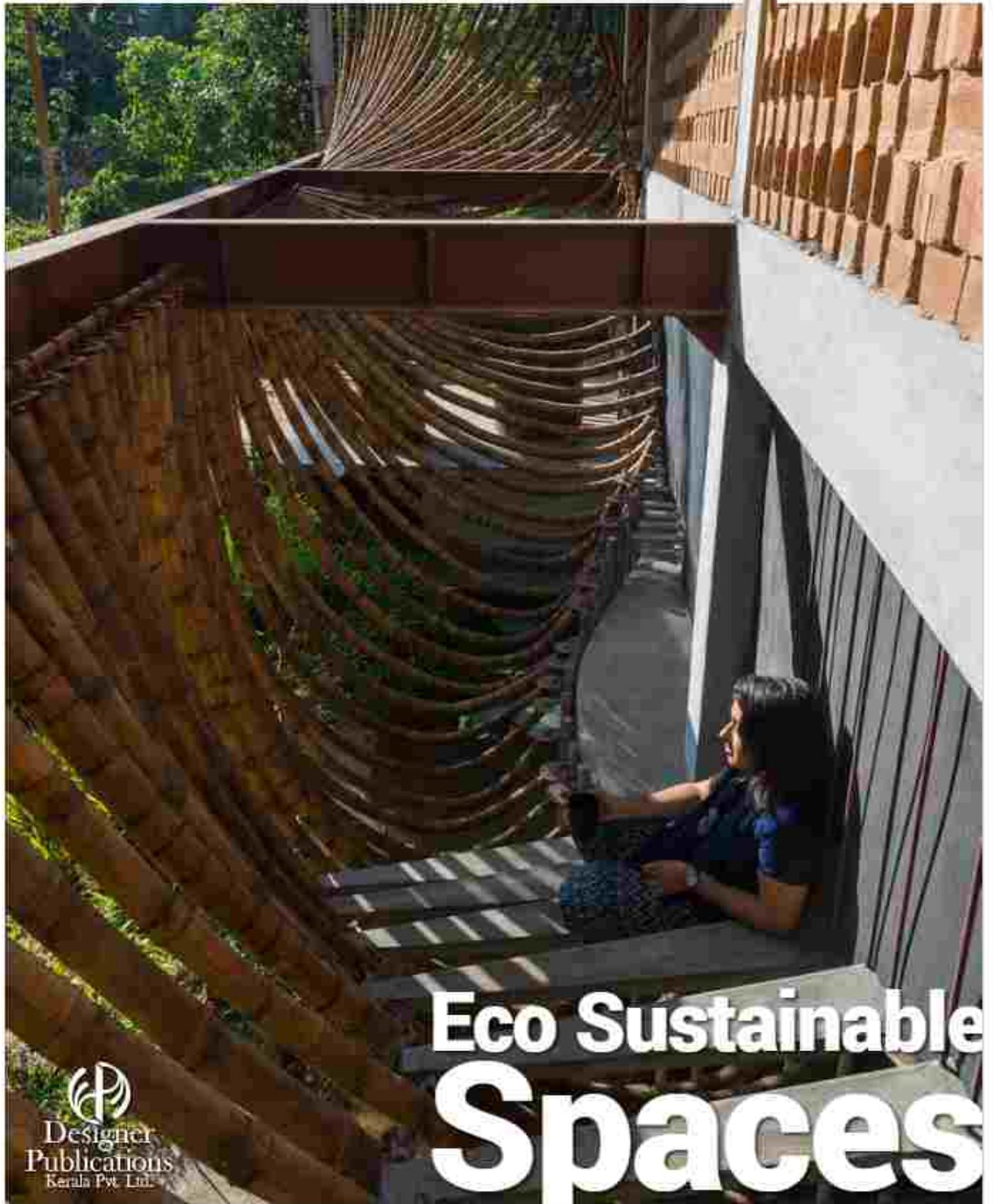


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THE OFFICIAL PUBLICATION OF IIID

JUNE 2021 VOL. 02 ISSUE 05 ₹100



Eco Sustainable Spaces


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Dear Readers, We value your health and safety and in the wake of COVID-19 pandemic, we wish you to stay safe at home. To keep you engaged and posted about the latest trends and happenings in the world of architecture and design we have decided to provide architecture enthusiasts with access to our E-edition on our website designndetail.in




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Managing Editor: Jabeen L. Zacharias, *Member President - IIID*
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Co-Editor: Dr. Fema S Kertha

Editorial Team

Coordinating Editor: Aaha Parvathy
Content Writer: Ar. Jayakrishnan Ranjit
Creative Director: Jiju Sarang

Contact: amitha@inscape.com
inscape@designpublications.com

Space Marketing

Assistant General Manager: Mitha Dammen
Manager: Sarigeetha Usha

Contact: marketing@designpublications.com

Corporate Office:

Designer Publications Kerala Pvt. Ltd.
 29/4721, DPK Towers, P. Malabar Hill Road, (Old Thiruvara Road),
 Kochi-16 Kerala. Ph: 0484-2350304, 2357111

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Contact:
mitha@designpublications.com
sarigeetha@designpublications.com
 +91 9448006309 +91 7356638444

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- 09 President's message
- 10 Sustainable Soul Spaces
- 18 Indulge In A Mesmerizing Experience
- 28 Think Local Act Local
- 38 Weaving An Intriguing Abode
- 50 Incredibly Inspiring Lodgings
- 60 Mud Play
- 70 Revitalizing The Architects Abode
- 82 Carving A Creative Path



Editorial

Welcome to the June Issue 2021 on ECO-SUSTAINABLE SPACES.

Our present ecosystems are being ravaged by excessive consumption of Earth's resources. We all agree that results will be irreversible and destructive if we do not relentlessly discuss and promote sustainable mindful living. (even luxury should be about sustainability, quality of life and living wisely).

Our Lead Contributor is Manish Kumar, who is by heart a green crusader. Manish practices green as a philosophy closely intertwined with his religious beliefs. He constantly redresses and raises the bar on sustainability as a way of living which is reflected in his own work published within the magazine.

Close on the heels is the mesmerizing project by STUDIO LOTUS Ravi Chattersegar at Lake Nimaj, Rajasthan. Home to many migratory birds, this temporary camp and its public additions were sensitively added with minimal impact.

MASONRY by Chandra and Rosie has designed Yeah farms resilient in Earthiness and nature and replete with all the techniques which replenish earth's resources.

WALLMAKERS by Vinu Daniel consistently spins magic around his work. The love story between concrete, metal, wood and bamboo is unique in form and play, literally leaving you "breathless at every twist and turn". Brilliant interplay! Terms like upcycling, reuse, are evident in word and spirit.

EARTHTECHS by George Ramapurem has spun a fairy tale narrative within the built form and nature. Skillfully designed stone lodges nestle in the Wyanad hills with all the trappings of a sustainable palette: raw stone, antique brassware, and repurposed wood alongside every effort to be environmentally responsible.

Alvaro Moraes' House in Sambamba in Petropolis, Brazil and the Invisible tree House in Sweden are interesting concepts from beyond our boundaries. They are truly bold and beautiful in expression, but specific to context and place.

Our artist of the issue is award winner Wajid Khan who is a real artist commissioned to make some of the finest art. His recent being commissioned for the FIFA 2022 World Cup. Apart from being an artist, he was a child prodigy inventing the smallest hand iron at the age of 14 years and a water-theft device amongst other innovations.

We have deliberately selected projects of younger Designers/Architects whom I believe will be the forerunners of the green-sustainable movement. Their practices inherently garner their beliefs in this movement which I believe must be an integral part of all practices today in every segment. We need to exude confidence and a sense of responsibility in decision making amongst ourselves as "influencers" in the practice of green and vow to replenish the earth and preserve its ecosystems rather than plundering its resources.

Happy Reading!

Shamini Shanker Jain

Enjoy every bit of reading

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President's message

ECO-SUSTAINABLE SPACES

Eco-sustainable spaces! God, this is a really deep topic and difficult to write about. It was my Elective for the Masters program in Interior Design in the US which makes it doubly difficult. Don't know where to start, go or end. But then, as President, my message is not as 'a subject expert' but to try and lead you all leaders further towards 'North', towards what is right for all. Let me therefore, take a different angle and write about Eco-sustainable spaces as 'spaces that echo what sustains us'.

For life to happen we need so many things: Air to breathe, water to drink, food to eat, spaces to live and so on. Search for all this, steps to produce this, structures to maintain this, when done relentlessly causes problems, upsets our ecosystems. With needs on the rise, resources on the decline and competition, creating ruthless opportunistic markets, equations change and values get traded for profits. Short-sightedness may even be an immediate welcome solution that shuts up conscientious calls as impractical preposterous ideas. These issues we all know are critical, debated strongly in the halls and corridors of many Assemblies like the UN to be then hushed up till an AI Gore or Greta Thunberg gets there once in a long while. What then can we poor designers do about all this? Well, I think a lot.

We know as designers we first shape spaces and then spaces shape people. So said Churchill. If so let us shape the right spaces truthfully with values and virtues which will echo sustainable ideas across generations which can then listen to such posted messages we sprinkle on those spaces and their thoughts. Let this issue of Inscape on Eco-sustainable spaces be an issue we take up seriously to design spaces that can sustain us.

Jabeen L. Zacharias

Write to Inscape about your impressions on the edition in 800 words with your photo attached on or before the 10th of July. Your contribution will be acknowledged. If selected, you shall be featured in the next issue of Inscape.

Mail in your thoughts to ar.nichafathima@gmail.com

SUSTAINABLE SOUL PACES



Corridor, Art of Living School, Indore

WHY SUSTAINABILITY?

Researchers of human evolution are rarely concerned about the extinction of species. Even if we take a figure in the lower range of [extinction] estimates say thirty-thousand species per year the implication is still startling. " Homo sapiens are poised to become the greatest catastrophic agent since a giant asteroid collided with the Earth sixty-five million years ago.

There's no doubt that humans are destroying the biosphere; the crash in the amount of biodiversity over the past century would have taken up to 10,000 years to occur naturally.

Does this raise a pertinent question? Why isn't every single person alive today an environmentalist?

WHY A SENSITIVE DESIGNER

The need of the hour is to channel designers who are sensitive to the environment. The designer of the future has to be a crusader for environmental protection.

In Jain Philosophy, the saints, for ages, used to cover their mouth with "Mukhpat" or mouth cover cloth. This is done to avoid any harm to microorganism entering the mouth or microorganisms travelling in the air and infecting others while speaking. COVID has taught us the importance of masks in day to day life for the protection of human life. Incidentally, Jain philosophy also talks about "Aparigraha", which means possessing little. The human species, in its greed for luxury, is destroying species after species. Both these aspects indirectly point out towards sustainability.



MANISH KUMAT

Manish Kumar Design Cell has been established by Mr. Manish Kumar in 1999 after completing his post-graduation from the School of Planning and Architecture Delhi in 1999. Mr. Manish Kumar is the Founder Chairman of IID (Institute of Indian Interior Designers) in Indore & is in the National Executive Body of IID as an office-bearer since 2017. He was the Chairman of the IID National Convention held at Goa in 2018 and is also the chairperson for the upcoming National Convention to be held in Hyderabad. He has won several awards for his outstanding works. His office building, "Manish Kumar Design Cell" is one of the largest practices in Central India, with its own office of five floors and is the smallest platinum-rated private green building in the Country and is also 5 star rated by gnia. The building is the first edge-rated building in India by the Green Building Council of India (GBCI). He has spoken on sustainability across India, addressing students, fraternity and Builders. He has been in this field for around 28 years and has worked on commercial, residential, leisure, institution and retail projects of varied scale and location.



Exterior View, Art of Living School, Indore



Mirah Kanut Office, Surabaya

We need designers who understand to the core, that the very existence of the planet depends on living peacefully together and not destroying. We need designers who can create a spark amongst individuals, society and the masses. Nature has its sweet way of balancing. Sustainability is not only about the environment but also of human species whose existence may be a question mark in another few centuries.

In a 2014 interview, the anthropologist Jared Diamond bluntly describes our options:

"Either by the year 2050, we've succeeded in developing a sustainable economy or by 2050 we've failed to develop a sustainable economy, which means there will no longer be first-world living conditions, and there either won't be humans 100 years from now or those humans 100 years from now will have lifestyles similar to those of Cro-Magnons 40,000 years ago."



Mirah Kanut Office, Coffee Table

SUSTAINABILITY AS A CHALLENGE

The most important challenges in designing a sustainable building or interiors is the acceptance and attitude of the end-user, need for comfort, address of lifestyle quotient and course affordability. Every designer faces these questions now and then. Let me attempt to tabulate some of these questions by the client:

I appreciate sustainability, but I need a lifestyle. I cannot think of anything else than expensive Italian marble.

Oh my god... I cannot think of using that cheap kota stone.

I need a 900mm shower in the bathroom with multiple flows.

We will import furniture from Europe/China.

Why spend extra on FSC certified green wood products? The end design will look the same.

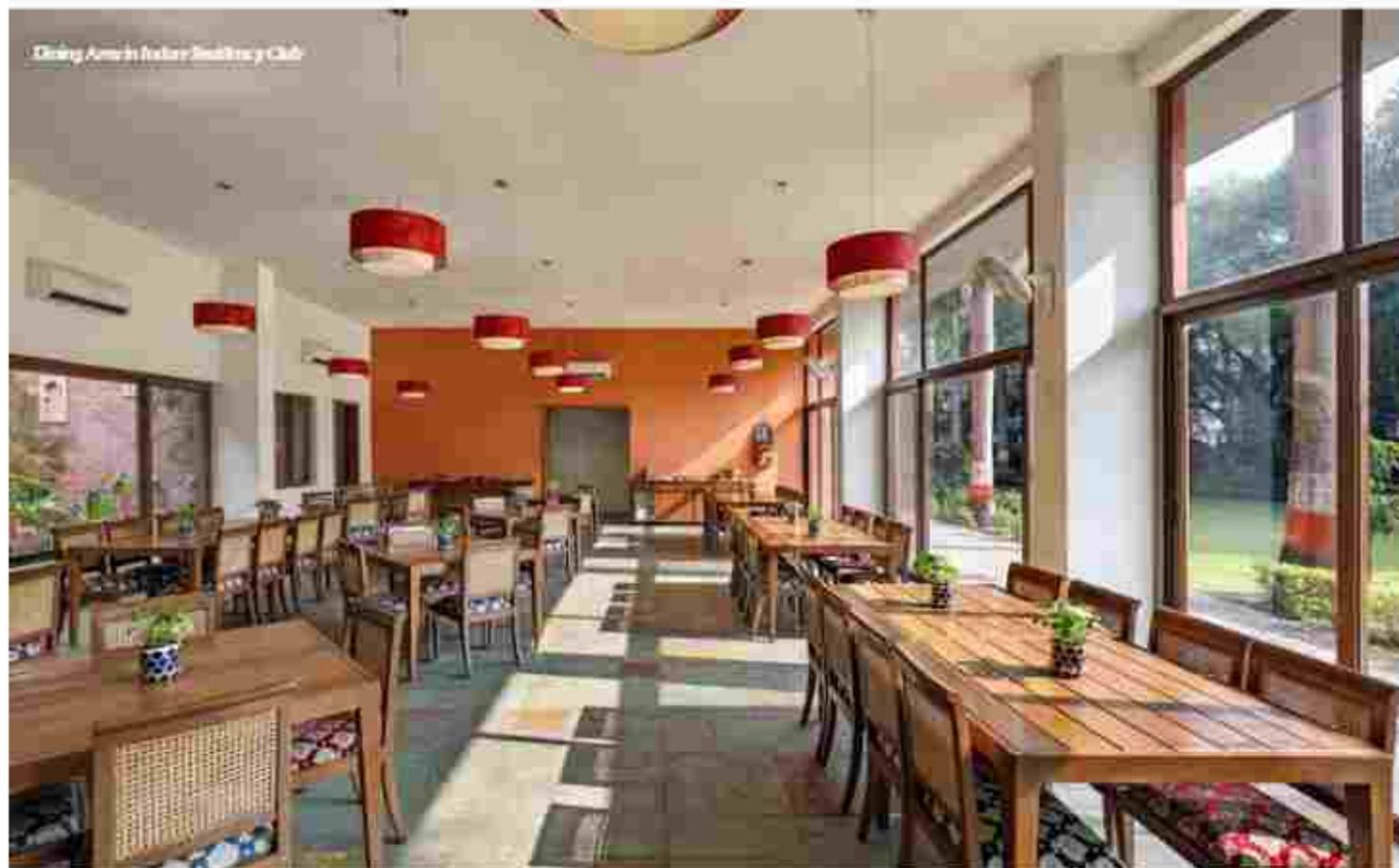
Why spend extra on VOC paints and finishes... when the results will look the same.

I don't need solar for lighting. The cost of solar electricity is more than the state-subsidised electricity rates.

Why are you proposing VRV for air conditioning? It increases the cost of my project.

I can do water harvesting, but why are you proposing to do treatment of greywater? I have a lot of water available at my disposal.

These are day to day questions, and many more, which are posed by the clients. I think most of the designers face a similar dilemma in their practices.



SUSTAINABILITY AS A MATRIX

Sustainability thus becomes a complex matrix for a designer of contemporary interiors. The first stage starts with educating the end-user. This education involves breaking the stereotyped notions and dirt accumulated over a while. The whole journey of education involves ups and downs. A designer needs to address the psychology of the client at times. The challenge is to create a sustainable, at the same time aesthetically beautiful and comfortable space. A designer can be instrumental in reducing the carbon footprint by creatively reusing and recycling the materials. Construction and interiors waste contributes to major environmental pollution. There is a good scope, that this waste is used creatively in buildings and interiors projects.

