

Culturally Responsive Built Environments
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Lecture – 40
Summary and Conclusion

Welcome to the course Culturally Responsive Built Environments. So, today, this is our last session for this particular course Culturally Responsive Built Environments. What I am going to do is, I am going to take you the whole journey how we started and what are the phases we have undergone and what are the topics we have dealt and as your concrete understanding, what kind of understand you are taking away home. So, that is what I am going to brief you out in this particular session.

In fact, the very base structure of our course culturally responsive built environments. There are basically 8 weeks course and each week has dealt with 1 module.

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So, the first module talks about introduction to terminology and theory and because that is where a student gets familiarizes with what is the definitions of a place, what is the space and you know all this jargon of this kind of terminology, what is vernacular architecture, what is the new vernacular all these aspects of it. So, that gives a very brief introduction of at the same time a little introduction to the in depth theories of the sociological theories so, that creates a good understanding for the student.

So, to understand what is the place and space and the second one we talked about how the different scales and dimensions. In fact, when we talk about culturally responsive built environments here, we have talked about from a an object, a room, an interior, a dwelling and we can even talked about a public place we talked about even the whole Madhura as a landscape right and the Brindavan. So, how basically the whole bigger landscape also comes within the umbrella of culturally responsive built environments.

And in the second module, we also discuss about how different dimensions, how different perspectives, how one can understand culture the; it introduces the anthropological dimension, it introduce the landscape dimension, you know. So, like that, it discuss the various dimensions.

The third aspect which is specifically on power and religion which act and also part of ethnicity; we discuss about how they influence the special forms. In the 4th module, we discussed about the components of culture and risk especially, with the case of disaster risk climate change adaptation and the relocation context. And in the fifth module, it covers on the conservation and the heritage aspects of culturally responsive built environments.

And the 6th aspects, we cover planning with culture and planning for culture. So, how the planning strategies accommodate try to integrate cultural dimension.

The 7th aspect come to material resources technology and how they are integrated within the cultural dimension. And the last one because, after discussing about the where is of skills dimensions and where is dimension of power conservation planning aspects into it and the material dimension, that is where we come with the social change. Especially, with the Indian context, we talked about Sankritisation the westernization and the modernization the globalization.

And at the same time, we bring a parallel of how the education also, you know, enables you to understand, the same time, disables you to understand. You know, how it actually it have a control because, in the present digital age, what are the ways one is not able to and one is able to understand culture. So, that is that aspect is also covered in that, and this is the final lecture and this is a skeleton of our course. You know, this is how a course has been framed as the initial level.

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1 Introduction to Terminology and Theory

L1- A place

- L2- Place and identity
- L3- Habitus: A Sense of Place
- L4- A Home : Introduction to Vernacular Architecture
- L5- The New Vernacular

A Journey started...

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And, as I said, how this journey have started. This is not a course which I just thought of deliver delivering a course just for the sake of any course. It is my journey starting from a bachelor's course via masters and through some practice and through some research. So, working in different countries, different places, different climates, learning climates and cultures; so, this is how my whole journey of about from 2002 onwards and till to date, I try to summarize in a form of the course that is where culturally responsive built environments came through.

In fact, many people have misunderstood my expertise. Some have because of my qualification, they understood that I am a vernacular architecture expert and some people because of my PhD topic, they understood I worked in a disaster contexts and some people because I work with an urban design aspects in a in Sweden, that is why they understood he has some urban.

So, but the fundamental thing was whatever scale I was looking into, the underlying dimension is the cultural dimension; how it operates with small room to a big city, you know that scale is open. And in fact, my journey in 2002, when it is, when I looked at this photograph of Latore earthquake.

Rehabilitation which was in 1993 in Marathwada region and you can see in member houses. Even today, we are unoccupied. That is the first question in my mind, how and why they are unoccupied. That is where the cultural dimension came into my journey and that is where started looking at it and framing it. You know, trying to understand each and every bit of it.

Even now, I cannot say I have understood, but I am still in the process of understanding culture. That is why, even my PhD title, I tried to say understanding the role of culture because, you know that is where I am providing an way an opportunity and a method how to understand the culture.

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places can not exist without us. But equally important, we cannot exist without places.

'place' is a social construct.

"the countless areas of space that we have bounded or controlled", which "range in scale from a room to a continent"

"this tension between 'space' and 'place' as part of the debate between modernism and postmodernism. The modernist insists "on the priority of space (whether in the form of a well-ordered physical space or highly structured institutional space) and the postmodernist conversely maintaining the primacy of place and, in particular, lived place"

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So, in the module 1, the 5 lectures, first lecture talks about a place. In fact, we started with the grim pound. What you can see here is a kind of grimspound with the, it is referred is the kind of survival instinct. It is a territorial instincts.

So, it is a boundary defined for a particular community and we also discussed that especially, the castaway Tom Hanks Torrent you know, how important to have you are being in a place and how you associate how an individual become. So, social individual even without your other fellow being so that is by the story of Wilson and Tom Hanks where we talked about places cannot exist without us. But, equally important, we cannot exist without places.

So, there is something where that communication process, the perception process do exist. That is where your presentation, where you understanding of that whole process and it is a social construct place is a social. We make actively and we engage actively and we make places that live in. It might range from a room to a size of a continent and that is where when many debates we discussed about how a place and space a debated.

The debate between the modernism and the postmodernism because, the modernist always talks about the priority of space, how it is well ordered space, how it is a highly institutional space but whereas, the modernist talks about the primacy of place and how especially the live space.

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Topophilia is an affective response to place, but it is also "a practice that can actively produce places for people".

"A sense of place is part of the politics of identity". This includes the idea of defining oneself in opposition to an other.

"the vehicle of being-in-place is the body". The body "goes out to meet the place-world" and it "bears the traces of the places it has known".

places "are constructed in our memories and affections through repeated encounters and complex associations".

'Dwelling' is the capacity to achieve a spiritual unity between humans and things.

