



CONTENTS

1. Feature Essays:

Street as a 'Connector', street as a 'Container' by Kiran Keswani	01
The Public, The Private and The Sacred by Charles Correa	04

2. Remembering Charles Correa

07

3. Event Updates:

Nagari Short Film Competition 2025	11
Student Ambassador - Call for Collaborators	17
@169: Nagari Blogs.....	18
C20 - Call for Collaborators.....	19

4. Correa Through Films

City on Water.....	20
--------------------	----

5. From the Archives

Parel Mill lands	22
------------------------	----

6. Publication Spotlight.....

25

7. Staff Spotlight.....

26

STREET AS 'CONNECTOR', STREET AS 'CONTAINER'

Author: Kiran Keswani
Co-founder, Everyday City Lab

In India, there are fewer 'planned' public spaces such as parks, squares and marketplaces and therefore, the street becomes the predominant 'public space' in the city. While in other parts of the world, the street acts as a 'connector' for the movement of people and vehicles, in the Indian context, the street also acts as a 'container' that holds the everyday practices of its people. This essay examines a few of these everyday routines, activities, or practices to understand the public realm in urban India. It narrates simple observations from the ground of spatial and social experiences that come about through walking in the city. These range from immersing oneself in a festive, Dussehra bazaar to walking through a dense, inner-city neighbourhood; from gathering at the pani-puri vendor to seeing with fascination the Holi colours in old Delhi. Simple acts of the everyday. Experiences that leave indelible memories.



A golla vendor at Manek Chowk in Ahmedabad, one of the moving vendors in the Indian city who make intuitive pause stops as they traverse across streets and neighbourhoods

The ritual at the Pani-puri vendor always started on a silent note. You just stepped in to be a part of an existing circle around him or to form a new one. As you stood there, your eyes moved from watching the crisp puris moving into the pot of pani to watching his hands as they swiftly stuffed one puri after another. You waited as he completed this cycle of doling out delight in small, sometimes easy-to-eat portions and sometimes not. Some more silence as he started preparations for you and the new circle. Fresh leaf bowls were handed out and the hands moved again in a rhythmic order. You swallowed the delight that came your way, one in every ten seconds or more depending on how large the circle around him was. The last of the puris and then a generous round of "just the pani".



The pani-puri vendor - you knew where to find him, he had his place on the street

Here was a man on the street who only needed a few square feet for his puris and his pani and a space for us to stand around him. You knew where to find him, he had a fixed spot on the street. Today, you still can find him, though the backdrop may have changed - where there earlier was a Bhaskar Provision stores, today there is a Reliance Mart;

where earlier there was an India Coffee house, today there is the Starbucks or where earlier there was a Brijwasi Sweets, today there is the Subko Speciality Coffee & Bakehouse. The pani-puri vendor is still there.

And, then, there was the experience of walking through a dense, historic neighbourhood. What was a typical street in the inner city core, if one were to do an anatomy of it? It was this undefinable mix of pedestrian flow, street food push carts, car, autorickshaw, a wedding procession passing by, imitation barbie dolls positioned on parked two-wheelers, sometimes large, ganesha idols on the footpath as the festival season approached. One realises that the social, cultural and economic practices are often overlapping layers, happening all together, almost like the dizzying hand movements of the jhal-muri vendor in old-time Calcutta as he would rapidly stir the mix in a tin container with the aroma of mustard oil flowing towards you to tell you that the mixing was good and right!



A street in the Mylapore neighbourhood of Chennai, across from the Kapaleeshwara temple with its places of introspection and social interaction

While the inner city core was a dense urban fabric with both formal and informal commerce, the street in a residential neighbourhood was a different experience. There was the Nankatai vendor with a bicycle, who stocked up fresh baked biscuits into a large glass jar for the corner shop. There was the elderly man who had just picked up his newspaper and stood on the footpath to read a bit before going home. At the street junction, you paused at the clustering of vendors to pick up your vegetables while you exchanged news with a neighbour. The school buses were honking and you stepped aside to make way for them. In the midst of it all, if you were thirsty as you meandered back home, what were the choices you had? You could have tender coconut water or sugarcane juice. For many of us, it was the cup of chai (tea) or the kaapi (filter coffee) that helped mark time in our homes, in our streets, in our marketplaces. Every home, every street offered its visitors a cup of tea or coffee. In the public realm, it was the chai or kaapi that helped generate a place for introspection or social interaction. Today, the chai/coffee stall around the street corner, is still there.

It is good to recall these memories so that there is clarity on why we valued these everyday experiences in the past and why some of them are under threat today. Also, while the urban environment is changing rapidly on several fronts, the 'everyday' is also changing. Further, the everyday in each neighbourhood, city and country is different. The everyday in Paris is different from the everyday in Barcelona, which is completely different from the everyday in Benares. And then, the everyday in rural India is different from that in urban India. However, as cities grow and expand, they often envelop the surrounding villages, with a few of the everyday practices of the people being carried forward from a different time into the urban fabric. For instance, there is the Peanut fair that takes place annually on Bull temple road in Bangalore when peanut growers and traders from the surrounding villages come into the city to offer their first crop to the deity. An arterial road is completely pedestrianised for two days in a year for what is considered to be a 500 year old cultural festival and informal marketplace.

another through the year – for Sankranti or Pongal, for the Ganesha festival, for the Dussehra or Navaratri, for Diwali and so on. As we celebrate each of these festivals, we see people engage in both religious and cultural practices within the street space. These practices draw upon religious beliefs whilst contributing to the making of place and meaning in our everyday lives. For instance, the festival of Dussehra celebrates the victory of Lord Rama over Ravana. It is the day when Rama killed the great demon and King of Lanka, Ravana. At this time, people all over the country celebrate the victory of good over evil. In our homes, there is fasting and there are rituals. On the streets, we experience a colourful display of goods as well as festive activities linked with the ten-day celebrations.



The chai stall that acts as a place for introspection or social interaction



An arterial road in Bangalore is pedestrianised during the annual Peanut fair, both a cultural festival and an informal marketplace

One finds that such seasonal changes across different Indian cities are innumerable, as we celebrate one festival after another. It is interesting to observe how the street, especially a street bazaar anywhere transforms itself from one avatar to



The ganesha idols being carried across the street, sold along the footpath and part of the pandals or shrine shelters at V.V.Puram in Bangalore

While in South India, the street transforms more during the festivals of Pongal, Ugadi or Dussehra, in North India, it is festivals like Holi that make special the experience of walking through the city. In Delhi, an autorickshaw driver tells you, "To shop for Holi, it is Sadar Bazaar you must go to, it's not too far from Chandni Chowk". You get dropped at the Bangla Sahib, the neighbourhood Gurudwara and walk from there.

You are at a corner that is flooded with flower sellers. There is so much going on, pushcarts being wheeled away, baskets being filled with marigolds and heaps of other flowers being bundled into packets. And, slowly, as you go a little further into the street you see them! The colours are laid out as one carpet here, and another one there. The powders of red, yellow, green and purple colours in little packets that a vendor has spread out in front of him. Little paper parcels are being made in deft hands that have done this from one season to another. Sometimes, it is a group of young boys shopping there and sometimes, an entire family. Everyone is here to shop for colours!



Holi as a cultural and economic practice at Sadar Bazaar in

‘traditional everyday’ to a ‘contemporary everyday’. With economic growth and the rising IT sector, the urban mobility infrastructure has grown to support a car-centric city over a people-centric one. This has drastically altered our everyday routine which is further dominated by the metro lines, the flyovers and the road-widening that shape the street. The city of the past – with its social, cultural and religious practices intact is a layer that exists as does the city of the present – with its mobility infrastructure in place. We have not yet found a way to make both these layers work in tandem and with an efficiency and attention that they each deserve.



One looks for the EDGE - the distinction between where the street vendor belongs, where the pedestrian walks and where the vehicles move

It may be possible for us to draw comparisons between the evolution of architecture and that of the public realm in urban India. Architecture has made a transition from the traditional vernacular that depended on local materials, building technologies and the local climate to either a modern or else, a contemporary vernacular which merged our past with a present-day modernity, both in terms of architectural style as well as a way of life. Similarly, in urban design, there are changes taking place, the street and its everyday practices are going through a transition, from the

Even today, in a typical Indian street, there is no clear demarcation between road and footpath. In some parts, the footpath is wider and in some parts, it is narrower. One looks for the EDGE – the distinction between where the street vendor belongs, where the pedestrian walks and where the vehicles move and it is often difficult to distinguish between what is road, footpath and informal selling space. One finds that local governments want to bring in international consultants to advise on creating an “active street edge”

within our cities. We need to ask ourselves if this is what we need.

The vibrancy of the Indian street, of the most predominant public space is unparalleled. It is how we harness its energy, how we complement it with a bit of order that can make our public realm better than what it is now. However, we need to understand the antecedents of the informality in our streets and bazaars in order to bring this order into them. We need to know who are the stakeholders, what are the choices they make and how the interdependencies between them work. If we'd like the vibrancy to remain intact, we need to understand better the people who create it. As architects and urban designers, we need to know not just the physical layer but also the social layer that shapes our neighbourhoods and our cities making our streets into not just connectors but containers of delightful, everyday experiences.

