



ALPAS - The AAAD Newsletter

Aditya Academy Of Architecture And Design

ISSUE 2: OCTOBER 2017

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THIS IS MY SIGNATURE

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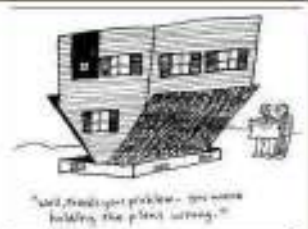
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TRIVIA

AND MANY MORE.....



UNDER THE GUIDANCE OF:

OUR CHIEF PATRON:
DR. B. A. VISHWANATH

OUR ESTEEMED PRINCIPAL:
PROF. AR. GANESH BABU

LITERARY CO-ORDINATOR:
AR. SHRABANA DAS

Greetings!

India, the land of unity in diversity- is one country in which every great religion finds a home. It is said- "India has two million gods, and worships them all. In religion all other countries are paupers; India is the only Millionaire".

Our country has always been home to people of all religions and beliefs. How diverse India is today, is because of the diverse population that reside in it, hence leading to a culture we are all proud to share.

Culture - the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, all fields of arts, is the quintessential patriotic feeling. Despite the differences among the population, India has always found its way back to solidarity. The varied plethora of culture we inherit can be seen as an effect of the transitions India has experienced through the ages, seamlessly bonding the population through the festivals.

From the early Vedic periods to the rule of Mauryas to the glorious reign of the Mughals, to Ashoka, Shivaji, Sher Shah Suri and many mighty kingdoms that have paraded the soil of India, India has changed, evolved and adapted to become a nation rich in heritage, values and culture. Be it the Dravidian architecture we were home to, or the Islamic architecture which left us spellbound. Every era, every epoch has left its imprint on us which we proudly call our own.

Islamic architecture has never failed to create a sense of wonder in the minds of onlookers. Be it the magnificent arches that curved so beautifully or the domes that soar so high. Every detail that goes into a structure, only heightens its elegant approach to architecture. Inspiration and incorporation of nature into the planning and construction of buildings following this beautiful style is very evident. From the channels of rose water flowing so perfectly in their palaces through the bustling marketplaces of Chandi Chowk and beyond, to their insight on acoustics in the magnificent structure, leave us aspiring to reaching greater pinnacles of history and creating much much more.

The celebration of Eid last month, has brought out our respect and love for Islam and its architecture, thus making Islamic Architecture as the theme for this edition of ALPAS, we attempt to pay a small homage to this elaborate style of architecture unveiled to us.

Regards,
Sharon Saji Parel
(Editor, Alpas)

A VISIT TO THE INSTITUTION BY:

PROF. AR.ALOK RANJAN

Ar. Alok Ranjan a professor and a member of the Council Of Architecture, visited our college for inspection.

- Professor of Architecture and Planning,
- Malviya National Institute of technology Jaipur,
- National Executive Member- Council of Architecture, New Delhi.
- National Council Member, Board of Architecture Education.

We are pleased to feature our institute mentor Ar. Alok Ranjan in this month's issue of the newsletter.

Ar. Ranjan first visited the institute on 1st October 2015. He addressed the students on the evolution of architecture. The presentation covered the entire chronology of architecture, spanning from the stone age to modern times. His talk had a creative twist in which he invoked the movie Lagaan to describe it as an inspiration for people to realize how mankind must learn to adapt to adverse conditions. He focused on the protagonist's efforts in trying to identify the perceived weaknesses in people and convert them into strengths.

Ar. Ranjan graced the institute with his presence for the first Institute Cultural fest 'Cygnus', held in 2017. As a Mentor of the Institution, he shared his valued insights with faculty and students alike. While inaugurating the exhibition, he took a keen interest in the works of the students which were displayed and interacted with the student volunteers regarding the same. As students remarked later, it seemed like a design review altogether again, albeit, from a new light as the solutions and inputs suggested by Ar. Ranjan were very creative, innovative and made them see their own design proposals in a new light. He encouraged students to set high goals and reach their potential in order to become exceptional architects in future. He stressed on passion being one of the inherent ingredients necessary to produce good work and achieve success in one's endeavours. IN the final part of the day, Ar. Ranjan spent some informal moments with the students and discussing architecture.



PROF. AR.ALOK RANJAN



AR. ALOK RANJAN, A MENTOR OF OUR COLLEGE, VISITED FOR THE CULTURAL FEST 'CYGNUS'.

ORIENTATION DAY 2017



On 1st September, 2017; AAAD held its first ever orientation program which was graced by renowned architects. The main aim of the program was to introduce the new batch of students to the college. As a part of the event, the third and second year students were felicitated to motivate them in their academic performance.

AR. VIJAY GARG

Ar. Vijay Garg, vice president of council of architecture paid a visit to AAAD on the occasion of orientation day-2017. He emphasized the need to know about the Council of Architecture and IIA, at a professional level.



