have achieved international fame and awards, working towards a sustainable society and whose talents have no boundaries. In this paper we are discussing how Indian women architects excelled in the field of architecture, construction, as well as the academic field. The qualitative analysis of works of women architects like Perin Jamshedji Mistri, Brinda Somaya, Chitra Vishwanath, Anupama Kundoo, Neelam Manjunath, Revathi Sekhar Kamath who created a position in design and construction sector not only for themselves but also for subsequent generations by showcasing their immense capability and innovative abilities. These inspiring women architects have brought long-needed diversity to design and architecture. In a country like India, it is very important to empower women to utilize their full potential in terms of creativity, sensitivity towards context and managerial skill for achieving higher growth to attain an overall sustainable social development.

Ipshita Karmakar,
Megha Dumasya,
Shreya Kothavale, and
Anushka Shahdadpuri

Gender and Academic Leadership in Architecture
Avani Institute of Design

'Conferences' and the 'Gender' Question

Academic pedagogy in the 21st Century has welcomed new forms of discourse, one of them being the form that a 'conference' takes. Spread over a few days, this form of autodidactic learning mechanism results in the perpetuation of certain ideas in a very condensed format and with a lack of diverse inputs and viewpoints (Serrat 2017). This relatively young form of academic pedagogy, particularly while handling a nuanced topic like gender studies, and when uncoupled with long term reforms in the education system, perhaps remains a step too late and too little in the right direction. Feminist and gender fluid pedagogy in India in recent times should strive to address the question of caste, class, and marginalised perspectives, essentially overcoming the androcentrisism embedded within our society (Rege 1995). However, 'women' centric design conferences in the recent past, in our experience, have ended up creating 'cis' gendered, privileged perspectives, thereby further emphasizing the differences it aimed to abolish. The presentation therefore analyses the forms of discourse that is undertaken in architecture and design conferences of the past two decades (2000-2020) in order to understand their position within the spectrum of intersectional gender studies. To further focus the lens of this presentation, certain parameters have been defined for addressing its critical framework: gender representation, caste and class representation, economic viability, conference timelines, theoretical and academic questions addressed in the conference, and future imaginations for the articulation of this knowledge in practice and academia. The data set for this analysis would attempt to cover not just 'women' centric conferences, but all major conferences undertaken in the metropolitan cities of India in the recent past by conducting interviews and documenting conference presenters, organisers, and participants through the lens of gender. The presentation aims to capture the expressions that engage with bridging the gap between realities and imaginations that a conference projects. The presentation therefore makes the argument to ask whether such conferences can be intersectional and inclusive, and further, whether we need to have such conferences at all. What are the alternatives to the practice and pedagogy of a conference, and does it play a part in agitating for reforms in the ecology of larger gender focussed discourse in academia?

References:
Rege, S. 1995. Feminist Pedagogy and Sociology for Emancipation in India. SAGE Journals.
Serrat, O. 2017. Learning in Conferences. Chicago University Press.

Ishita Shah

Curating Creative Education: A Critical Look at One's Own Practices for Feminist Approaches

I have had a long-standing association with institutions when it comes to implication of gender structures in education, both as a learner but also as an educator and practitioner. Whether it is about being reprimanded as an 'opinionated girl' at school or victimization by the system for asking provocative questions as a design graduate, I was forced to believe that such adversely affecting experiences had to do with gender-based tensions. Millennium changed, and even in this century, my rights have been violated as a woman historian and I have been humiliated as an educator for initiating critical discourses. Interestingly, I have experienced such situations of suppression from male and female colleagues, as well as both kinds of leaderships have also mentored me. In fact, it has to be emphasised that the most critical situations of defiance against my practice and ways of mentoring have been created by women counterparts, forcing one to ponder: what if the strained relationship between creative education and power structures is not only to do with bodily gender types? Is there a concept of feminist approach to creative education, which can be explored further? Through this paper, I want to look closer into my work across different educational initiatives and define the idea of feminist approach to creative education, which is not defined by the gender of leadership but their methodologies and intent.

The genesis to this idea lies in one of the first open studios called Interlude, which I had co-curated at Srishti Institute of Art, Design and Technology, Bengaluru in 2016 and developed further again in 2017. Learners were seen as practitioners of the future, their engagement was seen beyond disciplinary curriculum, and outcomes were envisaged to blur the boundaries between public, pedagogy, practice and policy. Institutional support was offered in terms of infrastructure and resources, primary mentoring was offered by professionals, multiple learning modes were explored, and care was offered to articulate these experiences at individual levels.

Further on, I have continued curating such learning experiences within diverse setups, which has led to some remarkable moments of exchange between the informal and formal systems. While my official training and one part of my practice have been situated in urban institutions, the other half of my work has been informed by community engagement in local environments, extending and developing feminist values through non-institutional collaborations. A microscopic look at my work as an educator and curator would help to build the logic of inclusivity, care, decentralization, and empowerment further, which are critical to defining a feminist approach for creative education or educating creatively.

Gender and Academic Leadership in Architecture
Avani Institute of Design

Kush Patel

Queer Disclosures, Queer Refusals: Notes on Survival Praxis in Architecture Academia

As a savarna queer feminist teacher and scholar of architecture and the digital public humanities, I grapple with the ways in which we build and navigate academic programs and infrastructures to include individuals who are surviving institutional erasures. Following the words of queer writer and scholar Keguro Macharia (2017) on the teachings of queer feminist writer, poet, librarian, and activist Audre Lorde (1978), I also find myself thinking about individuals who did not survive the injustices of upper caste, heteropatriarchal, and historically white spaces, and still others whose labors might never survive these interconnected forces. Between the ever-expanding neoliberal and surveilled space of higher education and the ever-pressing work of showing up and serving lives outside the defaults of everyday life, I ask myself: what is my work for and what are my disclosures and refusals as I keep it alive? In this paper, I will examine the politics of queer disclosures and refusals tied to questions of academic survival and discuss sites of pedagogy and leadership praxis in architecture and the interdisciplinary humanities that have made such critiques possible, meaningful, but also incomplete. With and through this presentation, I aim to move past the normativity of discourses and spaces in architecture academia, and inquire into ways in which we might "sustain connections and bring together bodies to create bolder possibilities of co-liberation, of care, of joy, of being and becoming against academic patriarchy" (Patel 2019). Which is to say my call for queer disclosures and queer refusals is not merely academic or public, but against my survival, it is often both personal and collective, so that the scholarship we produce may have wider histories and sustained legacies.

References:

Macharia, Keguro. 2017. "Survival in Audre Lorde." The New Inquiry, August 25, 2017. https://thenewinquiry.com/blog/survival-in-audre-lorde/
Lorde, Audre. 1978. "A Litany for Survival." In The Black Unicorn: Poems, 31–32. New York: Norton.
Patel, Kush. 2019. "Queer Disclosures, Queer Refusals." Zine contribution, position statement, and poem for DHQ, Queer Digital Humanities, Digital Humanities Summer Institute (University of Victoria, BC, Canada: June 2019).