All photo credits: Kiran Keswani

About the Author :



Kiran Keswani is Co-founder, Everyday City Lab (www.everydaycitylab.com) – an urban research lab in Bangalore that focuses on understanding the everyday life of streets and public spaces in order to develop a people-centric approach to urban design and planning.

THE PUBLIC, THE PRIVATE AND THE SACRED

Author: Charles Correa

Editor's Note: The below text is an excerpt from Charles Correa's essay - The Public, The Private and the Sacred (page 49 - 55). Originally published in Dædalus, Journal of the American Academy of Arts and Sciences, it is now part of his collection of essays published in the book - 'A Place in the Shade'.

Another area where architecture triggers subtle and metaphysical feelings within us is the phenomenon of open-to-sky spaces. In fact, because of their extraordinary qualities¹, these spaces provide the key to one of the most daunting issues facing the nation — the task of providing an environment for the urban poor. Today our towns and cities, like those elsewhere in the Third World, are being engulfed by a tidal wave of distress migration from the rural hinterland. Their growth rate is phenomenal. Over the last decade or two, in many of these urban centres, while the overall population has doubled, the squatters have increased five-fold or more.

Attempts to deal with this phenomenon through the construction of 'low cost' housing built of brick and concrete have proved abortive, since they are far beyond the earning capacity of the poor and so end up being transferred (often illegally) to the middle class. Nor is it possible to subsidise such construction on a national scale — since there are great many other priorities (food, health, education, job generation) competing for such meagre resources as do exist. Which brings us perhaps to the most crucial issue facing architects in India today: how does one create an architecture that is relevant to the millions upon millions of India's poor? We need not only economical construction that provides basic shelter but also a real habitat that allows them to live with their own



Rangoli on the floor...



...the television aerial...



...the wayside shrine

mythic imagery, their dreams, their aspirations. And in today's India, what would these be? The TV antenna? The neon light? The nylon sari? These, for the majority of our people, are powerful and legitimate symbols, coexisting in their lives with the *yantra* on the wall, the *bindu* on the forehead. For as we have already seen, the sacred realm does not consist only of formalised religion; on the contrary, popular reincarnations of ancient and contemporary myths also act as potent motivators in our society. In fact, just when one fears that in a modern city like Mumbai, all this rehashing of Vedic mythology is not relevant, one suddenly sees, less than a hundred yards away in a squatter hovel, a family making a *rangoli* pattern on the floor, re-enacting their version of those ancient myths in the real crunch of everyday life.

For our habitat is not created in a vacuum — it is the compulsive expression of beliefs and aspirations (implicit and explicit) that are central to our lives. India consists of an incredibly rich reservoir of images and beliefs, like the transparent layers of a palimpsest — with all the colours and all the patterns equally vivid — starting with the models of the cosmos and continuing down to our time. And it is the continuing presence of these layers in our lives that creates the pluralism of our contemporary society. In this respect, India is different from, say, the United States. For although American society can also be described as increasingly pluralistic and multireligious, these are religions with most of their myths castrated — which is perhaps why in any college chapel or airport lounge, you can use the same bare table for a Christian ceremony, followed by a Jewish one, then a Muslim, then a Buddhist and so forth. This would be impossible in India! Here, one sometimes feels that no myth has ever been diluted or lost. Today they all coexist, riding together into the sunset.

And their presence decisively shapes our behaviour. Certainly it encourages us, even in a crisis, to take the 'soft' option, since

¹ Correa, C. (2010) "A Place in the Sun". *A Place in the Shade*. (pp.27-35)

FEATURE ESSAY: THE PUBLIC, THE PRIVATE AND THE SACRED by Charles Correa

a pluralistic construct allows us to avoid having to make a clear choice (nothing is either black or white). This palimpsest allows us to avoid confrontation in other ways as well. Consider, for instance, a typical bazaar. The apparent chaos and disorder here, on close observation, actually consists of several layers of order, all superimposed. Over the centuries, this chaos has functioned as a self-defence system, protecting society against agents of change. After all, how does one 'improve' upon chaos? If you were to enter a room where all the tables and chairs were upside down and the beds unmade, you would hardly be able to decide precisely what modifications to carry out — for the simple reason that you would not know what you were looking at. If, on the other hand, everything was in simplistic, apple-pie order, suggestions would leap to your mind — and the room would be extremely vulnerable to your intervention. That is why, after two and a half centuries of trying, the British were not able to fundamentally restructure India. Essentially, and for much of the time, they didn't know what they were looking at! This is perhaps also the reason why Japan (which, as a society, has always been kept in spic-and-span order) could be changed so decisively, in just a handful of years, by General Douglas MacArthur. He could easily see what he thought needed repositioning.

Another significant characteristic of chaos, or apparent chaos, is its metaphysical value. The Chinese have a high regard for what they call the Dragon of Disorder. They feel it helps to balance life. Perhaps it evokes in us an awareness of the non-manifest. A few years ago, a well-known architect drew up an urban design scheme for the banks of the Tigris River in Baghdad — proposals inspired by the meticulously manicured banks of the Seine at the Ile de la Cite in Paris. An Iraqi poet protested: Where then would be the legendary Tigris of his youth, the Tigris of ancient myth — a primordial river flowing through ambiguous and amorphous mud banks? His eloquence was very moving.



The ghats at Banaras: a metaphor for human existence



Does Kailash destroy the mountain—or preserve it?

And I thought to myself: What would happen to Banaras if the river Ganges were redeveloped to look like the Seine? If you took the myriad activities that occur every day along the ghats — the ritualistic bathing of pilgrims, the cremation

of bodies, the reading of horoscopes by astrologers, the chanting of Brahmin priests and the boatloads of tourists clicking away with their cameras — if you took all these activities and placed them on the manicured quays of Paris, what would you get? The compound of a general hospital? The big scene of a disaster movie? In the context of Banaras, on the contrary, this tableau becomes a metaphor for human existence. It makes you reflect on the metaphysics of life. Why is this? Precisely because on the far side of the holy river, the landscape is empty and shrouded in mists, stretches flat and enigmatic, as far as the horizon. This complex and ambiguous relationship between man and nature is central to Indian architecture. Europeans — starting with the ancient Greeks — have habitually conceived of architecture as a man-made object, complementing nature and quite separate from it. Hence the Parthenon on the Acropolis in Athens is the quintessential object placed on the sacred mountain. Building and nature converse in harmonious dialogue but do not imitate each other. Most Western architecture, right down to this century, follows this paradigm. Hindu architecture never takes this extreme position, nor does it take its converse. Instead, we have the ambiguity of Ajanta — that stunning sweep of caves carved out of the mountain, each perpetually revolving in its place. And at Ellora, does Kailash destroy the mountain or preserve it? Is it part of nature, or does it belong to man? Again, the philosophical pluralism that underlies the Vedas reveals itself, disdaining the dualities of simplistic choices.

The mythic values of the past affect us not only on issues of monumental architecture but on those concerning basic issues of shelter as well — issues of vital importance to the millions of urban poor living in our squatter colonies. In Latin America, where the phenomenon of these settlements first surfaced, you can scan the age of a colony by the stages of improvement carried out by its inhabitants. (First the asbestos

roof, then the TV antenna, then the lace curtains and so forth.) This is seldom true for India. Old squatter colonies, even those that have been legitimised by the authorities, do not look so different from the brand-new ones. Not that there are no improvements, but just that these are not as palpable as those in Latin America. Why? Because the hedonistic images of Mediterranean mythology place a premium on the house (the *casa*) as a symbol — and a focus — of good living.

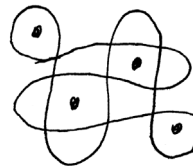
Now, as was pointed out earlier, building models of the cosmos leads to austere and metaphysical built form; it was the Garden of Paradise that brought sensuous delight to Indian architecture, classical music and dance. Because we are not hedonistic, visitors assume we are not materialistic. Not true. Indians are as materialistic as anyone else. The reason the family of a very wealthy businessman is living in two miserable rooms of a crowded chawl in Mumbai is that his symbol of conspicuous consumption is not his *casa* but, rather, the size of the diamond earrings in his wife's ears.

This absence of hedonism is primarily the outcome of the belief, central to Hinduism, that this manifest world is not all there is. It is mere illusion. Thus, down the centuries, the model hero in India has never been he who wins all but he who *renounces* all. This prototype continues to beckon to countless millions of Indians — even as we get more and more acquisitive every day (just as the image of the archetypal cowboy perpetuates the myth of the heroic individual in America). *Sanyas*, the oath of renunciation, is the third duty specified in the Vedic *shastras*, after those of being a student and a householder. It represents an attitude understood throughout the length and breadth of this land — one central to Mahatma Gandhi's philosophy and to his political appeal. It is implicit in the historic photograph of his last possessions: the pair of spectacles, the bowl, the sandals, the trio of monkeys ('see no evil, speak no evil, hear no evil'). In this, Gandhiji (who,

like the great Mao Tse-Tung, had almost no visual sensibilities) has generated an aesthetic image of the highest order — one that makes vivid to us the enigma of existence. If ever we are going to be able to construct the socioeconomic context, the intellectual mindset, needed to address the issues of the urban poor, this image of Gandhiji's last possessions will provide the key.