SUSTAINABLE ART AND CRAFT

India has a rich legacy of art and craft because of varied geographical conditions. This legacy is being used by architects and interior designers in their projects. This fusion of art and craft in contemporary interior projects brings Indianness into the projects. This also helps in the revival of art and artisans who at times inherit the legacy from their ancestors. A wide variety of art forms like lippan from Gujarat, terracotta from Bengal, thikri from Udaipur and madhubani from Bihar are finding an important place in a modern and contemporary interior. This approach works in two ways. On one side it not only revives the art legacy and art forms but at the same time the art form itself is organic in-process and uses natural materials.





Rohan Sharma Interiors & Art



Rohan Sharma Interiors & Art



Rohan Sharma Interiors & Art

WATER CONSERVATION

Someone has rightly pointed out that the next world war would not happen on geographical boundaries, but on water. We are already witnessing disputes on river water amongst countries. It is the time when every individual should pledge to save water. In Hindi, it says "Jal Hai Toh Kal Hai". Our tomorrow is dependent on the availability of freshwater. The need is to find a balance between water elements, as a luxury in washrooms/landscapes to water conservation as a necessity in every household of the country. Root zone treatment as a means of conserving the last drop of water by using special species of the plants should be implemented in a scientific way across all luxury homes, townships and big projects. An effort to use water-efficient CP and sanitary fixtures will reduce a lot of water right at the source.

GREEN CERTIFICATION

Can India become the next green destination? Singapore in the next few years would be 80% green-certified buildings. This is the need of the hour, when government makes mandatory, give incentives to promote green buildings in the country. IGBC, which is the Indian Green building

council is already on its way to talking about a net-zero mission. The future design challenge is to create net-zero buildings.

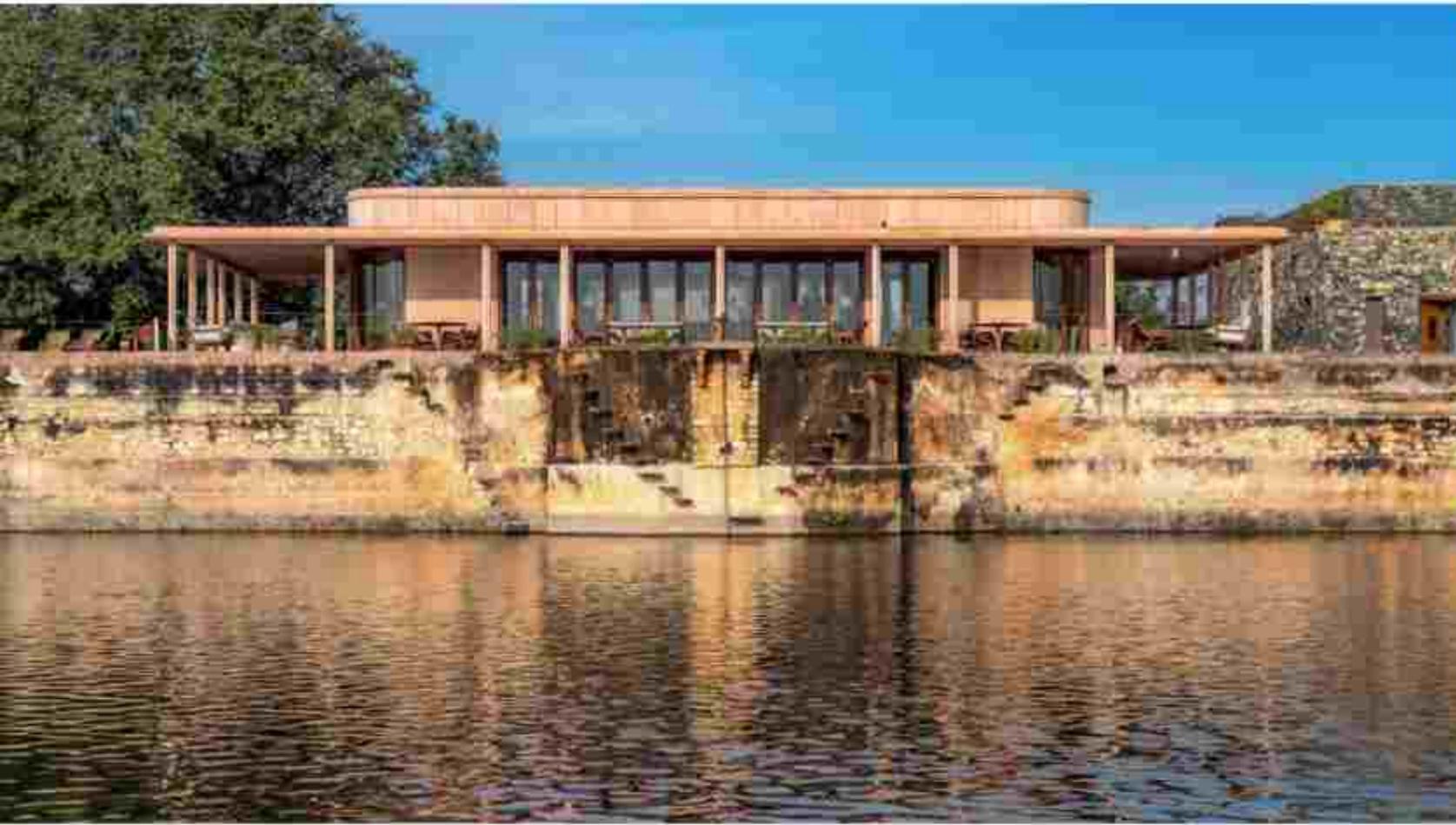
GREEN AS A WAY OF LIFE

Buildings will not become green/eco-friendly till the time people associated with them are not green individuals. We have harnessed enough from nature. The exploitation of nature has crossed extreme levels. Humanity is standing at the crossroads of comforts/luxury and accountability. The design fraternity has to be now sensitive towards the five elements of nature. This is a now or never situation. Green is a way of life, it cannot be the other way around.

According to Harvard T.H. Chan School of Public Health, people in green well-ventilated offices record a 101 per cent increase in cognitive brain function. This also suggests that better indoor air quality increases productivity and leads to improvements in individual performances.

As per The Energy and Resources Institute (TERI) estimations, if all the buildings in Indian urban areas were made to adopt green building concepts, India could have saved more than 8400 megawatts of power, which is enough to light 350,000 homes a year.





Indulge In A Mesmerizing Experience

Inscape Insider | © Knights & Crosses LLP, Andie J. Fairburne, Aresh Gaur

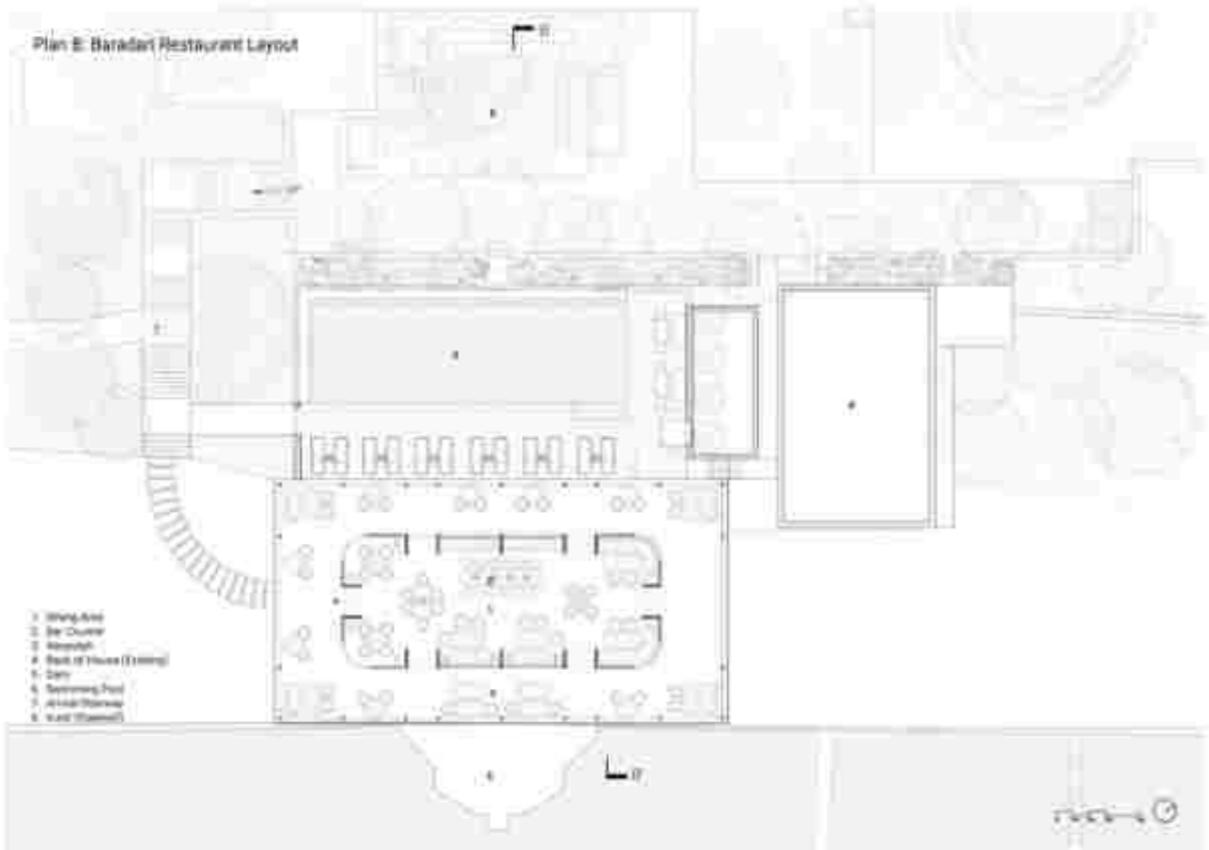
PROJECT INFO

PROJECT TITLE: RAJCHHATRASAGAR
LOCATION: CHHATRASAGAR LAKE, NIMAJ DISTRICT, RAJASTHAN
PRACTICE: STUDIO CIPUS
DESIGN TEAM: AMRISH ARORA, AYESHA HUSSAIN, DEEPIK HARJOLA, PRANVLJAY
TYPOLGY: HOSPITALITY
SITE AREA: 20,000 SQ. FT.
COLLABORATORS: MANJUNATH SE, BUILD KRAFT (INTERIOR FLORA FOR FAUNA (TEXTILE DESIGN))

“The site was revealed in layers, as a surprise, by working in harmony with the context and tying numerous touchpoints to establish evocative connections.”

The experience of discovery with an element of surprise is a powerful design feature that glues our guests. RAJCHHATRASAGAR designed by Studio Lotus is an exemplary 20-key hospitality property located near the town of Nimaj, Rajasthan. Chhatrasagar is an artificial lake that formed about 150 years ago when a Rajput noble conceived a check dam lining across a tributary to the Luni. A lush green belt was developed along the dam walls over the years, attracting migratory birds.

The interior is in soft pink tones, framing the landscape.



The design was called to replace the temporary camp with a perennial property resilient to the region's extreme temperatures. In addition, the designers found a need to increase the capacity to sixteen tented units and augment public spaces with a richer amenity mix. The sensitive ecological context made it

imperative that all additions to the locale be erected with minimal impact. The architects intricately implemented a design as such the system interrelated to low-impact foundations and lightweight superstructures employing a dry construction methodology and using lime as a binder for the minimal wet work.

The original baradari was not found for a long time in the illustrations by architect J. Howard Dyer





The Hinakuri restaurant creates a seamless experience by the lake and the forest.

The site was revealed in layers as a surprise by working in harmony with the context and tying numerous touchpoints to establish evocative connections. Guests arrive at a drop-off and stroll through a shaded path presented with a stone wall and the dam slopes gradually revealing themselves. The design takes a steep climb from a series of stepped stone steps before emerging in a courtyard that frames the lake with comprehensive vistas of the jungle. The courtyard (as a 'masterstroke') unites the project's public and private spaces.

The functional programme inculcates public and private spaces in a linear configuration along the dam's length. To the north of the central courtyard is the reception cum bar and restaurant, Baraden, abutted by an all-season infinity pool to the west; screened by a small garden is the owners' private residence to the northern edge. The residence is stacked well with the adjoining back-of-house functions to receive a continuous supply of fresh farm-to-table produce. Bordering the court's southern periphery is the camp consisting of tilted tented pods reminiscent of the tents of yore.



The bar counter at the Barokari restaurant features elaborate hand-carved relief work.



Removable skylights installed within teakwood roof captures the natural and natural variations



AMRISH ARORA

STUDIO LOTUS

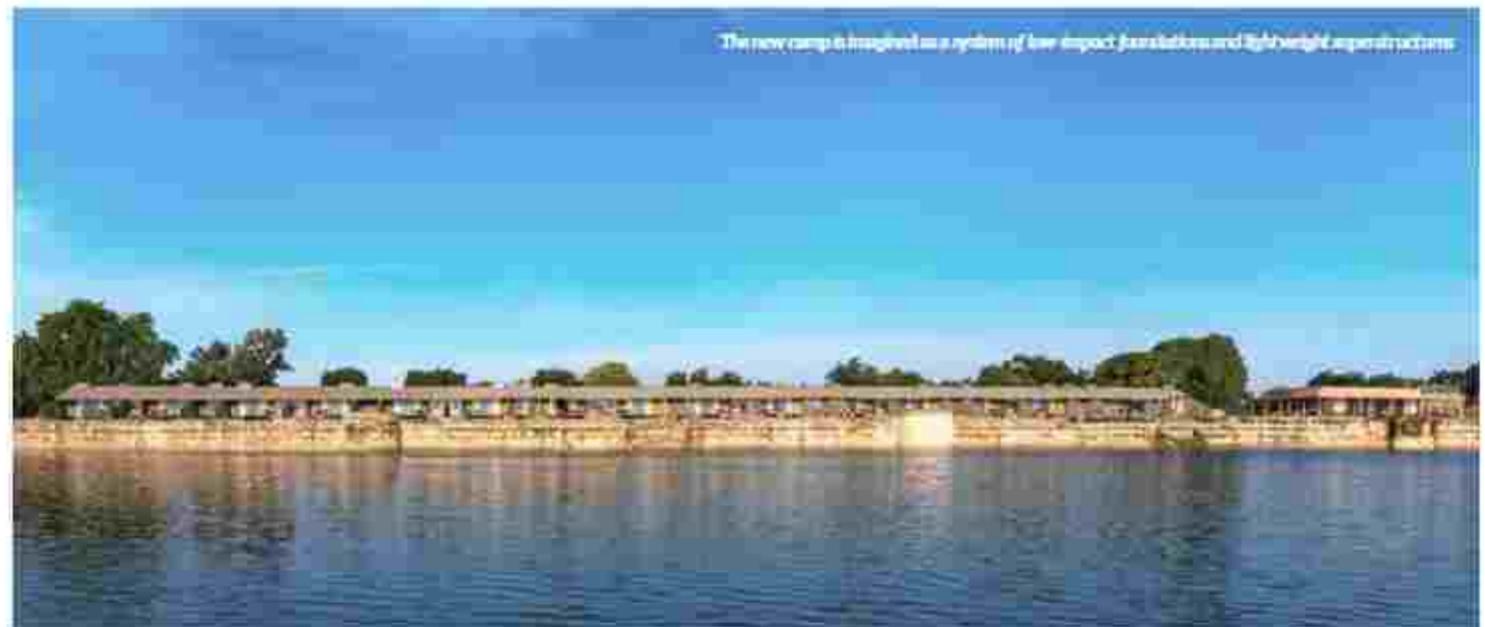
Studio Lotus is a multi-disciplinary design practice, founded in 2000 — seventeen years later, it is one of the most path-breaking architectural firms in India, with Amrish Arora, Ankur Choksi, Siddhartha Talwar, Pankhuri Goel and Asha Sarlam at the helm as Principals. Fostered with a culture of learning and intrapreneurship, the work of the practice is grounded on the principles of Conscious Design, an approach that celebrates local resources, cultural influences, an inclusive process and keen attention to detail.

The Saraden is designed using a lightweight metal frame with dry infill stone as a contemporary expression of the Rajputana twelve-pillared pavilion. This enables the architects to weave a seamless blend between the two key experiences offered by the site—the scenic views of the lake and the serenity of the forest belt, with its built envelope extending up to the embankment walls on one side and opening onto the deck lining the private pool on the other.

A canvas fabric roof stretches over a series of lightweight partitions mounted with boarding and hand-painted fabrics (sourced by Dhvani Behl's studio Flora For Fauna). The fabric linings embellish a canvas that celebrates the diversity of plant and animal life in the expanse—a reflection of the wilderness beyond. Private suites designed to provide uninterrupted views of the forest as well as the lake are nestled between these partitions. Local timber and stone punctuate the spatial experience in tune with the design philosophy of RAAS Jodhpur; local crafts have been expressed as contemporary interventions in the new property.