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So, in the second lecture, we talked about the identity. We brought the place and the identity, we discussed about my mother's perception of how a small goddess in North India and South India, how her perception is different and how her attachment to the temple and religion and that particular place has made worth because of sign and the symbolic you know attachment.

So, that is where we also talked about how a sense of place is also developed in defining oneself in the opposition to the other. In case of Babri Masjid, we talking about you know how whether it is Ram Janmabhoomi or it is a Babri Masjid. So, it basically someone certain representation we try to oppose one another.

And how the marriage and the ethnic origins, you know how the marriage practices also define the form of a settlement. In fact, in the African tribes where the polygamous cultures and the monogamous cultures, you know how the it orients the space and disorients the space and similarly, Nicosia where, we talked about the conflicted cities.

So, that is where we have the TNRC and you have the Greek part of Cyprus and how they are divided with the same city is divided by they you know, that is where we one have to look back into the historic roots of why Cyprus core divided.

And, and Dogan tribes how the spirituality. You know, how the spiritual senses how the indigenous knowledge of their calculations of the astronomical calculations as well as how they celebrate their dances to frighten the evil spirits and things like that. So, that is where you know, it is this whole process of defining oneself in the position of other and defining your sent making a sense of a place through memories to enactments to you know. In fact, the moment we are talking about Nicosia on.

Obviously, people who came from the different places and whenever they travel, you know that is you are taking the traces of what you already know and you tried to implement it. So, your body is moving and your mind you know it is your body is the vehicle, but your mind is a engine to it.

So, that is how you look at it, that is where we talked about Martin Heideggers concepts body being and time and how it travels, how your body travels and how you mind interacts without a world and how it takes it is known world to the other places and that is how a sense of place is created.

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The habitus comprises forms of 'habit' and of 'habitat'. It constructs both the sense of 'place' and the sense of one's 'place' in a social hierarchy.

The Habitus is a subject to constant change, but such revisions are always based on existing social practices- which the habitat may change radically, the habitat evolves

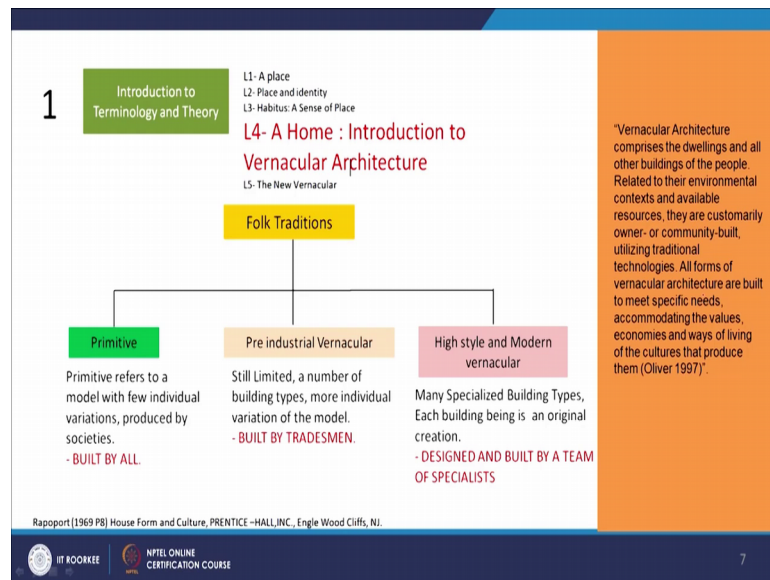
CULTURE
STRUCTURE
POWER

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And then, we also the third lecture, we talked about the habitus sense of place. We introduced you to the bodios work, especially the fields and games and that is how a talks about the theory which connects the culture structure and the agency the power. And here, we also have talked about how bodios work has been reflected in the built environment studies especially, from the Kim Doviols work on how habitus comprises forms of habit and because the repeated encounters and of habitat.

So, like that, the habitus is a subject to change. But, such revisions are always based on existing social practices which the habitat may change radically and habitat evolves. So, the moment we are talking about habitus changes, the crucial factor and how it involves and how it evolves with that process.

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And finally, we started from place, we started our journey and then we reached the home in lecture 4. That is where we brought (Refer Time: 11:47) rapport understanding of vernacular house form and culture and a vernacular architecture and how he classifies the folk traditions into primitive and pre industrial and the high style or modern vernacular.

And similarly, we taken down from 1969 to even that Paul Oliver's definition 1997 what vernacular architecture is and what is it comprises of the last one because, still that point we were talking about the basic understanding of vernacular architecture.

But, what happens? How we can take it in a bigger level in a present context and that is where how it changed, how gradually it as evolved.

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With out tradition, there can no longer be reliance on the accepted norms, and there is a beginning of institutionalization.

Loss of Common shared value system and image of world with a consequent loss of an accepted and shared hierarchy.

Lack of Cooperation leads to introduction of controls (as codes, regulations concerning alignments and setbacks.

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That is where the pattern books how the you know because, without tradition they can be no longer better reliance on any accepted norms and there is a beginning of institutionalization. That is where the pattern started emerging the Spanish colonies in manila and they establish some patterns into it.

So, that it is till that point, the tradition is become a kind of control and regulator and here when you actually the lack of cooperation leads to the introduction of controls as codes regulations concerning alignments and setbacks. So, and you can see in the Chingmais is context, how gel with each other. You know, the modern constructions and how is there is a kind of reflection of the traditional forms and how there is a mediation between the old and new.

So, this is what theory component which at least the student got familiar about from a place to home and then what is the vernacular architecture and what is the and how the new vernacular has also been interested.

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2 Different Scales and Dimensions

L6- Understanding Vernacular – Towards Anthropology

L7- Understanding Rock Shelters
L8- The ecological and Sacred dimension
L9- Winter Landscape and Urbanism
L10- Winter Cities- Design for 'All' perspective.

How to Understand a building and place?

- Chronological development
- Whose perspective?