And if ever we can summon the political will to enact this programme, the people of India will respond. We cannot get rich overnight; poverty is going to be with us for some years to come, and our 21st century will be dominated by the struggle for human equity. For us in India, those colossal waves of distress migration engulfing our towns and cities are going to occupy centre stage, generating the overriding political and moral issues of the next five decades.

To deal with the questions they raise, we must enlarge our perspective so as to take cognizance not only of the public and private issues involved in our decisions but of the sacred ones as well. Together, these three realms can sensitise us not only to the manifest world that we can see and feel but also to the *invisibilia* that lie beneath.



To purchase 'A Place in the Shade', visit the link [here](#).

REMEMBERING CHARLES CORREA

The month of June marked two key events for us at the Charles Correa Foundation. On June 1, 2025, we celebrated 67 years since the founding of Charles Correa Associates, and June 16, 2025, marks a decade since the passing of our founder, Charles Correa. To commemorate his life and contributions to architecture and urbanism in India, and mark a significant moment of reflection, through this series, we remember Charles Correa!

All quotes have been selected from the the conference 'Conversations with Charles Correa: A Critical Review on Six Decades of Practice' | Z-axis 2024

All images courtesy: Charles Correa Associates



Charles Correa at his office

Courtesy: Charles Correa Associates

He put people front and center in the design process, never forgetting who he was designing for. He didn't believe that architecture is about object-making, sculpture. It is about human occupation. Charles was a humanist, and one who truly believed in its tenants – the importance of building a more “humane, just, compassionate, and democratic society” and from that came his interest in urbanism, of creating and improving the ways communities lived, and cities grew.

— Nondita Correa Mehrotra | *The Conversations Continue: CCF and the Archives*



At the core of Correa's work, beyond the colourful allusions lie conceptual structures and mythical images manifest as spatial ideas. One needs to experience these labyrinthine routes and meandering promenades first hand, moving from one event to another, on the exterior, then the interior, feeling the changes of temperature on one's skin and registering the varying intensities of light and shade.

— William J R Curtis | *Taking the Long view: Charles Correa in Historical Perspective*



Addressing simultaneously, the 'modern' and the 'regional', filtering the stylistic out and retaining the essence: this to my mind, is the core of Charles Correa's architecture. Correa was a thinking architect who did not get carried away by the emerging diversity across the world. He searched for meaning and pertinence in every project he designed. As a result, his buildings do not fall into phases of change.

— Kulbhushan Jain | *Charles Correa: Meaning and Pertinence*



Charles Correa's imagination of India was one where the deepest cultural memories were valid sources of nourishment and inspiration for architecture, but necessarily coexisted with contemporary realities of uneven development, inequities and poverty that were equally important questions that challenged the architect's imagination. His brilliance lay in how he deftly engaged simultaneously across this spectrum of issues.

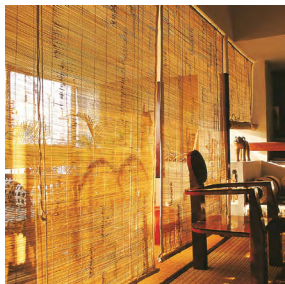
— Rahul Mehrotra | *Charles Correa and his Idea of India*



Correa did not deal in abstractions but in hypotheses that provide visions for transformation from the bottom up. These he articulated as a variety of aphorisms — form follows climate, volume zero, great city ... terrible place, etc. I posit that it is possible to look at all aspects of his career as a practice for advocacy — an advocacy of his concerns as a citizen articulated through his practices as an architect, urban planner, policy maker, filmmaker, writer, curator and public speaker.

— Mustansir Dalvi | *Citizen Charles*

REMEMBERING CHARLES CORREA



He was a classicist, a modernist, egalitarian, and more, but importantly, a humanist. He was a community man who spoke out loud about India, her tribulations, her desperate need for sane and safe, inclusive urban spaces, planned not to discriminate but instead to bind cultural diversity.

— Malvika Singh | *The Quintessential Polymath: A True Renaissance Person*



In the present era of horrendous climate change and wretched poverty and homelessness, I believe the world of the regionalist architects of the Global South to be more relevant for the world than that of those of the Global North. This is particularly true of the towering contribution of Charles Correa, which only gets more relevant with time.

— Liane Lefavre | *Charles Correa and Regionalism of the Global South*



Charles Correa was and remains a colossus. He not only created iconic architecture but dazzled equally as a speaker, as a writer, an urbanist, and as an educator. His towering persona is etched on our Chandigarh hearts and on the béton brut concrete facades of Corbusier, whom he loved to rub the wrong way.

— Rajnish Wattas | *Charles Correa: The view from Chandigarh*



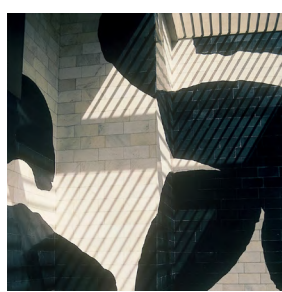
Charles Correa's preoccupation with the sacred was not intended to recover something lost in the past for the present, but to carry it forward, offering it hospitality in an amplified and enriched future.

— Ranjit Hoskote | *Charles Correa's Approach to the Sacred Everyday*



There is that notion of memorial which was to house what? It was meant to house an idea, a possibility. Gandhi told Tagore about the house that he wanted. A house that was open, floating but firmly rooted, something that would allow the winds to come in but it was strong enough for it to be contained and not be unnerved by everything that came to it. All of that the building represents. Does that make it a memorial? And if it does make a memorial should we not pause there?

— Tridip Suhrud | *A Memorial for Mr. Gandhi*



Correa's architecture is deeply attentive to light and climate and orchestrates a remarkable procession of spaces — a sequence of courtyards, and shaded terraces creating modulated, porous transitions between the interior and the exterior of the British Council Library. For both Correa's architecture and Hodgkin's mural, this collaboration was "the product of an infinitely refined imagination in the face of nature."

— Pradeep Dalal | *Like the shade of a great tree: Howard Hodgkin's Mural for the British Council Library in New Delhi, 1987 - 92*



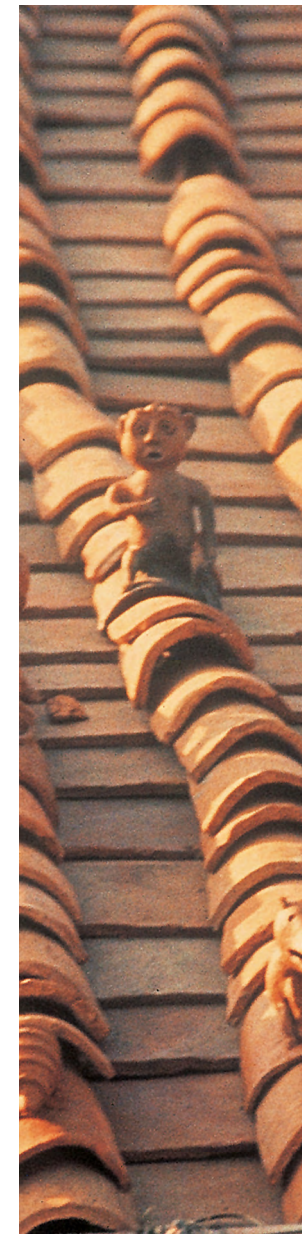
By examining Correa's earliest buildings, both seminal and less often discussed, we see that far from being hesitant beginnings or false starts for mature work to come they are powerful, diverse and sophisticated statements of architectural intent; exemplars of themes and preoccupations which continue to recur in later projects with differing intensities. The early phase of Correa's career in Gujarat produces a set of archetypes. These remain of relevance to contemporary practice.

— Catherine Desai | *First Works: Charles Correa in Gujarat*



Correa's design is that rare occasion where architecture is cleansed of ego. It is neither iconic in self expression nor behaves symbolic as a building. It is cleansed architecture. In Charles Correa's building, I have a calm yet intense friend I can be with, rest with, and argue along.

— Kaiwan Mehta | *Humility and Multiplicity: Architecture's Tryst with Indianness*



REMEMBERING CHARLES CORREA



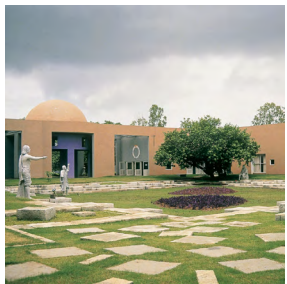
"Since the earliest civilization, the ritualistic pathway was, and is, the central aspect of life on the subcontinent. Planetary positions held great importance and meaning in planning a building or a city. Charles Correa was fascinated by this knowledge and its significance with reference to the design and organisation of buildings."