The design team created a sustainable water feature such as kunds and fountains to facilitate rainwater collection



The new ramp is inspired as a system of low impact foundations and lightweight superstructures



The blending fusion of natural stone wall, CSEB and rammed earth wall

Think Local Act Local

Inscape Insider Art by Imagery

	PROJECT INFO
PROJECT TITLE	: YASH FARMS
LOCATION	: CHANDAPURA, BENGALURU
PRACTICE	: MASONS INK
DESIGN TEAM	: AB BOSE/PALLI, AR SRIDEVI/CHANGALLI, AR VARSHA RAJUL, AR SHUBHA BA
TYPOLGY	: FARMHOUSE
BUILT-UP AREA	: 340 SQFT
SITE AREA	: 1.3 ACRES
STRUCTURAL	: MISHA CONSULTANTS
CONTRACTOR	: AURORAVILLI

LL
Beautiful surroundings and a contemporary design inspired by the vernacular forms spilling soulful calmness into its spaces away from the hustle and bustle of the city

Setting in an abode that invites nature ushers blissful tranquility for its residents as well as its content. **Mishra Ink** design studio has curated a simple organic farm home deeply rooted in sustainability and natural living. Nestled among the green foliage, Yash Farms is an earthen edifice blending within the micro and macro level infused with rainwater harvesting, wastewater management, biogas, and solar energy. The designers have incorporated natural materials such as compressed stabilized earth blocks (CSEB), rammed earth, natural stone and recycled wood as their primary palette.



GROUND FLOOR PLAN

- LEGEND
- | | | |
|---------------------|------------|----------------|
| 1 Entrance Verandah | 7 St-Dill | 12 Courtyard |
| 2 Inner Verandah | 8 Store | 13 Water Study |
| 3 Livingroom | 9 Kitchen | 14 Balcony |
| 4 Wash & wardrobe | 10 Passage | 15 Gym |
| 5 Bath | 11 Porch | 16 Terrace |
| 6 Bedroom | | |



FIRST FLOOR PLAN

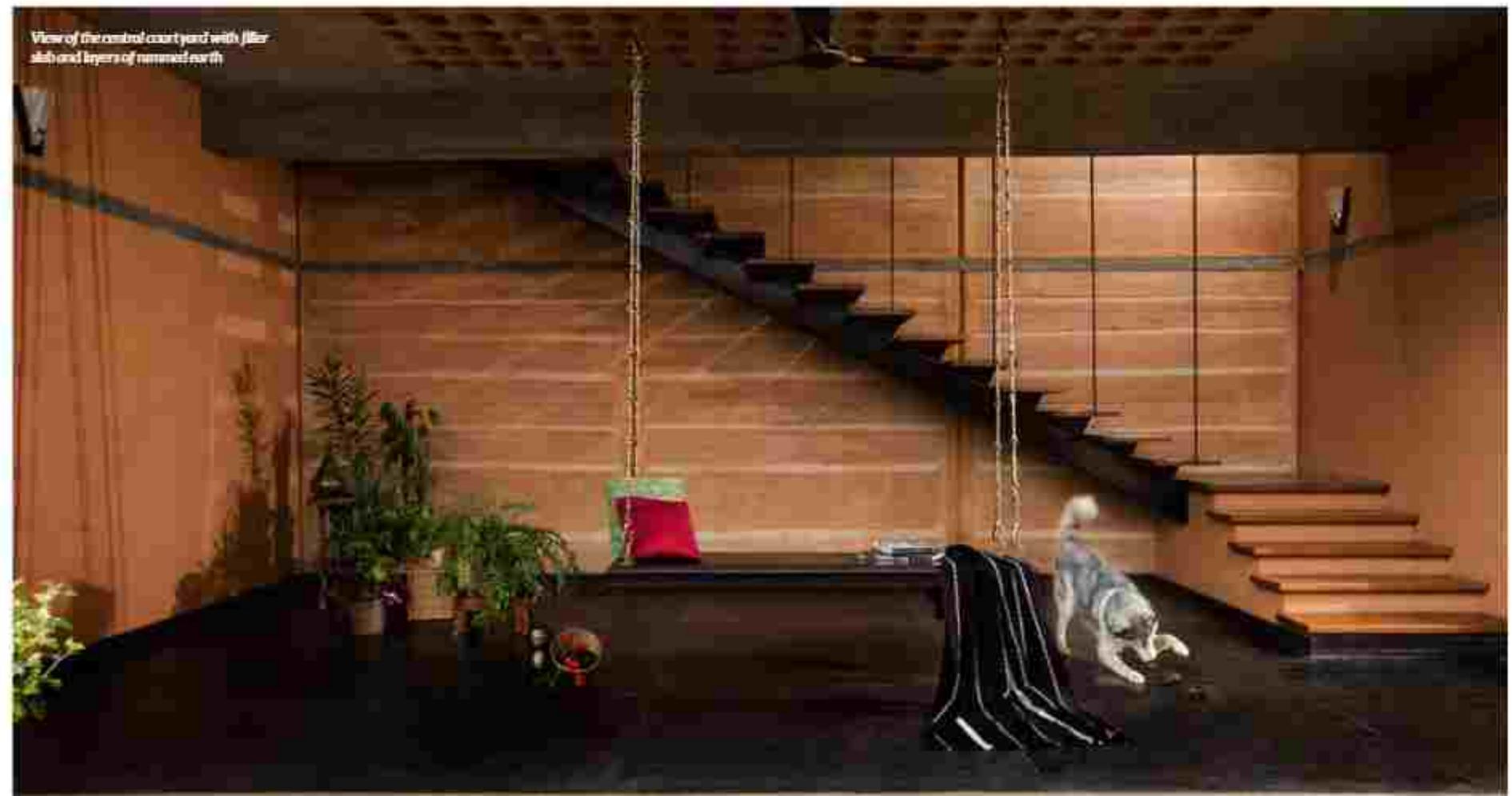


02 YASH FARMS, BENGALURU FLOOR PLANS

Beautiful surroundings and a contemporary design inspired by the vernacular forms spilling soulful calmness into its spaces away from the hustle and bustle of the city. The project weaves a seamless story from conception to construction to operation held together by the thread of sustainability. The flow of spaces summons an effortless transition from the outdoors to the interiors. You are welcomed by a quiet verandah quilting an open to sky courtyard. This forms the heart of the entire structure. Space invites light and ventilation also wrapping it with a captivating vibe that cannot be captured in words but has to be experienced.



Living spaces exposed in natural light and ventilation



View of the central courtyard with filter slab and layers of rammed earth



Ekhemian-themed cultured-corkle flooring wrapped in antique decor



ELEVATION

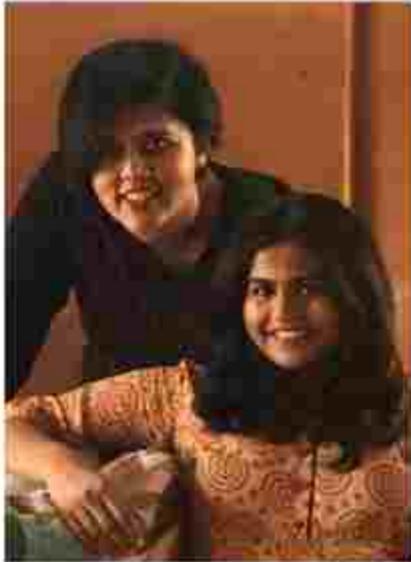
Every space is demarcated according to the function of the public and private spaces using several semi-open areas as buffers infused between. As the mantra of the design team, Think local act local, the construction materials have been scavenged from in and around the site, thus effectively delimiting the embodied energy of the structure. The incorporation of both passive and active techniques has also kept the operational cost and energy consumption to a minimum.



Layers of varnished earth and reclaimed wood caskets

Entrance door to Yash Farms

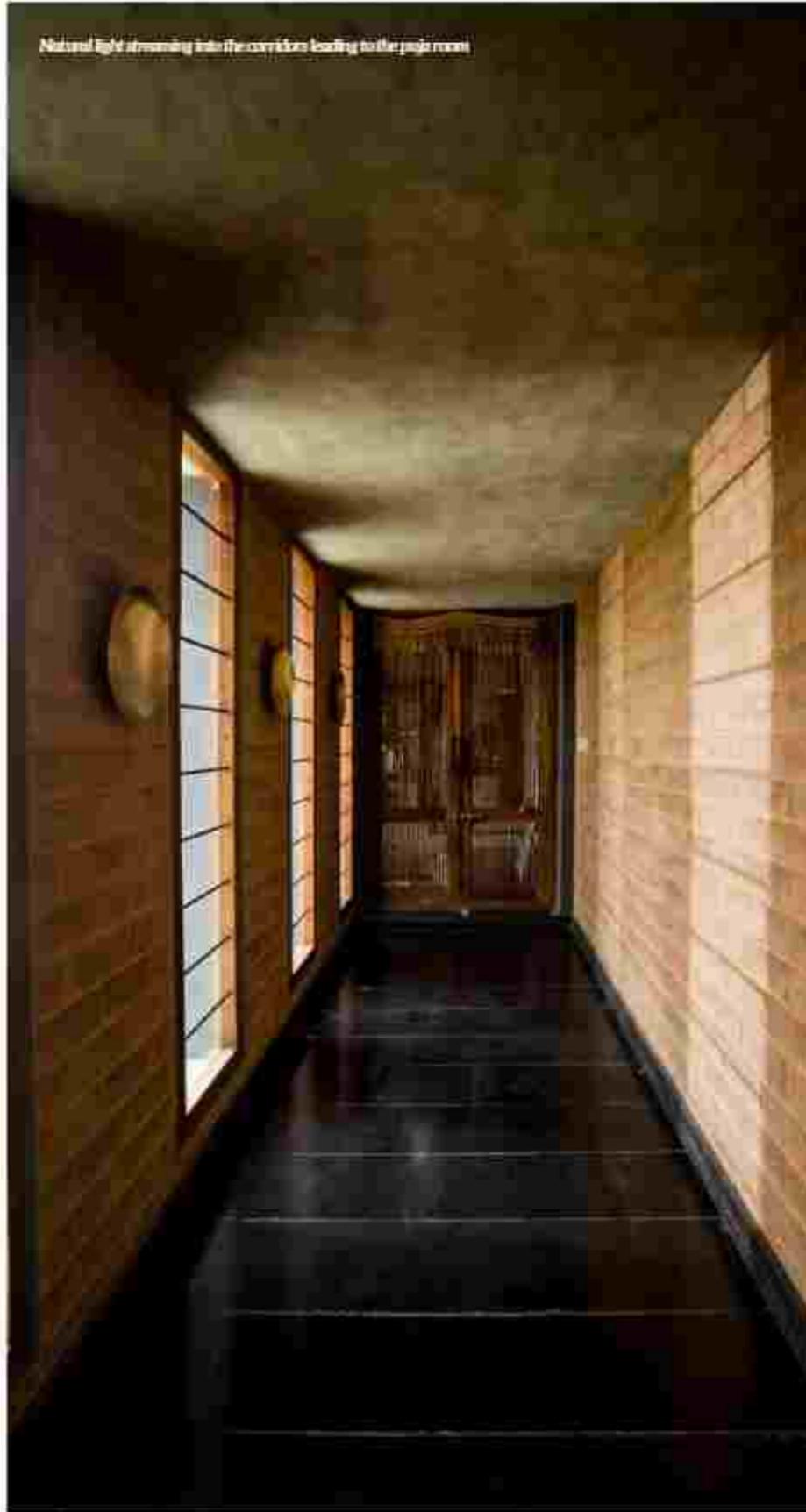




SRIDEVI CHANGALI & ROSIE PAUL

MASONS INK

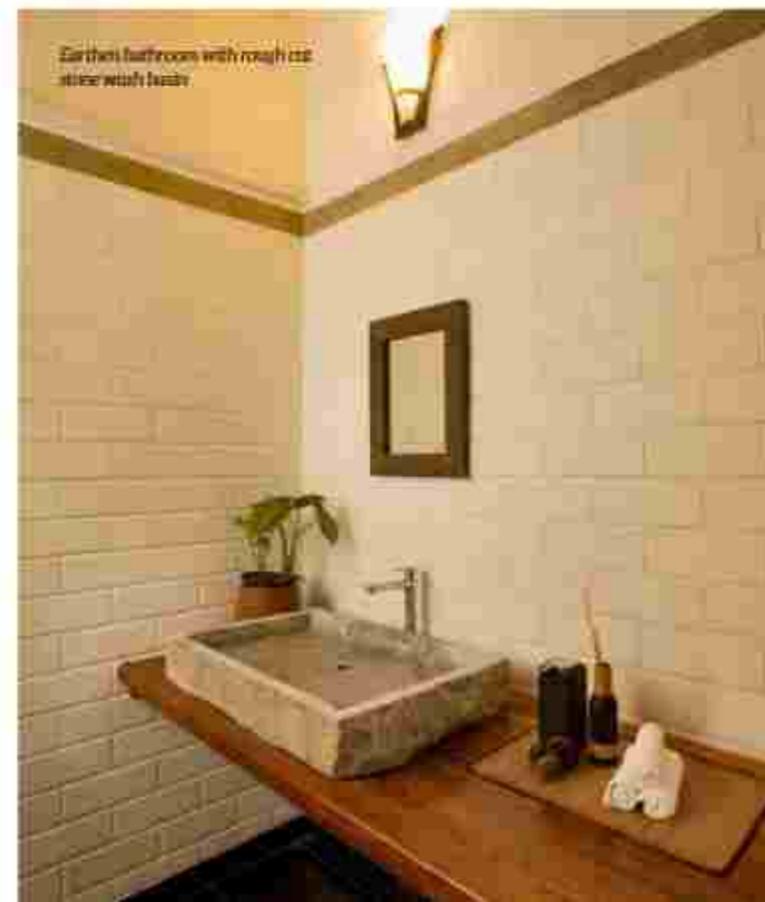
Masons Ink is an all-encompassing design and construction firm with a special focus on earthen architecture and heritage conservation. Since its inception, their designs have thrived on strong principles of ecological sensitivity and minimizing the impact on our environment. A brilliant team of enthusiastic, like-minded individuals who strive to bring about a difference in the construction and conservation sector. Known for a commitment to excellence, Masons Ink has been awarded the Best Young Practice of Southern India for the year 2020 by Construction World Architecture and Builder Awards. The team have worked on a wide range of projects across multiple sectors and typologies ranging from large urban master plans to private residences. The team believes that knowledge transfer plays a huge role in responsibility as architects; they indulge in hands-on training courses and workshops for masons, professionals, and students of architecture on various techniques of construction and conservation.



Natural light streaming into the corridor leading to the study room

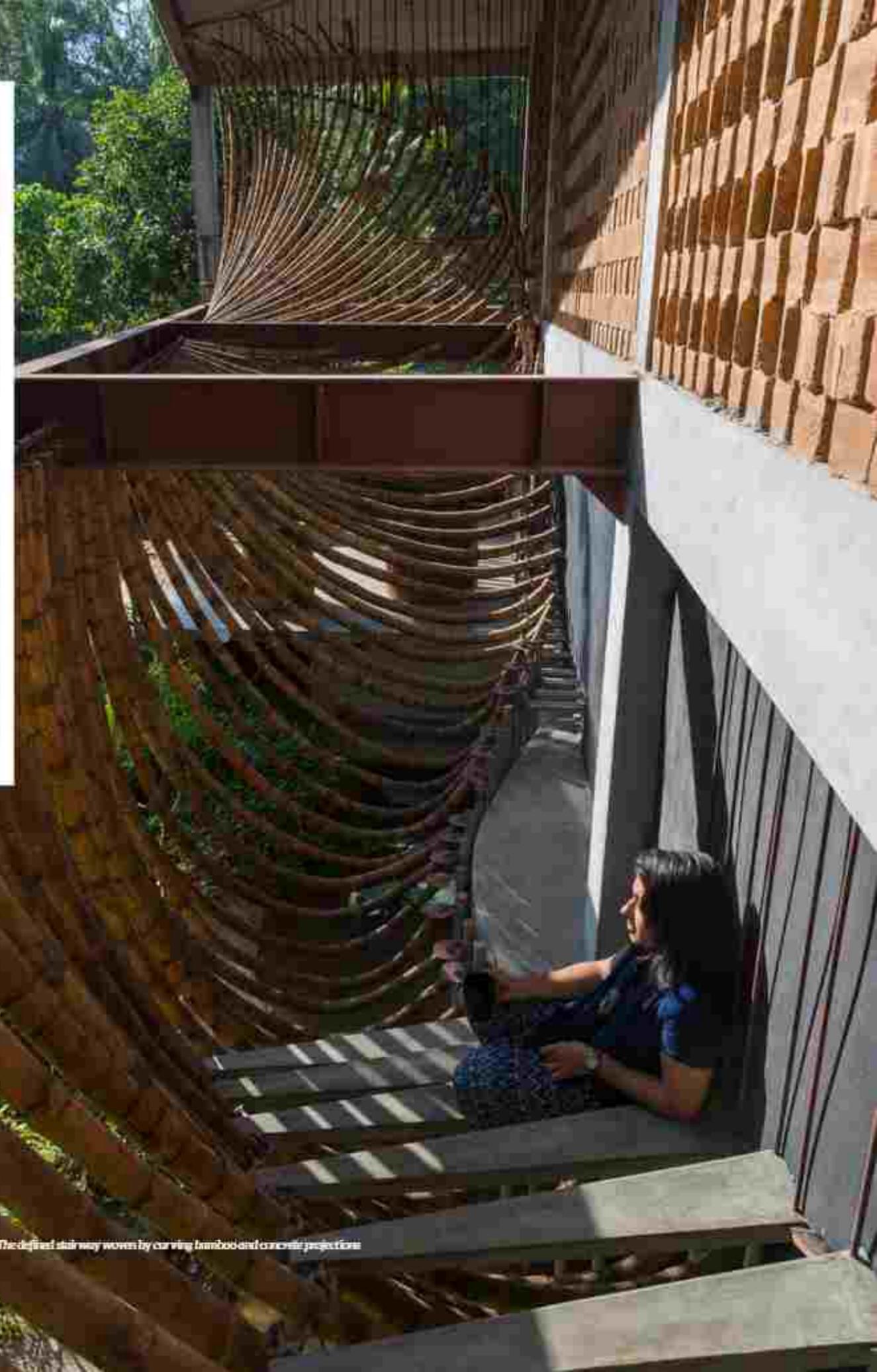


Earthy toned bedroom with terracotta flooring



Earthen bathroom with rough cast stone wash basin

The 1.2-acre organic farm seeds into the structure's material composition: exposed in CSSB, rammed earth, and natural stone as its main ingredients. The mud used to make the blocks and monolithic walls of rammed earth were sourced from within the site. The quarry was designed such that it becomes a seasonal pond during the monsoons for better groundwater recharge. The stones used in some walls came from the stone slabs that used to demarcate the empty plot. All the wood used in this project is repurposed and no new wood has been used. The floors are made of local stone tiles - Kadappa, terracotta and coloured oxide with Attangudi accents in some places. The final finishes are left to remain clinical and authentic, with exposed earthen exteriors and the interiors embellished in white with a few contrasting mud and stone features. *elates* living in Vash Parria, a heavenly experience. 



