

# Conservation Planning for Gandhi Bhawan, Panjab University under the “Keeping it Modern’ Grant, 2015-16

**Summary on  
First Workshop Modernism in South Asia- Pierre Jeanneret’s  
Gandhi Bhawan on 4<sup>th</sup> & 5<sup>th</sup> December 2015.**

**Prepared by:  
Institute of Gandhian Studies, Panjab University  
In association with DRONAH**

## Contents

1. Planning & Organisation of Workshop 1.....	3
2. Workshop Proceedings .....	4
3. Theme and Content of Exhibition .....	14
4. Annexure: List of Participants .....	15

## 1. Planning & Organisation of Workshop 1

### **International Workshop and Exhibition on “Modernism in South Asia: Pierre Jeanneret’s Gandhi Bhawan”**

**Date:** 4<sup>th</sup> & 5<sup>th</sup> December, 2015

**Venue:** The Museum of Fine Arts and Gandhi Bhawan, Panjab University, Chandigarh

**Organizers:** Panjab University in association with DRONAH

**Agenda:** Expert discussion and workshop on Modern Architecture in South Asia, its relationship with the International Modernist Movement and Current Status of Modern Buildings in India. An Exhibition on Modern Architecture planned which includes contemporary work of the 1950-60’s in India and showcases various Modernist expressions throughout the country.

#### **Target Participants: (50-60 in no.)**

- i. Experts and professionals on Modernism in India, such as architecture and art historians, conservation professionals
- ii. Students pursuing architecture or art history as well as other interested individuals

#### **Objectives**

- i. The first workshop is also intended to engage professionals and academics in a discourse on Modern Architecture in South Asia, with a specific focus on India.
- ii. It is also intended to introduce the subject to a larger audience and raise awareness about the significance of twentieth century architecture.

#### **Methodology:**

Followed by a call for papers, posters and presentations as well as specific invitations to experts within the field, a detailed two day programme including exhibition and workshop has been developed.

The first workshop under this project titled “*Modernism in South Asia-PIERRE JEANNERET’S GANDHI BHAWAN*” has been conducted on 4<sup>th</sup> -5<sup>th</sup> December, 2015 and included an exhibition, release of a monograph of Pierre Jeanneret's works on the University campus. Presentations and interactive discussions has been organized during the workshop.

## 2. Workshop Proceedings

**Day 1:** Inauguration of Exhibition on “**Modernism in South Asia**” at The Museum of fine Arts, Panjab University.

The exhibition was organized by DRONAH (Development and Research organisation for Nature, Arts and Heritage) and Panjab University as part of the “**conservation planning for the Gandhi Bhawan**” project phase 1 – *Documentation, Site Surveys and Background Research and Establishing Significance*.

This exhibition was launched by Prof Arun K Grover, Vice Chancellor, Panjab University at the 48<sup>th</sup> death anniversary of Pierre Jeanneret on December 4, 2015. The exhibition is a prelude to the series of exhibits that will be developed during the course of research and conservation planning for the Gandhi Bhawan under the ‘Keeping it Modern’ Grant, Getty Foundation, USA.

The event was hosted by Dr. Sangeeta Bagga, Associate Professor, CCA. She welcomed all the present members – Vice Chancellor, Registrar Pu, Professor Maristella Casciato, Professor Kiran Joshi, Dr. Shikha Jain, Director DRONAH, Dr. Rohit Jigyasu president ICOMOS India and Risk Management Consultant, Dr. Manish Sharma, Chairperson Gandhian Peace Studies, PU. Together the distinguished guests launched the monograph on Pierre Jeanneret’s works in Panjab University prepared by the project team (DRONAH & Panjab University).

The Vice Chancellor highlighted university’s achievement and appreciated efforts made for the workshop and exhibition. Remarks for the First Getty Grant Workshop by Col. GS Chadha, Registrar PU were made on Conservation Grant for the Gandhi Bhawan, PU awarded by the Getty Foundation, USA.