— Sunil Shelar | *The Ritualistic Pathway: 3 Projects with different topologies*



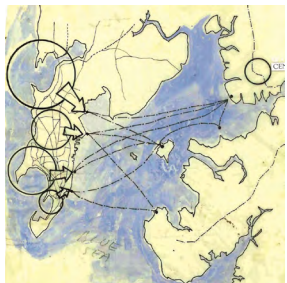
If Bharat Bhavan was a non-building, I was a building grabber. I grabbed the building. Charles thought not only it (Bharat Bhavan) should be on the banks of a water body but also that it should not stand in arrogance, tall, and awe inspiring. It should nestle in humility around the lake and that is what the building is.

— Ashok Vajpeyi | *A Home of Arts as a Non-building*



The IUCAA building and the surrounding areas are an outstanding example of simple and practical architecture, which is also inspirational, elegant and aesthetic. While these qualities are obvious to everyone, a deeper look shows themes, forms and structures which are evocative of astronomical phenomena and the deep mathematics that underlies our cosmos and the physical laws which govern it.

— Ajit Kembhavi | *Architecture, Astronomy and the Cosmos: From Conversations to a Masterpiece*



During the 1950s and 1960s the anti-urban bias was quite dominant, and growth of metropolitan cities was sought to be contained by imposing a green belt around them and by developing a number of smaller new towns around such cities. However, Charles recognized the role of large cities in offering agglomeration benefits for developing India.

— Vidyadhar Phatak | *Charles Correa: An Urbanist*



"The NCU is overt in its affirmation of constitutional values, social justice and equitable growth, which is testament to the deep influence wielded by its Chairman, Charles Correa. I think Chairman Charles was truly an amazing personality because he didn't have to do all the nitty gritty work but he could show that leadership to get everybody together. It was a massive exercise in bringing together the best minds available at the time."

— Jagan Shah | *The National Commission on Urbanization: an unfinished project for Modern India*



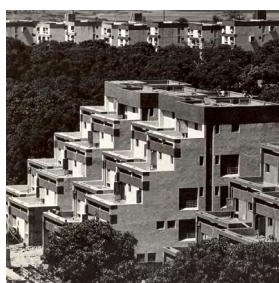
As a young architect, you think that the role of an architect is primarily to design and build buildings. But what I found fascinating, of course, was his ability to reflect on what he was designing and building, and in the process, able to develop theory — he was developing theory based on what he was doing on the ground, and that in turn was also influencing what he did on the ground.

— Rohan Varma | *The Bill of Rights for Housing in the Third World: Charles Correa's Manifesto for Housing the Masses*



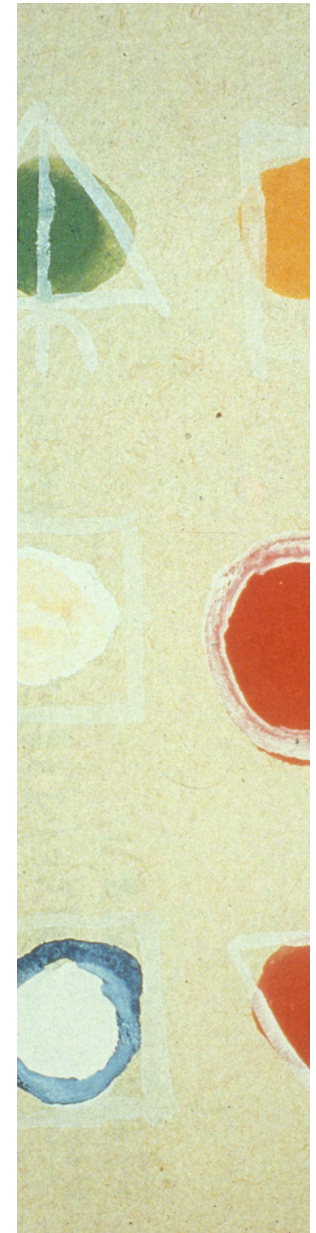
We got really fascinated by the work of Charles, because it is not just a series of individual attempts to create housing, but there's a long development, a long patient search for the right models for housing, for every layer of society.

— Dirk van Gameren | *Housing Lessons: Charles Correa's patient search for a habitat for all*

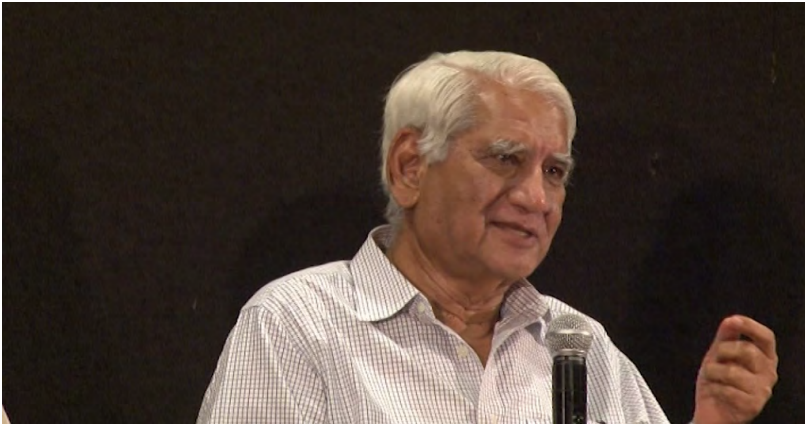


I've had a very intimate relationship with Mr. Correa, although I've only met him a maybe handful of times. I grew up in a house that was designed by him, in a colony called LIC colony, up in north Bombay, in Borivali. That may have been one of the reasons I may have chosen to be an architect.

— Rohan Shivkumar | *Lovely Villa: A film on growing up in Charles Correa's LIC colony*



REMEMBERING CHARLES CORREA



Archival Footage from Inaugural Event of Charles Correa Archives (2014)

Watch the video excerpt [here](#).



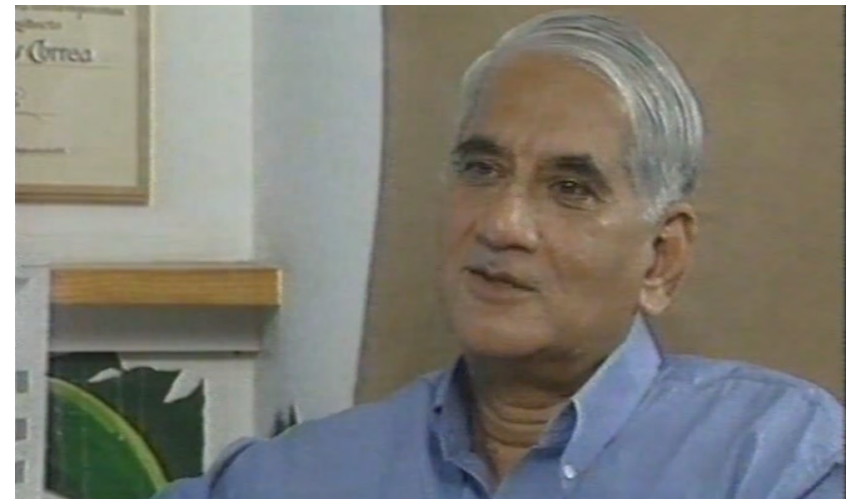
"We must work on the principle that rural areas need all the resources they can get, and cities have to be engines of growth. To me that's tremendously important. If they are not engines of growth, then we are in trouble!"

Watch the video excerpt [here](#).



"Thousands of years ago in India, people felt the manifest world wasn't everything; there was a non-manifest world, and architecture had to express this. So in that profound sense, architecture is a model of the cosmos" - Charles Correa

Watch the video excerpt [here](#).



"The way I see architecture, there is a real scope and a real mandate for inventing things. I don't think I'd like architecture if all I had to do was sit and slavishly imitate the past!"

Watch the video excerpt [here](#).



NAGARI 2025 THEME

Nagari 2025 aims to capture the essence of public space in Indian cities. Public space is defined as places that are open and accessible to everyone - this usually includes maidans, gardens, waterfronts, etc. The Indian city broadens this definition of public space by including streets, footpaths, markets, alleyways, transport infrastructure among others. Our public spaces are layered by use, scale and activity, varying across days, seasons, groups, and movement. It is “where a city’s culture is expressed most freely and openly, and it is where the city is at its most democratic, honest, and energetic” (Martin, 2017).

The past editions of Nagari have addressed the themes of [Mobility in Urban India](#), [Reclaiming the Urban Commons](#), [Water in Urban India](#), [People and Livelihoods](#), and [Housing Adequacy](#) in rapidly growing towns and cities across India. This edition looks at **‘The Public Realm in Urban India’**.

Nagari is unique as it has been conceptualised as a guided exercise, with a panel of Mentors on board to help participants on their journey to creating a film.

Visit the following link to read more about the subject, films, competition, mentors and jury.

To learn more about Nagari [click here](#).



Source: Ahmedabad Times

THEME

Keeping public space as the central focus, Nagari will examine the complex interactions between people from different castes, classes, age, and gender, as well as address an important question - What are the layers that constitute the public realm in urban India?

Nagari 2025 attempts to address:

HOW ARE PUBLIC SPACES USED?