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In a second module, we talked about understanding vernacular or towards anthropology. So, is that is where we talked about the transformation of Thai house. How to study a building and the place in a chronological order in a whose perceptivities like we talked about tribes in Madhya Pradesh. By looking at the symbol, one can understand that it is the Hindu, but it is not because there is other reasons behind it, how the local spiritual agencies have put with you know some kind of evil stories and then you know.

So, the reasons behind it what we see on a photograph, what we see and what the reasons behind it would be different. That is where anthropology goes beyond the depths of it, what it beyond the surfaces and it looks at the underlying aspects. So, I needs to understand. So, you mean the charms caves of you know in the South East Asia where we believe that vernacular architectures more of a climatic orientation. But in charms caves, it is not true.

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The historical dimension from a Geo-technical perspective.

Structural Forms

Geological Map of Ceiling of Cave 2, Pitalkhora Caves

Legend:

- 100% UNDESIGNED DEVELOPMENT
- 75% UNDESIGNED DEVELOPMENT
- 50% UNDESIGNED DEVELOPMENT
- 25% UNDESIGNED DEVELOPMENT
- 0% UNDESIGNED DEVELOPMENT

SCALE: 0 2 4m

NOTE: FOR CLARITY ONLY EXCESSIVE DETAILS HAVE BEEN GIVEN IN RED.

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And the second module, we have a lecture 7 where we talked about the Jio technical aspects. Especially, in the study of Pitalkhora caves and how one can understand the historic dimension where the geotechnical aspect is very relevant in understanding and conservation of these particular structure.

So, when we are talk about the culture, history is very important. But history alone cannot make it better. You need to understand the technical aspect of it and how to protect it, how to protect our past and how to preserve our past and how to continue and how to share with our future generations.

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The Imagined Landscape **'picture as a space'** is drawn from the real landscape **'space-as picture'** is in turn guides its making, revealing the reciprocity between representation and physical reality.

Enactments give meaning, build memory, and hold out the possibility of encounter with the divine presence. The landscape is seen, felt, tasted, and inscribed in the body through circumambulation, dance performances, festivals, and daily worship. It is continuously imprinted and modified by human exploits driven by faith and cultural beliefs transmitted from one generation to the next through oral traditions of storytelling, singing, dancing, and dramaturgical performances creating personal and collective place memories.

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And in lecture number 8, we talked about the, we improve the scale. You know, we started our space from anthropology at the shelter level and we improved the scale at almost the whole landscape. The sacred landscape level where we discussed about Devaprayag we talked about the sacred natural sights and we also talked about the Brindavan. Especially, Amitha's in house work and that is why, the archaeological and the sacred dimensions work.

And, how the enactment how people interact with the landscape and that is little the imagine landscape picture as a space is drawn from the real landscape space has the picture is in turn guides in making revealing the reciprocity between representation and physical reality. So, you know how a person interacts with all this myths and how they been transferred from one generation to another generation. And the place of us, one can learn from it, one can interact with that through the process of (Refer Time: 16:07) through process of his interaction with that environment.

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2 Different Scales and Dimensions

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The Climatic Dimension

- Where Paths become barriers, barriers become paths..
- From a protective environments to active winter environments.

AN ECOLOGICAL ARCTIC TOWN

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And then, here I brought the climatic dimension though I would have brought different climatic conditions. But, I know the lot of literature on you know the tropical climate and the Mediterranean and other climates. But, I thought of bringing where I personally had my experience in living there. So, at least one sort of climate could give you a better idea. Even a climatic dimension, winter climates, what is the winter kind of landscape, winter landscape and urbanism.

So, we discussed how the protective environments becomes active winter environments, how they have welcoming winter today. So, from the (Refer Time: 17:20) work of protective environment, how a barrier becomes path and path becomes barrier when the season changes you know. And this is we discuss in the context of Nordic countries.

And within the same context of an extension, we also brought the accessibility dimension because, that is where we talk about diversity of people and we have to discuss about the design for all approach, the accessibility dimension, the barrier free dimension into it. And here, we showed you about students work on how they integrated on the maintenance aspect into the urban environments the study of urban environments you know.

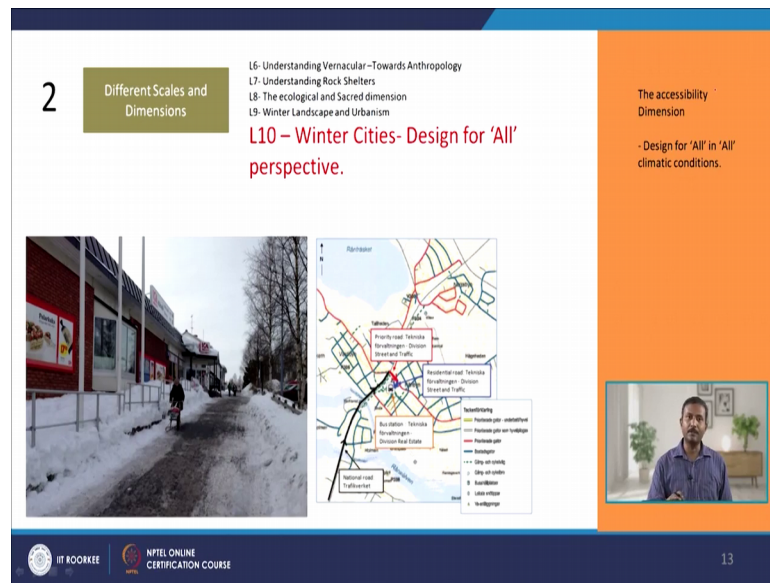
So, how the maintenance also has to be brought the operational aspect into it, the climatic aspect into it and as well as the socio cultural aspect into it so, that is what we discussed in this particular module.

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2 Different Scales and Dimensions

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The accessibility Dimension
- Design for 'All' in 'All' climatic conditions.