After the inauguration of exhibition Professor Kiran Joshi introduced Maristella Casciato, Curator, Pierre Jeanneret Archive Canadian Center for Architecture, CANADA.

The keynote lecture on “**Pierre Jeanneret: The Architect’s Craft**” was presented by Professor Maristella Casciato. She highlighted the facts of the life of Pierre Jeanneret and his works in Chandigarh.

The objective of the lecture was to highlight the contribution of Pierre Jeanneret, together with a group of collaborators among whom were BP Mathur, Shri Agya Ram, Ar. Jatana and others to the planning and building of the Punjab University (PU) campus, with a focus on its core building, namely the Gandhi Bhawan. Completed in 1962 the Gandhi Bhawan was designed to stand on a deck in the middle of a water pool, which could reflect its sculptural volumes shaped by irregular geometries. In the first half of the 1960s the planning of the PU in Chandigarh sector 14 marked

the climax of an era of growth and modernization that characterized the “governing by design” policy of Prime Minister Nehru.

The Panjab University project embodies the quintessential of the political and cultural significance of the post-colonial age, in which culture and society embraced each other in order to allow individuals’ to embrace the values of the nation state program. Under this vision high education and the construction of new pedagogical infrastructures, such as universities were regarded as projects of national relevance.

The lecture focused on three aspects that were pivotal in Pierre Jeanneret’s project:

1. The campus as “a city within the city”, a learning citadel made of building, landscape, students and professor. A walk through the campus allows appreciating the synergy between architecture and landscape, a microcosm that blends perfectly with the modernity of which Chandigarh was expression. This was made possible thanks to a balanced hierarchy among functions and scale of the edifices and through an architectural idiom that combines linguistic sobriety and solemnity. The architecture of the campus bears Pierre Jeanneret’s signature in the majority of the administrative and teaching premises as well as in numerous dormitories.
2. The Gandhi Bhawan’s conceptual origin and the connection with the concept of the “ineffable space”, at the time elaborated by Le Corbusier, as key interpretative issue. Reading through the words written by Pierre Jeanneret the “ineffable space” represented a phenomenon to connected space, opening of volumes, light. The “ineffable space” is the result of a process of multiple resonances: place, object, sensibility, truth, and acoustic. A deeper understanding of the space/acoustic relationship would clarify how Pierre Jeanneret developed his own personal approach to Gandhian thoughts as embodied in the building.
3. The architecture of the PU as expression of the concept of modern monumentality raised after the end of World Word II. Buildings are landmarks created as icons for human ideals, aims, and actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. Built edifices as well as projects that remained unbuilt satisfy the eternal demand of the people for translation of their collective force into symbols. The red color of the facades dominates the campus landscape. Bricks are used in multiple variations of pose and weaving, and more relevantly the red sandstones are applied in plates as coating material. This was an eloquent choice. With the introduction of a nobler material Pierre Jeanneret suggested to build a parallel with the tradition of Mughal red sandstone architecture, and therefore conferred upon the campus buildings the value of modern monuments.

**Day 2:** The day started with a walking tour of Pierre Jeanneret's work within Panjab University campus guided by Dr. Sangeeta Bagga. The tour focused on the prominent buildings designed by Pierre Jeanneret such as the Gandhi Bhawan, the Fine Arts Museum, the University Library, the Administration Building, Students Centre, Health Centre and peon's housing and other housing etc. Professor Casciato also accompanied the tour.

This was followed by the workshop comprising three sessions and a Pecha Kucha at the end. It was positioned towards spreading awareness as well as sensitivity towards twentieth century modern heritage with special reference to Chandigarh and the work of Pierre Jeanneret.

### **Session 1- Gandhi Bhawan – Overview of Conservation Planning**

The first session was chaired by Dr. Shikha Jain, Director of DRONAH. She mentioned that the prestigious Conservation Planning grant has been awarded to the Gandhi Bhawan under the 'Keeping It Modern', a major philanthropic initiative of Getty Foundation, USA. The grant supports the conservation and preservation of modern architectural ensembles.