AR. VIDYADHAR S WODEYAR

Ar. Vidyadhar S Wodeyar was one among the eminent dignitaries who was a part of the event. He had previously visited AAAD on multiple occasions as a member of the governing council. Ar. Wodeyar addressed the students to extract the best out of all opportunities, to learn and to pursue architecture with great passion. He also enlightened the students about the nobility of architecture as a profession.

AN INTERVIEW WITH AR. SHASHIKANT DONGAONKAR

TOPIC – ISLAMIC ARCHITECTURE

On Architecture with Ar. Shashikant Dongaonkar

Ar. Shashikant Dongaonkar, based in Sohar, Oman is an architect with a rich experience in Islamic Architecture. An alumnus of the esteemed Institute, Visvesvaraya National Institute of Technology, Nagpur since 1986, Ar. Dongaonkar has worked on a variety of residential and commercial projects in Nagpur and Delhi before gradually shifting focus towards Oman. In this interview, he contributes his insight towards Islamic architecture and his experience of designing the religious and royal infrastructural projects.



What is the typology of projects in Oman that you have mainly contributed to? One project that comes to your mind...

In Oman, the focus of architecture is mainly religious. I have worked extensively on Mosques and the Palaces of the Sultan of Oman. We strictly adhere to the bye laws which ensure that the local architectural style is not affected.

One project that I particularly enjoyed designing and developing was a fast track project in Salalah. Salalah is the second capital of Oman. The project was a Royal Palace.

In Islamic Architecture, which are the essential elements which have to be incorporated apart from the religious diktats?

Well, the necessary elements of mosques, as we all have studied are the prayer hall, mihrab, ablution pool area, domes and minarets. Along with this, we provide libraries, study areas, open courts and other facilities as per requirement.

Are there fixed forms or definitive patterns for a mosque design? Are these patterns restricted to mosques or used in residential and other building typologies as well?

Generally, public mosques are unique because of the elements of the dome, mihrab and minaret. Therefore, the combination of these give rise to a typical traditional form. Architects try to break tradition wherever possible, but it is difficult. Therefore, more experimentation is carried out in the ancillary areas.

In case of residential prayer halls, there are no prevailing rules. These spaces are simple prayer halls with ablution facilities, therefore, they are open to interpretation and experimentation.

Islamic architecture is known for fascinating ornamentation. As a modern architect, do you prefer ornamentation in your work?

Ornamentation is a highly integral part of architecture. Islam prescribes specifications in ornamentation such as geometric and abstract patterns and shunning portraits or statues of people. Presently, both designers and owners participate in the ornamentation pattern, unlike the past where the architect and the craftsman took the call. Personally, I prefer light ornamentation with bold features.

Finally, what would you say to the aspiring architect who wishes to pursue design based on Islamic concepts?

I would suggest that exhaustive case studies are necessary before embarking on their personal design. Case studies based on similar designs helps in understanding the design generation and guiding concepts required for the elements and ornamentation. We need to understand that in a way, Islamic structures were perfect in their function and interpretation and we should aim to preserve it that way.

THE BEGUM'S CONTRIBUTION TO BHOPAL

In the heart of Madhya Pradesh, stands the city of Bhopal, a name contributed by the king, Bhoja Pal, who constructed a breach on the river to form the big lake which is the identity of the city today. While the name of the city may be associated with one of the biggest man-made disasters in history, the Bhopal Gas Tragedy, little is known of the Begums who contributed to the Architecture and the welfare of the public.

At a time when India was under the colonial rule, human rights of civilians were questionable and the plight of women abominable, there was a sublime wave of public welfare and women upliftment occurring in Bhopal of which today the architecture is testimony. The Nawabs of Bhopal, one of the prominent princely states in British India pledged loyalty to the Crown, had certain guidelines to follow for modernisation. One of the guidelines was to improve infrastructure such as roads and railways. Taking up the issue, the begums of Bhopal worked with the tide to provide hospitals, education centres for men and women alike and marketplaces for better trade. With the exception of Shahjahan Begum, the rest of the begums followed a matriarchal lineage, with power entrusted to the daughter and refused purdah. Three grand mosques stand in the centre of the city, each alluded to one ruler each – Qudsia Begum, Sikandar Begum and Shahjahan Begum. Each ruler had her own forte, Qudsia Begum in infrastructure, Sikander Begum in military matters, Shahjahan Begum in architecture and Sultan Karikhusrau Jahan in education.

Accepting the Indo Saracenic Architectural code prescribed by the British, the Begums cleverly inserted Islamic facets wherever possible in their mosques, giving rise to an exquisite form of mosque architecture, a combination of the dome and the Chhatra. The Jami Masjid, created by Qudsia Begum in 1933 was a simple, utilitarian design in Marble and red stone. The mosque was on a high plinth with shops and a marketplace at street level on the exterior. Linkages through three gates were provided by the Peer Darwaza, Itwara Darwaza and Jumma Darwaza. The sanctuary is an exquisite structure of three shallow domes and two minarets in stone attached at the side. The mosque complex interspersed with bazaars is a commendable combination of trade, commerce infrastructure bound by religion.