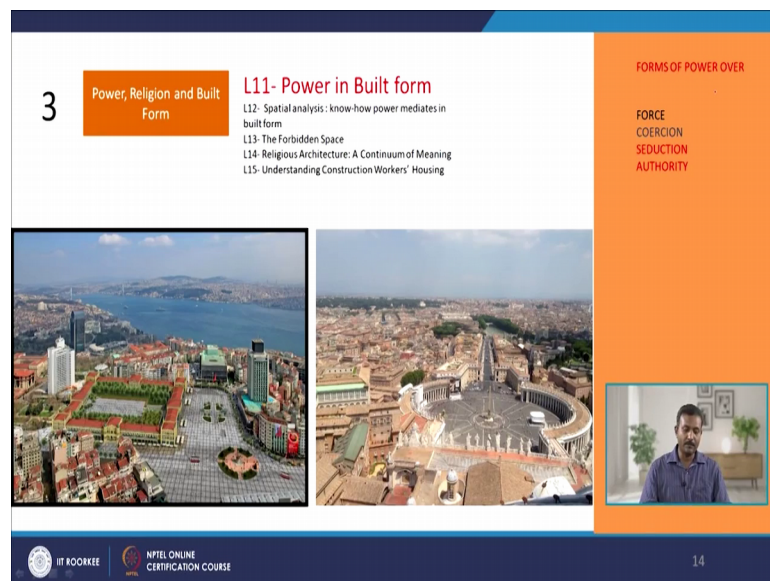
And in the third module, we talked about the power religion on built form.

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3 Power, Religion and Built Form

L11- Power in Built form
L12- Spatial analysis: know-how power mediates in built form
L13- The Forbidden Space
L14- Religious Architecture: A Continuum of Meaning
L15- Understanding Construction Workers' Housing

FORMS OF POWER OVER
FORCE
COERCION
SEDUCTION
AUTHORITY



So, where the hegemonic structures you know how the power had translated into the built format. Especially, we referred with the Kim DAVIS work and as well as we try to learn the get introduction of spatial analysis, space syntax tools of gamma analysis. And in this lecture, we talked about what are the force you know forms of over and power 2.

And, what are the various aspects of that power, force, coercion, seduction, authority, you know and we discuss the case of Taskim square and Vatican City, variety of cases as an examples which we will studied through.

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Space Syntax: Gamma Analysis as a tool to understand the narrative of power structures and their role in built form.

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And then, before getting into gamma analysis, we discussed about the space syntax tools of the basic introduction of how one can assess these built forms. Especially, in the study of Hitler's contributions and during the Hitler era and how a power has been understood and how it has been laid out in the series of spaces and how a space syntax is used in to understand the power relationships with the built form.

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THE END OF IMPERIAL POWER

- "One can never forget the power of the emptiness at the center because one is forever forbidden to see it"

A LIBERATED SPACE TO A FORBIDDEN SPACE -II

The forbidden city largely reproduced its practices of power through a deeply segmented spatial syntax.

Forbidden space takes many forms. It is all too easy to identify the open/closed as congruent with liberty/constraint, or transparent/hidden.

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So, similarly, we also talked about the forbidden space in China and the Asian context and the how this whole process the story of the forbidden space, how it becomes a kind of liberation space and intern, again it becomes a forbidden space at points. So, how the same the forbidden concept has interchanged?

So, if you look at it, before China has got this kind of political revolutions, the other side of it is a forbidden space and this was open space. But, during the revolution, this is open and this is a kind of forbidden. So, that is how place has got interchanged through power. When the power changes, obviously, space patterns change.

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The growing commercialization of the celebration threatens this domestic feast with the loss of much religious meaning.

Some spaces are set apart of everyday life and dedicated to religious use.

- One distinguished by its distinctive architectural form,
- One by the enormous scale and monumental structures that distinguish it from the surrounding built-up area, and
- one by its iconic but immense natural form.

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We also talked about power religion and built form. In our 14th lecture, where we talked about the Atore of dead in the Mexican way of how they celebrate this places how even the death, also how it connects people, right? At the same time, various religious functions in Nepal, we studied the Baktipur and the Srirangam. We have studied you know, how these religion plays an important role in the urban fabric in the society in their lives.

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MASTER'S DISSERTATION
ARN701

Design Strategies for Construction Workers' Housing

VENKATESH . B | 16510017
SUPERVISOR : Dr. Ram Sateesh Pasupuleti

POLICY AND COMPLIANCE
PLANNING & ARCHITECTURE STRATEGIES
SERVICE & INFRASTRUCTURE

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And, in the 15th lecture, we talked about construction workers housing bringing one of my students work of Venkatesh work, where here you know even the ethnicity place where well, now very an important role how they accommodated and how they are they work with the project dynamics and what kind of venerable situations they are into it. You know, there is whole have discussed and it shows the methodology how it has an implication on the policy level implications to design level implications and an operational level implications.


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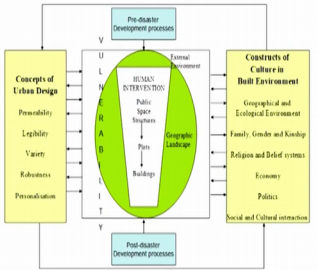
4 Culture and Risk

L16- Culture and Disasters – Towards Method and Framework



L17- Understanding Post Tsunami Response (Tamilnadu)
 L18- Cultural Heritage Reassembled
 L19- Understanding the Cultural Context in Disasters and Development
 L20- Culture, Climate change adaptation and Disaster risk reduction

Introduction of Conceptual Framework integrating, Cultural Anthropology and Urban design





The diagram illustrates a conceptual framework. At the top, 'Pre-disaster Development processes' leads to 'External Environment'. Below this, 'Concepts of Urban Design' (Precedability, Legibility, Variety, Robustness, Personalization) and 'Concepts of Culture in Built Environment' (Geographical and Ecological Environment, Family Gender and Kinship, Religion and Belief systems, Economy, Politics, Social and Cultural interactions) both influence 'HUMAN INTERVENTIONS'. These interventions include 'Public Space Structures', 'Geographic Landscapes', and 'Buildings'. 'HUMAN INTERVENTIONS' leads to 'Post-disaster Development processes'.