She stated that the grant awarded through a juried competition process, is focused on the creation of conservation management plans, testing and analysis of modern materials that guide long-term maintenance and conservation policies. The Gandhi Bhawan is the first recipient of this grant in Chandigarh and one of the 14 international architectural masterpieces awarded from among 40 shortlisted. She introduced the phases of this project and the team involved.

The session further proceeded with the presentations made by Dr. Rohit Jigyasu, President ICOMOS, India. The presentation was focused on "*Risk Management Plan for Gandhi Bhawan, tools and methodology for risk preparedness and management strategies*". He presented few examples of the sites which are facing challenges of disaster across the world. He mentioned that the risk assessment and preparation of the risk management plan for the site along with feedback for required technical drawings such as emergency and evacuation plan will be provided at further stages of the project.

The session continued with the presentations made by Vanicka Arora & Bhawna Dandona (DRONAH) on "*Design and Construction History of Gandhi Bhawan and methodologies for Conservation*"

The presenters briefly described their findings on the conceptual development, design and construction processes behind Gandhi Bhawan as part of the 1<sup>st</sup> Phase of Conservation Planning

for the Gandhi Bhawan under the Getty Foundation Grant. Positioning of Gandhi Bhawan in the wider framework of modern heritage in India and the World discussed along with the significance of the unique form and materiality of the structure as a counterpoint to the other buildings within the Panjab University.

They presented initial research into the usage and repairs of the building which reveals specific challenges by the building's design and structure. Additionally, the possibility of using new approaches towards developing material conservation strategies and integrating them into Building Information Management Systems will be explored through the case of Gandhi Bhawan.

The interview with Ar. Jeet Malhotra on his experiences of working with Pierre Jeanneret was also screened during the presentation of Vanicka Arora.

## **Session 2- Modernism in South Asia- the Indian Experience**

The Second session was chaired by Maristella Casciato, Professor, University of Bologna and Co-Curator Pierre Jeanneret Archive, CCA, Montreal.

The first presentation “Encounters with India's Modern Heritage and the Case of Le Corbusier's Chandigarh” was made by Professor Kiran Joshi. The presentation was an attempt to position the iconic historic core of the India's Post-Independence city of Chandigarh in the complex matrix of the nation's Modern Heritage. Beginning with a brief overview of the diverse sources and processes of Indian Modernity, the first half of the presentation described and evaluated a few illustrative examples from various parts of India, thus establishing the context against which Chandigarh was created and against which its cultural values must be judged.

The second half was focused on understanding the cultural values embedded in Chandigarh as also the role of various players, including Le Corbusier and Pierre Jeanneret, in the making of the city and its key components.

The second presentation was made by Professor Miki Desai, CEPT Ahmedabad, on “*Modern Architecture in South Asia with a Focus on Ahmedabad*”. He expressed that the colonial experiences of most South Asian countries connected them to global modernization that promoted themes of science, technology and rational thinking. The built environment in India was also affected through the various phases of the Modern Movement. Deliberate attempts to exert an Indian identity began primarily with the growth of Indian nationalism under British rule, attempts which had to combat imperial ideas, both political and architectural, as well as international movements in architecture.

The presentation concentrated on the ideological conflicts and accommodations that were involved as India went through the journey of embracing modernism during the 20th century. While being concerned with the iconography of the signs and symbols of a culture, several issues such as universalism and regionalism, modernism and revivalism, the impact of international master architects, etc. were explored.

The presentation also examined the transformation of the aesthetic styles and the overall impact of buildings on the modern urban landscape. Modernity has a way of manifesting itself within the diverse cultural, contextual and ideological realities. Modernism is variously adopted, adapted and resisted by the postcolonial architects of India as their collective confidence grows. It is obvious that in the globalized phase, post-1990s, the search for an Indian identity gets rather fragmented and takes multiple directions through cultural transfers and localization.