The Moti Masjid, the contribution of Sikandar Begum was inspired by the Jami Masjid of Delhi by Badshah Shahjahan. The layout and the facade is reminiscent of the Delhi structure, similar in red sandstone and marble as materials. Positioned at the edge of the quadrangular Khirki maidan, an array of steps on the high plinth enters a garden forecourt. The two open courts flanked by the walls of the structure presents an exquisite spectacle around which the latter palaces and courts were built. The entire complex was an arena for festivals, markets and cultural activity.

Shahjahanabad, an urban settlement designed by Shahjahan Begum comprised of public institutions such as schools, resthouses, libraries and mosques along with palaces. The Begum, who had a flair for architecture, constructed her settlement around three cascading temples – Munshi Hussain Talab, Noor Mahal Talab and Motia Talab. The crown jewel of Shahjahanabad was the Taj-ul-Masjid. The mosque complex was innovative in design for the provision of a zenana gallery for women worshippers at the mezzanine level and ancillary space for a school, library, research centre and accommodation facilities. In architectural context, the three onion domes with white tile work balanced by bulky minarets and grand openings surrounded by high walls in red is a grand spectacle. The huge courtyards interspersed with trees for shade calls the faithful to the shrine for the Friday congregation.

As we stand today at the highest point of Bhopal at Tekdi and see the sprawl of the city below, the three mosques stand proudly, the white domes glistening in the Sun, the pride of a female dominated monarchy guided by modernity of its time and progress.

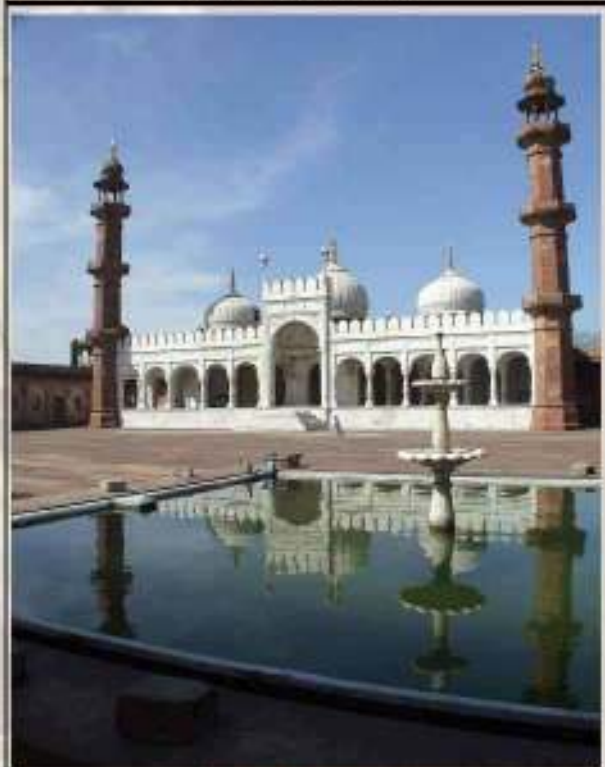
BY : AR. SHIRABANA DAS
LITERARY CO-ORDINATOR, AAAD.



JAMI MASJID, BHOPAL



TAJ UL MASSAJID, BHOPAL



MOTI MASJID, BHOPAL

THE STORY OF THE TAJ

The leaking of the Taj!

The TAJ – "Crown Jewel" as it was known is a mausoleum complex in Agra, Western UP. It is located in the eastern part of the city on the southern banks of river Yamuna.

The Taj is a blend of Indian, Persian and Islamic styles, with an elegance of the white marble and the grace of semiprecious stones. This mausoleum was built for "the chosen one" of the palace – Mumtaz Mahal by Shah Jahan. This structure became the symbol of love over time and was also elected for the 7 Wonders of the world and is still in the list of the 7 wonders of the world.

The Taj stands on the land which was once a garden belonging to Raja Jai Singh of Amber to whom Shah Jahan gave 4 royal mansions as compensation. The brilliant architectural masterpiece is built by Turk Ustad Isa, Ustad Lahori, Geronimo Veroneo, Abdul Karim Manuir Khan, Makramat Khan.

This was a construction on a 42acre complex which was planned as a rauza(tomb) and a pilgrimage centre and therefore the complex includes the garden, bazaar and service quarters all enclosed by boundary walls.

The gateway was made of red sand stone with inlay of white marble and calligraphy containing verses from the Koran. The encrustation of semiprecious stones studding the marble surfaces of the Taj is a hard stone, however the Mughals and Persian chronicles called it "Parchin Kari".

Over time the great marble has been a victim to neglect and decay. A major restoration was carried out at the beginning of the 20th century, under the direction of the British Viceroy Lord

Curzon. A number of measures have been taken to reduce the threat to the monument, among them the closing of some foundries and installations of pollution-control equipment's were initiated.