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And 4th module, we talk about culture and risk that is where I introduced my own work about what kind of framework, I have developed and the basic theory behind the disasters and development and the how I apply that framework in the study of post Tsunami reconstruction and as the response. Obviously, not only during my doctoral studies.

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Build back Better approaches in Post Tsunami Responses within a decade.

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But, later on, after 8 years, you again visited and see the adaptation process and try to document that. And it was really astonishing to see how people have you know a modified that houses and unimaginable, how this small code dwelling has become a livable dwelling and, various methods we talked about it and the built back butter approaches, various issues in the allocation process, various issues in the layouts and the design aspects of it.

And we also discuss about in an urban context. Especially, in the Kiruna caves, how the hole mining town has been relocated. And what happens to the heritage? What happens to the cultural heritage? What are the issues within it? What are the operational issues involved in it? Where the planning complexities involved in it and what are the various solutions one had to talked about and what are the feasibilities within it. So, this whole a cultural point of view we a have discussed that.

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The case of Kiruna Planning Complexities

Figure 4. The church was inaugurated in 1912 and designed by architect Gunnar Wickman. Photo: Dayanb Takmasli @ Norrbotten's Museum.

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And then, we also have discussed about how to understand the cultural context in disasters and development.

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4 Culture and Risk

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How Not to Rebuild ?

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Because, we also talked about the Gibellina caves and Sicily and how the whole investment has gone haywire and now, you can see the emptiness, not many people. There is the whole much of investment has been wasted on one side the investment has wasted and not much of life. It is become a very dull environment and here in the (Refer

Time: 22:38) cyclone caves, where we talked about hardly any investment in the rebuilding the lives but, how people are struggling in the present conditions.

So, we try to discuss how not to build, rebuild and then improving the scale of it we because, when we talk about the culture and risk, especially we need to talk from the anthropological point of it. Especially, with the climate change which is much more macro level understanding and how we are unable to integrate the climate change adaptation and disaster risk reduction. So, this is where I brought one of my professors (Refer Time: 23:15) work can understand the Philippines cultural identity.

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Integrating Climate Change Adaptation and Disaster Risk Reduction

- Different scales
- Spatial challenges
- Temporal challenges
- Mismatches in norms
- Knowledge gap

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And how the sea cultures as well as the mountain cultures, how their myths, how meant for a sustainable practices and what is happening with the present systems and how the due respect is gradually diminishing. You know, that is why, we also talked about the my present ongoing work of what kind of framework brought how to integrate different spatial skills different knowledge gaps, you know how to bring temporal skills. So, how we can address all these mismatches in a one simple framework?

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5 Conservation

L21: Conservation Introduction
L22: Conservation Principles
L23: Learning from Vernacular: Conservation Practices and Challenges
L24: Protection of the World Cultural and Natural Heritage
L25: Intangible cultural heritage

Conservation:
- Definitions
- Principles
- Charters
- Learnings from Vernacular
- Practices and Challenges
- National and International Frameworks
- Threats

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And the fifth module, we introduces your with the conservation. So, from here onwards, I tried to show you in one slide the previous slides I showed you every lesson in one side. So, that you know it gives a kind of a format how you can recapitulate each and every lesson. But, the half of a type showed it you, the rest half of type show it you in a summary of the module and.

So, that you can practice in home how you can actually put each lecture in one small you know one single sheet. So, that will help you in the preparation of examinations.

Here, we talked a variety of issues starting from the basic definitions of conservation related terms like heritage, world heritage, the principles of conservation and we also talking about various charters Burra Charter Washington. You know the various chart of Nara document; you know. And we also talked about some very good examples of how it is not only the built heritage, how the natural heritage is also part of it.

And, we talked about the intangible heritages, how even the language even the songs, how they could be part of these precious heritage of one's community. Not only that in food, you know (Refer Time: 25:12) food. So, like that, we talked about buffer zones, the core zones and what are the ways to restore it and how to understand the historicity of a place. All these aspects we did discussed about in the conservation module how to protect our natural and cultural heritage.

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6 Planning with/for Culture

L26- City/hriday plan of badami
L27- Cultural Planning Approaches
L28- Urban Transformations in Doha
L29- How the other half builds
L30- How to/ not To Relocate Slums

- The morphological dimension of a place
- International efforts and Planning Challenges in Integrating Culture
- Design Experiment for rebuilding informal sector.

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And, the 6 module, we talk about planning with and for culture. So, where we introduce with good case studies of city Hriday plan of Badami in Indian context.

How different schemes are working out and what are the methodology they have adopted and what are the challenges involved. And similarly, we also brought you some information and internationally the London start cultural strategy, Hamilton strategies plan, you know the cultural plans in international case studies and how one can identify the cultural assets, how to program it, how to understand it. And in the Middle East component, will also talk about Doha; how Doha has transformed from 1950 as a small fishing village to a big metropolis, you know and how this particular place.

What are the associated factors for the changes and with this what we have learnt, what is the importance of culture and what is the importance of theory in it to and especially the Henri Lefebvre's work on how he try to relate with the transformation of Doha you know, even how the theory is very relevant in understanding the Doha transformation?

So, and the later 2 the last 2 lectures, which have focus more on the informal sector that is where we brought Canadian institutes work. Especially, Aranya work in B V Dhoshi's work as well as the design experiments which they have conducted as a team and what kind of ways they have shown us to understand these particular informal settlements. And that is where we also talked about the Motia Khan settlements as well.