Within the context given above, the presentation focused on the evolution of modernist architecture in the city of Ahmedabad and its recent developments. Known as the Mecca of Indian architecture, Ahmedabad boasts of having edifices designed by Le Corbusier and Louis Kahn as well as numerous iconic buildings by Indian masters such as Kanvinde, Correa and B V Doshi. The inspired younger generation schooled in these traditions has also produced architecture and urban design examples that demonstrate the adherence and careful divergence in modernist architecture. The presentation aimed to analyse the continuity and modifications reflected in architectural thought processes.

### **Session 3- Pierre Jeanneret in Chandigarh**

Session 3 was chaired by Lt. Col. Inderjit Bakshi, Director, Chitkara University. He introduced Dr. Sangeeta Bagga, Associate Professor, CCA and Dr. Manish Sharma, Chairperson, Department of Gandhian & Peace Studies.

*“Pierre Jeanneret and birth of a Campus- the Panjab University”* by: Dr. Sangeeta Bagga gave the first presentation in session 3. She stated that the educational campuses represent the backbone of a city’s cultural resource and the citizens draw their inspiration from such institutions that serve as their alma mater and much more. Life on the campus and its memories serve a function- to inspire and bestow upon every student that passes through its portals caskets of knowledge and the courage to don wings of fire and a desire to change the world.

Chandigarh was envisioned as a utopia, a harbinger of change signifying the promise of freedom, and within it was seeded a microcosm- the Panjab University that travelled from Lahore to Shimla, and its final destination—Chandigarh. A decision to consolidate was taken by the



university senate in 1954 and land was purchased in sector 14 towards the north-western edge of the city bordering the Patiali Ki Rao and together with an area to the west it covered about 306 acres. The Masterplan was laid out by JK Choudhury, consulting architect to the Punjab Government, who also designed the college of Chemical Engineering and Technology. In 1958, with the establishment of the Architect's office, it finally became the responsibility and passion piece of Pierre Jeanneret, and Bhanu Pratap Mathur to develop its urban forms and matrix. The influence of the 'Chandigarh style' developed by Pierre, Maxwell Fry and Jane Beverley Drew for the city is evident in the built forms, scaled and humane spaces and climate responsive elements which lend playfulness and purpose to the ensembles of the city's educational armature.

The presentation documented the development of the Panjab University Campus, amidst the challenges of dealing with a harsh climate, indigenous techniques of construction, a shoestring budget and most importantly the search for a modernist expression to fulfill the aspirations of the displaced population in an aftermath of partition.

The second paper titled "*Gandhi's philosophy and Gandhi's Institutions*", was presented by: Dr. Manish Sharma. He stated that the nation's past traditions, moral and spiritual training has occupied a prominent place in Panjab University's programme of education. The need for emphasizing such training has greatly increased recently on account of the rapid multiplication of material comforts and industrialization. In the planning of this University, therefore, attention has been given to education in ethical and spiritual values. He reiterated that no person in recent times has stood more courageously for such highest values that *Mahatma Gandhi* advocated. Tracing the history of the Gandhi Bhawan he said that the Gandhi Smarak Nidhi sponsored a scheme to set up Gandhi Study Circles in different parts of the country to make available Gandhian Literature and to hold study classes and discussions on the life and works of Mahatma Gandhi. In 1960, a proposal was made by the Nidhi to the University Grants Commission that Gandhi Bhavans should be established in all the Universities "with the object of promoting the study of Gandhian ideals and his way of life". The Commission accepted the proposal and allowed Gandhi Smarak Nidhi to approach various universities, in consultation with the Commission, to establish such 'Bhavans' on the understanding that the "University Grants Commission would make a matching grant, not exceeding rs. 50,000/- in each case". After further consultation with the Nidhi, the Commission raised the amount of financial aid to rs. One lakh, and decided that, in the first phase, Gandhi Bhavans should be constructed in nine Universities of India. The Panjab University was one of them. For the construction of the building of Gandhi Bhavan on the University Campus at Chandigarh, Gandhi Smarak Nidhi and the University Grants Commission contributed a sum of rupees one lakh each, while another lakh of rupees was given by the Punjab Government.