- Livelihoods in public spaces
- Informal use in public spaces
- Making the public, private
- Civic engagements in public spaces

WHEN ARE PUBLIC SPACES USED?

- Public spaces at night
- Transient public spaces

WHO HAS ACCESS TO SPACES?

- Barrier free public space
- Gendering in public space
- Social accessibility in public space

LIVELIHOODS IN PUBLIC SPACES



Source: Vinit Gupta

As per the Ministry of Urban Development and Poverty Alleviation, 10 million vendors in India contribute 50% of the country's savings, and 63% of the country's GDP. As our cities continue to urbanize, public spaces become necessary avenues for livelihood for most people.

INFORMAL USE IN PUBLIC SPACES



Source: Rajesh Vora

When dealing with informality, it should be acknowledged that informal economy is the people's spontaneous and creative response to the state's incapacity to satisfy the basic needs of the impoverished masses (Soto, 1998).

MAKING THE PUBLIC, PRIVATE



Source: The Borgen Project

During the day the pavements are crowded with hawkers, as evening falls hawkers are replaced by people unfolding their beddings for a night's rest, the problem is that they have to do so under unhygienic conditions, with the public walking right over them (Correa, 1968). In India, more than 1.8 million people are considered to be homeless, dwelling in the vacant sweepings of the larger cities.

CIVIC ENGAGEMENTS IN PUBLIC SPACES



Article 19(1)(b) ensures the right to individuals the freedom of speech, expression, assembly, association, gatherings, etc. Public spaces thus become important spaces for political dialogues between the citizens and the governance.

PUBLIC SPACES AT NIGHT



With a bustling night economy, the multifaceted uses of India's public spaces are most evident. With increasing urbanisation of cities and promoting its 'nightlife' it begs the question - are our public spaces designed for the night? With the rising cases of night crime, safety both physical and social, has become an important factor for determining the well-being of its people.

TRANSIENT PUBLIC SPACES



Public spaces in India are ever transforming in nature, it is a continuous creation, assertion, and co-existence of dualities of many worlds (Mehrotra, 2021). Everyday festivals, processions, rallies, make the visual culture of our public spaces. Depending on 'when', the use of space expands to include formally unimagined uses.

BARRIER FREE PUBLIC SPACES



In India, the Rights of Persons with Disabilities (RPWD) Act, 2016 mandates accessibility in public and private spaces, but are they?

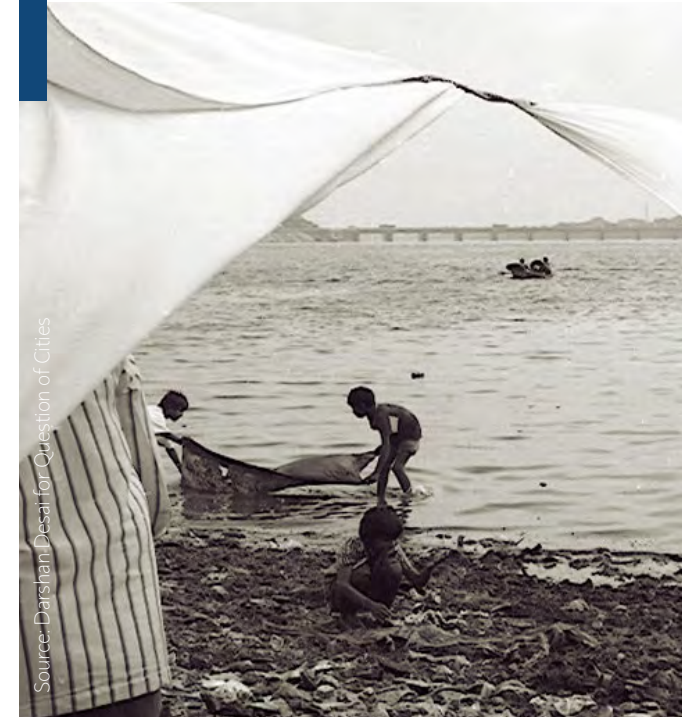
GENDERING IN PUBLIC SPACE



Public spaces are still largely male-dominated, reinforcing a form of social exclusion that restricts individuals with marginalized gender identities access to function-driven activities. According to a survey, only 54% of Indian women could visit markets alone, highlighting how gender continues to limit safe and independent participation in public life.

Survey by Ministry of Health and Family Welfare Government of India)

SOCIAL ACCESSIBILITY IN PUBLIC SPACES



The purpose of public spaces is to promote social interaction, recreation, and sense of place for all regardless of their caste, class, gender, or age. When public spaces are only friendly and accessible to certain people, it is no longer just an issue of accessibility, but a challenge in social justice and equity (Wolch, 2014).

PROJECT UPDATE: NAGARI SHORT FILM COMPETITION 2025

REGISTRATION

MAY – JUNE

05 May

Registrations open

25 May

Registrations close

Teams intending to participate will have to submit the registration form, along with an abstract and outline of the proposed film, and a brief note on the profile of the team members.

15 July

Shortlisting of 12 teams

SELECTION

JUNE – SEPTEMBER

06 – 18 June

Interaction of the 12 teams with Mentors and Subject Experts

18 June

Submission of detailed scripts

24 June

Feedback to the teams

July -September

Shooting + Editing + Post-production

Shortlisted teams will produce their films under the guidance of the Mentors.

COMPETITION

OCTOBER – DECEMBER

05 October

Submission of all the shortlisted films

All shortlisted films will be uploaded on the CCF YouTube channel 'NagariTV'.

October – November

Jury + Polling

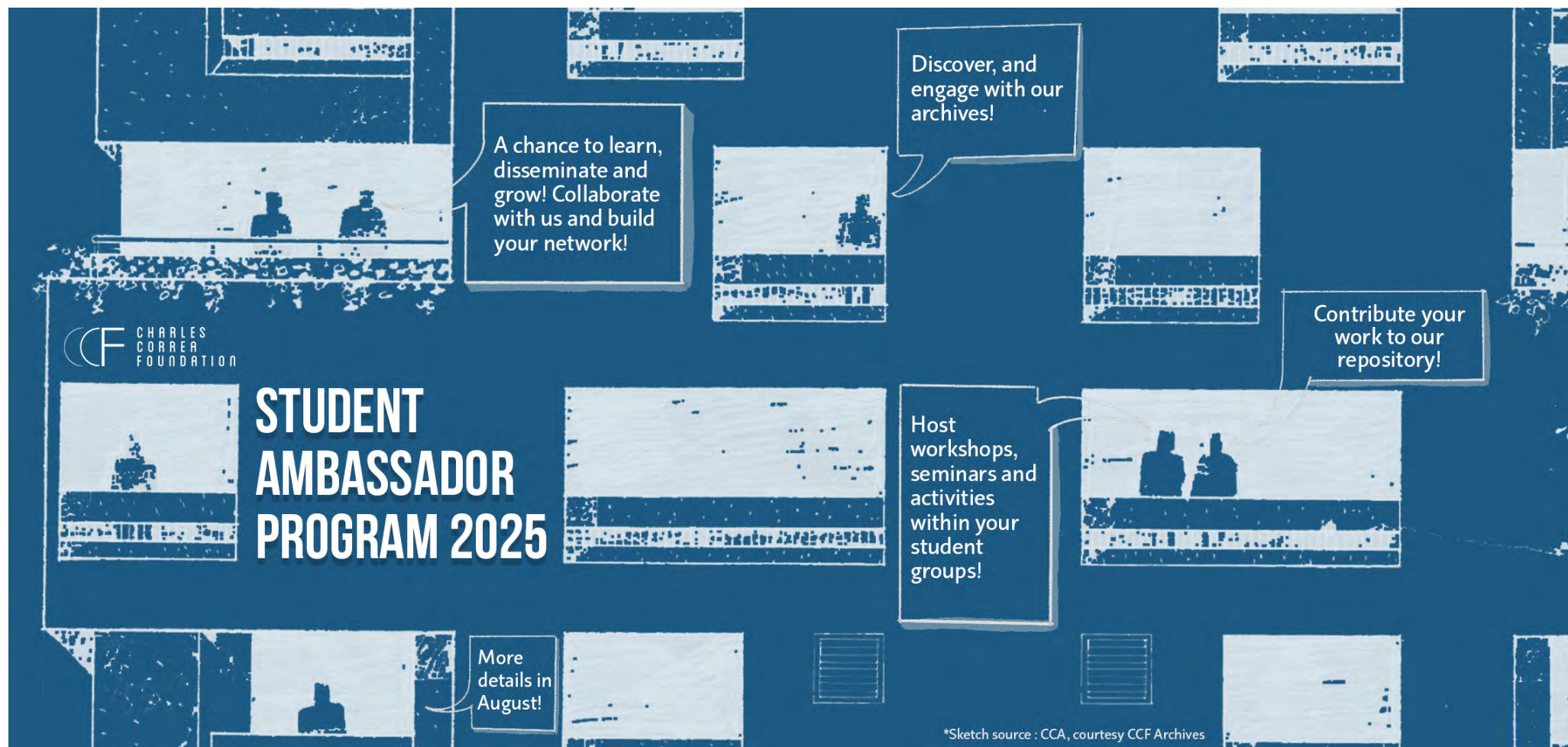
A window for the Jury to review the films and the teams to spread the word and gather support for the People's Choice Award.