Equality and inclusivity are complicated concepts for any conversation today, especially in India with the strong political stance and propaganda fed polarity. The idea of "feminism" itself has been sometimes misunderstood. The unabashed feminists in their true honesty have been working with a passionate standpoint, but mostly and unfortunately face unprecedented challenges from society. This paper is an attempt to present a standpoint on critical pedagogy today, which needs to be reflective in nature and emphasizes the idea of nurturing the thought in society about equality, inclusivity and cultural awareness.

The inquiry in the paper comes from experience and exposure of the author while teaching in an institute where the majority of the students are women yet the understanding of equality has been narrow. The intention is to teach the millennial generation about the importance of equality, inclusivity, socio-cultural values, and its relevance to design, and this work is well-received by the students in general. In some cases, the students (both men and women) exposed to this subject have exhibited a feeling of liberation and therefore excelled beyond their expectations. This process has been an encouragement to delve deeper into the subject area and inculcate the understanding of pedagogy at large. The real challenge in design education although is not just who gets taught but also what gets taught and how it's taught. For example, in architectural education when the students are lectured on History and Theory, there is a clear bias towards understanding colonization, rulers, and therefore you learn about patriarchy and autocracy. Equality and teaching about evocative ideas must start from questioning such methods and concepts. There is an urgent need for design education in India to include gender concerns, empathy towards minorities, cultural awareness, and build narratives out of the "real and current events" rather than textbook information.

Design education must help the students become better citizens with a clear ethical and moral value system and tolerance, not just design professionals to feed like fodder into the industry. This must be done by developing the content in classrooms, revamping the curriculum and a mandate on teaching about equality, inclusivity and cultural awareness. It's time to stir up the status quo, but can it be left only to the professionals and practitioners. NO! It's important that design educators, especially those who belong to the marginalized and even the women educators take up the responsibility and do their part by reflecting on a multicultural society, in who, what and how they teach, so that this work has a deeper and more meaningful impact on society at large.

Manish Chalana

Navigating the Corridors of Power and Privilege in the Academic Environment in the United States: Views of a Queer Immigrant of Color (QIC)

This work builds on my personal experiences (as well as those of others from shared backgrounds in similar situations) to understand the challenges specific to queer immigrant of color (QIC) who have professorial positions in various academic departments across universities in the United States. While it has been established that queers are disproportionately represented in academia - a phenomenon explained as "occupational segregation", less understood however is the overall experiences of this group, particularly those of QIC in academic settings. I posit that the experiences of QIC in academia is shaped by repressive colonialism (and structural racism) and eurocentrism in US universities that impact all academics of color. Additionally QIC have to specifically deal with homophobia, heteronormativity (and homonormativity) that sometimes shape their academic journeys. Ultimately the success of QIC depends on how effectively they are able to navigate through structural inequities defining norms and expectations that benefit the predominantly straight white male world of academia in the United States.

Monolita Chatterjee

From a Clueless Architect to Gender Activist: My Journey into the Rights of the Most Marginalised Community

Research shows 'women experience cities differently' (Beall 1996) and the ungendered built environment actively discriminates against women by denying them equal access and participation to society. Understanding women's differentiated needs becomes critical to creating a physical environment which 'responds equally to men and women' (Khosla 2009). My work on crime against women through the non-profit I founded underpinned the direct contribution of absence of gendered architectural design to crime and fear of crime for women. A feminist perspective, particularly coming from women's unique experiences is essential to discovering new and better ways of addressing issues in organizations (Calvert and Ramsey 1992). There is a critical organisational change required with the changing demographics of our profession. As a woman employer, this negotiation of space for the female voice within decision making structures towards creating a structure emphasizing the 'feminist ear' (Ahmed 2017) has been a critical part of my journey in a two decade long professional career. As an academic, I encountered the same women unfriendly structures within our colleges, despite more women participants. Work parity structures ignored compulsions of women colleagues and their role as primary caregivers at home. Absent structures to support women through sexual harassment, abuse and domestic violence further disadvantaged women teachers and students. This paper will explore my personal journeys which emphasise:

The direct connection of absence of female leadership in architectural academia and profession with the absence of conversations on gendered design in architecture, and my efforts to introduce this narrative in academic and professional conversations.

The challenges faced in seeking changes within the 'accepted' norms and policies evolved from masculinized practices, and also to implement mandatory legal requirements of Internal Complaints Committees in Colleges, within unreceptive male dominated managements.

My experiments and challenges faced with seeking and nurturing a woman friendly work atmosphere as an employee and an employer and bringing that conversation into academic spheres.

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Naveen Bagalkot | **In Crafting a Space for Queering**

"A kitchen table becomes a publishing house
A door-way becomes a meeting place
A post-box becomes a nest...
How odd that from necessity we might become alive to possibility; how odd, how queer." (Ahmed 2018)

In this part essay, part amateur poetry, I reflect on my experiences of crafting a space for 'queering' within the curriculum of a postgraduate design program in human-centred design at Srishti. Since 2016, I and Lakshmi Murthy from Jatan Sansthan have been facilitating an annual two-week workshop located in the rural parts of Udaipur district. Our work is enmeshed in the concerns of Sexual and Reproductive Health and Rights (SRHR) education, and facilitating postgraduate design students to question the mainstream notion of 'futures from elsewhere' (Suchman 2019). Informed by a range of queer (Ahmed 2006) and feminist (Bardzell 2010) approaches we facilitate the participants—postgraduate design students and rural and tribal adolescents—to explore queering: alternative orientations to marginalised and invisible visions, and question, challenge and subvert dominant and mainstreams discourses, norms and practices. I ponder on my experiences of co-shaping this space through the lens of queer orientations (Ahmed 2006) to paint an evolving picture of how in this process, I come out. Not bound by labels, but orientated towards the possibility for conversing with self and others that go beyond the structures of a patriarchal, savarna and gender-binary world of the contemporary design studios.

I turn to face what is not facing me.
A Santhal bracelet, painted nails
A continued conversation with the students
While I feed my wide-eyed child in my lap;
A father mothering
And the child stating, emphatically to the entire class: "boys also have vagina, and girls also have a penis"
And thus orientating,
I hope opens spaces for being alive
To possibilities unmasked
And orientations unothered.

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Nirupama K S | **Women and Furniture**

"Keep your feet together when you stand"
"Do not sit with your legs apart"
"Do not lie flat, your body would be exposed"
"Don't shake your legs, you will look restless"
"You are a girl, don't keep your legs on the table"

These are some of the first instructions to an Indian girl on her social conduct, often given by her mother. Social rules require stereotypical postures in different contexts as illustrated through the above "guidelines". The paper explores the politics of furniture in domestic spaces and their role in shaping social identities and gender leadership. The first part of the paper investigates how the usage of domestic furniture suggests a particular kind of behavior and appropriateness in spaces which adhere to a form of conduct that aligns with the social norms of gender, and through this process, creating social and cultural identities. Furniture, being the protagonist of spatial experience in a micro-social setting, is presented as an object of political expression. For example, the "Charukasera", which is a traditional chair typical of plantation bungalows in Kerala is so specifically designed for the male patriarch lounging in the veranda. The second part of the paper explores the relationship between oneself and others resulting from such social settings and politics. It presents a macro picture, suggesting that leadership is embedded in social settings and micro spatial processes. The scope of my research inquiry lies in shedding light and providing clarity on everyday settings of gender and leadership to practitioners. As many sociologists have pointed out, the hope of improving leadership lies in the untangling of the explicit and implicit, their reassembling and through this, challenging the conventional.