He mentioned that at the main entrance to the Gandhi Bhawan, one finds the words, "Truth is God", the main theme of Gandhian Philosophy. He further remarked that in 1965, a regular Department of Gandhian Philosophy was started and initially one year's Certificate Course in

Gandhian Philosophy was instituted for imparting instruction in the social, political and economic philosophy of Gandhi.

### **Pecha Kucha Session**

This session was chaired by Maristella Casciato and the presentations offered a wide range of perspectives on the theme of Modernism in South Asia. Four presentations at the Pecha Kucha were diverse and revealed various aspects of modernity and its arrival in India.

Dr. Jyoti Pandey, Professor DCRUST, Murthal made a presentation titled Modernity; Princely India and Built Heritage. The colonial state in the Indian Subcontinent pursued the modernist agenda vigorously in the post uprising years. Princely India championed the cause of progress and development with equal enthusiasm in all domains of human endeavor including the built environment. Indian rulers commissioned urban improvement schemes as well as patronized an array of novel built form types inspired by metropolitan archetypes that included railway stations, museums, libraries, town halls, schools, colleges, hospitals and parks among others. A survey was undertaken in 1912 by the British government's Archaeological Survey of India to identify types of modern Indian buildings and the craftsmen employed in their creation. Confined largely to the northern part of the country and focusing on Delhi, United Provinces and states of Rajputana, the survey included residences; courts; shops; mausoleums; dharamshalas; temples and mosques. A large part of this corpus was located in the princely states where modern Indian princes, whose credentials as aspiring progressive men were never in doubt, accepted modernity in ways that were multi-layered, fragmented and marked by acceptance, adaptation and even rejection of the western ideal. This is amply demonstrated by the case of Maharaja Jagatjit Singh Jee of Kapurthala State whose avowed admiration for French culture led to the production of a rather unique architectural legacy that continues to survive in Kapurthala city. Displaying an affinity for modernity in his building enterprise, that included both private and public buildings, one particular project stands out on account of the demonstration of a feisty spirit of internationalism. The Maharaja was a Sikh ruler who built a Jami Masjid (Friday Mosque) for his Muslim subjects in Kapurthala city. Eschewing the Mughal archetype, he drew on Marrakech's 12th century Qutubiya Mosque as well as the Parisian Grand Central Mosque as prototypes; engaged the services of a Paris based French architect and hired a Hindu supervisor who oversaw its construction. Kapurthala's Jami Masjid, popularly called the Moorish Mosque, was consecrated in a grand ceremony held on March 14, 1930. Today, the Jami Mosque is under the care of Punjab Government's Department of Archaeology but has little worth as modern heritage and is in need of an appropriate intervention to be mainstreamed into the city's urban life.

The second presentation was by Niyati Jigyasu, Professor, Chitkara, University on "Modernization Initiatives in the 20th century Sayajirao Gaekwad, Baroda State". The paper underscored that

Modernization is an attitude, based on the perception that the change away from the past is needed in order to make a better future. The modernization process measured in terms of industrialization and urbanization was initiated in the nineteenth century. Though its seeds were sown in Europe, and spread all over, the regional outcomes were diverse. The Indian sub-continent was largely under the influence of the British during this period and was experiencing significant political, social and cultural changes which lead to architectural innovations in many regions. Although these were influenced by the Colonial rule, the Colonial architecture did not simply replace the local architectural character of the region.

Although the British ruled most of India, there were a number of small states that were independent and were ruled by local princes. Some of the princes, their ministers and at times the British residents were progressive in their approach and would encourage various developmental reforms in their territories. These were the people who became the agents of modernization and consequently determined the architecture of the period.