December

Award Ceremony

*Dates are tentative and
are subject to change*





STUDENT AMBASSADOR PROGRAM 2025

Click [here](#) to know more.

Attention students!

This year, we introduce to you - the CCF Student Ambassador Program 2025. An opportunity for deeply motivated and keen individuals to act as catalysts of change within their college. Collaborate with us on activities, workshops and seminars, and help your student body gain access to our plethora of resources.

THE PUBLIC REALM IN HERITAGE PRECINCT



Whether privately or publicly owned, spaces tied to heritage hold public significance. Fontainhas becomes a unique case where boundaries between private and public are blurred due to various spatial and social factors.

Read the Blog [here](#).

UNSPOKEN AGREEMENTS



In this blog, we explore the quiet accommodations we actively make for each other, out on the Indian street, battling for space.

Read the Blog [here](#).

CITIES AND IDEOLOGIES



Cities are often perceived as consequences of planning, geography and economy. We perpetually criticise our cities, in search of more inclusive spaces but rarely do we acknowledge the powerful role of 'political ideologies' in shaping them. This influence seeps into public spaces, and how they are designed, accessed and experienced.

Read the Blog [here](#).



India's 20th-century buildings are disappearing—quietly, quickly, and without a trace. The recent demolitions of the AMTS Workshop and the Navrangpura Bus Terminal – both in Ahmedabad, and both designed by Charles Correa, sparked a recurring discussion on the fate of modernist buildings in the 21st century and the need for their listing, preservation or adaptive reuse. Some of these notable works represent our most recent built heritage, yet remain vulnerable due to lack of awareness, care, and legal protection.

Through the C20 initiative, we aim to connect with architects, conservationists, academic institutions, cultural organisations and the public to reignite the conversation around these structures. Can we collaboratively build a comprehensive list of significant buildings across the country that merit recognition and protection? Can we generate wider awareness of their architectural and historic value? And most importantly, can these efforts lead to policy-level changes for their safeguarding?

Through C20, we aim to build a platform for informed discussion and action that ensures India's modern architectural heritage is acknowledged, preserved, and meaningfully adapted for the future.

To know more about the C20 initiative, click [here](#).

To join us in our effort, reach out to us at connect@charlescorreafoundation.org

CORREA THROUGH FILMS: CITY ON THE WATER



Directed by - Charles Correa
Film duration - 10:12 mins

"Half a million people arriving every morning ... nobody leaving"

With this line, Charles Correa's film, 'City on the Water', sets the stage for a city that is reaching its limits and builds a case for its solution. Correa made this film exactly 50 years ago, in 1975, as part of a larger effort to bring out the urgent need for expansion to the city's authorities. The proposal was for a new city across the harbour, designed to relieve the intense pressure on Mumbai, to be called Navi Mumbai. But the questions the film highlights go far beyond the proposal. How long can a city keep absorbing people without confronting who has the right to the land resource and dignity?

The aerial shots present throughout the films show a city squeezed between water and demand. Correa points out that the real edges of the city are not drawn by nature, they



Result of an overcrowded city with people occupying the streets

are drawn by policy, power and money. Mumbai or Bombay in the 60s, was the 'nerve centre of the Indian economy', an attraction point for new technology for India, generating nearly half of the entire revenue of the government of India. A city born out of migration, Bombay's growth showed no signs of slowing down. As a city, Bombay was a place where, every day, tens of thousands arrived with hopes in their pockets, only to find that the city was both generous and cruel, a contrast that is represented through the film. This brings forth important questions: Are our cities physically capable of absorbing endless demand? Or are we merely redistributing scarcity by squeezing more people into less space, eroding both the environment and the quality of life? A recurring image in the film shows trains spilling out waves of people into the city. These are not just commuters; many are migrants searching for work, shelter and survival. Where does this endless tide of people live?

The camera moves towards the overcrowded pavements, congested chawls, and temporary shelters folded into the city's cracks and margins. Through this, Correa questions



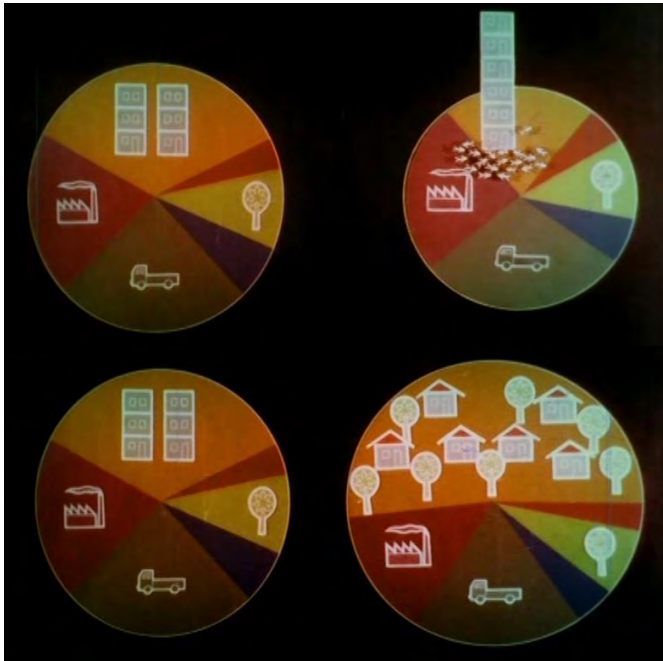
People starting their day on the street

"what is worse, the temporary slums or the permanent ones?" This wasn't just about Bombay. This is yet the defining crisis of every rapidly urbanising city today.

Long after Navi Mumbai has been built, the core tensions that he outlines - between migration and exclusion, between geography and inequality - still remain unresolved. One of the film's sharpest insights is how building heights are directly linked to land prices. As land gets scarcer, buildings grow taller, and rather than solving the problem, this ends up raising the price of the land. To address this, he proposed to add more land to the residential pool by decentralising Bombay and expanding to New Bombay.

Land in the city is not neutral. It is hoarded, speculated on and made into a commodity. It makes it less about living on it and more about trading, leverage and wealth expansion. The URDPFI (Urban and Regional Development Plans Formulation and Implementation) has set a target of 10 to 12 sqm of open space per person in India. However, according to the survey conducted by Project Mumbai in 2021, Mumbai

CORREA THROUGH FILMS: CITY ON THE WATER

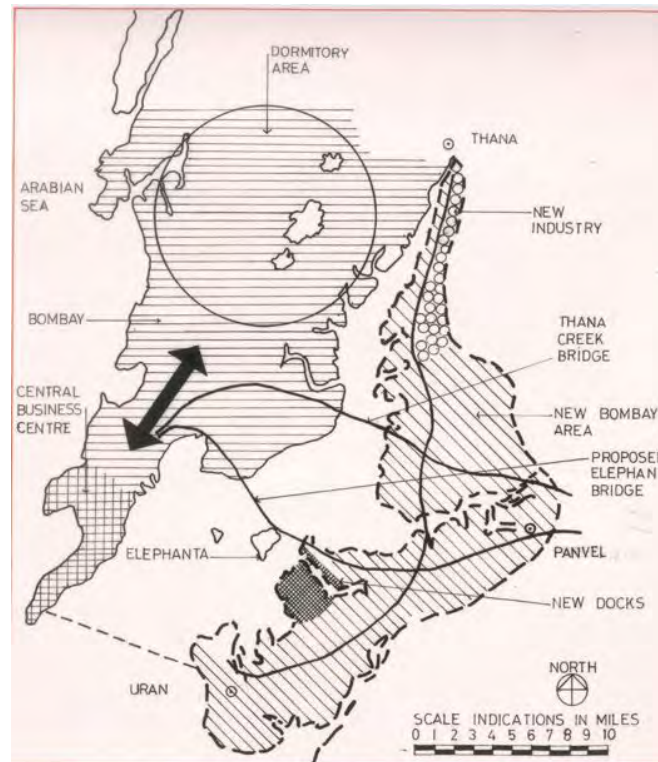


Graphical representation for the expansion of residential areas by showing two cases: increasing building height vs increasing land area.

currently has 1 sqm of open space per person (Virani, 2021). Planning decisions about zoning, density and infrastructure are not just technical; they are deeply political acts that determine who gets to belong and who gets pushed to the edge. Are we building cities for people, or as a commodity? In his book, “The New Landscape”, Correa argues that failure is not technical; it is political¹. When more than half of the city’s population lives without formal access to land, basic services, or security, can we still call it a “good” city?

Behind the words “density,” “growth,” and “development” are real and lived experiences of the people. When a city can not offer any more shelter, it does not stop people from

migrating to the city; it redistributes them into scarcity. A child growing up on the pavement, a family living in a one-room rental without water or light, and workers commuting 3 hours each way just because the city does not have space to accommodate people near their workspaces. These are not normal circumstances, even if we have learned to cope with them. It is just part of a system that accepts exclusion as a byproduct of urban success. If survival itself becomes the primary occupation of so many, what does it even mean for a city to be “functional”?