A restoration and research program was initiated in 1998. While continuing our process on re-examining the History we dive deeper and dig harder to search the strangest story of the Taj. The "LEAKING" of the Taj! We have been thinking that the splendid Taj which is 350 years old on the banks of a river could ever leak after so many years! There are evidences which have been found that this problem was seen

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- The only part of the mausoleum that is not ornately decorated is the actual grave.
- The grave site is also the only part that is not perfectly symmetrical.
- The palace was designed so that everything would fall away from the tomb in the event of a collapse.
- Construction demanded a tremendous amount of manpower and a good deal of elephant power too.
- The Taj was a place of "hides" during the time of wars.

are of the opinion that if the roof of the second storey is reopened and dismantles and treated afresh..., the galleries and the smaller domes will probably become water tight, but they say that they are unable to suggest any measures of repairs to the main dome..."

Now that we have heard about this, it's hard to believe that a remarkable structure like Taj started leaking even as it was being constructed.

The reference of this letter is found briefly mentioned in "The Peacock Throne" by Waldemar Hansen (on page 181) but is not explored further due to certain restraints.

Was this due to poor design? Or poor maintenance? Or was this an unnoticed or considered non-important, we never know. We require more evidences and accurate results to declare anything about this matter.

By: Harini,
3rd Year, B.Arch, AAAD

IBRAHIM ROUZA

TAJ MAHAL OF SOUTH INDIA

The Bahmani Sultanate or Bahmanid Empire was a Muslim state in the southern region of India. The empire was founded by Ala-Ud-Din Hassan Bahman Shah, who revolted against the Delhi Sultans. Nazir-Ud-Din Ismail Shah who had revolted against the Delhi sultans and had stepped down in the favour of Zafar Khan who ascended the throne with the title of Ala-Ud-Din Bahman Shah on 3rd august, 1347. His revolt resulted in his independent established Empire comprising the states in the Deccan plateau. The Bahmani contested the control of Deccan with the Hindu Vijayanagara Empire to the south.

The Bahmani capital was Ahsanabad (Gulbarga) between 1347 and 1425, then moved to Muhammadabad (Bidar). Later on the kingdom was divided into four - Barishahi (Bidar), Kutbshahi (Golkonda), Adamshahi (Ahmadnagar) and Adilshahi (Bijapur) collectively known as the sultans of the Deccan plateau.

Bijapur, under the rule of Adilshahi sultan, was famous for its historical monuments. The land of five rivers was very well known for the flourishing Islamic architecture with the influence of Dravidian Architecture.

Bijapur is the home of many notable structures of the Bahmani Empire. One among these structures that stand out to be exceptionally well crafted is the Ibrahim Rouza. Ibrahim Rouza, Bijapur. Also known as the Taj Mahal of south India, was dedicated to the wife of Ibrahim Adil Shah II.



FIG.1.1 FRONT VIEW OF THE COMPLEX

The mausoleum is a beautiful structure constructed in the first half of the 17th century. The name Taj Mahal of south India came about as the structure was inspired by the Taj Mahal at Agra.

The structure is built on a single rock bed, it is noted for its symmetrical features, mainly inspired from the Taj Mahal. The mausoleum is situated on the western part of the city, the Mausoleum complex consist of two buildings. A magnificent tomb and a remarkable Mosque within a single square enclosure enveloped by a Garden. The two buildings face each other, in-between is a decorative fountain.

The eastern end houses the tomb and the western end houses the mosque. The Architect of this mausoleum is Malik Sandal, who is very well known for his work with stone ornamentation on mosques and tombs.

Indo Islamic style of Architecture is seen in this Mausoleum. The tomb structure measuring 115sq.ft consists the tombs of Ibrahim Adil shah II, his wife Taj Sultana and his two sons. The tomb structure has inscriptions of Persian text, the versus of Quran inscribed on the wall, followed by an Arcade Corridor, the ceiling is highly decorated with stone corbels which look similar to that of the Dravidian temples. Minarets on all the four corners, the tomb structure consist of a decorated dome in-between small minarets placed along the sides of the square making it decorative. The tomb structure sits on an arched foundation. The arcade basement can be seen below. Figure 1.3 shows how the Tomb structure looks. The Arcade Façade also uplifts the concept of Symmetry in this structure. A true masterpiece in the collection of historical monuments in Bijapur.