Rajshree Rajmohan

Grater Divide: Spatial Narrative from the Margins

"She is trying to be a man." The IIA Chairman commented with a dismissive smirk. The organiser of the design presentation program nodded in affirmation. The architect had just finished her brilliant presentation of select projects through which she explained her concepts, its evolution and the participatory methods she employed in her office space as well as her construction site. Architecture as a collaborative process and her hands-on working methods with materials helps facilitate her understanding of design and context. Her simple narrative was insightful unlike the first two presentations by senior male architects who spoke extensively about themselves and the grandness of their architectural objects. There was no mention of their design concern or about the context within which their objects would be placed. Moreover, they also went on to dismiss her work even before she presented. It was to amuse the misogynist audience of architects that had gathered for the event. The year was 2014, not very long ago.

She presented an alternative, a different method of creating forms and critiquing functional parameters. She had unknowingly posed a challenge to the traditional chest thumping male architects, in their arena, and was hence promptly dismissed. A deliberate dismissal of an idea that was critical of traditional design practices. How dare she !? Traditions dictate a constant confirmation to established norms. Dissenting ideas always arise from the margins and are subject to subjugation. Architecture has been a male dominated arena just like other professions. Despite forays into this space by women through the last century, the tussle continues. Familiarity of being the other, of being marginalised and secluded, brings in higher degree of sensitivity to social issues. Ossification of teaching methods in architectural education has led to a tussle between pure aesthetic issues of architecture verses the social responsibility of the discipline. It is through this lens that I explore the pedagogical writings of architect Lina Bo Bardi (1914- 1992) and the installations that explore themes of displacement and home by Palestinian artist Mona Hatoum (b. 1952). An exploration of their work would reveal spatial narratives from the margins. Perhaps I seek Begumpura.*

(* bhakti radical Ravidas, envisioned an Indian utopia, in his song 'Begumpura'.)

Gender and Academic Leadership in Architecture
Avani Institute of Design

**Rama Subramanian and
Lakshmi Krishnaswamy**

An Office of Her Own: Architectural Leadership in Post-Colonial India

The architect, especially in the last 150 years, is cast in the mould of a Vitruvian polymath; a white, male auteur. The architectural leadership thus produced is entrenched in this aesthetic and epistemic culture oriented towards the occident. Taking cue from Virginia Woolf's treatise, "A Room of Her Own", this paper concerns itself with what it takes and means for a woman, in a post-colonial context, to have an office of her own. The 20th century gave the world a few distinguished women architects. However, they typically served the role of a famous protege or cross-pollinator, yet again referencing a formidable male role-model. The dual predicament of a poorly socialized profession due to cultural challenges of post-coloniality and the pressures of neoliberal economy impacts the role of academia in society. In that, it is unable to articulate whether it is a place of learning and thought or a place of training for a vocation. This neither-here-nor-there'd-ness in architecture and the ground realities of former colonies generate conditions that are, arguably, the site of compromise with implications for women and other minorities. Additionally, architectural academia which is the alternative space of leadership, structurally a feminine space, is also usurped by the urgencies of capital. Postmodernism, in its bid to deconstruct and disenfranchise the rigid mould of the white-male architect, has reflected on women and domesticities, asserting that these spaces are the fundamental building blocks of society and therefore, the built environment. The new rethink in architecture, one could project, must learn from the hearth and the heart, as much as it learns from the lab and the field. It should be able to marry empathy and discernment to respond to the cultural turn towards fluidity in both gender and architectural practice.

**Reshma Mathew
and Jilna**

Stories of "Invisibility": Spatial Appropriation in the Premise of Gender

The hallowed halls of academia have harboured a multitude of identities, but the inclusivity of the academic institutional space is still evolving. Consequently, some lives and identities are rendered invisible despite their participation and contribution. For the purpose of the study, the academic space is scrutinized both as a philosophical entity and a physical construct. The "normative construction of gender has a major role to play in the formation of social relations" and identity (Ridgeway 2009). This must be done taking into account the implications of the "background effects of gender frame on behaviour" and the multitude of effects on cognition and attitudes (Ridgeway 2009). The study will focus on exploring how space is appropriated by inhabitants in existing built environments on the basis of gender. We will speculate on how one's identity manifests as invisible boundaries and/or re-appropriates existing spatial territories, often reclaiming one's 'space' in an otherwise immutable setting.

The paper will be developed based on the core idea of "spatial appropriation". For the purposes of the study, spatial appropriation may be defined along the following lines; the absence of equity in spatial distribution between inhabitants of different gender identities in institutional spaces, the role of gendered structure in forming identities and the resultant transformations in the usage of architectural space, both the physical and the perceived. Using case examples of 5 subjects from minoritised gender groups, the study will attempt to identify the "invisible" occupational boundaries either existing or having left a void, through the format of stories. The stories may be of individuals or groups and will be critiqued on aspects of marginality and exclusion but eventually narrated with the intention of bringing these voices to the platform of discourse on the emerging institutional fabric and academic 'space'.

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Conservative Conservation? Examining the Predominance of Women in Architectural Conservation Practice and Pedagogy

Sonali Dhanpal

Recent years have seen discussions about the relationship between gender and its role in the production of the built environment, gaining strength in both, architectural practice and the academy of the anglosphere. The recognition of the role of women in pedagogical and professional environments in India has in comparison been far more gradual. The few exceptional narratives, of preordained patriarchal structures being challenged particularly within practice, continue to be obfuscated. While on the one hand, an increasing number of students who identify as female, are enrolling in architectural education (a fact consistent with my own undergraduate experience). On the other hand, there persists a glaring absence of women in professional practice when compared to the number enrolled. While this trend undeniably exists, in this paper, I move away from the reasons that deter diverse practitioners. Instead, I focus on another impact of male hegemony within practice- how and why various sub-disciplines that operate under the wider banner of architecture, tend to have either an under or over representation of women. The latter being the case without established affirmative action or enforced equality of outcome, and as I argue, rather because of the gendering of sub-disciplines. In specific, I explore the anomalous field of conservation, preservation and restoration, predominated by a body of female conservation architects. While one might argue that this vastly female represented domain is an anti-patriarchal response of women finding their voice within professional practice. Through observations from my experience as a practicing conservationist and statistics of female to male students enrolled in conservation programs versus practitioners in positions of power, I will show how the nature of authority, even here, is entrenched in patriarchy. I will establish that the predominance of women in conservation is because of its gendering to be the 'feminised' alternative to 'commercial' practice.