“Sayajirao Gaekwad” and his reformist agenda led to some significant early 'modern' architectural works in his the Baroda state. He was updated on the contemporary innovations and possibilities in the world in the form of social, political and technological advancements. He carried out several extensive foreign tours which led to study of the economic, social, political conditions and administrative policies of the countries he visited and implementation of similar ideology wherever applicable to local conditions. His keen vision to invite best possible talent and expertise brought Architects Major Charles Mant and Robert Fellowes Chisholm, sanitation expert Baldwin Latham, landscape designers William Godring and librarian Borden to his state. The renowned Town planner Patrick Geddes was also one of the many experts who had a direct impact on the urban interventions and transformation brought about in the city. The presentation brought forth three of the most important buildings which can be considered as landmarks in the early 20th century including the Maharaja Sayajirao University , originally The Baroda College, Central Library and the central jail Central jail.

The third presentation by Arpita Dayal, Assistant Professor, Department of Architecture, School of Planning and Architecture, New Delhi was titled “*A phenomenological understanding of Mill Owners Building, Ahmedabad, 1954*”.

Modernism, through the multitude of viewpoints that define it, encompasses a philosophical and cultural transformation that has a subtle but discernible reference to its context. Perhaps this ironical ideology can be deciphered better if we look at contextual modernism as a mode of thinking that can get translated into an architectural experience of a place. First of the four completed commissions of Le Corbusier in Ahmedabad, the Mill Owners Association building constructed in 1954 is not just a physical manifestation of his answer for modern Indian

architecture but can also be appreciated for great experiential qualities that are a result of its spatial order.

Evaluated through the lens of phenomenological readings, the built space of Mill Owners is a good case study for appreciating visual and perceptual power of architecture. Honest expression of materials combined with striking resolution of opposites and a subtle reference to the local culture and climate lends a largely sensual experience where the visitor interacts with each element of the composition and perceives it in his own way. The ramp entry, the dreamy passages using strengths of pause and movement, framed views of the river from each floor, a sculptural interplay of static-dynamic, solid-void, light-dark and various colors, juxtaposition and articulation of architectural elements in space creates an experience that is beyond tangible, but rather abstract between observed and perceived.

The fourth presentation was by Thomas Oommen, Assistant Professor, Ansal University, Gurgaon, presented the *“MODERNISM FROM THE MARGINS” The peripheral modernisms of Trivandrum, India*

The talk questioned the historical narrative and experience of post-independence Indian modernism from the marginal location of Trivandrum. A small town in the southern state of Kerala, Trivandrum is a location that is outside the popular histories and geographies of Indian modernism.

The talk consisted two parts. Firstly, it draws on the author’s experience of leading a monthly modern architecture heritage walk in Trivandrum (organized by the Indian Institute of Architects Trivandrum Centre) as a case study in exploring how architectural modernism of the early independence years is viewed, understood and experienced locally in small towns in India. It explored reasons why local works of modernism do not receive the status of cultural heritage enjoyed by traditional buildings despite being the 'official' architectural style of a newly independent India. The speaker attempted to throw light on how during the many modern architecture heritage walks conducted, it was the retelling of the post-independence story as “little narratives” of local and state architectural histories that turned out to be critical in engaging a public audience.

In the second part of the talk, the speaker problematized the writing of Indian modern architectural history as excluding the experience and understanding of modernism from secondary urban centers like Trivandrum. Further, he made the claim that the existing historiography of Indian modernism is biased both temporally and spatially within the country

closely following the problematic notion of “first in the west and then the rest” global model of modernism.

The speaker went on to argue that this framework of viewing modernity and modernism as a phenomenon of 'diffusion' starting from the urban centers of Delhi - Mumbai – Ahmedabad – Chandigarh and from the work of 'masters' has to be overcome, because most of it fails to hold up to empirical scrutiny. This is not only to conserve a rich layer of parallel ‘modernisms’ across the country, but also to reorient modernism's influence on architectural practice today. The speaker's claim is that given the phenomenal economic and demographic growth of small towns in India, a renewed engagement with their local histories of modernism is vital.