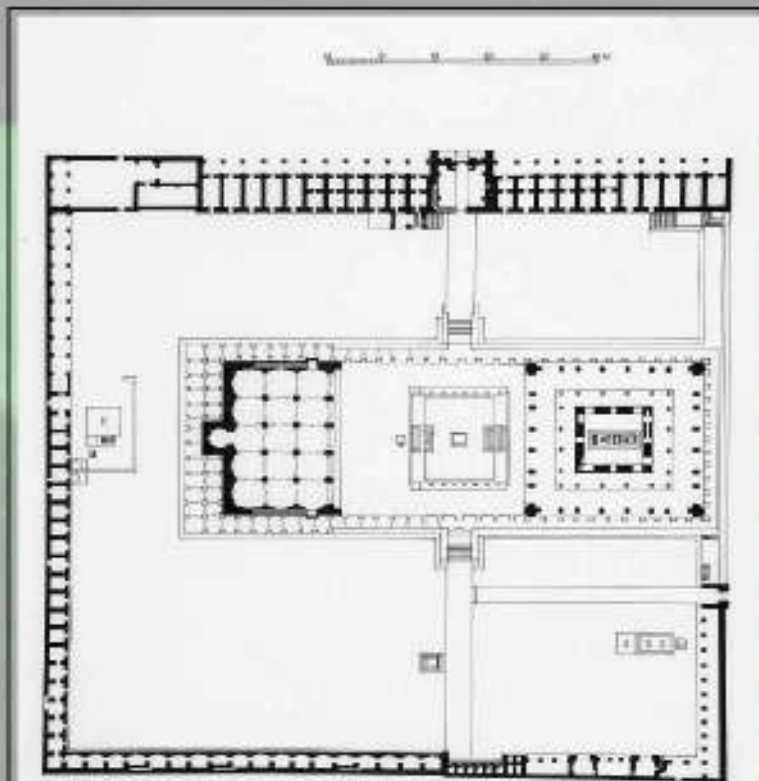


FIG.1.2. PLAN OF IBRAHIM ROUZA, BIJAPUR.



FIG.1.3. TOMB AT IBRAHIM ROUZA, BIJAPUR.

The Mosque on the other hand was built for the purpose of worship for the soldiers, the highly decorative mosque was an arcade structure was used by the troops of Adil Shahi's Army. The Mosque stands on an arcade foundation, the basement which is also arcade is also visible.

The Arcade façade gives a spacious ambience when entered inside. The domed ceiling, use of squinches to hold the dome on the arches have been incorporated very well in the structure. The Roof consists of four minarets on each corner and small minarets on the sides of the square ceiling.

A decorated Central dome and the arcade façade makes the structure aesthetically appealing. The Architect Malik Sandal had incorporated the use of stone carved ornaments here too. Stone corbels, Columns with a decorative capital, hanging stone chains are a few attractive ornamentations used here.

The inside of the domes were decorated with colourful glass mosaics, these shiny glass mosaic art is still in practice in many mosques and tombs. The Mihrab usually here is made of gold containing the inscription of versus from The Quran in Persian text. However the gold plated mihrab was removed for unknown reasons.



FIG.1.4. MOSQUE AT IBRAHIM ROUZA, BIJAPUR.

The inside of the mosques is also well planned, since the place was used by soldiers who very usually massive in size, each arch could house space for two people only. Hence only the few most important personals of the army were allowed in the mosque to perform daily prayers

Since the mosque could house very few people, the concept of acoustics was incorporated in the constructions, many modern architects still wonder how the Acoustics of the structures were worked out. The Structures Constructed at this time in this empire had this one most astonishing feature of Acoustics, where one can hear another person's voice clearly while standing away from each other. The wall and the structure was made to adapt this system to make the voices of the Mullah audible for a far of distance. We can observe that a conversation happening inside the mosque can clearly be heard while standing in the tomb without raising the voice of that individual. This was one of the very few techniques that the Bahmani Empire has incorporated in almost all their structures.

by: Sree Varun R.
Editor, Alpas, AAAD



FIG.1.5. ORNAMENTATION MADE OF STONE AND FACADE TREATMENT AT IBRAHIM ROUZA, BIJAPUR.

GOL GUMBAZ

THE DOME THAT WHISPERS

A Mausoleum that houses the tomb of Mohammed Adil Shah, The sultan of Bijapur. Is one of the most famous magnificent structures in Bijapur. One of the biggest single chambered structure in the world was the work of A Persian Architect Yaqut of Dabul in Indo Islamic Style of Architecture. The name Gol Gumbaz is derived from Gol Gombadh meaning 'Circular Dome'

The huge Circular Dome is about 44m in diameter externally and is supported by interlocking pendentives of eight arches. The Structure sits on a square of 47.5m each side. Inside the mausoleum hall is a square podium with steps on each side. A very strong circular foundation was discovered in the basement that resembled the circular opening of the dome above. But this foundation supports only a platform and wooden pavilion. The real graves are in the basement, which can be accessed by a staircase below the entrance on the west. The south door is the main entrance to the tomb.

The Cornice and the parapet of the building is the most distinct feature of the façade, the cornice rests on a highly carved stone corbels that projects to about 3m from the wall. The cornice supports the parapet, which has a row of arched openings. The Dome externally is decorated with petals making it look like a lotus.

