

COOP  
DESIGN  
RESEARCH

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PROGRAM

# DESIGN MAGAZINE, INDIA :

REFORMING AND CO-PRODUCING ARCHITECTURE  
VIA MEDIA CORRESPONDENCE

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Author: Pappal Suneja

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## ABSTRACT

**Design** (1957-1988) began in a phase of political transitions and consciousness of finding a new cultural identity and self-understanding of the profession. It covered debates about diverse allied fields related to architecture, a decade after India's freedom from British dominion (1947). The architectural discourses were developed as much needed references that eventually shaped and gave a better insight into the perception of mid-20th-century Indian architecture. After India became democratic, architecture magazines were majorly driven by architectural practice, interesting theoretical questions, and political-economic agendas. India, an exemplary case - specifically after independence, tried to build a relationship around the questions of traditional and modern architecture. How did the construction of this discourse happen? A newly democratic nation - had the urge to showcase and develop its newer Identity and so, a richly crafted discourse followed. This thesis shall discuss in detail the **Design Magazine**, which played an important role via co-production of critical modernism discourse in the period of post-independence architectural infancy.

This research primarily contextualizes some specific issues and editorials of the architecture magazine, **Design** that started in 1957 from an influential region of architecture's production, Bombay, and later shifted to another magnet of production - the capital city, Delhi in 1963 (till 1988). **Design** single-handedly managed the stage of spreading awareness via architectural communication during its life span for three long decades. This report also discusses the process in which history, theory, and critique are reflected in architecture with respect to the **agents** and **actors** that came in conjunction at a point in time, within this periodical. It can also be read in the form of a convoluted alliance of culturally and historically manifested social linkages. These relations authorized and sustained distinct positions about modern 'Indian Architecture' and the corresponding international network. The discourse of **Design** today is a historical phenomenon. It calls for self-understanding towards the profession by the **actors** involved, which is a unique moment in history. This case is an example that created an audience of its own via writing about creative fields and the built environment, rather than just designing and executing the buildings.

**Keywords:** Magazine, Co-production, Discourse, Critique, agents, and Indian Architecture.