(Refer Slide Time: 27:22)

6 Material Resources/Technology/Culture

- L31- Stone- as a Vernacular Building material
- L32- Timber as Vernacular Building material
- L33- Timber Construction (A journey from Advanced to Vernacular)
- L34- How to study vernacular architecture
- L35- Architecture with out Architects

Learn to Unlearn

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And in 6th module, we talked about the material resources and technology and cultures. So, it much more coming to the micro level conditions, you know what are the stone as a vernacular building resource timber as a wealth of building resource. And, as well as I also discussed about advanced building frame technologies and as a teacher, you know how we teach our students. Especially, in the vernacular architecture studios, in what are the ways one can engage our students. So, that they learn better.

So, those kind of thumb rules we have discussed about it. And, the on last lecture in this material resource, we talked architecture without architects. That is where you know Berne Dudoschi work where we have to consider nature. We have to understand first nature before understanding culture. On the last module, which talks about social change in India which was defined in 3 lectures.

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8 Social Change Built Environment Education

L36- Social Change in India (Sanskritization)
L37- Social Change in India (Westernization)
L38- Social Change in India (Modernization and Globalization)
L39- Pluralism in Built Environment Education
L40- Summarizing Culturally Responsive Built Environments

The Caste System

Twice Born Groups

BLOOM'S TAXONOMY 1956

BLOOM'S REVISED TAXONOMY 2002

Man expands himself. He expands ideas, expands energies and builds tools, systems and vehicles. In architecture- the shelter and the habitat are expansions of the total man-both between the individual and the universal scales of self.

Architecture is only the extended process of the evolution of place, time and people.

God's universe is complete only with man, with out him it is incomplete.

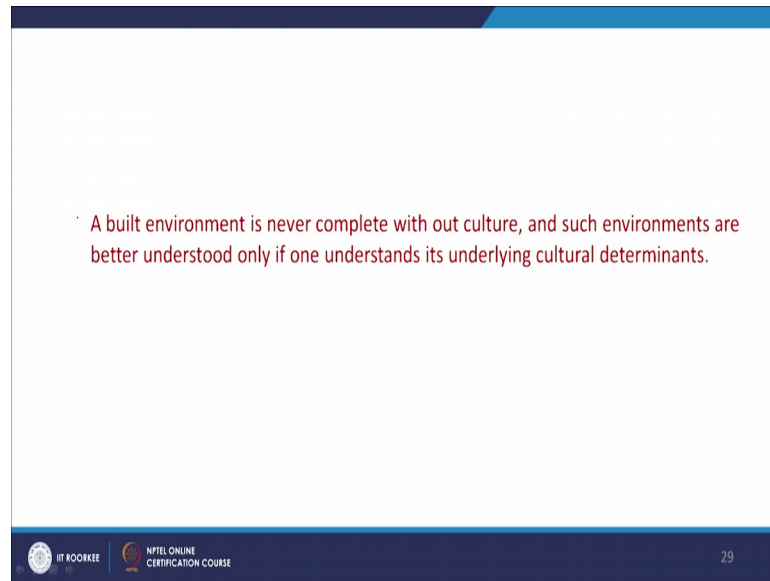
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The first stage talks about the sanskritization, second stage talks about the westernization, the stage brings about modernization and globalization and after this the students are familiar with the kind of change you know the whole process what we discuss is a change.

At the end, I brought the education, the pluralism in built environment education, how with this kind of change, how it affects the dissonance effects in the digital dissonance effects in the architectural education, how the cognitive and affective and psychomotor skills are contributing to ones knowledge and how it is affected the present context.

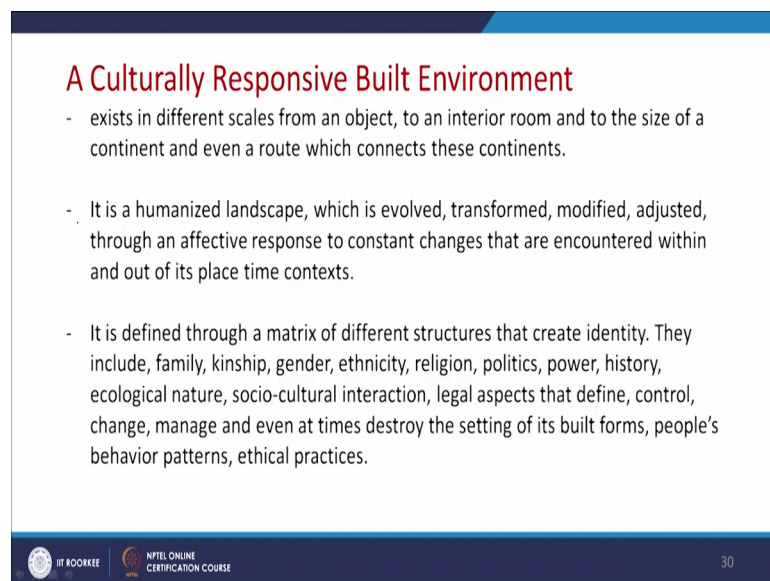
So, that is where we discussed about the education component as well. And finally, this is the kind of summary of culturally responsive built environments. So, I hope you all had a good time. But now, what is the take away from this? I just have drafted a few points putting all the lectures in one go and what we learn together. So, some conclusions and questions.

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One of the important sentence which I try to frame was a built environment is never complete without culture and such environments are better understood only if one understand it is underlying cultural determinants. So, you talk about Tom Hanks story, if you want to talk about his understanding of his built environment, there is nothing built anything there, but even small Wilson became his wife, his everything you know. So, a small football has something the bring has bigger world into it, right. So, that is what I am saying a built environment is never complete without culture.