Four octagonal shaped tower on each side are used to access the eighth storey Round Gallery also known as the "Whispering Gallery" which hangs out at around 11ft. The narrow passages on the domes leads to the whispering gallery where even the softest sound can be heard clearly about 37m away on the other side of the mausoleum due to its Acoustics. Inside the gallery is a small parapet well decorated. The gallery stands about 39m above the tome and when seen from below looks hidden by the decorative squinches. This "Whispering Gallery" is the most attracting feature in the Mausoleum, where every sound is echoed seven times.

By: Sree Varun R.
Editor: Alpas. AAAD

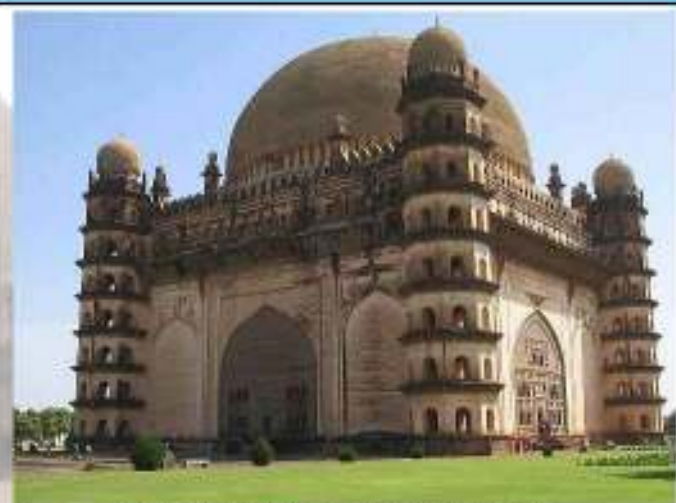


FIG.1.1. VIEW OF GOL GUMBAZ, BIJAPUR

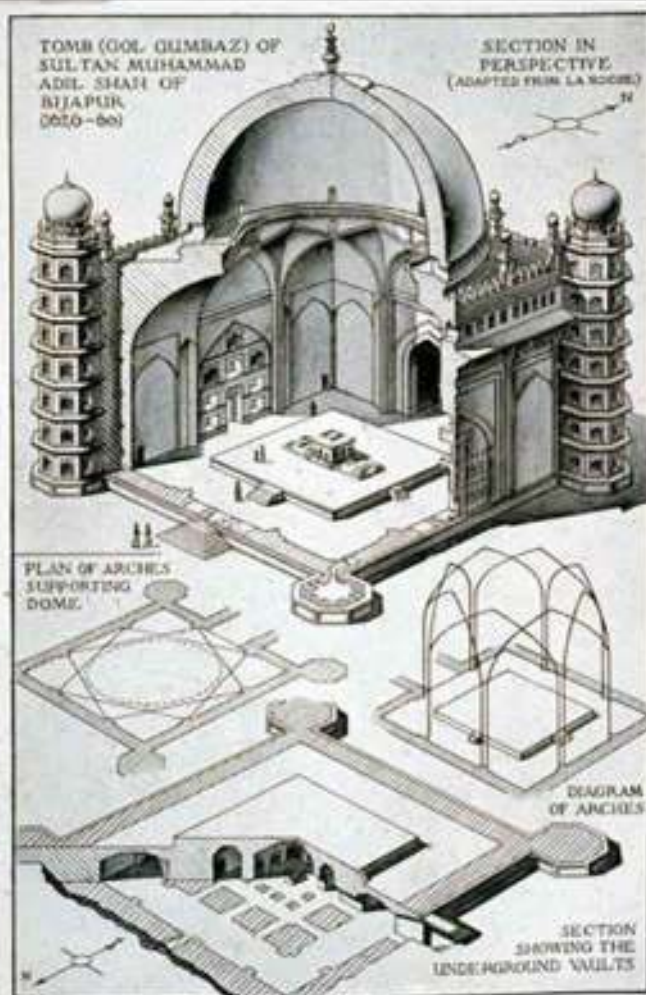


FIG.1.2. CROSS-SECTION OF GOLGUMBAZ, BIJAPUR



FIG.1.3. WHISPERING GALLERY AT GOL GUMBAZ, BIJAPUR

Meiso no Mori Municipal Funeral Hall, Japan

To most people, death seems like a void; an emptiness that takes a long time to fill, a darkness that snuffs out the sparks of light almost instantly.

But, to Toyo Ito, it was an opportunity to consider the subject of death free from the context of religion. The end result of that was a beautiful funeral home. Meiso no Mori which translates to Forest of Meditation is situated in Kakamigahara city, Gifu, Japan. It was completed in 2006 and is a public, secular, cremation facility overlooking a lake.

The highlight, without a doubt, is the roof. The 20cm thick, white, concrete roof rises up to 11.5m above the travertine platform beside the small lake. Freely dispersed columns drop seamlessly from the troughs of the roof and serve to drain the water besides looking aesthetically appealing. The interior is marked off by 19mm thick glass walls that let ample light into the structure.

The interiors and exterior are bound by delicate design and a natural play of light. The project manager, Leo Yokota, expressed that the team behind it didn't seek to create a monument, but, "a gentle snowfall that settled lightly upon the site to form a broad and generous roof."