Weaving

An Intriguing Abode

@inscapeinsider @AnandJain

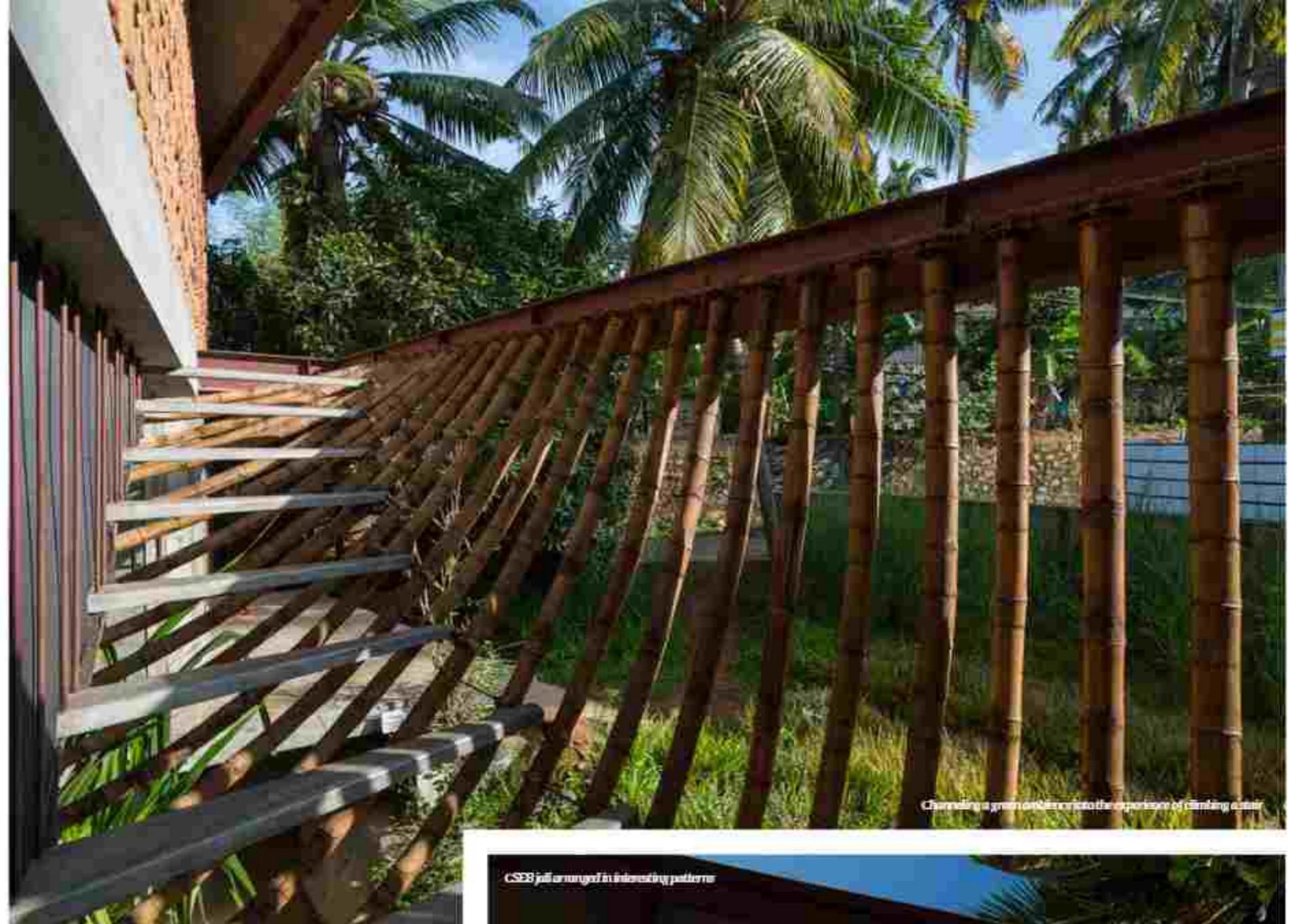
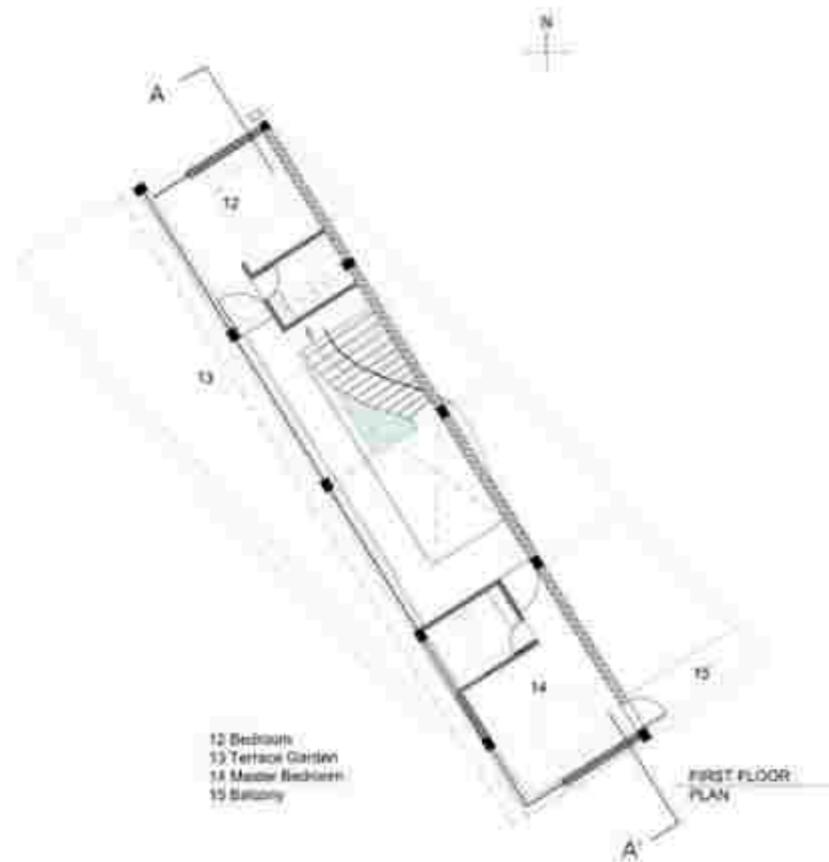
PROJECT INFO

PROJECT TITLE	: IHA RESIDENCE
LOCATION	: TRIVANDEPUM, KERALA
TYPOLGY	: RESIDENCE
PRACTICE	: WALLMAKERS
PRINCIPAL ARCHITECT	: VINU DANIEL
GROUND FLOOR AREA	: 2100 SQFT
CLIENT TEAM	: ANTONY TA & CO
FABRICATION	: KUNJUMON JAMES, IK STEELS
CARPENTERS	: SARATH PRASAD & CO

“The IHA residence breathes a colloquial atmosphere, an adventurous material interplay with concrete, bamboo, wood and metal”

When an architectural form is closely related to nature, it breathes in voracious emotional dancing with the structure and its surroundings. The Wallmakers were approached by Mrs Tera Pillai and Mr Sreekumar, based in Delhi, they wanted an eco-friendly abode that reminisces in tranquility in the busy city of Trivandrum. The IHA residence breathes a colloquial atmosphere, an adventurous material interplay with concrete, bamboo, wood and metal entangling into the interior décor with minimalism as the design concept.

The defined stair way woven by curving bamboo and concrete projections

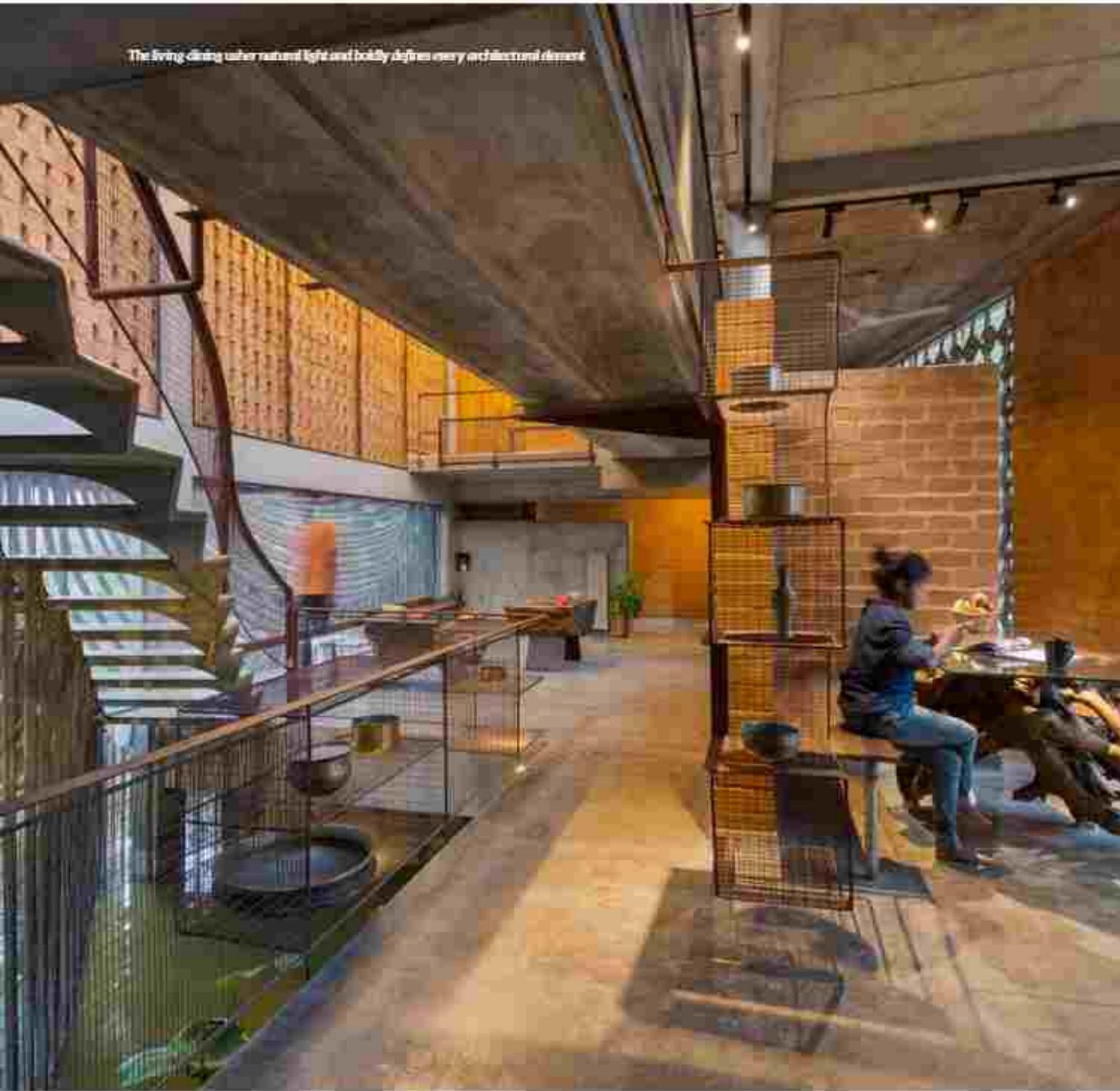


Channeling a green aesthetic into the experience of dining area

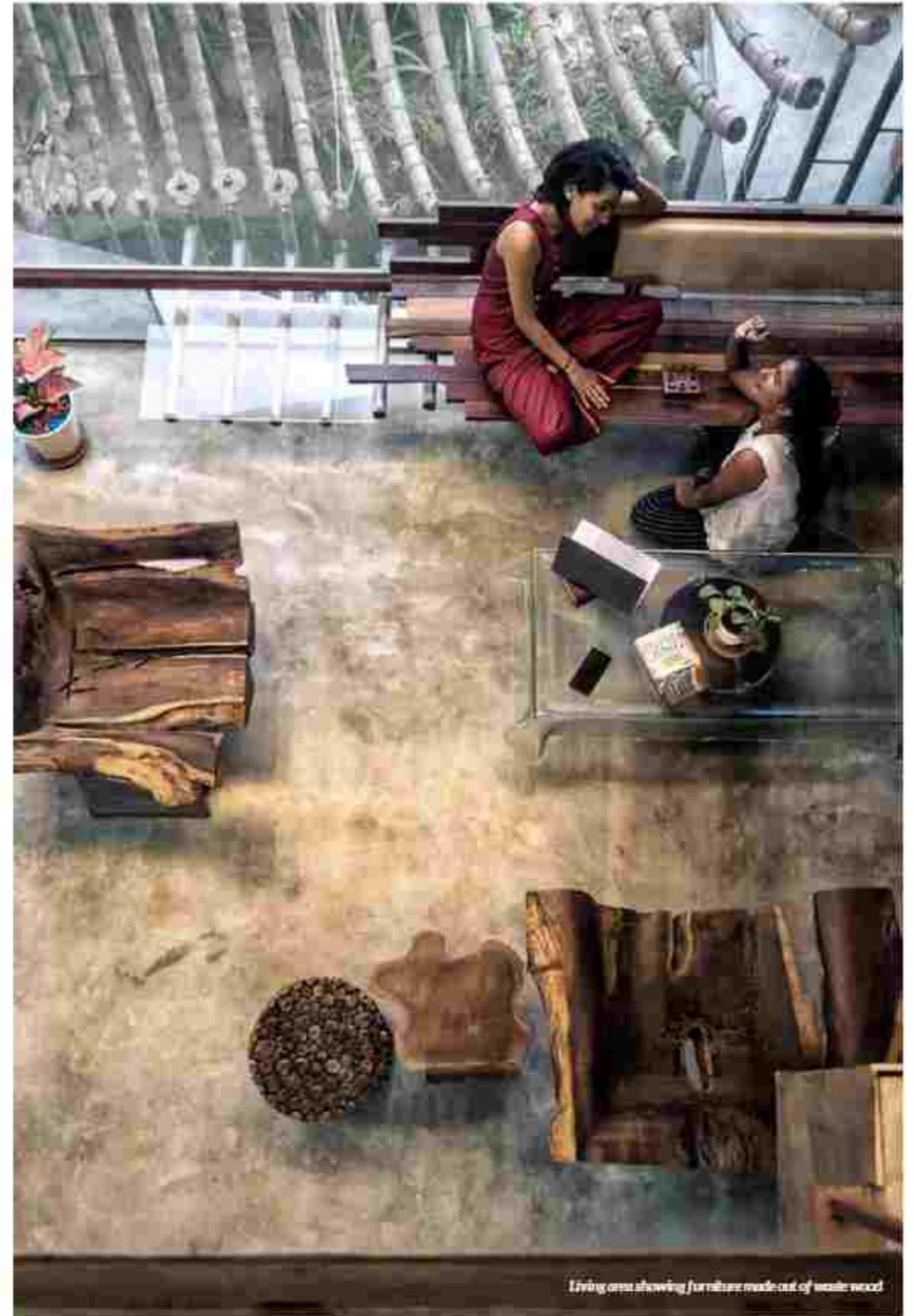


Ar Vinu Daniel's vision was a stoic perfection, masterly striking at weaving an abode that is sustainable and leaving you breathless at every twist and turn. The site was presented on a low-lying terrain with water-logging issues, which was the primary obstacle tackled by the design team. They intended to ensure that the building seamlessly allowed the flow of water in a state like Kerala, where rains lash frequently, they ensured that the water percolates into the ground and can be harvested. As an alternative and sustainable solution, they enhanced the spatial quality by mounting a pond in the lowest point of the site, that aids in retaining the water in the site as well as, adding to the veristic vibe of the residence.