Sonal Mithal | **Melding Matter**

The talk foregrounds the need for intersectional scholarship in relation to architecture, and ideates that through the demonstration of feminist ecologies in architectural studio teaching. It discusses how the author has used feminist understandings of materialism that go beyond social and economic context for architecture to actively integrate the processes of making architecture. It, therefore, makes the case for an architectural design method that valorizes, by emulating, the ruination process of an abandoned post-industrial site in a city. This method has been developed as part of a series of architectural studios titled, Terrain-Vague Bricolage led by the author since Spring 2018 at the CEPT University, Ahmedabad, India. Building on posthumanist feminist-scientist Donna Haraway's cyborg—a blending of organism and machine that rejects binaries and segregations; the studios develop cyborgian architectural responses, which embraces process of decay as aesthetic and ecological. It further treats the ruin as a living matter that has the agency to prolong its own sustenance. Adopting this method, the author has been able to foreground a distancing from architecture as expression of power and imposed order, a distancing from the hubris of the genius architect, and instead propose adaptability. The studio thus becomes a means to mediate conditions that induce several possibilities of sustenance rather than prescribe choreographed solutions. Thus it aims to propose responses that challenge the "the tradition of progress; the tradition of the appropriation of nature as resource for the production of culture," that have defined the agenda of modern architectural profession. The talk shares the author's experience of using vacancy, hybridity, renewal not simply as material terms, but also as powerful transformative thinking tools that have the potential to change how students reflect upon and imagine spaces and constructions.

Soumini Raja

Unheard Voices that Shape Design Studios: A Study of Women Academic Architects in Kerala

The history of architecture has always celebrated the powerful. Historical narratives in architecture have been designed by men and for men, where the super-ego is cultivated through a systematic approach of design being disconnected from nature and humanity, manifested and concreted into a familiar narrative of architectural pedagogy. Contribution of women in architecture, especially in academia, has been under documented in India. Unlike their counterparts in industrial practice, these women are treated as second citizens – the teaching architects who do not design or build! However, there are several women academics that are leading sensitive architectural design studios, steering architectural education towards a more inclusive approach. These studios have re-defined aesthetics and have pushed the boundaries of critical spatial pedagogies. These women who steer these studios are not 'starchitects' but unheard voices moulding young minds for a responsible future practice. Devoid of the glamor and glitz of the profession, they adorn the roles of mentors, clerks, researchers and thinkers of the academy, while continuing to negotiate space in a patriarchal society.

This work is an attempt to bring forth critical thoughts on everyday struggles of women in architecture academy, specifically the ones who steer design studios and push academic boundaries of architectural design education. Inspired by ethnographic methods, the study will be a collection of narratives, of 10 such 'unknown and unheard' women making a difference by leading an alternative discourse to design education in Kerala. The study will be presented in the form of a narrative interspersed with prose, pictures and performance exploring unheard female voices and their contribution to design studios in the academy.

Urvi Desai

Reflections on the Complexities and Contradictions of Critical Pedagogy

In this talk, I would like to share my experiences as a teacher and reflect upon them through the narrative of Critical Pedagogy. Using the framework of critical pedagogy, I narrate my own teaching practices, through examples, and their observed impacts/ results–along a triangle, where students, academicians, and administrators form the three vertices. The reflections do a little of both–conform to some thoughts and ideas, but also challenge some well-accepted notions. The process of these ruminations lead me to discovering myself as a critical pedagogue, while the deliberations and observations themselves lead me to ask a few pertinent questions that challenge or bring in complexities and contradictions in the normative practices within critical pedagogy. These issues range from questioning the meaning of 'leadership' to the definition of 'education', to identifying some emerging issues in academic environments.

Liberatory pedagogy is a fitting method to teach what I teach, which includes participatory design processes, sustainable design, public space & architecture, and research methods. By natural disposition too, I use liberatory practices in teaching, with non-hierarchical and natural teaching-learning mechanisms. But I have also witnessed class, gender and power inequality within institutions–both between faculty members and students, and also amongst the students. As a teacher, not only do I not carry any hierarchical notions to the studio, but also I actively adapt my teaching methods to break down any inequality that may exist among students. This often brings in complexities when examined against the concepts of nurturing and power–key themes within feminist pedagogy. One of the emerging issues I would like to discuss is the changing nature of academia and the concomitant change in the teaching practices of (women) teachers. The other issue is the significance of mentorship, especially to women students and graduates.

Since I am neither an academic scholar on feminism nor a pedagogist, I largely rely on my own experiences and inherent mental makeup as the springing points of the talk, which I then synthesize formally with the literature on critical pedagogy and feminist pedagogy to bring out the complexities, contradictions, and emerging issues.

Vidya Ajith Menon

Discovering the Uncharted

Why build with a bias when we can do otherwise? There is a sort of exposure that we, as women, lack due to the conditioning given and received by the society as a whole. Now some may think of this paucity as a chance to explore and to navigate thoughts in a direction through which we grow without this as well. But the other option would be to create these opportunities ourselves. How we create these are up to us. It is a responsibility and an opportunity to bring out a change: a positive one.

One such example of an innovation that struck me was of Hannah Rozenburg. She is a recent graduate from the Royal College of Art. Hannah Rozenburg has developed a digital tool that determines the underlying gender bias in English architectural terms, to help create a more gender-neutral environment, and this was done after discovering the worrying link machines make with architectural spaces and gender. This can also be observed otherwise, a simple example being the machine links the word 'homemaker' to 'female' while an 'engineer' to 'male'. Imagining a future where buildings are created using algorithms, Rozenberg wanted to find a way to highlight the gender biases embedded in architectural terms learned by technology, to make it easier to produce "post-gender architecture". This is just one of the many examples of a way through which we create a change and it doesn't really have to be a big one. We can start small by simply asking the right questions or just listening to the right people.

Acceptance and inclusivity is key to creating a harmonious society and that has to happen from the very base. But, more importantly, our academic practices must include these ideas as well. We must craft a system that not only moulds good artisans but also people who consider equality and equity as important in their practices. Today we share a space that we get to communicate and grow in, but are we all comfortable and safe here? Do all of us have access to the same range of utilities? The obvious answer does come to our heads but we must change that for our growth as a whole.

Now talking about basic amenities, a much discussed yet a topic that we need to delve into is in the case of bathrooms. My argument is simple, when we have accepted the fact that there are more than two genders amongst us then why compromise on including them in our design practices? Why is it that we can see only a few instances of these around us? And don't we have a major role to play in shaping the future or creating spaces that bring us all together? As students, colleges, I believe should be a place to incorporate these ideas. We must acknowledge these changing conventions and adapt ourselves to the prevailing times. Change is gradual and it is evident but with our contribution and time this can be a lot more than just a change. It can pave the way to a new range of ideas and practices, practices that make us feel content of the world around us and of the situation that we are in. We have that power so why not make use of it? But this journey will not be a simple one, it will need a lot of thinking, doing and redoing. The solutions might not be the end and there definitely will be downfalls but with the resources that are available with us today we can create wonders. And let's start right from day one, right from where we left off, from where we haven't gotten our minds to.

BIOS

Annapurna Garimella

Dr Annapurna Garimella is a designer and an art historian. Her research focuses on late medieval Indic architecture and the history and practices of vernacular art forms in India after Independence. She heads Jackfruit Research and Design, an organization with a specialized portfolio of design, research and curation. Jackfruit's recent curatorial projects include Vernacular, in the Contemporary (Devi Art Foundation, New Delhi 2010-11) and Mutable: Ceramic and Clay Art in India Since 1947 (Piramal Museum of Art, 2017) and Barefoot College of Craft in Goa (Serendipity Arts Festival, 2017-18). Her newest book is a co-edited Marg volume titled The Contemporary Hindu Temple: Fragments for a History (2019). In 2017, she was awarded the India Today Emerging Curator of the Year Award. Garimella is also the Managing Trustee of Art, Resources and Teaching Trust, a not-for-profit organization with a research library, conducts independent research projects and does teaching and advising for college and university students and the general public.