Needless to say, the Meiso no Mori truly exudes warmth and serenity.

About Toyo Ito:

Toyo Ito is a Japanese architect known for creating conceptual architecture, in which he seeks to simultaneously express the physical and virtual worlds.

He has been called "one of the world's most innovative and influential architects". The Pritzker Prize, one of architecture's most prestigious prizes, was awarded to Ito in 2013.

The current architecture of Toyo Ito expands on his work produced during the post modern period, aggressively exploring the potentials of new forms.

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Shubha Shree V
2nd year, AAAD



Sukhil S
3rd year, AAAD



Rajesh L
2nd year, AAAD



CLARICAL COMPOSITION



Nithyadaya
2nd year, AAAD



Subramanyam
2nd year, AAAD



Indrajith koner
3rd year, AAAD



Pooja V
2nd year, AAAD



Shubha Sree V
2nd year, AAAD



Yousa Fakhar
2nd year, AAAD



N. Nisha

ZOOTOPIA

Ever imagined a world of only animals? It's probably something you have pondered about when you go to see an animated movie that follows the similar kind of subject matter, or lives in the sub-genre. However, you probably haven't seen one as detailed or well thought out as Walt Disney Animation's – Zootopia.

Going into the film, projects like Disney's – Robin Hood, really fascinated the creators; in terms of how the characters moved, their behavior and how they looked. The studio didn't want to copy a previous set, hence they worked hard to create their own kind of flow and movements for the characters of Zootopia. If the animals were going to be so rich and detailed, then so did the environment they lived in, which led to an incredibly interesting and detailed world-building process behind this film.

When Disney was looking to create the world of Zootopia, their main priority was to make sure that everything looked like it were animal-built, natural environments. The designers have implemented different kinds of animal patterns in and throughout the locations, and in order to make the city feel real and live, the animators have incorporated different, aged styles of architecture and buildings throughout the city of Zootopia, so as to give a feel of being around as long as some of the largest cities in our world have.

Populated with what seems like an infinite number of street signs for their city, the animators were keen on incorporating the same kind of advertising, banks, and newspaper stands that we see in our day-to-day lives, however the whole set up is in accordance to the proportions of the residents of Zootopia, and not to human scale.

Zootopia has also created new kinds of vehicles for their residents, including features like dog buses, elephant buses, zebra police cars, etc. One fascinating fact is that these vehicles can change, depending on which district the animal lives in.

Careful to make sure that the world still seem familiar to the viewers, the designers loosely based most of their locations on real places and environments. For example, Bunny Burrows are shaped like actual carrot fields. Sahara Square is like the animal version of Las Vegas or Dubai, with heavy Moroccan influences, in the Rainforest District – the trees covering the area have sprinklers at their tops, so the district is always experiencing rain. The creators have managed to create a very urban life in the Rainforest District, and the details they have gone into amazes me!

The animation team and directors had to make sure that Zootopia was as alive as possible. This meant that the animators had to create 30,000 leaves by themselves on every tree in the film, as there isn't a single still object in any frame in the movie. The leaves are always moving, cars always driving, citizens walking and their shadows following, etc. The team researched how real animals moved and acted in order to base their animations in a somewhat realistic fashion. Zootopia is easily one of the most ambitious and detailed animated films that the audience would ever see! A homage to the films that have come before, with a modern and fully-realized take, and Zootopia will be an absolute joy to all the animated movie lovers out there! Please do check it out!

By: Sharon Sajl Párel
Editor, Alps, AAAD.



LIONEL ANDREAS MESSI

The king of soccer—LEO!
Presents himself as a pro;
Among Ronaldo, Suarez and Neymar,
He's somewhere at the top... very far!

He hasn't met a competitor,
Be it a coach or an amateur---
He neva misses his aim;
And shoots perfectly in every game!

Being in Argentina and Barcelona,
He's got fans from America to China!
He's a hero in his team...
Being like him is nothing but a dream!

After every match, says the headline...
None like LEO's so fine!
He flaunts a look so cool---
In this soccer world he does rule!!

---Ayesha Zahra

Hurt
What is hurt?
Is it pain you feel when you Fall?
Physically or emotionally.
Is it a wound, a scar, a bloody tale?
Is it the ache you feel in your innards?
The disappointment when you expected otherwise.
The point you realize you're growing apart?
The times you felt insecure.
The moment of helpless ache.
The point of no return.
When loneliness struck?
The absence of a presence?
Sinking of your gut.
Feeling black n blue?
Could it be a helpless whimper ?
The eye of the storm.
Or is it mere, Silence?

-Sharon Saji Parel

FACTS ABOUT ISLAMIC ARCHITECTURE

Indonesian President Sukarno ordered a Christian Architect to build the largest Mosque in the country. He also ordered it to be build next to a Cathedral and a Church as a symbol of the nation religious harmony and tolerance. (Indonesia has the world largest Muslim population)



Tears of Sadness
tears of sadness
you hide so deep
like pearls in an oyster
inside your heart really deep!