Rough proposal plan for New Bombay.

City on the Water leaves us with the thought that cities will continue to grow. But the growth itself is not the crisis. The crisis lies in whether that growth is inclusive or whether it survives by pushing more people into the margins. When a city floats between hope and neglect, whose responsibility is it to keep it from drowning?

References

Correa, C. (1989). *The New Landscape: Urbanisation in the Third World*. Butterworth Architecture.

Correa, C. M. (Director). (1975). *A City on the Water* [Film]. Film Division.

Gokarn, S. (2024, May 31). Pockets of greenery and recreation: How Mumbai is claiming its open spaces. *Citizen Matters*. <https://citizenmatters.in/rest-recreation-greener-mumbai-reclaim-open-spaces/>

Virani, S. (2021, November 17). Mumbai has less green than what masterplan shows: just 1 sq m per person. *Citizen Matters*. <https://citizenmatters.in/mumbai-has-lesser-open-spaces-than-you-think/#:~:text=Mumbai%20has%20less%20green%20than,m%20per%20person%20%2D%20Citizen%20Matters>

¹Correa, *Great City ... Terrible Place* from *The New Landscape*, pg 86.

FROM THE ARCHIVES: PAREL MILL LANDS | 1985 - 1996

A VISION WITHIN THE RUIN

An overview of the study group conducted to discuss and integrate a plan for the redevelopment of Mumbai's textile mill lands.

Mumbai, well known for its historical trade of cotton, began opening up its land to the booming textile production industry. Around the 1850s, in the early decades of industrialization, vast tracts of land were set apart, laying the foundation for an unprecedented shift in industrial infrastructure known to the country. Fifty-eight of these cotton mills spread across the city's fabric, each a self-sufficient enclave with its own production unit, worker housing, and internal open space. By the 1980's these complexes sprawled over nearly 600 acres, each plot with an extraordinarily large footprint concentrated in the central precincts of Mumbai, proximate to key railway stations such as Lower Parel, Dadar, and Elphinstone Road. These transport nodes were not merely functional in terms of transit but epicentres of urban growth, spaced to shape the city's spatial evolution.

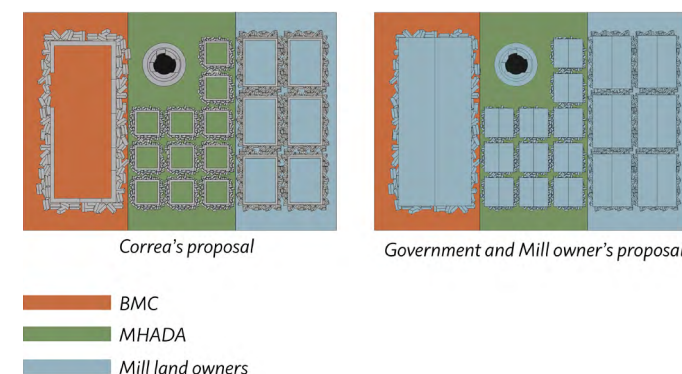
In 1982, following a historic strike movement led by trade unionist Dr. Dutta Samant who demanded fair wages and bonuses, the industry collapsed with over a quarter of a million workers affected. Under the weight of prolonged agitation and mismanagement over the years, the built form crumbled and the abandoned lands started to degrade. Out of the 58 mills, 26 of these were deemed 'sick' and were absorbed by the Government of India, 25 of which were maintained by the NTC (National Textile Corporation) and 1 by MSTC (Maharashtra state Textile Corporation). The remaining 32 mills continue to be in the private sector. The fate of these lands was seemingly resolved in March 1991, with the introduction of Regulation 58 under the revised



Source: Report of The Study Group on the Cotton Textile Mills in Mumbai - Part 1

Development Control Regulations (DCR). This sought to direct the redevelopment of the defunct mill lands along equitable and civic-minded lines that echoed the insightful recommendations of Charles Correa.

1. One-third of each plot goes to the Brihanmumbai Municipal Corporation (BMC) for public open spaces.
2. One-third for affordable housing under the Maharashtra Housing and Area Development Authority (MHADA) and other public sector undertakings.
3. The remaining one-third was to remain with the original mill owners, free to pursue commercial or residential development as per the DCR's guidelines.



Diagrams prepared by Correa and the Environmental Action Group for the litigations in Supreme court, showing the effect of the 2001 Amendment

Correa's architectural and urban philosophies had long emphasized the balance of private development with public

FROM THE ARCHIVES: PAREL MILL LANDS | 1985 - 1996

benefit. However, the development of the large parcels of lands that lay in the heart of the city were seen as money bags and started to develop with a piecemeal approach and in a haphazard manner. Most of them on a commercial basis without any portion of the land becoming available for low-income housing or public open spaces. In 1996, to tackle the clear drift in ideals, the Government of Maharashtra appointed a special study group under the leadership of Charles Correa to formulate a comprehensive development plan for these lands. Correa, who had worked on the New Bombay proposal earlier and envisioned the twin city as a counter-magnet across the harbour, approached the challenge of the mill lands with radicalism, blending the need of urban renewal with the principles of social equity and spatial justice in the public realm. The mill owners held these parcels with the sole purpose of carrying out the industrial works. However, there was a clear shift from this purpose to the greed of privatization. Correa, in contrast, imagined a civic destiny for these spaces.

Gautam Patel, who worked with Correa to form a legal team representing the Bombay Environment Action Group (BEAG) noted this ethical divide, stating that some amount of compensation is required and that can be permitted but beyond that the land had to be given to the public. While modest compensation to the mill owners was fair, the logic of private ownership could no longer govern these lands. Once the land is no longer being put to its intended industrial use, then there is no justification for its continuation in private ownership or for allowing its private development. Those 'land rights' cannot, in this situation, transcend or trump societal requirements. These were reflections of Correa's master plan that wove together the needs of multiple constituencies and laid emphasis on the how the division of the mill lands would not only split the land use and cater to the requirements of the direct benefactors like the mill owners and workers, but also of Mumbai at a larger scale.

Transit

He recognized that these lands, threaded by the city's intricate rail and road networks, could ease Mumbai's crushing congestion and commuter stress. His plan proposed the expansion and integration of the transport systems, improved pedestrian corridors linking railway stations to new employment zones and the creation of vibrant public plazas in front of key transit hubs. He also suggested reserving the use of some roads only for buses, as a large number of passengers were expected to interchange between buses and trains. In this way, the mill lands would become the lungs and limbs of a renewed urban realm, and in short, capable of easing the traffic congestion and chaos that is so prevalent in Mumbai. "The enormous segment in the heart of the city should have had transport hubs, median parking and open spaces for sharing by all, making the spaces socially and spatially equitable" (Patel, 2018)

1. KOHINOOR MILLS NO. 3



Source: Report of The Study Group on the Cotton Textile Mills in Mumbai - Part 1

Urban form

Correa touched upon the rich cultural memory that the mill lands have held for years and will continue to hold until the walls collapse, erasing history. Not only were the structures valuable and gradable enough to be termed as 'heritage' but also with the help and intervention of preservation could be restored to its original strength. This would make the spaces viable for re-cycled use such as studios for artists, workplaces for fashion designers, computer software engineers, etc. The mills had the potential to serve as an insert of Mumbai's rapidly developing contemporary nature integrated within the walls of history adding another dimension to this vital metropolis.

3. ELPHINSTONE MILLS

FIG. 7



VIEW OF COMMERCIAL PEDESTRIAN PLAZA WHICH ORIGINATES FROM THE RAILWAY STATION.

Source: Report of The Study Group on the Cotton Textile Mills in Mumbai - Part 1

Correa's vision for the mills were quite different from that of the developer. In order to identify alternatives to the high-rise towers which started to spring up all over the city, the group carefully studied what the basic 'building block' for

FROM THE ARCHIVES: PAREL MILL LANDS | 1985 - 1996

the area might be. He then proposed a large footprint which can achieve the same FSI as the high rise buildings yet while being economically sustainable and more humane. These structures could facilitate social interaction and a cohesive community, qualities that the verticality of skyscrapers so often undermined.