Anooradha Iyer Siddiqi

Dr Anooradha Iyer Siddiqi is an Assistant Professor of Architecture at Barnard College, Columbia University. Her book manuscript, Architecture of Migration analyzes the history, visual rhetoric, and spatial politics of the Dadaab refugee camps in Northeastern Kenya, and another in progress, A Modern Architecture of the Past, engages the intellectual work of Ceylonese/Sri Lankan architect and cultural figure Minnette de Silva. Siddiqi is co-editor of the volume Spatial Violence (Routledge, 2016), and her writing appears in The Journal of the Society of Architectural Historians, The Journal of Architecture, e-flux Architecture, and other publications. She holds a PhD in the History of Art and Archaeology, and a Master of Architecture degree. She has a license, and has practiced architecture in Bangalore and New York.

Anuradha Chatterjee

Dr Anuradha Chatterjee is Dean Academics, Avani Institute of Design. She is an architect and academic practitioner based in India, and has taught at a number of top institutions in Australia, China and India. Dr Chatterjee received her Dip. Arch from the TVB School of Habitat Studies, and Masters and PhD in Architecture from the University of New South Wales. Dr Chatterjee is the author of three books: Surface and Deep Histories: Critiques, and Practices in Art, Architecture, and Design, (Cambridge Scholars Publishing, 2014); Built, Unbuilt, and Imagined Sydney (Copal Publishing, 2015); John Ruskin and the Fabric of Architecture (Routledge, 2015). She is the Area Editor for South/East Asia for the Bloomsbury Global Encyclopedia of Women in Architecture 1960-2015. Dr Chatterjee is also a Member of the Board of Review, CEPT University; Regional Editor (Asia Pacific), Textiles: Journal of Cloth and Culture; and a Senior Research Fellow (Honorary), Centre for Architecture Theory Criticism History at the University of Queensland.

Anushka Shahdadpuri

Anushka Shahdadpuri is an architect, having completed her BArch from Mumbai University and currently serving as a research associate at the School of Environment and Architecture (SEA), Mumbai. At SEA, her research analyses the emerging context of Housing and Urbanization in the second cities of southern India as a framework to shift the focus from big cities to smaller cities which haven't received much attention in the country. Currently, Anushka is also a fellow and a cohort of the Citizens for Public Leadership 2020-21 and alumni of Centre for Civil Society. Anushka intends to combine a career of employment in the state with social service and academic writing and seeks to practice architecture as an instrument to address objectives in public life and service through policy.

Arul Paul

Arul Paul is an architect and educator, currently an Associate Professor at the Nitte Institute of Architecture, Mangalore, where his research lies in the intersection between architecture, queer theory, and media studies. He holds an undergraduate degree in architecture, and a master's degree in History, Theory, Criticism, and Urban Design from CEPT University, Ahmedabad. He uses the lenses of history and theory to critically examine pedagogy as it evolves in response to new advances and challenges, and to contribute to academia, research, writing and practice. He is also an ardent campaigner for social justice and equality, regardless of gender or sexual orientation.

Czaee Malpani

Czaee Malpani is currently an Associate Professor at the Jindal School of Art and Architecture, and is the Deputy Director for the recently established Jindal Centre for Social Design. She holds a dual masters (MArch + MSArch, 2011) from the College of Design, Architecture, Art and Planning at the University of Cincinnati. Her work critically examines intersections of (Modernist) architectural representations and gender. She is currently working on understanding the ways in which the representations of Menstrual Hygiene Management finds itself disseminated through mechanisms of the State within State-run schools, in light of the 'sudden' propagation of WASH programs, under the Swachh Bharat, Swachh Vidhyalaya Agenda

Deepa Mandrekar

Deepa Mandrekar is a practicing architect and academic based in Bengaluru. She is currently a partner at Monsoon Design, a design consultancy firm and Chair of Design, Professor at the Rashtreeya Vidyalaya College of Architecture, Bengaluru. She has studied architecture for her first degree at the School of Architecture, CEPT, Ahmedabad, and the ETH, Zürich. Her design experiences encompass architecture, interior architecture, furniture and textile design, theatre and set designs. In academics she has engaged with the pedagogy of design studios, basic design, and history and theory of architecture.

Farzana Chohan

Dr Farzana Chohan has a Doctor of Management with research focused on Leadership and Mentoring in Architecture. Masters is in Architecture and Urban Design, Washington University and Bachelors of Architecture, NED University. She has practiced architecture in South Asia, Canada and the USA. Dr. Chohan serves as a "Region Advisor" for a global non-profit organization, developing communication and leadership of top leaders. She is the recipient of several leadership awards, including 50/50 Wise Award, 2019 Canada; Presidential Citation: 2017 Canada. Dr. Chohan is a Founder, author and Executive Director of Global Leadership platform, advancing women to be leaders in non-traditional professions.

Fathim Rashna Kallingal

Ar Fathim Rashna Kallingal graduated Architecture from College of Engineering Trivandrum in 2004 and completed Master of Planning (Urban planning) from National Institute of Technology Calicut in 2017. As an Architect, she had been working at major consultancy firms abroad as well as in India in the posts of Architect, Senior Architect and Assistant Director. As an academician, she has been visiting several institutions in Kerala as Faculty of Design and Design Jury and served as Vice Principal of Asian School of Architecture and Design Innovations (ASADI) from 2017-2019, where she had also been involved in teaching, researching and independent consultancy. She has presented papers at 5th International Conference on Sustainable Development (5th ICSD 2017) at Rome, Italy and International Conference on Working Class Districts 2017 at Vienna, Austria during September 2017. Currently, she works as Technical Expert of GIZ at Kochi for the Sustainable Urban Development-Smart Cities (SUD-SC) project of Government of India under the Indo-German bilateral agreement. She is also pursuing a PhD (since Dec 2017) from the Department of Architecture and Planning, National Institute of Technology Calicut. Her fields of interest include architectural pedagogy, regional development and planning, city planning, human development, sustainable development and policy research.

Gauri Bharat

Gauri Bharat is an associate professor and Program Chair of Architectural History and Theory at the Faculty of Architecture, CEPT University, Ahmedabad, India. She recently published 'In Forest, Field, and Factory - Adivasi Habitations Through Twentieth Century India' (SAGE Yoda Press 2019), which was the culmination of a fifteen year long interest in indigenous habitations. The book was based on her PhD, which won the International Book Prize for Best Humanities PhD Dissertation at the International Convention for Asian Scholars in 2017. Gauri's current areas of teaching and research include ethnography as an architectural historiographic method and biographies of buildings. She is presently working on publications on mapping subaltern networks in Indian cities, and on a history of architectural production in early twentieth century India supported by the Graham Foundation for Advanced Studies in the Fine Arts. Gauri was one of the founding members of the Gender Parity Mission and is involved in gender sensitization and related initiatives at CEPT University.