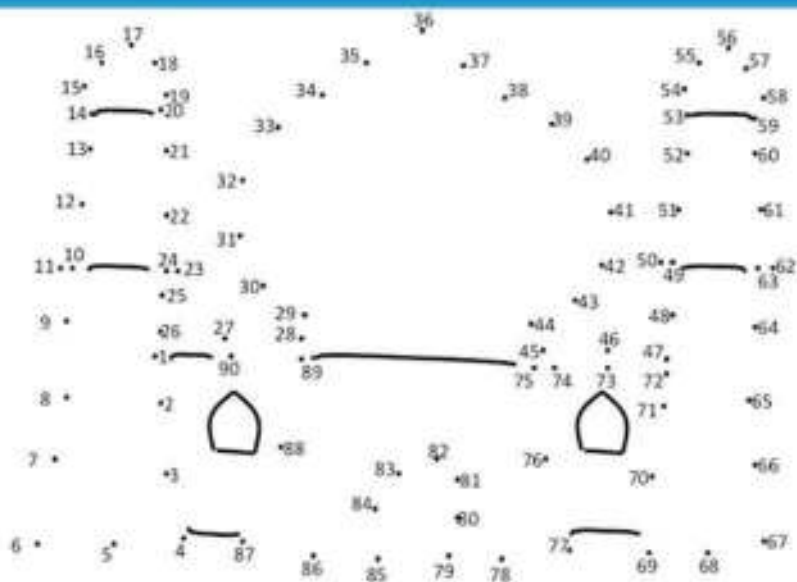
the fire in your heart
burns bright in your eyes
which brings chills in my nerves
and melt my heart like ice!

the sword called pain
pierced your heart in vain
yet you took it out smoothly
with a smile you gain!

-- -HARINI

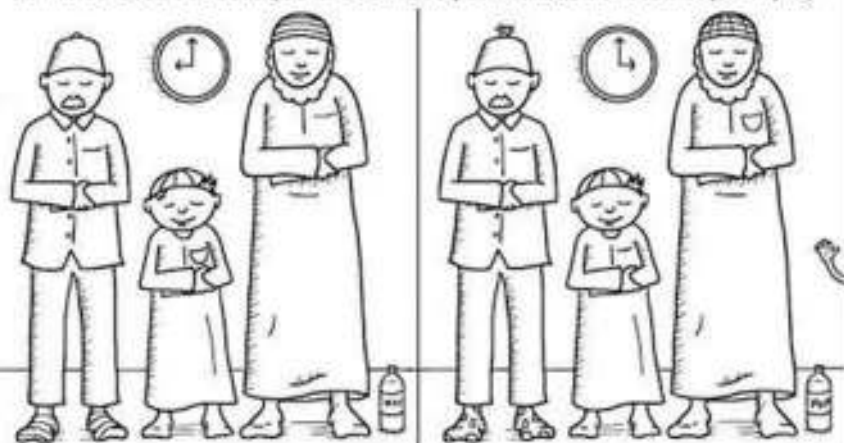
Sudoku

	3			5		2
2		6		8		9
	7			4		
		2			1	
	5		7	3	1	8
		3			4	
			3			4
		1		9	8	2
2		5				6



Tarawih - Spot the Difference!

Here are two pictures of brothers praying tarawih in the masjid. But there are 9 differences between the two pictures below... Can you find all of them? One is super easy! :o)



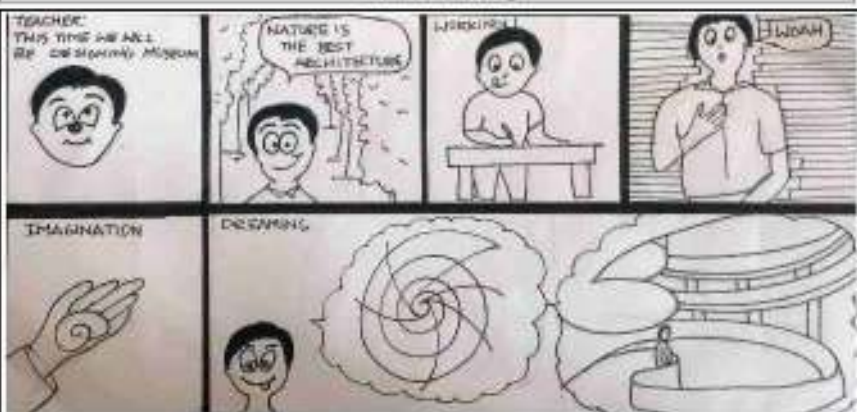
IslamicComics.org



Help Kareem and Aliyah find their way to the Mosque



There is a 150-year-old mosque in Iran that, when viewed from the interior at certain hours of the day, produces an intense kaleidoscopic effect due to its unique pattern of tiling and colored glass



THOUGHT PROCESS

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