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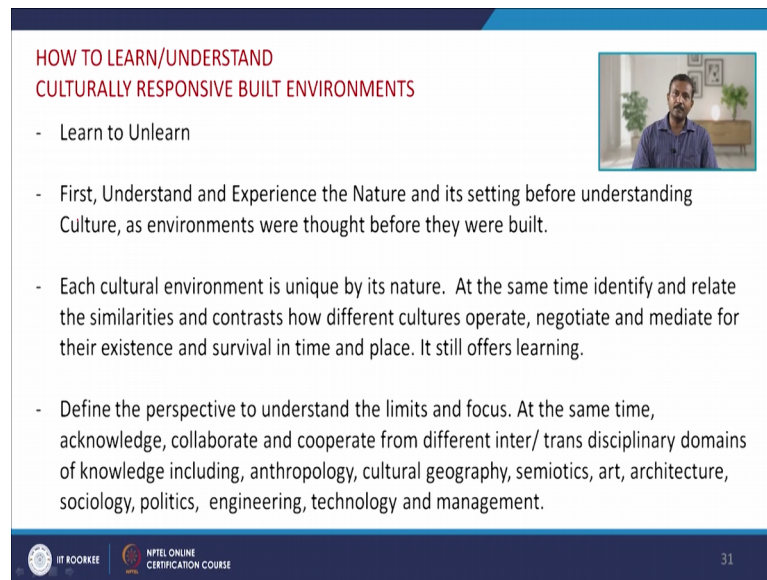
And a culturally responsive built environment, it exists in different scales. It could be a form of an object, it could be an objectified form as (Refer Time: 30:18) refers, it could be a small art piece. But, it can be even handle the way we discuss the Toko in Japan. Tokonoma in Japan very small room space a corner of a room is a sacred space in it and to the size of a continent.

We talk about you know the culture is represent in the small object to a small room to a city to state to a country to a continent or not only the continent and not only the continent even the route, the silk route, the spice route, which connects all this continents. Also, could be understood as a part of the culturally responsive built environments.

It is a humanized land scales which is evolved, transformed, modified, adjusted through an effective response, constant changes that are encountered within and out of it is place time context. It is defined through a matrix of different structures that create identity. They include family, kinship, gender, ethnicity, religion, politics, power, history, ecological, naturals, sociocultural interaction, legal aspects that define control change manage and even at time, will destroy the setting of this build forms people's behavior patterns and ethical practices.

So, that is a brief understanding what we actually summarized. But now, how to learn as a students, how to learn and understand culturally responsive built environment. I will talk about a few thumb rules which you can consider it for your future learning. The first principle, if you want to understand learn to unlearn.

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**HOW TO LEARN/UNDERSTAND
CULTURALLY RESPONSIVE BUILT ENVIRONMENTS**

- Learn to Unlearn
- First, Understand and Experience the Nature and its setting before understanding Culture, as environments were thought before they were built.
- Each cultural environment is unique by its nature. At the same time identify and relate the similarities and contrasts how different cultures operate, negotiate and mediate for their existence and survival in time and place. It still offers learning.
- Define the perspective to understand the limits and focus. At the same time, acknowledge, collaborate and cooperate from different inter/ trans disciplinary domains of knowledge including, anthropology, cultural geography, semiotics, art, architecture, sociology, politics, engineering, technology and management.

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Especially, when you are dealing with the remote areas in a village cultures of rural developments, try to learn you know, how to unlearn because, you are going with every pre decided mindset. This is what development means for today. A girl came to me and she talks are they were all very underdeveloped; she was going in a tribe and working in a tribe.

But, because the moment she is talking about underdeveloped, because she is coming from a different platform. She is for have a development is different, but where the tribe their self-sustainable, they grow their paddy, they grow their, they are not depending even on the market.

So, the moment we are talking about the sustainability aspect, their definitions are very different. So, we need to unlearn these pre decided aspects determinants. First understand and experience the nature. And it is setting before understanding culture. If you want to understand a culture, understand it is nature first. What are the ecology, what is it is ecology, what is it is patterns, what is the slope, what is the climate? You obviously, result into culture, you know your understanding take you to culture as environments were thought before they were built.

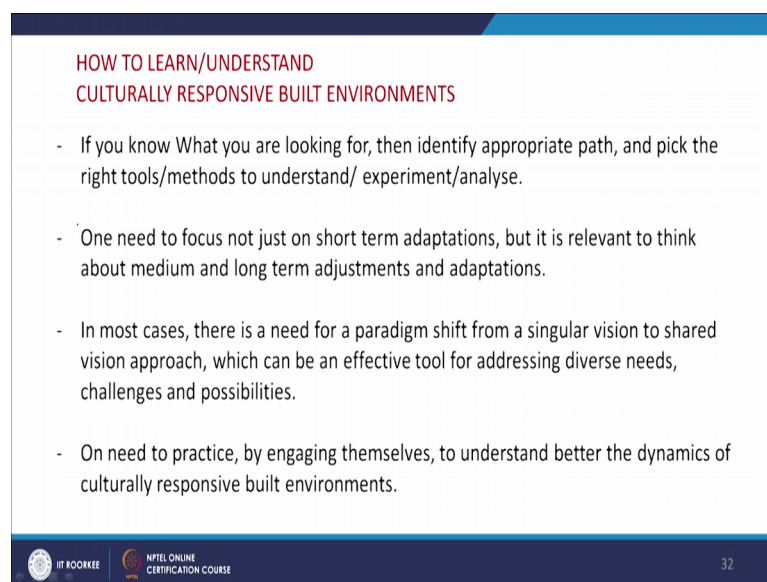
There was a most rapport point or this aspect built environment were thought before they were built. Each cultural environment is unique by it is nature. What you see in Ghana is different, what you see in Turkey is different, what you see in Andaman is very different.

At the same time, identify and relate the similarities and contrast how different cultures operate negotiate an mediate for that existence and survival in time and place it still offers learning see though it is unique culture. But, is there somewhere where we can relate to other cultures. That is where we can cross exchange certain learnings from one culture to another culture.

Define the perspective to understand the limits and focus are you looking from an anthropologist perspective; are looking from a sociologist perspective, are you looking for my built environment prospective, what is your perspective into it, what is your focus. So, you have to be clear on that. That will limit your focus and it will say what is your limitation at the same time, acknowledge collaborate and cooperate from different inter and trans disciplinary domains of knowledge including anthropology, cultural geography, semiotic art, architecture, sociology, politics, engineering, technology and management as well.