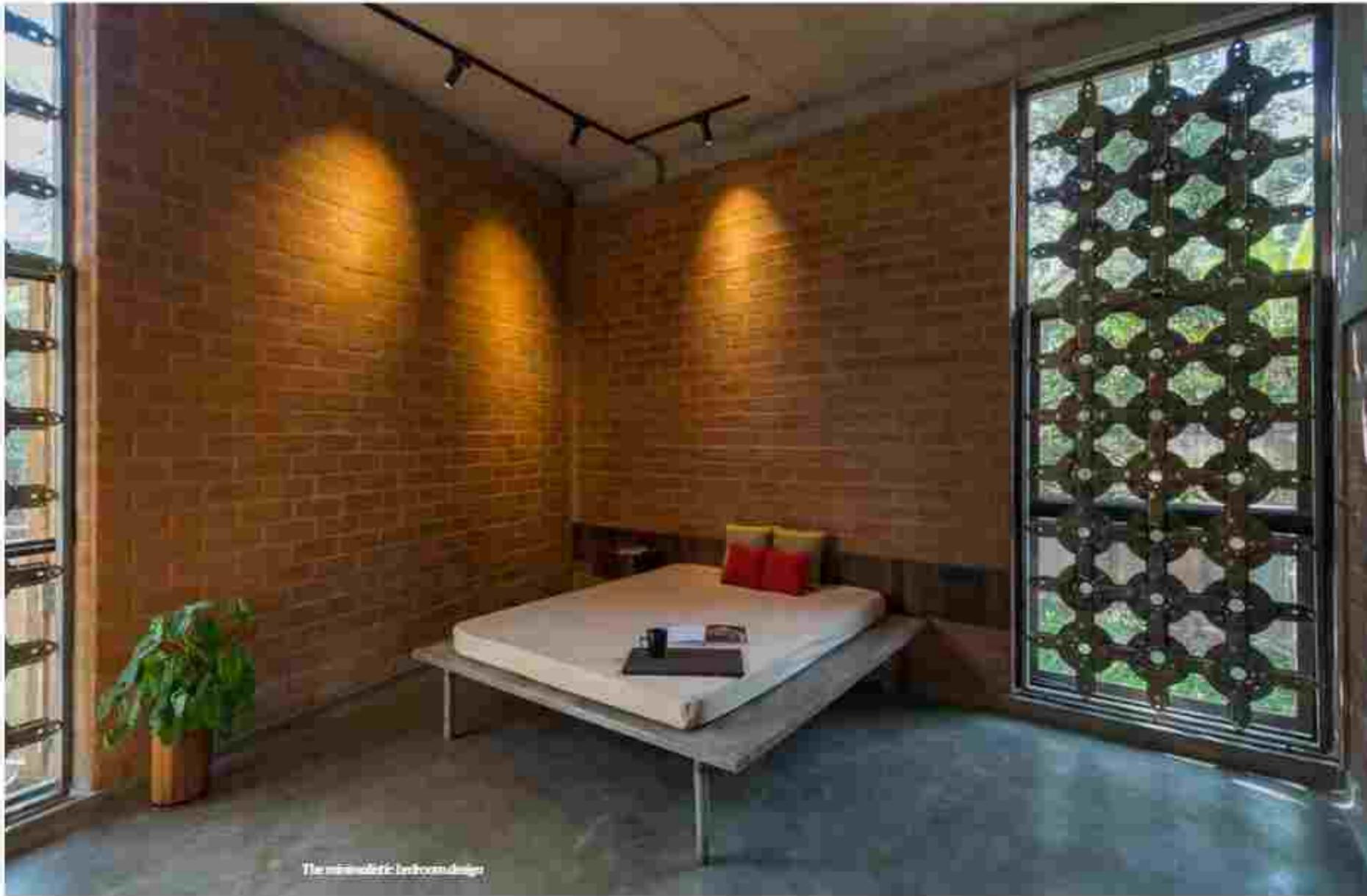
The living dining under natural light and hobby defines every architectural element



The curiously intriguing bamboo for the facade reinforced using steel rods supports an entire edifice of enormous size. The bamboo stably stands as a continuous string streaming as a sculptural network of bamboos soaring in the front elevation to the residence supporting the staircase that hangs from it as a serene place for your tranquil thoughts.



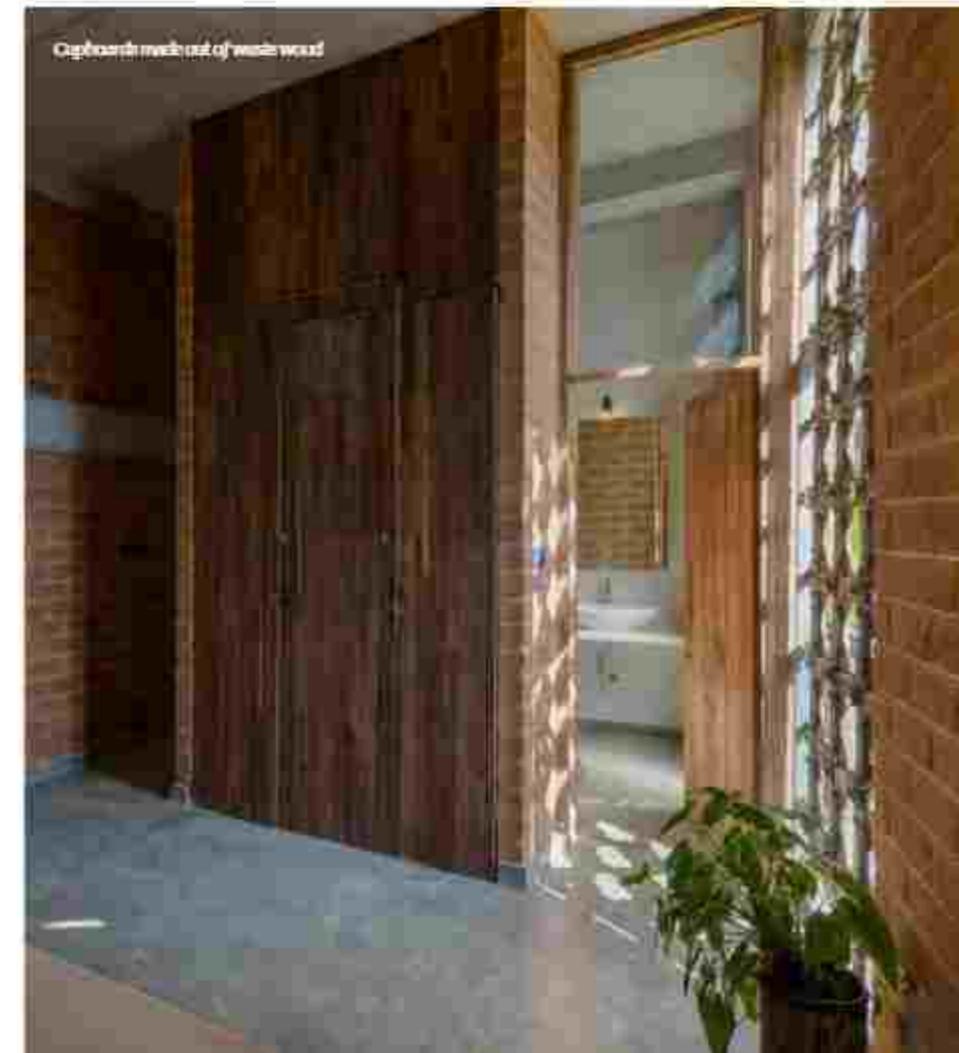
Living area showing furniture made out of waste wood



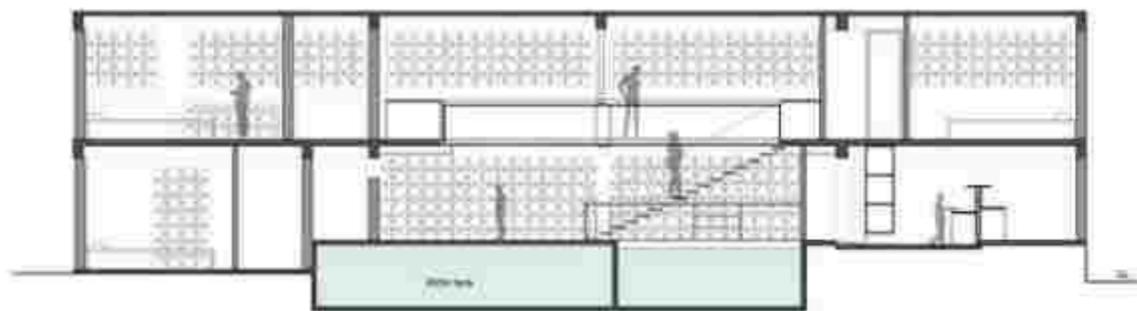
The minimalist bedroom design



Toilet with white cubic finish



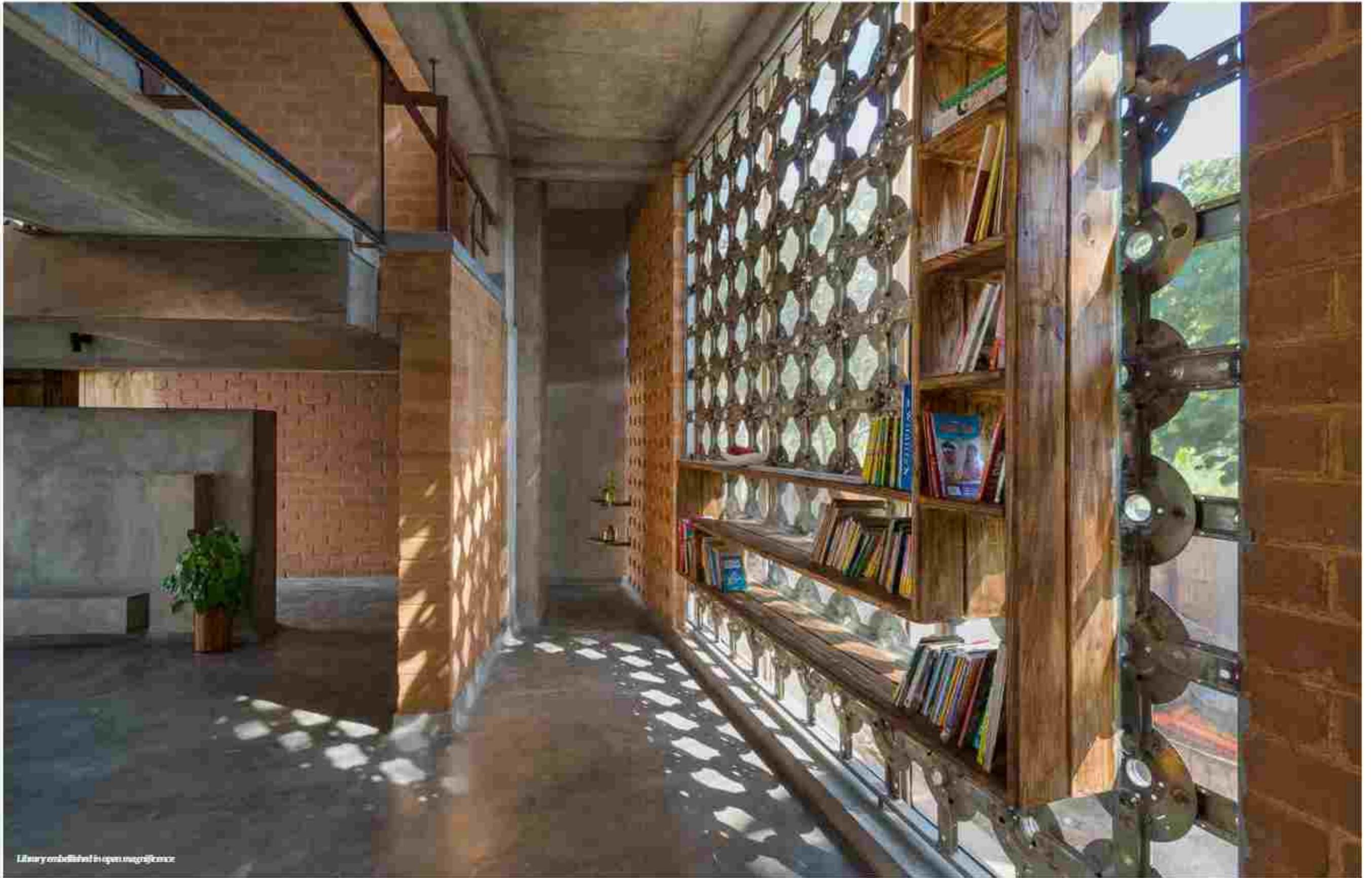
Openwork mesh out of waste wood



SECTION 04

CSEB bricks (Compressed Stabilized Earth Blocks) in a distinctive form has been used to create a rotating Jali work to impart privacy to the interior bedrooms. Apart from the marvel, the light trickles; the consecutive polar arrangement integrating uninterrupted ventilation in the interior spaces.

They have used scrap grills instead of fresh factory-made ones of the base plate of washing machines as is an imperative part of the residence. The use of such grills instead of fresh ones propagates the idea of up-cycling as well as serves as a medium of income for labourers who put their sweat to create exquisite pieces of art.



Library on the hillside in open landscape



The simple study corner adds a humble charm into the space



VINU DANIEL

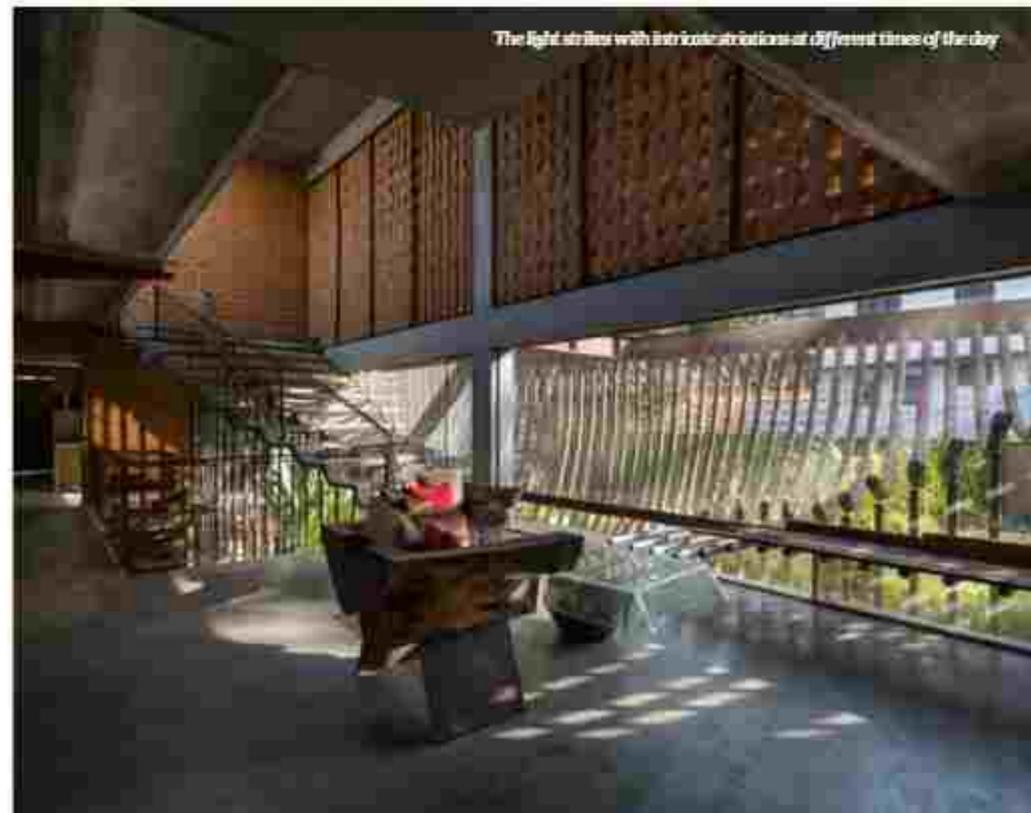
WALLMAKERS

Vinu Daniel completed his B Arch in 2005 from The College of Engineering, Trivandrum, following which he worked with Auroville Earth Institute for the UNDP (United Nations Development Programme) Post-Tsunami construction. On returning from Pondichery in 2007 he started Wallmakers which was christened thus by others as the first project was just a compound wall. By 2008 he had received an award for a low cost, eco-friendly house from the 'Save Penjar' Pollution Control Committee for the house which was constructed for a cancer patient. Many such eye-openers in the course of his practice prompted him to resolve to devote his energies towards the cause of sustainable and cost-effective architecture. With a practice spanning over more than a decade, Wallmakers has won many accolades including being selected by ArchDaily as the only Indian practice in the list of 20 Young Practices of 2020.

While the work and construction of a building results in the production of a lot of scrap, Wallmakers believe in not being deterred by this demon, but instead have learnt to build with it. At Wallmakers, the aim is to build sustainable spaces that are responsive to specific site contexts and conditions, while maintaining a balance between innovative and utilitarian designs. They are constantly on the move, looking for ways to make construction more sustainable, as they believe that going green is no longer an option, but a compulsion for 21st-century humans where architecture is no longer a profession, but has become a hazard.