*Image 1 Prof. Arun K. Grover, Vice Chancellor, P.U. and Maristella Casciato Curator, Pierre Jeanneret Archive Canadian Center for Architecture, CANADA inaugurating the exhibition.*



*Image 1 Col. GS Chadha, Registrar PU lighting the candles on Inauguration of Exhibition*



*Image 3 Guests launched the monograph on Pierre Jeanneret's works*



*Image 4. Exhibition on “Modernism in South Asia” at The Museum of fine Arts*



*Image 5. Series of Presentation were made by presenters at Gandhi Bhawan.*

*Photographs of First Workshop & Exhibition on Modernism in South Asia- Pierre Jeanneret's Gandhi Bhawan on 4th & 5th December 2015*

### 3. Theme and Content of Exhibition

#### **Gallery 1: Modernism and Modern Heritage**

The Modern Movement across the world can be traced across a vast spread of period between the beginnings of the industrial age in the west to the colonial and post-colonial contexts in Asia and other regions. The regional variations and adaptations of this movement in each area and country contributed to a range of architectural idioms and new vocabularies. Modern architecture in India is marked through a Nation building process reflected in the design of Chandigarh along with innovative designs for educational and cultural institution as well as residential design. This gallery exhibits few of the masterpieces of modern institutions in India which are significant to be categorised under Modern Heritage of India

#### **Gallery 2: Panjab University and Pierre Jeanneret**

While Jeanneret's primary purpose in 15 years of his stay in Chandigarh was to execute the vision of his cousin Le Corbusier, his own evolution as an architect conversant with indigenous solutions was showcased in a range of planning and architectural works in Chandigarh and other towns. Panjab University stands as an exemplar of Pierre Jeanneret's expression in modern campus planning while simultaneously addressing the dictates of a harsh climate, a shoestring budget and near absence of mechanized means of construction.

#### **Gallery 3: Documenting Gandhi Bhawan**

Gandhi Bhawan is an iconic sculptural masterpiece of a building designed by Pierre Jeanneret at the peak of his professional practice. This gallery presents some of the initial documentation work undertaken for the Gandhi Bhawan.

#### 4. Annexure: List of Participants

Sr. No.	Name	Address	Contact No.	Email ID
1.	Maristella Casiato	ROMA	-	maristella.casiato@gmail.com
2.	Miki Desai	Ahmedabad	-	mmdesai2@gmail.com
3.	Ian Lowrie	Vancouver	-	ian.g.lowrie@gmail.com
4.	Kate Dolphin	Vancouver	-	Kdolphin@ualberta.ca
5.	Mathew Harty	Vancouver	-	mrharty@gmail.com
6.	Shikha Jain	Gurgaon	-	dronah@gmail.com
7.	Franco Panzini	Roma	-	fpanzini@gmail.com
8.	Manas murthy	Gurgaon	9999785221	manasmmurthy@hotmail.com
9.	Bhawna Dandona	Gurgaon	9971103455	Dandona.bhawna@gmail.com
10.	Takashi Uno	Rajpura	8146326789	Takashi.Uno@chittcara.edu.in
11.	Niyati Jigyasu	Chandigarh	9779013222	Niyatijigyasu28@gmail.com
12.	Rohit Jigyasu	Chandigarh	9818153839	Rohit.jigyasu@gmail.com
13.	Ahmad Bosjugh	PU, Chandigarh	9023841357	Ahmadbosjugh Zadeh@yahoo.com
14.	Razieh Sudejn	PU, Chandigarh	-	-
15.	Arpita Dalal	SPA, New Delhi	7838893932	arpitaldalal@gmail.com
16.	Gaurav Gangwar	CCA, Chandigarh	9501021272	Gaurav403@rediffmail.com
17.	Parmeet.S. Bhatt	Chandigarh	9417655278	bhattparmeet@hotmail.com
18.	Harveen Bhandar	Chandigarh	9876418194	Harveen.bhandar@yahoo.com
19.	Kanika Bansal	Chandigarh	9872214036	Kanikabansal80@gmail.com
20.	Gurjeet Singh	New Delhi	9818922052	Gurjeet@yahoo.com
21.	Kanpriya Deol	GNDU Amritsar	9914619399	kanoopriya@gmail.com
22.	Dr. Rajeev Deol	HMV College Jalandhar	980384939	Dr.rajeevdeol@gmail.com
23.	Prof. M.L. Sharma	PU, Chandigarh	9417889900	docterm1shamra@yahoo.com
24.	Bhavya Ahuja	DRONAH,Gurgaon	9654223554	dronah.bhavya@gmail.com
25.	Ravi Sandhu	DRONAH,Chandigarh	9888887278	Sandhu278@gmail.com
26.	Pallavi mathur	Sector 8/B Chandigarh	9810827279	pallavi.mathur@live.win
27.	Tarun mathur	764/8B Chandigarh	9316000171	matharun@gmail.com
28.	Sangeeta Bagga	CCA, Chandigarh	9779123457	sangeetabagga@gmail.com
29.	Manish Sharma	PU, Chandigarh	9417454607	manish@pu.ac.in