Harshalatha

Ar. Harshalatha has pursued BArch from UVCE, Bangalore and MArch on advanced design as a specialization from MIT, Manipal, where her area of studies mainly involved healthcare and airport design. During her Masters, she also served as Assistant Professor of Architecture at MIT, Manipal. Having almost nine years of industry experience, she has designed more than 100 residential, commercial, and institution buildings along with some interior design projects. Harshalatha has worked as a visiting and permanent faculty in various institutions in India, and since 2015, she is working as Associate Professor at the School of Architecture, Dayananda Sagar Academy of Technology and Management, Bangalore. Along with teaching, she extends her academic involvement in organising workshops, seminars and expert lectures. Harshalatha's areas of interest include energy efficient buildings, climatology, architectural design, interior design, history of architecture and conservation. She has presented papers in national and international conferences, focusing on subjects like socio-economic, socio-cultural and environmental concerns.

Ipshita Karmakar

Ar. Ipshita Karmakar graduated from the Kamla Raheja Vidyanidhi Institute of Architecture and Environment Studies in 2017. Since then, she has worked with the KRVIA Design Cell – Tata Trust on developing a report on water supply and sanitation systems of informal settlements in Orissa. She has also worked as a Research Associate at the Urban Design Research Institute in Mumbai. From 2018-2019, she has worked on the post-earthquake rehabilitation of heritage sites in Nepal. Currently, she is working as a Research Assistant at the School of Environment and Architecture (SEA), Mumbai researching built form and spatial tendencies within South Asia, and particularly in Nepal.

Ishita Shah

Trained as a designer and historian, Ishita's practice revolves around the idea of curating for culture. She is currently focusing her research and practice onto understanding and defining feminist approaches to preservation. Over the last year, Ishita has collaborated with Biome Environmental Solutions, National Centre for Biological Sciences and INTACH Bengaluru to curate a wide-range of dissemination exercises. She has also been curating a public engagement platform, Design Dialogues at the Courtyard, where diverse practitioners and academicians gather to discuss and decode complex, cultural issues. Prior to this, Ishita has been an educator, course leader and the coordinator to the UNESCO Chair in Culture, Habitat and Sustainable Development (2016-18) at Srishti Institute of Art, Design and Technology. She has also been the founding archivist and project coordinator at CEPT Archives, and worked with Royal Institute of British Architects (London), INSITE Magazine, SPADE India Research Cell and Design Innovation and Craft Resource Centre, Ahmedabad.

Jigna Desai

Dr Jigna Desai is an Associate Professor and is Program Chair for Masters in Conservation and Regeneration at the Faculty of Architecture and Executive Director of Center for Heritage Conservation, CEPT Research and Development Foundation. She is also a director at a small, award winning practice - JMA Design Co that she co-founded with Mehul Bhatt in 1999. She has worked extensively on architecture projects and conservation research and advisory in different parts of India, carried out advocacy for community-based conservation in partnership with national and international institutions and government organisations. Her book Equity in Heritage Conservation, The Case of Ahmedabad (Routledge, 2019) identifies dilemmas of decision making in the World Heritage Site of Ahmedabad while addressing the challenges of co-production and commodification of historic places. Jigna has been teaching since 2002 at various institutions in India before joining CEPT University in full-time capacity in 2009. She brings to the institute, her experience in working with traditional urban environments and framing how traditional architecture and historic urban environments may be understood, studied and transformed.

Jilna

Fathima Jilna is Wellness Coordinator at Avani, and is instrumental in creating a supportive and healthy environment for students and faculty members. She has received Bachelors in Psychology, English and Sociology from Jyoti Nivas College, Bengaluru. Her passion for psychology led her to pursue Masters in Clinical Psychology from Tata Institute of Social Sciences, Mumbai. Along with providing overall wellness support, she is trained to deliver Cognitive Behavioural Therapy and other evidence-based therapies to students who may face any emotional, behavioural, and adjustment issues. She believes that psychotherapy can help individuals to increase self-understanding, improve decision making, to solve problems, and create paths to live the way they want. Apart from psychology, she is interested in exploring colours and all things that are visually appealing. Her Master's thesis titled "Environmental Quality of Institutions and Emotional Regulation of Orphans" explored her interest in the impact of environment on enhancing human emotion.

Kush Patel

Dr. Kush Patel (they/he) is Associate Professor of Architecture and the Humanities at Avani Institute of Design. They are an architect as well as a theorist and historian of social space, participatory politics, and engaged pedagogy, working at the intersections of architecture and the digital public humanities. Dr. Patel has taught seminars on place and power, and on "spatial agency" in architecture at academic institutions in India and the US, and has developed critical pedagogy initiatives in the context of architecture and anti-colonial, queer, and feminist digital humanities within and beyond these networks. Dr. Patel is also the academic editor of PUBLIC, an international peer-reviewed, multimedia journal focused on humanities, arts, and design in public life. Prior to joining Avani Institute of Design, Dr. Patel held academic appointments as Associate Faculty Librarian of Digital Pedagogy, as an Adjunct Lecturer in Interdisciplinary Humanities, and as Institute for the Humanities Postdoctoral Fellow at the University of Michigan. They received their PhD in Architecture from the Taubman College of Architecture and Urban Planning at the University of Michigan, and hold professional degrees in Architecture and Urban Design from South Gujarat University, Surat and CEPT University, Ahmedabad respectively, as well as a Master of Science in Architectural Design Studies from the University of Michigan. See: https://whospeaksandacts.net/

Lakshmi Krishnaswamy

Ar. Lakshmi Krishnaswamy is an Assistant Professor of Architecture at Dayananda Sagar College of Architecture. She is an academic, designer and an independent researcher interested in the issues of aesthetics and urbanism. In addition, she is an itinerant writer and a social media enthusiast at large, currently working on an architectural travel guide publication on the city of Bangalore. Lakshmi Krishnaswamy is one part design thinker and one part, writer. While training as an architect in Delhi at the University School of Architecture and Planning, GGSIPU, she was awarded a scholarship to pursue Masters in Architectural History and Theory at the University of Washington, Seattle. Her research examined closely the contradictions that shaped Indian architecture and urbanism, especially via the much invoked theme of the "Common Man". Specifically, she focused on the oeuvre of Indian Modernist Aditya Prakash (AP) from Chandigarh in her masters thesis. In this process, she helped organise the AP archives and assist in the production of the book One Continuous Line on the life and works of the architect. Since her return to India in 2015, she has been teaching architecture in the city of Bangalore. She is also building a small interdisciplinary studio called Visversic. Lakshmi has created several opportunities for herself in terms of internship, collaborations and workshops in allied fields like Digital and Social Media and conflict resolution. She is a trained vocalist in the Indian classical tradition and is almost always humming a tune.

Maliha Sultan Chaudhry

Maliha Sultan Chaudhry is an architect, educator and an avid researcher, who qualified as an architect from TVB School of Habitat Studies, Delhi. She worked with KT Ravindran, a renowned urban designer and former Dean of the School of Planning and Architecture on research entitled, "Nehru's Vision for New Delhi." Maliha holds Masters of Architecture from Glasgow School of Art, UK. She is the recipient of the prestigious Scottish Governors Scholarship and has worked in the UK for several years. She co-founded ShilpSala- a practice to encourage crafts, and worked on prestigious projects such as "Delhi as a heritage city" with the Delhi Govt. She has been invited to various conferences and awards, the most recent one being at WADe Asia 2019 and IIID Excellence Awards 2019. Maliha is now the Head of the Department of Interior Design discipline at Pearl Academy and manages UG and PG courses related to Interior Design and allied disciplines.