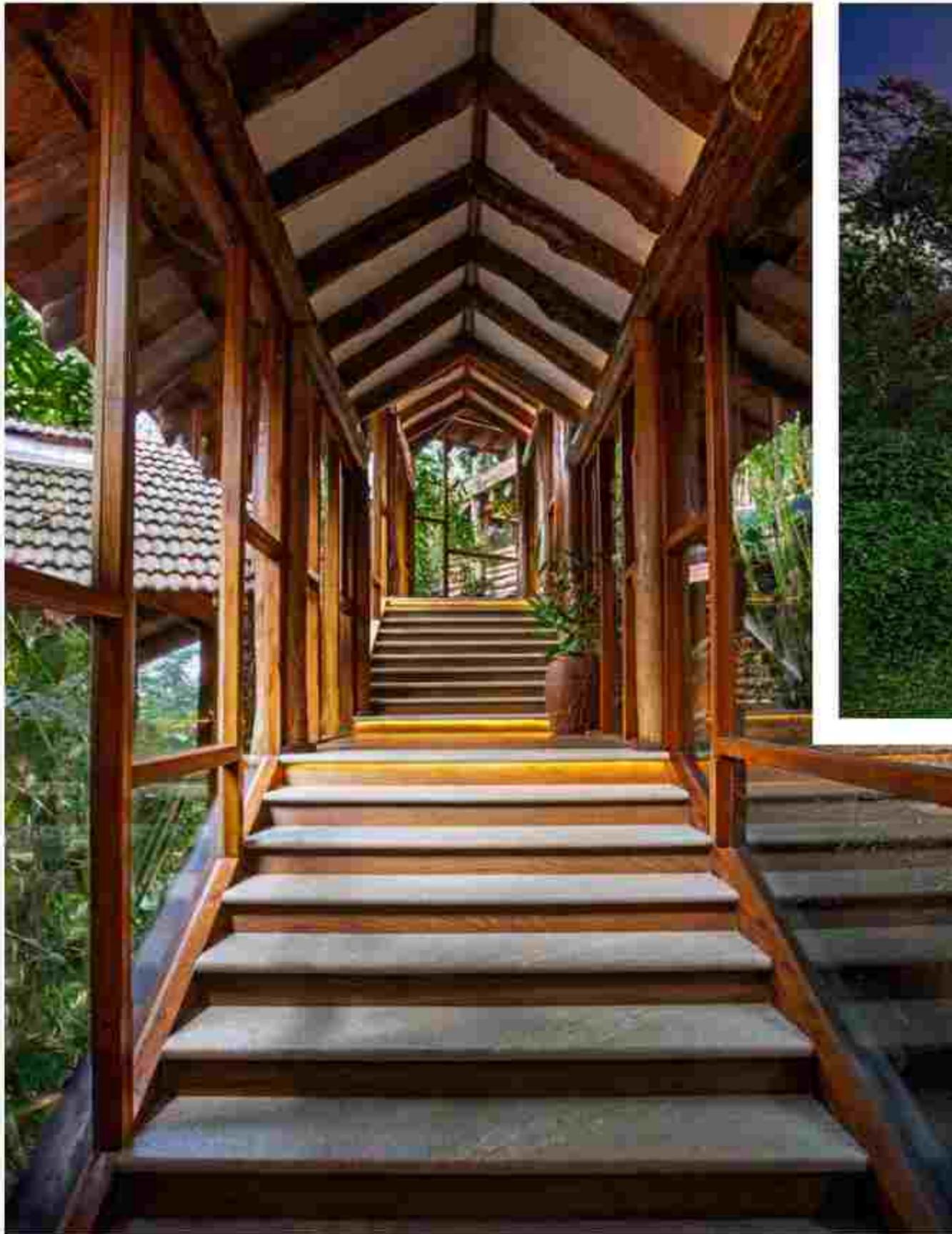
Kitchen in exposed concrete and open shelves



The light strikes with intricate striations at different times of the day

The designers have carefully brought trivial changes in the usual routine of wastage by insulating something regularly seen in junkyards. The use of washing machine motor base plates, welded together not only encourages sustainable living and reuse but also adds to the beauty of the residence. Utilizing scrap material and turning it into something spectacular has made it even beyond possible.

What sets the dwelling from usual residences is the simplistic and minimalist attraction well-received in the residence. The architects make use of uprooted trees and waste wood from sawmills as the furniture for the residence. The structure connects closely to nature in terms of terrain, design and materials alike. The residence hugs and stays close to the environment of tranquility around it and the outgoing and cordial vice within the four walls of the IHA residence. |||



Private residences re-imagined to experience the abundant fullness of natural life

Incredibly Inspiring Lodgings

📍 Inscape Insider 📍 Earthitects

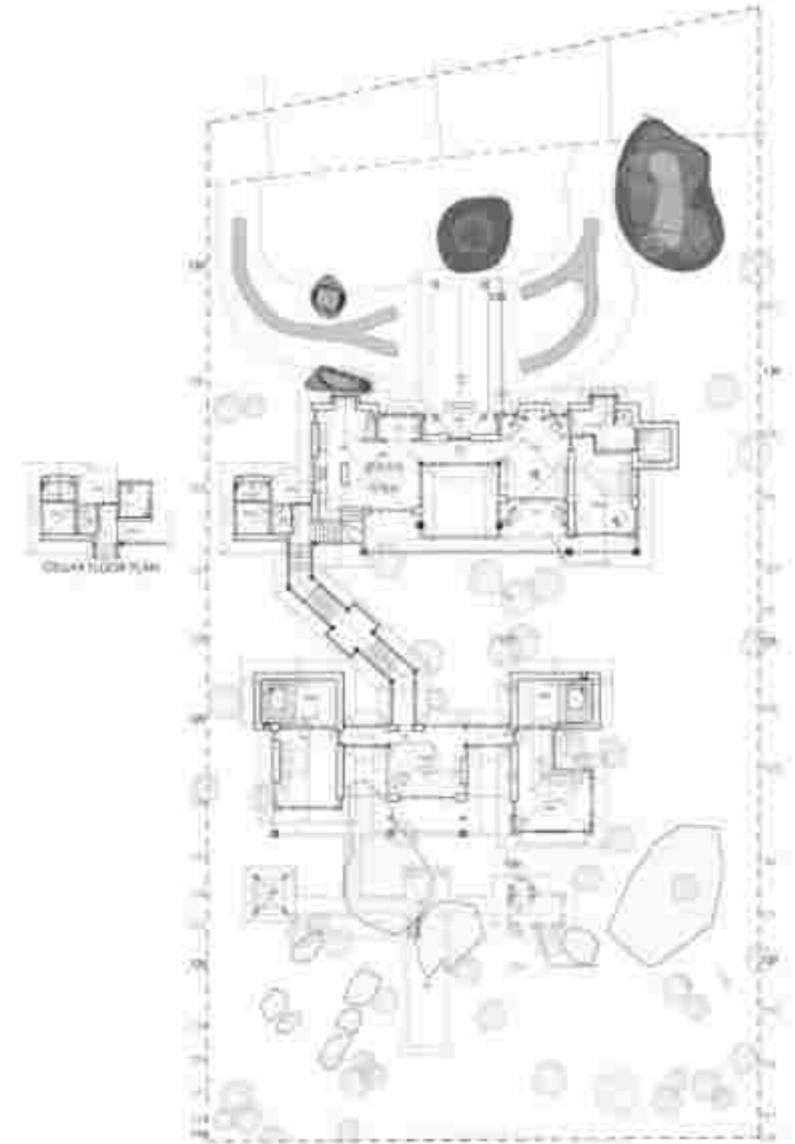
PROJECT INFO	
PROJECT TITLE	STONE LODGES - PRIVATE RESIDENCES
LOCATION	WAYANAD, KERALA, INDIA
PRACTICE	EARTHTECTS
CEO & PRINCIPAL ARCHITECT	ARJUN GEORGE, RAMAPURAM
BUILT-UP AREA	7300 SQ. FT.
PLOT AREA	26,500 SQ. FT.
SITE AREA	11 ACRES

“The concept of minimalism entwined into each villa harmoniously ushers a soothing ambience forayed on three distinct levels”

An inspiration invoked from the grammar of mountain lodges, sun-kissed by the clouds in the belly of evergreen Wayanad is the luxury villas of Stone Lodges. The enthusiastic team of Earthitects envisioned the heavenly stay spread across a forested hillside. Blended along a slanted terrain, echoing native design aesthetic, the lodges elegantly bloom in the lap of nature.



Natural living at the top of infinity



The concept of minimalism embedded into each villa harmoniously ushers a soothing ambience foreayed on these distinct levels. The design philosophy blends natural materials seamlessly into built forms with wooden flooring, random-rubble walls, cobblestone pathways, and log rafters. Embracing an exuberant interplay of stone and wood, the villas indulge in a game of 'hide and seek' in the dense foliage and they enhance the experience designed with unique elements, keeping sustainability and innovation in mind. Albeit being environmentally responsible, every element channels a bespoke quality in its form, space and order.



Dine in harmony with nature



Accentuate the serenade of nature



Accommodate the serenade of nature

The design flaunts on first and second levels housing spacious residences while the third level comprises of an expanse deck scooped with an infinity pool surrounded by an ecosystem of lily ponds in a meditative atmosphere. Each deck proliferates an endless unobstructed view of the forest. Stone finished flooring with black oxide highlights the base and the railing out eucalyptus poles brings an elevated sophistication. The outdoor dining areas elude a fine dine under the soft humming glow of the twilight. Crafted from the finest teak the dining chairs sprinkle into the beauty of wood in their authentic expression. Infusion of gazebos solitarily integrates

into the oasis crowned by an ingenious roof composed of unfinished log rafters and clay tiles standing on four sturdy wooden masts with spectacular vistas from the third level.

Seamlessly curated signature bay windows in the villas of Stone Lodges oozes natural light into its interiors with a striking lookout to the lush landscape. A unique picturesque walkthrough bridge weaves the corridor spaces enveggled in high glass joinery with light pouring across the entire stretch. The master bedroom is an opulent ode to unwind. Designed with a private deck stacked along to bond to the wilderness aura.



Unwind and relax under a gazebo



An exquisite hideaway intertwined harmoniously with the landscape.



Exhale in a refreshing bathing experience.

The massive wooden piece laid as the bed is a dreamy element set to entice any visitor. A sturdy and bold magnificence created from robust teak wood. The hardwood floors are streaked in rich teak, adorning the space with warmth and grain. Rough-textured stone on the accent wall contrasts with the neighbouring warm wood. The freedom of taking a shower beneath the open sky is an exceptional addition to the villa. The tropical shower reconnects one with nature within the luxury of staying indoors. Set amidst a courtyard, an organic shower tray with stepping-stones encapsulated by lush foliage and natural boulders.

The Stone Lodges immerse in sustainability as the core idea. Using up-cycled wood, crafted antique brass and many such trivial components carving the big picture. Earthitects and their team of skilled artisans have imbibed a vintage charm, complementing the natural textures debbed about in the whole abode.

The Stone Lodges nestled amongst the enchanting hills of Wayanad, far beyond the misty mountains and the wilderness is an exquisite hideaway designed to encourage and inspire living harmoniously with nature.



A story in every piece.



GEORGE E. RAMAPURAM

EARTHITECTS

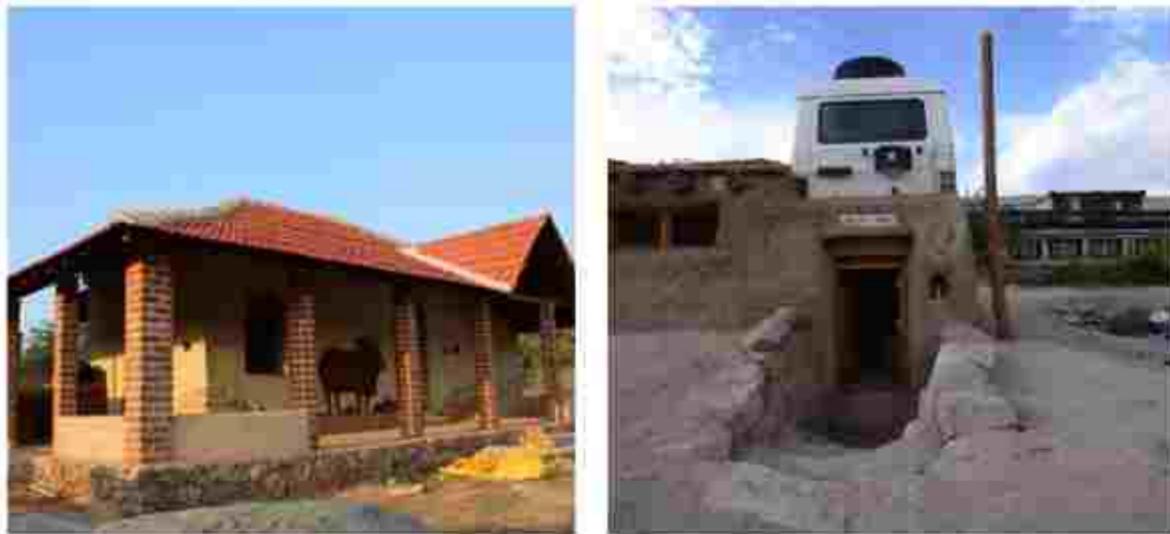
Earthitects is a natural design studio based in Bangalore and they describe themselves as Architects of the Earth. Deeply seamed into the values of the land, the team works hand in hand with Mother Earth to craft spaces that emanate from this very earth that binds us all. The core philosophy of Earthitects aims to absorb and percolate around nature rather than on it. Ecologically conscious designs and intricate material selection provided by nature that age gracefully is the guiding principle in any endeavour embarked by this blended firm.

Mud Play

Inscape Insider: Stanfin Phuntsog, Samyuktha

It is said that a wide range of tangible and intangible forces behind architecture draws its spirit and tactility from the natural environment. Mud, the most adaptable and astonishing material for construction, has inspired and moulded numerous marvels across our planet in miraculous forms. The harmony of living in a mud abode imbues an oodles of well-being and refreshing vein to its inhabitants.

This is the story of two unique self-taught nomads behind the indigenous studio Earth Building. Stanfin Phuntsog and Samyuktha, hailing from Ladakh and Coimbatore, have explored and carved an existing niche in the craft of mud architecture and its practices in and across India in striking formats and sustainable drives. They design and execute natural homes, welcoming comfortable living in the modern era. Literally from two ends of India, their stories and travel have enthused them to envision innovative structures that are functionally sound and adaptable.



Adobe Farmhouse

Odayyakulam, Pollachi, Tamilnadu, India

A simple sloped roof studio-cottage of cob, adobe (sun-dried bricks) and stone masonry infused to unravel locally sourced mud spaces in harmony. The foundation is bounded by random rubble masonry and the plinth is debbed with dry stone masonry with the help of local artisans. A layer of lime and surkini dirt envelopes the coping. The frontage opens to two thin, edged on either side of the entrance porch. The interior spaces comprise a large room attached with a bathroom and open to an outdoor kitchen with a traditional fire stove and cob oven. Niches and load-bearing lintel arches





Simple and elegant interior spaces



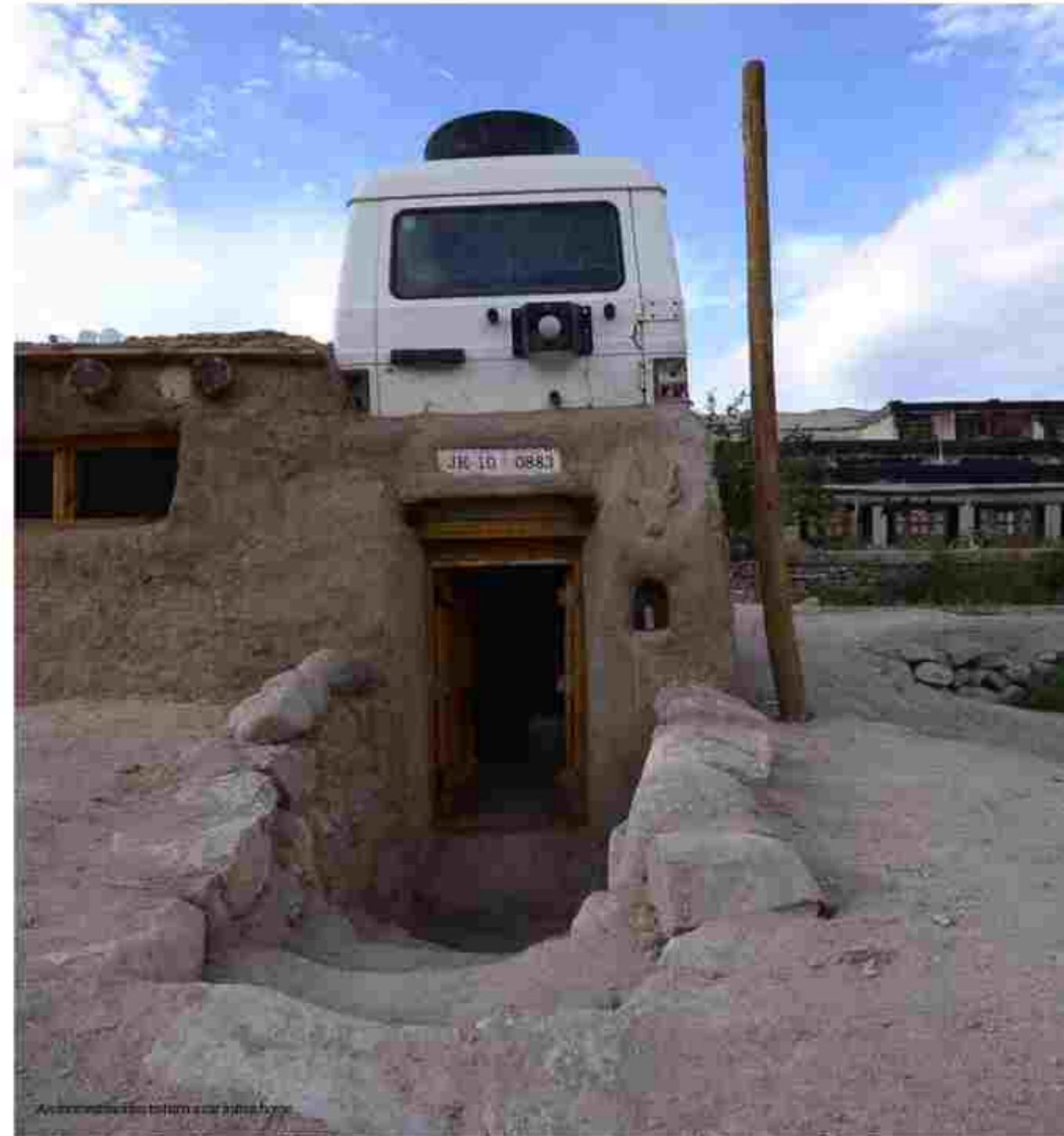
Light passed into the adobe walls

are sculpted with adobe and mud mortar and terracotta tiles are laid on the floor. The windows and doors were reclaimed from old houses and Kadappa stone was topped on the walls bringing together and acting as a barrier between mud and wood for termite protection. The hooded roof is composed of palm wood rafters plated by reused Mangalore tiles. Lime plastering was carried out for both interior and exterior and tadelakt plastering for the bathroom and lime-sukhi plaster for the external walls.