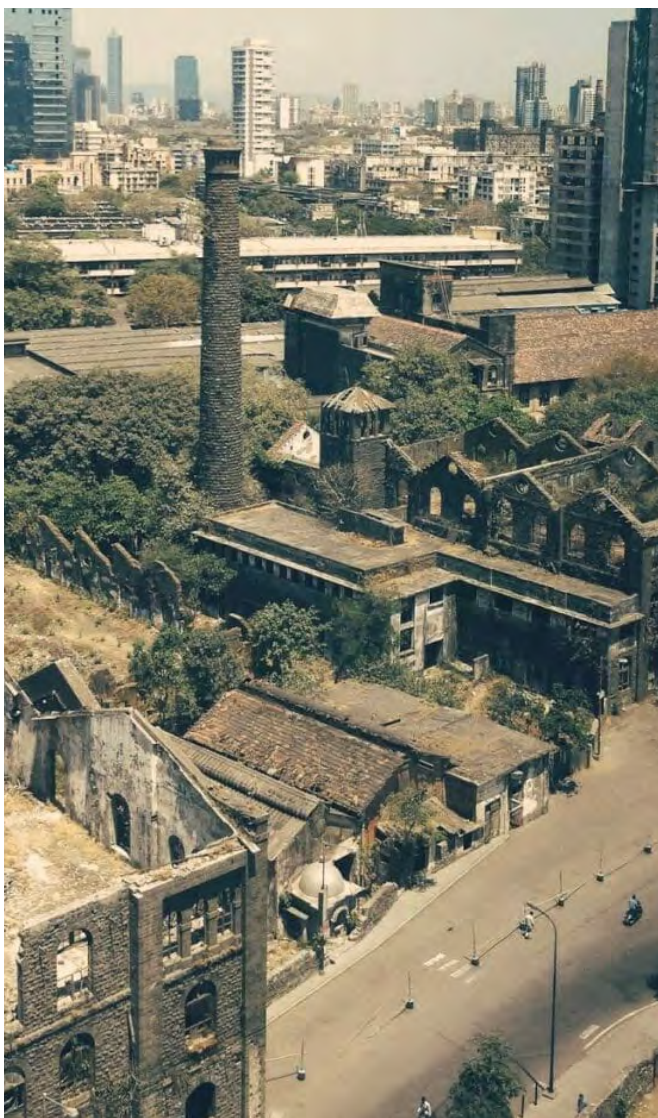
Open spaces

The one third retained for open space, was considered a transformative urban resource that could change the green footprint of Mumbai which seemed to be diminishing at a rapid rate. He imagined these areas as a mosaic of neighbourhood parks, maidans for city-wide recreation, pedestrian plazas flanked by shopping precincts so that commuters could pick up their vegetables as they headed home allowing them to engage with the city on foot and boulevards lined with trees all threaded together to cater to Mumbai's larger public and the lack of gathering spaces.

Employment generation

Correa recognized that the NTC could not guarantee employment in the fading textile sector and thus proposed a labour strategy aligned with Mumbai's evolving economic landscape. He envisaged the recycling of mill buildings for non-polluting industries such as information technology, fashion, design and other sectors capable of producing as many, if not more, semi-skilled jobs as the textile mills once did. Furthermore, the anticipated settlement of 12,000 households in these redeveloped precincts would also generate a large number of semi-skilled jobs.

At its core, Correa viewed the project through the lens of equity, emphasising that land rights can be divided into segments that would work together to benefit the society



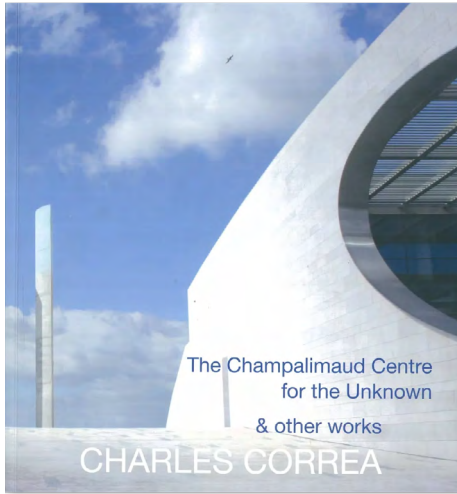
The remains of Apollo Mills. Image source: Gopal MS, Mumbai Paused

as a whole and not marginalize a certain community. He rejected the architecture of exclusion and individualism, advocating instead for the city where space was shared. Yet this grand vision faltered in the face of market forces. As a result, the cotton mill lands remain, to this day, emblematic of Mumbai's struggle.

PUBLICATION SPOTLIGHT

CLEARANCE:

THE CHAMPALIMAUD CENTRE FOR THE UNKNOWN & OTHER WORKS



Author: Charles Correa
Publisher: Charles Correa Foundation
Paperback : 104 Pages
Language : English

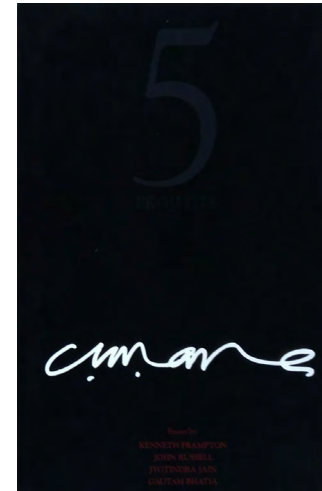
This book focuses on the work in The Champalimaud Centre in Lisbon. The book also includes the Mahatma Gandhi Memorial Museum in Ahmedabad, the Jawahar Kala Kendra in Jaipur, the Kanchanjunga apartments in Mumbai and the Brain Research Center at MIT in Boston.

You can buy the publication [here](#).

₹600

CLEARANCE:

FIVE PROJECTS



Author: Charles Correa
Publisher: Charles Correa Foundation
Language : English

This publication explains “The Ritualistic Pathway” through a portfolio of architecture by Charles Correa with essays by Kenneth Frampton, John Russell, Jyotindra Jain and Gautam Bhatia.

You can buy the publication [here](#).

₹400

CLEARANCE: BUNDLE



BOTH PUBLICATIONS IN A BUNDLE - ₹800

You can buy the publication [here](#).

Snehlaxmi Shekhawat

2023-2024
Research fellow

Current location: Jaipur, Rajasthan

I joined CCF as a Senior Research Fellow, making a shift from architecture to a more research-driven role. Moving from a large firm to a close-knit team of five was a rewarding transition that helped me grow as both a team player and a leader. I worked on diverse projects, from campaigns like Nagari and Z-Axis to historic conservation efforts like C20. My favourite was the Panjim Mala project, a grassroots community initiative that shaped my current path. Today, I work as a consultant with WRI and Purpose India on projects focused on water security (like AIWASI) and sustainable mobility in under-resourced communities in India.



Priyamvada Gannavarapu

Jun 2022 - Jan 2023
Research Intern

Current location: Boston, Massachusetts

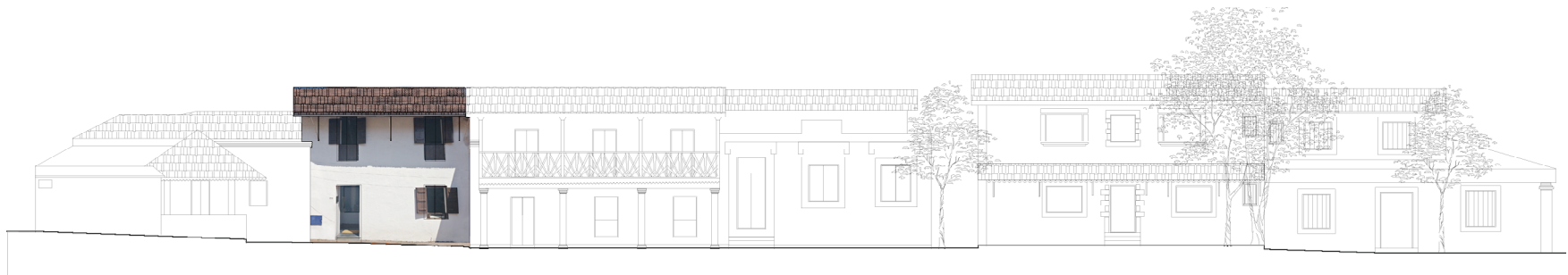
Working at CCF was not only a profound professional experience but a deeply personal milestone. As an architect trained in India, Charles Correa's work is a foundational reference — therefore, contributing to his legacy through CCF was a true privilege.

As a Research Intern, I contributed to several key initiatives including Z-Axis, the C20 – 20th century Architecture campaign, Nagari and in building the digital archive of CCA.

Nagari was especially meaningful as it bridged my architectural training with my passion for filmmaking — a medium I admire for its ability to capture the poetic in the everyday and reach audiences with immediacy and democracy. Witnessing the narratives of urgent urban issues in India evolve from raw scripts alongside an inspiring panel of mentors and jurors was extremely rewarding and humbling.

This experience deepened my interest in urban challenges, eventually leading me to pursue an Urban Design degree at Harvard GSD. I recently graduated and will soon begin work in California.





At CCF we believe in creating meaningful discourse within the community of architects and designers to influence positive change. CCF's mandate is to identify ideas with potential, and process them into tangible, structured projects that can be pitched to the stakeholders and authorities. Our work follows an organic process that originates with identifying an issue or concern that has the potential to use a design intervention.

Sharing walls with heritage houses in the precinct of Fontainhas, the Foundation studio occupies a small footprint in this historic area. Our office is part of the neighbourhood fabric and the Fontainhas community. Located at street level, CCF always has its doors open to anyone interested in engaging in our work.

The CCF Newsletter will be distributed quarterly, issued to all our subscribers. To subscribe for future issues, please [click here](#).

All work undertaken by CCF is on a not-for-profit basis. The Charles Correa Foundation is constituted as a duly registered not-for-profit public charitable trust and has been exempted u/s 80G of the Income Tax Act.