Madhavi Desai

Madhavi Desai is an architect, researcher, writer and a teacher. She was an adjunct faculty at CEPT University, Ahmedabad, India (1986-2018). She has had Research Fellowships from ICSSR, Delhi, the Aga Khan Program for Islamic Architecture, MIT, USA, Sarai, Delhi and the Getty Foundation, USA. She is the founding member of the Women Architects Forum. She is the co-author of Architecture and Independence, OUP (1997), Architectural Heritage of Gujarat, Gujarat Government (2012) and The Bungalow in Twentieth Century India, Ashgate (2012). She is the editor of Gender and the Built Environment in India, Zubaan (2007) and the author of Traditional Architecture: House Form of the Islamic Community of the Bohras in Gujarat, Council of Architecture (2007) and Women Architects and Modernism in India, Routledge (2017). Her academic interests include gender and architecture, colonial architecture and modernism in the Indian context. She has been a member of the nominating committee of the Berkeley-Rupp Professorship and Prize at UC Berkeley since 2012. She was also a visiting scholar in the department of gender and women's studies at the University of California at Berkeley, USA in 2014.

Manish Chalana

Dr Manish Chalana is an Associate Professor in the Department of Urban Design and Planning at the University of Washington (UW), USA, with adjunct appointments in the Architecture and Landscapes Architecture departments. He also serves on the faculty of South Asia Studies program in the Jackson School of International Studies, UW. Dr Chalana's work focuses on historic preservation planning, planning history, and international planning and development.

Megha Dumasya

Megha Dumasya (he/him) is an architect, having completed his BArch from L. S. Raheja School of Architecture in 2019. His profound interest in developing his entrepreneurial skills guided him to join a brief course at Entrepreneurship Development Institute in Ahmedabad, India in 2015. He has also been keenly interested in researching on emerging materiality in architecture and is currently working with the School of Environment and Architecture (SEA), Mumbai as a research assistant where he is studying natural and synthetic composites and exploring their design and material possibilities.

Monolita Chatterjee

Ar Monolita Chatterjee has designed several award winning resorts, and has been involved with several heritage and transformation projects in and outside Kerala. She is empaneled in the Urban Design team for the City Corporation, and for ASI, South India. She conducts academic workshops and exercises with architectural students, faculty and professionals as well as the general public, corporators and central and state development missions on aspects of inclusion and gender through design. She founded the Gender Rights NGO Raising our Voices Foundation in 2013. She is also a member of the design faculty at KMEA College of Architecture since 2014 being involved in design studio, thesis and dissertation.

Naveen Bagalkot

I work at the intersections of Human-Computer Interaction design (HCI), participatory design and community-based care. I am trained as an architect, industrial designer, and hold a PhD in Interaction Design from the IT University of Copenhagen. As a part of the DesignBeku collective, I focus on facilitating collaborative design and critical making for and with grass-roots community organizations. As an educator at Srishti Institute of Art, Design and Technology, Bangalore, I work towards creating an environment of learning that expands the horizon of emerging design practice through a critical and situated engagement with technological ideas and real-world complexities.

Nirupama KS

Nirupama K S is a final year BArch undergraduate student at Avani Institute of Design in Calicut, Kerala. She was a student editor of unSETTLED publication at Avani Institute of Design in 2016. Her interests include illustrations on people, art forms and culture, blog writing, and reading on contemporary Indian culture, politics, and traces of these practices in domestic spaces and fiction. She is interested in learning the process of thinking through research writing. This particular research paper is her third academic writing in the course of five years of architectural education. Other examples include: Spaces Emerging from Shifts in Work and Culture (Class Paper, 2019) and an article entitled, Architectural Storytelling (Avani Publication, 2016). Nirupama could be reached on social media via her Instagram account: https://www.instagram.com/nirupamakannankattil/

Pooja B

Ar. Pooja B I has pursued B.Arch from BMSCE, Bangalore. She has four years of experience in the industry where she has handled many residential and commercial projects. She also has two years of teaching experience from the School of Architecture at Dayananda Sagar Academy of Technology and Management as an Assistant Professor. In her teaching tenure, she has coordinated workshops and study tours. Her areas of interest include architectural design, architectural graphics, heritage conservation and history of architecture. As a student of BArch, she was actively involved in data collection for research with Ar. Kiran Keswani. She has presented papers in two international and one national conferences. Currently, she is pursuing her MArch in project management from SJBIT,

Rajshree Rajmohan

Understanding spatial manifestation and human engagements with them is fascinating. After graduating from CEPT, I have been practicing for 20 years. I am currently engaged as a senior architect with Chandramohan Associates since 2009. In 2015, I joined NID, Ahmedabad as a visiting faculty. I have coordinated 'Vayanashala,' reading initiative for IIA, as well as 'Trivandrum Talkies,' documentation of the city's oral histories. I am engaged as a visiting faculty at Marian College of architecture, Trivandrum. My writing on gendered spaces and architectural pedagogy have been published in Design Detail magazine. I am interested in research on settlement patterns and gender studies.

Rama Subramanian

Dr Rama Subramanian is the Principal of Dayananda Sagar College of Architecture. She has academic and professional experience of 34 years, conducting numerous workshops, continuing education programs and guest lectures. She has had the opportunity of participating in research projects for government agencies, has served as research guide and examiner for doctoral theses. Dr. Ramasubramanian has published numerous papers, has presented in many conferences, and was conferred the 'Best Teacher Award' in 2009 by Practicing Architects Association, for her contribution to architectural education.

Reshma Mathew

Reshma Mathew is an architect with a deep interest in studying socio-cultural constructs of space and the ensuing urban paradigms. As part of her academic practice and research in the role of Assistant Professor at Avani Institute of Design, she explores the conception of design as an architectural language informed by socio-cultural imprints and tectonics of the context. She holds an undergraduate degree from the University School of Design, Mysore and Masters degree in Architectural and Urban Design from the University of Edinburgh, UK. Her Master's thesis, "Fluid Occupancies," explored manifestations of Non-Figurative architecture in an urban scape and the politics of space, questioning and reinventing an 'Ecosophic Urbanism', that are conceived as urban architectural interventions born out of a process of juxtaposition and adaptation.

Saira James

Ar. Saira James graduated with an architecture degree from the College of Engineering Trivandrum in 2004. She is the founder Architect of M/s Firm Lines, an architectural and interior design consultancy firm started in 2013. She had been involved in teaching, researching and consultancy at Holy Crescent College of Architecture, Alwaye from 2011-2018, where she was also part of the Institute Academic Council. She has also been visiting various architectural institutions as a Design Jury member and for invited talks and expert lectures. Currently, she serves as Assistant Professor at APJ Abdul Kalam School of Architecture, Muvattupuzha. Her areas of specialization in academia include leading foundation year programmes, student mentoring and counselling, pedagogy planning and programme coordination.