Cob Car

Leh, Ladakh, India

Something peculiarly striking and fascinating is the perception of an unused car reimagined as a cottage. This uniquely low-cost structure was built entirely using local resources and recycled materials. It was a student project completed in two months from an alternative school SECMDL in Ladakh, aiming to reuse a car's body as half of the structure and



An adobe wall to form a car's body



Experience the car and home in unity



Ladder slipping down into the living space

the rest scope into an underground space for escaping from the summer heat. Major fragments of the structure were sculpted using cob (clay, sand and straw) as the key ingredient and the adobe finished in a rough texture using clay, cow dung, sand and apricot pulp. Materials such as wood, glass, bottles and tyres were also reused to envision this intriguing little project.



Earth Bag Cottage

Talavali, Maharashtra, India

An earthbag round abode with interior décor explored in cob and polished mud with modern concealed lighting facilities. A cob bed stands apart in its creativity with a headboard along with other furniture such as a cob couch and shelves knitted in wattle and daub. These cob elements were finished with burnished lime clay plaster and the finishes were rendered using linseed oil and beeswax polish. To add an artistic character addition of sculpted trees, nests and birds enliven the



Sculptural works in the interior





A mud bed to sleep into serenity

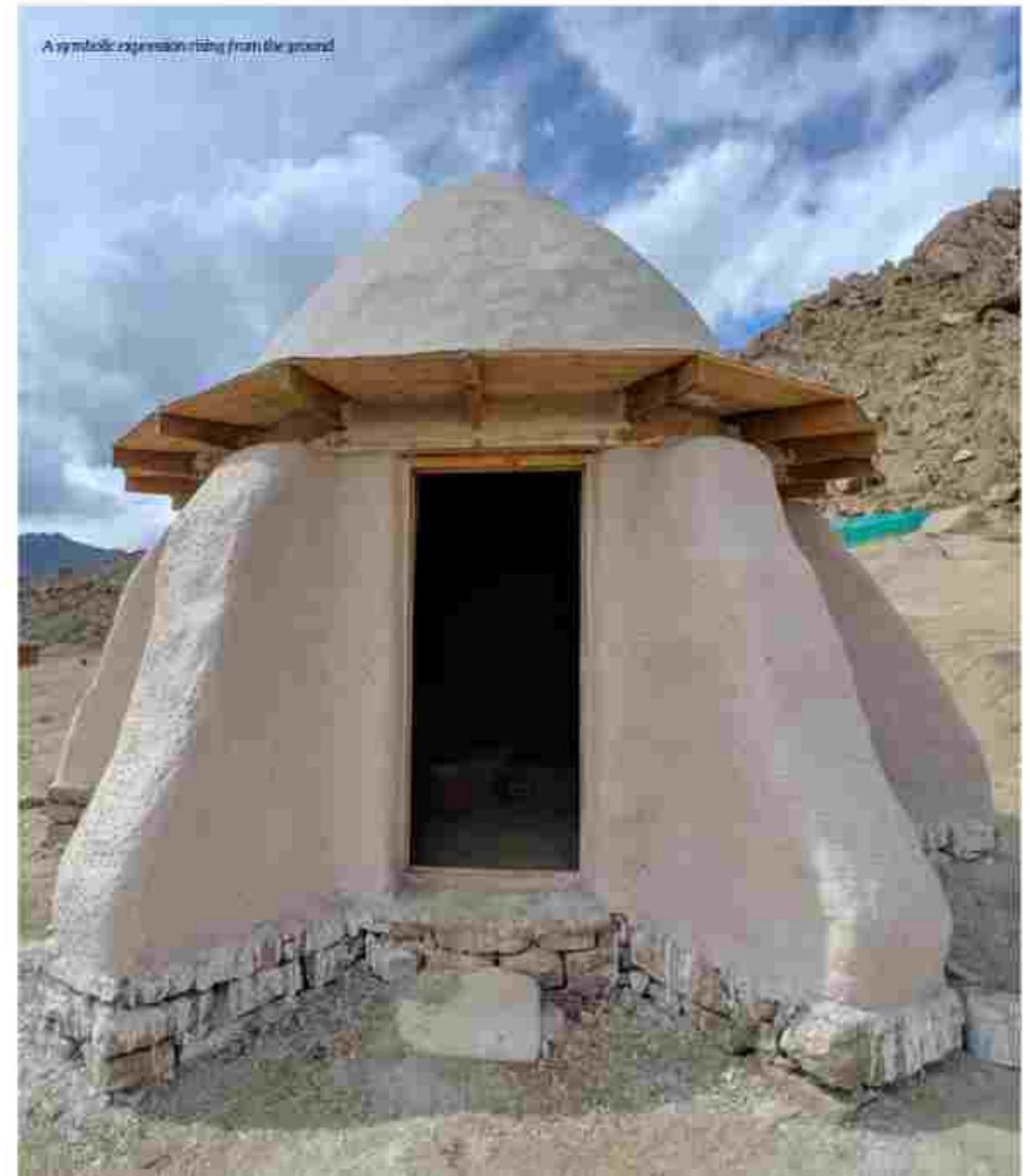


ambience. To increase the stoniness of the mud, the sculptures in pots blended additives of kadukkai, jaggery and wheat paste. A few nests were sculpted using sheep wool and mud. The wool nests integrated woven lamp fixtures and concealed lighting. Mud-plastered interiors, lime-plastered exteriors, and techniques in the bathroom were used as final touches.

Himalayan Institute of Alternatives Dome

Ladakh, India

A small mount with buttressing features is an earthbag home built in HIAI. For a location of dry and low rainfall, an exposed dome sounds suitable and favourable. Gauging 11 ft diameter and 15 ft height, stacked and supported by four buttresses, where



A symbolic expression rising from the ground

Arched openings into the heat-treated dome



two makes the welcoming entrance. The exterior is finished with lime plaster and the interior is dabbed using earthen plaster. The design of eaves all about the dome ensures protection for the openings from rain and scorching sun in summer.



STANZIN PHUNTSOG



SAMYUKTHA

EARTH BUILDING STUDIO

Earth Building is an eco-endeavour to entwine the natural building techniques to sculpt, carve, craft and reuse from time immemorial to an innovative visualization. The young architecture quirkies Stanzin Phuntsog and Samyuktha, hailing from the north and south of India brought an indigenous blend of using mud as their main construction ingredient to envision spaces that breathe and bloom. The expanding and evolving team adheres to their core motto to keep designs eco-friendly, aesthetic, functional, unusual and thermally comfortable. The design team looks forward to reviving ancestral knowledge and procedures of building to use it to the best of their abilities in a contemporary fashion.



Revitalizing The Architect's Abode

Ar Jayakrishnan Ranjit Andre Mazzareth

PROJECT INFO

PROJECT TITLE	HOUSE INSAMAMBALA
LOCATION	PETROPOLIS RIO DE JANEIRO, RJ, BRAZIL
PRACTICE	RODRIGO SIMÃO ARQUITETURA
STRUCTURAL	ALVARO MORAES ARCHITECTURE
MANAGEMENT / LIGHTING	RODRIGO SIMÃO ARCHITECTURE
FOUNDATION	ALVARO MORAES ARCHITECTURE
INTERIOR	RODRIGO SIMÃO ARCHITECTURE & KATHARINA WELPER
LANDSCAPING	KATHARINA WELPER AND RODRIGO SIMÃO ARCHITECTURE

LL

As you stroll through swanky foliage, the entrance of the house reveals by a stacked wooden façade with a curved roof streaking towards the sky as a heavenly pinnacle.

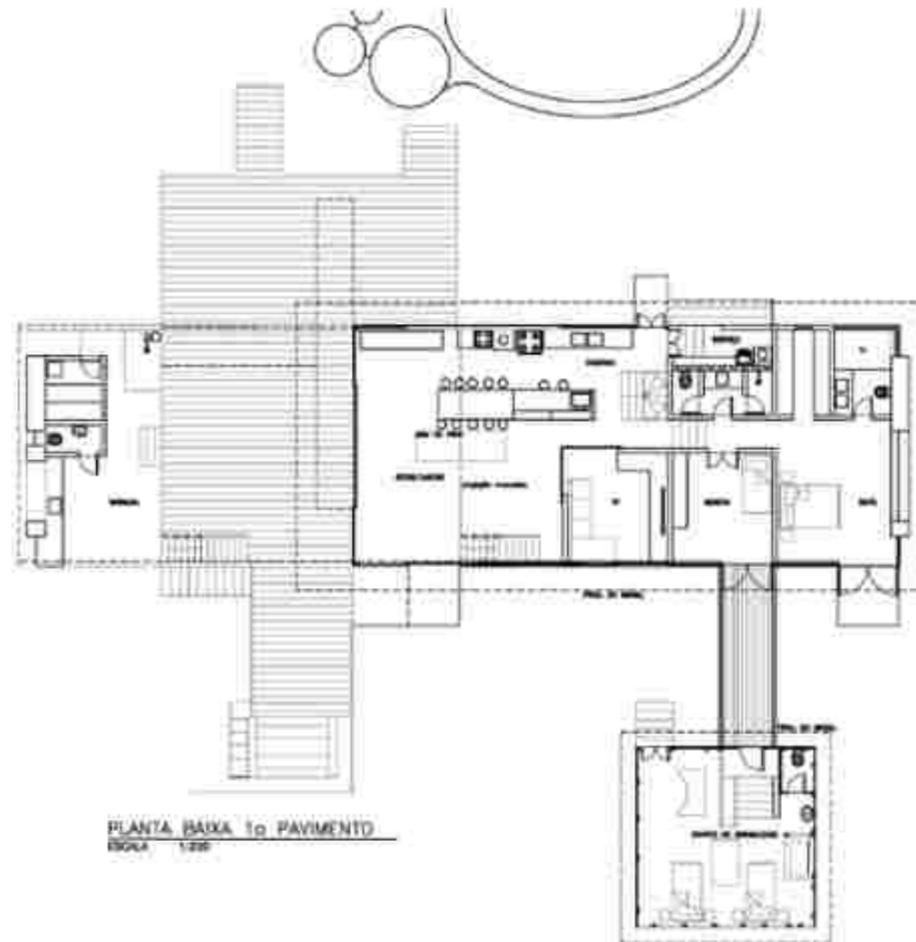
It is said that a new breeze flows when the ancient is evolved and conceptualized into a modern-day marvel. An abode inherits ingenious condiments when evoked by the pressing relief local stones and foliage weaved, weaved about in materials such as polished concrete, carbon steel, glass and wood and stones over a century old. House in Samambala located in Petropolis envisioned by Rodrigo Simão Arquitetura explores an open to nature concept planned and erected with the integration and fluidity of spaces, blending to grow and functionally cherish as an integrated family communion imbued in lush vegetation.



Various levels created in the abode pupate an exciting ecology



The clinical use of timber planks create a natural charm



Along the natural terrain and topography, the house ensemble and characterize in a scenic mountainous location with enticing design features exploring numerous facets of natural living for architect Rodrigo and his family. As you stroll through swanky foliage, the entrance of the house reveals by a stacked wooden facade with a curved roof streaking towards the sky as a heavenly pinnacle. Decks protrude in the fashion of walkway bridges, balconies and terraces bounded in thick wooden planks. A large swimming pool in the front yard captures a shimmering reflection of the house and its surroundings. A large deck in the front doubles as an outdoor living where the family spends most of their beloved time.



Decorative elements inspired the garden area

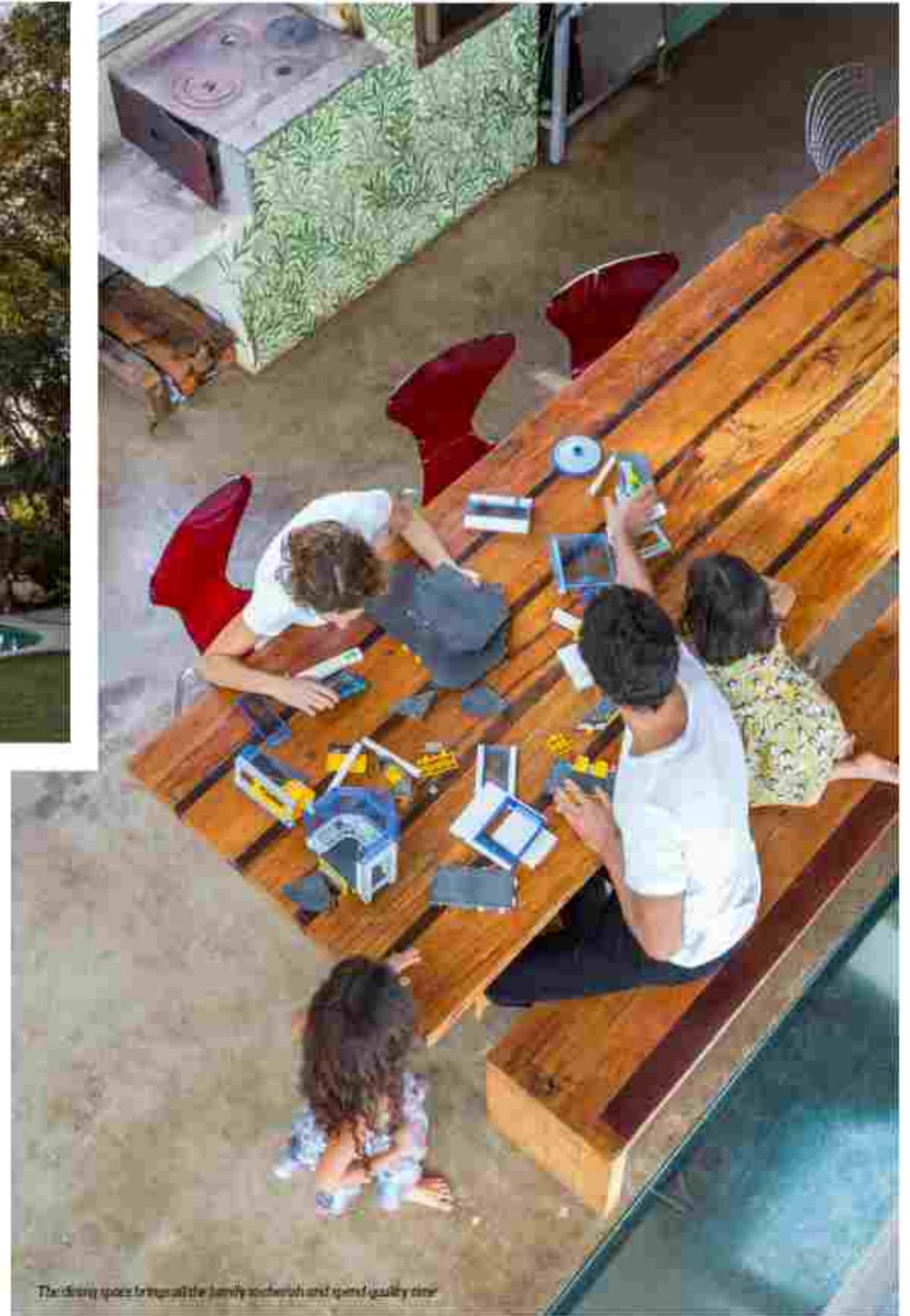


The infusion of carbon steel strations used in various sections of the building enables to extend and visualise streaming spans with spans of reduced sections. Horizontally wide full-length window openings scoop into the interior spaces flushing natural light and ventilation to profess boldly. The concoction entwines open spaces in a spirited colloquy with the garden and the rejuvenating landscape.

The flooring is composed of a polished concrete slab, of high impact resistance and abrasion, inoculated with a smooth and hygienic finish as used in industries and gas stations. The fine finish turns out to be economical and the floors of balconies and terraces were waterproofed. Exposed concrete walls and slabs are moulded into the formwork with 10cm battens eliminating human labour and material stages. A minimalist staircase streams up to the mezzanine and terraces embellished in profiles of recycled steel and pink peroba planks as the stepping blocks.



The outside pool and the swimming deck is visible to the maximum view outside



The dining space brings all the family together and spend quality time



Old doors and ladders made of solid hardwood Inyoka is timeless ambience along with a cover system employing wooden floors bathroom countertops wooden furniture and yellow-coloured luminaires. These materials contribute to the domesticity of the construction with industrial materials. The majestic roof envisioned in pure metal magnificence is sheltered by an asphalt blanket and lined with shingled roofing mechanism.

Steel piped pillars mounted with "auto adhesive" concrete recess against the glass edges contributing to the lightness and dematerialization of the structure. The lightness of the residence ushers to rest on masonry stone walls composed as the foundation by lifting it off the floor thus avoiding moisture and animals. Dismantled stones were valued over a hundred years old and redone by a local craftsman. The landscape was intuitively weaved by residents seeking to incorporate pre-existing native species at access points across the slabs.

The living with full flushed glass frames frames the curvaceous landscape

The contrasting colours energize the spaces



Nature and architecture bond and grows together



RODRIGO SIMÃO

RODRIGO SIMÃO ARQUITETURA

Rodrigo Simão Arquitetura is an architecture design studio based in Rio De Janeiro, Brazil. Rodrigo Simão, founder and principal architect of the firm takes his roots in architecture and urbanism from FAUURU. The studio explores architecture and its elements of design to weave worlds, spaces and volumes in varied scales. The design studio works in close contact with construction processes, exploring the potential of construction materials in the projects, using more localized and sustainable methods. In this way, Rodrigo proposes the interchange of constructive systems, combining industrial techniques with artisanal systems, aiming at the humanization of architecture as a global parameter.