30.	Vandna	PU, Chandigarh	9417603276	Vandnapu.2009@rediffmail.com
31.	Surjit Bais	Chikara University	9815014959	Surjit.bais@chitkara.edu.in
32.	Jyoti Pandey Shrma	DCRUST, Murthal	9466844650	jyotip.sharma@gmail.com
33.	Dhrmendra lan	CCA Chandigarh	9417474458	lcr_dhram@rediffmail.com
34.	Saelhan K. Roshan	Burdwan, West bangal	9434489568	saelhanroshan@gmail.com
35.	Dr. Basanta Khamrui	C.U. Kolkata	9477076736	bkhamrui@gmail.com
36.	Ar. Rajiv Mehta	Department of Urban Planning	09815102417	rajivmehta67@gmail.com
37.	Ar. Inder Gulati	Architect office, P.U. Chandigarh	7529837979	gulatiinder74@yahoo.com
38.	Mrs. Kiran Joshi	Chitkara University	-	kiranjoshi2020@gmail.com
39.	Ramanjit Kaur	GPS, PU, Chandigarh	-	-
40.	Aman Kumari	GPS, PU, Chandigarh	-	-
41.	Kush Sharma	PU, Chandigarh	8557827107	Kushsharma0707@gmail.com
42.	Rajorshi Chatterijee	414, DDC road, Kolkata	8272910846	Rajorshi.mail.92@gmail.com
43.	Aakash jain	Sector 29, Chandigarh	8437189938	Aakashjain100@gmail.com
44.	Sayantani Saha	68/114, Jessore road, Kolkata	8981687179	Sayantani.e.95@gmail.com
45.	Manoj kumar	CCA, Chandigarh	9417167083	manojcca@yahoo.com
46.	Ashu Pasricha	Deptt of Gandhian Studies, PU, Chandigarh	9876155262	ashu.p2@gmail.com
47.	Ar. Harpreet Singh	Architect office, PU, Chandigarh	-	-
48.	Ar. P. R. Luthra	Architect office, PU, Chandigarh	-	-
49.	Ar. Kamal Bassi	#4757, 70, Mohali	8727976989	Ar.kamalpassi@gmail.com
50.	Ramanjit K. Johal	-	9888371079	rkjohal@jm.ac.in
51.	Ar. Nishchal	Chandigarh	9469379528	Studio.draw@gmail.com
52.	Ar. Saurabh	Chandigarh	9855822632	Saur.s.chd@gmail.com