Shreya Kothavale

Ar. Shreya Kothawale graduated from BRICK School of Architecture, Pune in 2019. Her project named 'One – Public toilet design for Transgenders' was presented at the Youth Innovation Challenge by UN Habitat in 2019. She is currently working on the 'Wetness' project at the School of Environment and Architecture (SEA), Mumbai, where she is analysing how atmospheric pressure along with habitation shapes the built environment. She is also working on the 'Repair and Retrofit' project at SEA where she is studying housing typologies in correlation with wetness.

Sonal Mithal

Dr Sonal Mithal is a conservation architect-artist-academic. She has a PhD from University of Illinois at Urbana-Champaign. At her conservation firm, People for Heritage Concern, her work prioritizes archival and material research-based practice. She is a co-consultant for restoration and adaptive-reuse of the Surat Castle among other structures. Her recent series of art installations uses research to illustrate the palimpsestic nature of urban history. As a visiting Associate Professor at the Faculty of Architecture, CEPT University, she is invested in combining practice with teaching, bringing learning from either side to the other. Dr Mithal has also presented her artwork at the Venice Biennale 2019.

Sonali Dhanpal

I am the inaugural recipient of the Forshaw Scholarship, a departmental scholarship awarded to women in architecture for my PhD at the Newcastle School of Architecture, Planning & Landscape, United Kingdom. My doctoral research explores residential extensions, bungalow culture and the production of everyday spaces in the two capitals cities of the Princely state of Mysore, Mysore and Bangalore between 1881-1920. I am a trained architect with a Bachelor's degree in Architecture from DSCE, Bangalore and a built-heritage conservationist with an MA in Conservation Studies (Historic Buildings) from the University of York. My most recent appointment was as Built Heritage Conservationist, INTACH, Bangalore Chapter.

Soumini Raja

Dr Soumini Raja brings a deep interest in complex human-nature relationships and their process of co-evolution. She is the founding partner at Studio Commune, a collaborative design studio in Trivandrum, Kerala, India, that engages in meaningful conversation between practice, research and activism. In her academic research as Associate Professor at College of Architecture Trivandrum, she attempts to see design beyond the linear narrative, and as an on-going process encompassing dialogue and negotiation between society, nature and built environment. She has an undergraduate degree in Architecture from College of Engineering Trivandrum and Masters degree in Urban and Regional Planning from CEPT University Ahmedabad, India. Her doctoral research at CEPT University was a socio-spatial investigation of human vulnerabilities to disasters in coastal areas.

Urvi Desai

Professor Urvi Desai is an urban scholar, and a partner at the Ahmedabad based firm IORA Studio. She has been teaching at CEPT and other Schools of Architecture for over a decade. Her teaching and research interests lie largely at the intersection of Environmental & Social sustainability, revolving around the study of communities, resource use (especially water), and public space. It focuses on collective action around the urban commons, co-design & co-production, and research methods. In her current research, Prof Desai is studying the lakes of Bangalore and community action around them to identify emerging patterns of social processes and spatial structures in the collective production of space.

Vidya Ajith Menon

Vidya is a first year student of architecture at Avani institute of design. Her Interests include speaking, writing and exploring topics that create thoughts and invoke solutions. She has been an active participant in her school days for academic and cocurricular activities. She has been trying to delve into topics that intrigue her and has been interested in topics related to gender and questions of accessibility. Through this platform she wants to convey the importance of the same and how we all play a role in the design we put out there for people to use. Vidya also wishes to bring out a new perspective in people regarding the the issues of today and wants to play a role in shaping the ideas and inputs going in for the solutions.

ORGANISING TEAM

Symposium Convenors

Professor Madhavi Desai

Madhavi Desai is an architect, researcher, writer and a teacher. She was an adjunct faculty at CEPT University, Ahmedabad, India (1986-2018). She has had Research Fellowships from ICSSR, Delhi, the Aga Khan Program for Islamic Architecture, MIT, USA, Sarai, Delhi and the Getty Foundation, USA. She is the founding member of the Women Architects Forum. She is the co-author of Architecture and Independence, OUP (1997), Architectural Heritage of Gujarat, Gujarat Government (2012) and The Bungalow in Twentieth Century India, Ashgate (2012). She is the editor of Gender and the Built Environment in India, Zubaan (2007) and the author of Traditional Architecture: House Form of the Islamic Community of the Bohras in Gujarat, Council of Architecture (2007) and Women Architects and Modernism in India, Routledge (2017). Her academic interests include gender and architecture, colonial architecture and modernism in the Indian context. She has been a member of the nominating committee of the Berkeley-Rupp Professorship and Prize at UC Berkeley since 2012. She was also a visiting scholar in the department of gender and women's studies at the University of California at Berkeley, USA in 2014.

Dr. Anuradha Chatterjee

Dr Anuradha Chatterjee is Dean Academics, Avani Institute of Design. She is an architect and academic based in India and Australia. Dr Chatterjee is the author of three books Surface and Deep Histories: Critiques, and Practices in Art, Architecture, and Design, (Cambridge Scholars Publishing); Built, Unbuilt, and Imagined Sydney (Copal Publishing); John Ruskin and the Fabric of Architecture (Routledge); and contracted as the Area Editor for South/East Asia for the Bloomsbury Global Encyclopedia of Women in Architecture 1960-2015. Dr Chatterjee is Companion to The Guild of St George; Member of Editorial Board for Architecture, Cambridge Scholars Publishing; and Senior Research Fellow (Honorary), Centre for Architecture Theory Criticism History at the University of Queensland. She has 18 years of experience as an academic and has taught at top institutions in Australia, China and India. Dr Chatterjee's research interests are in architectural theories in history, feminist discourses, textile tectonic theories of architecture, potentialities of theories, generative processes in design, gender and academic leadership, and student learning cultures. See: https://anuradhachatterjee.wixsite.com/architecture

Symposium Convenors

Dr. Kush Patel

Dr. Kush Patel (they/he) is Associate Professor of Architecture and the Humanities at Avani Institute of Design. They are an architect as well as a theorist and historian of social space, participatory politics, and engaged pedagogy, working at the intersections of architecture and the digital public humanities. Dr. Patel has taught seminars on place and power, and on "spatial agency" in architecture at academic institutions in India and the US, and has developed critical pedagogy initiatives in the context of architecture and anti-colonial, queer, and feminist digital humanities within and beyond these networks. Dr. Patel is also the academic editor of PUBLIC, an international peer-reviewed, multimedia journal focused on humanities, arts, and design in public life. Prior to joining Avani Institute of Design, Dr. Patel held academic appointments as Associate Faculty Librarian of Digital Pedagogy, as an Adjunct Lecturer in Interdisciplinary Humanities, and as Institute for the Humanities Postdoctoral Fellow at the University of Michigan. They received their Ph.D. in Architecture from the Taubman College of Architecture and Urban Planning at the University of Michigan, and hold professional degrees in Architecture and Urban Design from South Gujarat University, Surat and CEPT University, Ahmedabad respectively, as well as a Master of Science in Architectural Design Studies from the University of Michigan. See: https://whospeaksandacts.net/

Symposium Committees

Symposium Convenors and Organizing Committee: Professor Madhavi Desai, Dr. Anuradha Chatterjee, and Dr. Kush Patel.

The symposium organizing committee will review submissions and co-lead in the development of the proceedings as well.

This conference is generously supported by Avani Institute of Design Governing Council and Avani Institute of Design Academic Council

Symposium Logistics

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