So, this is where if you want bring that perspective, you should be very clear what actually you are looking for if you know what you are looking for.

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**HOW TO LEARN/UNDERSTAND
CULTURALLY RESPONSIVE BUILT ENVIRONMENTS**

- If you know What you are looking for, then identify appropriate path, and pick the right tools/methods to understand/ experiment/analyse.
- One need to focus not just on short term adaptations, but it is relevant to think about medium and long term adjustments and adaptations.
- In most cases, there is a need for a paradigm shift from a singular vision to shared vision approach, which can be an effective tool for addressing diverse needs, challenges and possibilities.
- On need to practice, by engaging themselves, to understand better the dynamics of culturally responsive built environments.

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Then, identify the appropriate path and pick the right tools and methods to understand experiment and analyze. I did discuss with you many times of how I use a mental maps in different context in different ways right because of the context. So, you need to understand that context very much and what exactly want to get it get from them. So,

what tools to be more appropriate one need to focus? Not just on short term adaptations, but it is relevant to think about medium and long term adaptations and adjustments.

So, then only you can understand culture better. Like in my case, it took me 10 years to understand what happens in the tsunami reconstruction and how people have adapted to understand it. That took me 10 years. Even to frame this course, it took me more than 15 16 years.

So, that is how one need to have, one an when even also an architect you are designing any particular settlement for future. You are designing for future, the present and the future. But, you have to connect the past. But, when you are designing the future, you need to keep in mind that what is the scope for adaptation, what is the feasibility of giving them to adapt.

And what cost you are giving that like in (Refer Time: 36:24) they have exaggerated the whole feasibility. So, that is where the failure came. In the most cases, that is need for paradigm shift from a singular vision to shared vision approach.

So, earlier it was an architect who was deciding everything. But now, you have to consider the user group, who are the users, who are the active stakeholders into it, which can be an effective tool for addressing diverse needs challenges and possibilities to explore the possibilities. Also, one need to practice by engaging themselves to understand better the dynamics of culturally responsive built environments.

So, you need to engage yourself in order to it is not like you understand a formula and you can access a culture. You need to engage with that community, you need to go and you know experience that particular aspect of it. Then only, you can better understand that culture.

So, this is a very brief summary. But, bringing back my same modules, what actually we learnt the first module? I brought in the same template, but let us see how each module we have learnt. There are one it is very important that we should understand that theoretical underpinning and advancements, how they are contributing the cultural discourse of the built environments.

Because, she is always advance you know and practice follows up on it and theory learns from also practice and frames a theory. So, it is very important one has to understand the theoretical understand in the second module culture exist in different scales and can be understood from different domains and perceptions. We brought anthropology, we brought sociology, we brought landscape dimension, we brought the scale of a landscape to a small house in power when power the religion changes. It is reflected in the spatial changes. Something changes here; it is something changes here as well.

It might reverse risk can be better dealt in the 4th module of culture and risk. Risk can be better dealt when one understands his cultural roots and tendencies. So, that is where you can actually relate with the vulnerable situation how to what are the underlying cultural dimension what is holding that vulnerability, right.

So, that is where if you want to bridge, that gap between the vulnerability and the capacity and the development, you need to look at the culture very much. In the conservation module, we talk about how to connect past present and future. That is where we talk about continuity, the cultural continuity.

And preserve how to preserve and how to protect the heritage and how we can re constraint. That is where we talked about the (Refer Time: 39:18) square case and all other examples post war construction as well. And 6th class, this is much more in operational terms. That is where in the planning of a city in a city level, how one can think of an not only that how we can actually lifted or talks about the creative cities network and how we can because planning is a process, you know it is a process, it engage various stakeholders into dimensions into it and how planning to protect nature and to reintegrate humans and nature through culture.

In the 7th module, materials technology open up choices. Because, there are variety of materials they open up choices in the present context, but you need to be very careful. Especially, when dealing in a cultural context, you need to learn to choose the appropriate one and in the last module, we talked about the social change in the digital age in the modernization, in the globalization, westernization, sanskritization. But, what we need to address is, how we can improve our abilities to adapt and to connect past present and the future.

So, this is all the journey so far this is the overall understanding which we brought as this is my very first course in culturally responsive built environments. I am definitely the way you have learnt; I also have learnt many things. Especially, in some of the Lacuna, what I need to develop myself and as well as; obviously, your feedback is will always be much more appreciated in what way I can develop for that.

So that, you know I can tear it further, I can prepare much better and you know come up with a new developed course in future. And in fact, some of my understanding through this is this culture is, I am not getting any limit where to stop this subject.

That is one of the important part. So, that is where this will definitely continue in further courses. But, your feedback will be much appreciated and in fact, in somehow it has to also talk about especially in terms of assignments. Because, it is an online course, you are giving some kind of multiple choice questions or any other thing. I would advise you and all of you first understand you have a camera, travel around, documented, have a logbook or a diary kind of thing, start documenting what you see around you. Even if you are travelling metro, you know starts sketching out; start documenting what you see, what you observe.

So, all these narratives, all these performative observations will actually tell you a story and will actually tell you the whole dynamic situation of these particular culturally responsive built environments. So, this is and even you can practice of photography, you know travel around, start taking a nice photographs and you know you can article it. Even a small photograph have a very rich evidence into it.

So, this is what you need to work on and the second thing which I would recommend practice writing. You know how we can actually write the articles and that is where you know, it will help you further. In fact, in your final examination also, probably we might come up with a kind of writing person as well.

And so, all the best for your examinations and once again thank you very much for participating in this course and I really wish you all of you very best and I hopefully try to meet you in any of the way. We can and definitely, we can take the subject further and with you all your efforts interactions. It will definitely enrich our program. Thank you very much and thank you NPTEL and IIT Roorkee for providing me this opportunity.

Thank you.