Kids bedroom has all the playful elements



Walkway between spaces



The curved roof opens towards the rising Sun, as the day sweeps through the house and light strikes at various points through iron-framed fixed glass panels and sliding aluminum and clear glass sliding doors.

The rooms facing north, channels sunshine vital to health in a mountainous city like Petropolis. The house also attaches interesting spaces such as a playroom and an atelier for the artist Katherine. Valden, the architect's wife, complementing the interaction between architecture and nature.

The House in Samambá is an inspiring reveal to an exploration of open natural living open space, using age-old techniques and materials in their raw form, seeking to stimulate a minimalist livelihood of a humble and adorable family. ||



Automobile art of horse rider

Carving A Creative Path

Wajid Khan Wajid Khan

Wajid Khan is an Indian artist, portraitist, sculptor, inventor and patent holder. He has specialised in carving canvas with nails. Recognizing his outstanding nail art, Khan was named in the Guinness Book of World Records, Limca Book of Records, and Asia Book of Records. Wajid Khan has been commissioned to design a unique sculpture for the 2022 FIFA World Cup to be held in Qatar. One of his artworks is part of Rashtrapati Bhavan, the official home of the President of India. In 1925, at the age of 14, he invented the world's smallest

electric iron. After this invention, he went on to invent a water theft device and a centralised touch-activated switch for household appliances. He also created a painting on canvas, which was the world's first 3D painting. He has also created a robot and then again, in 2003 he invented a light sensor and gear locking mechanism. From being a rugby player, animator and inventor, Wajid has also carved his niche in doing things differently. Now, he is a famous nail portraitist. Among his other works includes 200 of his inventions. He has been awarded three times by the late president Dr APJ Abdul Kalam.

Automobile Art

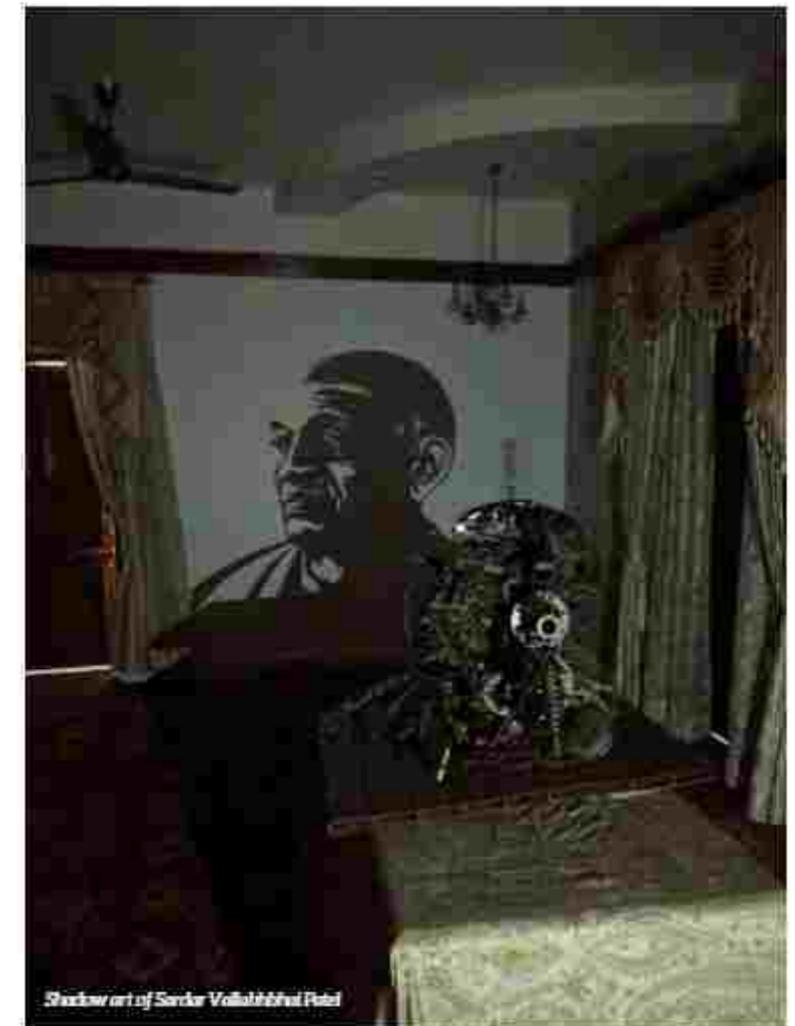
In 2014, Khan created a sculpture from junk and automobile spare parts depicting a racing horse with its jockey. It is the vision of the artist that decides whether his artwork will strike the audience's eye or not. With Wajid, his mind already holds the image of the portrait and following those instincts he creates wonder with waste. His mindset not only aims at creating visual treats but moreover focuses on utilizing the most underestimated scrap. Just like in one of his masterpieces that was a jockey and a horse, Wajid only used vehicle spare parts.

Nail Art

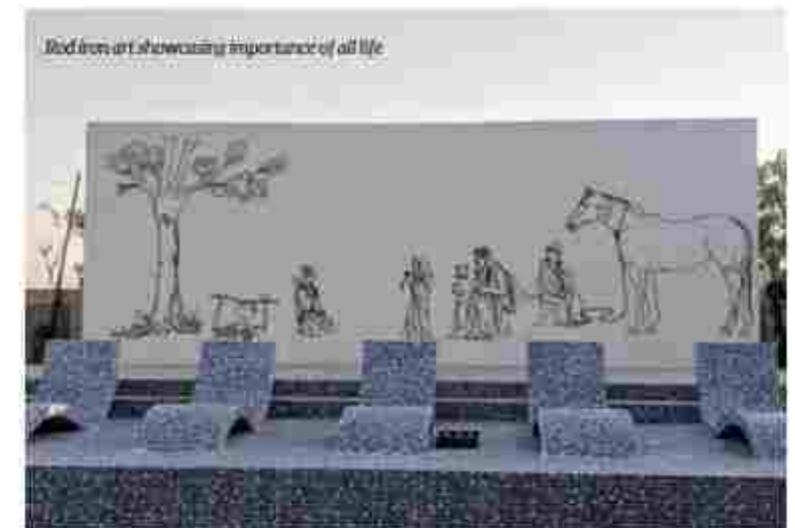
In June 2010, recognizing his outstanding Nail Art, Wajid Khan was named in the Golden Book of World Records (GBWR). Also, his Nail Art was included in the Limca Book of Records. As far as the concept of iron nail art is concerned, Wajid completely excels in the same. For him, it is just a matter of conveying an abstract and once he has visualized that in his mind, creating the spellbinding sculptures is never a bridge too far for him. His endeavours reflect the spectrum of diverse art which can be seen in the iron nail portraits of Mahatma Gandhi, Raj Thackeray, Dr. Usha Ambani and others. His portrait of Mahatma Gandhi took a total of eight months and 1,50,000 nails to get completed.

Kinetic Art

Wajid Khan is also known for making musical kinetic sculpture. Kinetic art is art from any medium that contains movement perceivable by the viewer or depends on motion for its effect. The moving parts are generally powered by wind, a motor or the observer. Kinetic art encompasses a wide variety of overlapping techniques and styles.



Stainless art of Sardar Vallabhbhai Patel



Rod iron art showing importance of all life



WAJID KHAN

Bullet Art

The artist has shown the world that a bullet can be used in an unpredictable form rather than creating conflicts. Wajid has creatively utilized the bullets rather than using them for taking away someone's life.

Stone Art

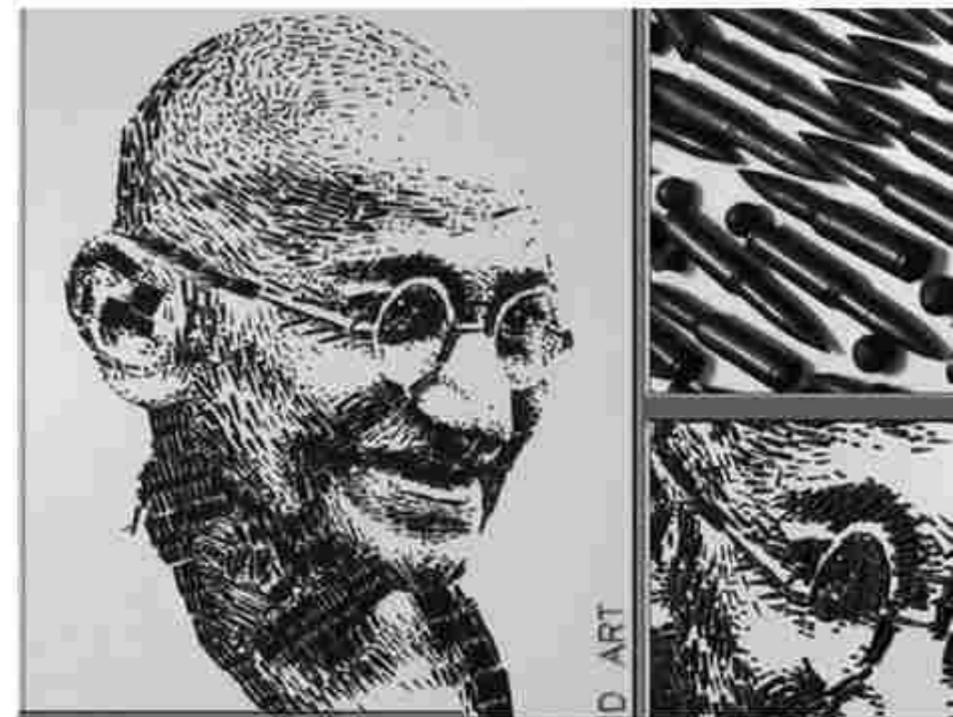
Cast your mind back to the time when shadows were a matter of sheer curiosity. Stone art is another prominent form that Wajid has taken to another level and exists in the same. Be it chiselling down the walls or the beautiful assemblage of stones, on a white sheet, Wajid Khan wears the crown in diverse forms of stone art.

Wall Art

He is, in fact, thankful for every thick and thin he has gone through as all that made him what he is today, known for. As every diamond goes through severe heat and pressure to attain that lustre, so does a man who has to undergo the same path to shine and enlighten the world. And without a doubt, Wajid Khan is no less than a gem of India who took Indian art to the next level on an international podium. Wajid is a man of values and a down to earth person who pursues a very unique approach towards his paintings.



Kinetic art with moving elements.



D ART

Shadow Art

His shadow artwork is that chimera which gives an impression of surrealism viewed from a distinctive angle. For instance, the shadow portrait of Sardar Vallabhbhai Patel was an eccentric outcome of grouping various industrial equipment, auto parts scrap and other iron trumps. This was no less than a wonder to watch the unique phenomenon of light and its adjacent shadow that resulted in a mind-blowing image. Moreover, he loves to work in the favour of society by creating mass awareness through his paintings and other art forms.

Metal Art

Art is nothing but the echo of an artist's inner conflict that is triggered by an outer motivation. Every artist keeps on seeking that inspiration throughout his journey of art. Wajid Khan being a next-level performer tries in every possible way to reflect the best through his various forms of art.

Rashtrapati Bhawan

It was a dream come true moment for Wajid Khan as soon as the President of India was touched by his unique artwork and declared that his painting will be kept in President House. Wajid considers it as a matter of extreme pride that his handmade art piece will beautify the charm of the Indian President House. As per him, nothing can beat the feeling of National Appreciation that constantly reminds you of the fact that you are a native of Indian land.

Spoon Art

That is where the beauty of contemporary art lies that by using different tools and techniques, even the deepest of tenors can be portrayed effortlessly. Not just confined to iron nail art, the creative horizon of Wajid Khan extends to stone art, spoon art, and many more. He has carved Egyptian King and Queen creatively using spoons. Wajid's unique art form was not only accepted, moreover, appreciated worldwide and his name even got registered in the Guinness Book of World Records.

Rod Iron Art

Artist Wajid Khan has a very unique approach to art that depicts his unmatched vision. He reshapes the iron bars into charming portraits with a perfect finishing that only through close inspection one can figure out the real composition. There was a sense of harmony and brotherhood in the past time which is portrayed through the symbolic existence of people along with a sensitive attitude towards nature. The entire painting in itself teaches a lesson of how beautifully we all can live without hurting animals or the entire ecosystem. Moving to the painstaking efforts taken by Wajid Khan to come up with such a masterpiece, he worked very hard to chisel out the portrait. Each iron bar is carefully bent to bring out the best look of every character. With such high enthusiasm and perfection, Wajid is no far to reach the pinnacle of trendsetting art.





3D aerial view of the Tree hotel

Mirror Cube

The Invisible Tree Hotel

📍 Inscape Insider 📷 Åke E. zoon Lindman, Lindman Photography

PROJECT INFO

PROJECT TITLE	: TREE HOTELS IN HARÅS
LOCATION	: SWEDEN
PRACTICE	: THAM & VEDEGÅRD ARKITEKTER
ARCHITECTS	: SOLLE THAM AND MARTIN VEDEGÅRD
DESIGN TEAM	: ANDREAS HELGESSON (PROJECT ARCHITECT), MIA NYGREN, JULIA GUEBEL URLAND
BUILDER	: BOMEK AB
STRUCTURAL ENGINEERS	: SWED. EIL. BARTOS (STRUCTURE/ CONSTRUCTION) SP SVERIGES TEKNISKA FORSKNINGSINSTITUT, ANDERS GUSTAFSSON (STATICS)
LIGHTING	: EAGLE PENDANT LIGHT

“

A paradox of the search for an original and authentic experience, combined with the high-tech materials and advanced equipment by the design team

The place is a forested hill close to the small village of Harå, located about eighty kilometres up along the Lule River in the far north of Sweden. The Tree Hotel designed by Solle Tham and Martin Vedegård is set in its greatest asset in the vast and magnificent forests, where the new hotel was started as a response to the growing interest in wild nature and ecotourism.

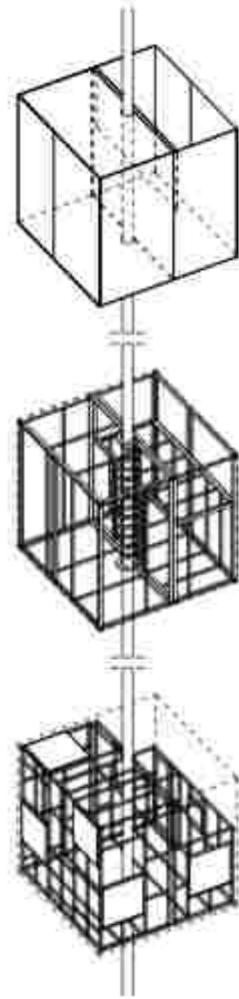


MARTIN VIDEGÅRD & BOLLE THAM

THAM & VIDEGÅRD ARKITEKTER

Tham & Videgård Arkitekter are based in Stockholm, Sweden, and directed by co-founders and chief architects Bolle Tham and Martin Videgård. Since its start in 1999, the practice has been awarded prizes

and nominations in several international competitions and has also attracted attention for its experimental and innovative projects. The office today employs 23 architects. The office's working method and approach to architecture are inclusive; practical, theoretical, social and environmental factors are analyzed and integrated into the process with the same weight as construction, budget, climate and landscape. Within the office, the search for pragmatic and direct solutions is combined with a broader experimental exploration. The working method encourages innovation in driving the development of the project, which in turn facilitates the adaptation of the subsequent construction process to modern and efficient production methods.



The cube blends in its surroundings



The cube on a tree resembles an abstract painting

It establishes the last outpost on a first-class station on the border between contemporary cultural society and an untouched natural environment. The starting point of the Mirrocube is the relationship between man and nature. Its character, both camouflaged, contextual and abstract, deviant is inspired by an observation of how we approach nature both as something enticing but also challenging. A paradox of the search for an original and authentic experience combined with the high-tech materials and advanced equipment by the team believed to get them close to nature.

The Mirrocube is a simple hut in the trees: a lightweight aluminium structure mounted directly on the tree trunk of a tall pine. The entire volume, a 4x4x4 meter cube, is clad in highly reflective glass, the outside of which reflects the surroundings and the sky, creating a camouflaged place among the treetops. The interior is made of plywood and freely positioned windows that open up to a 360 degree view of the surroundings.

The cabin offers a living for two people, a king-size bed, a small kitchenette and bathroom, as well as a living room and a roof terrace. The access is provided via a rope ladder or a rope bridge attached to the adjacent trees. The project is realized entirely with local resources and craftsmanship from around Harads. The Treehotel is run by Brittas Persson, which also manages the common service facilities that hold complementary functions: bath house and a planned chapel. The first five tree rooms were completed in 2010.



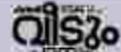
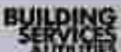
Mirror effects almost vanishes the cube's existence

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Address

MANISH KUMAR

Manish Kumar Design Cell
145/0 Basant Vihar Colony
Indore (M.P.)
Email: a4094141@gmail.com
Landline: +91-0731-4094141

STUDIO LOTUS

F-301, First Floor
Chaudhari Prem Singh House,
Lado Sarai, New Delhi 110030
Email: business@studiolotus.in
Ph: +91 11 4057 0808

MASONS INK

Unit #106, 1st Floor,
Prestige Copper Arch,
Infantry Road, Bangalore-01
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Ph: 9008416974

WALLMAKERS

Wallmakers, A39,
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EARTHITECTS

22, Museum Rd,
Shanthala Nagar,
Ashok Nagar,
Bengaluru,
Karnataka 560025
Ph: +91 7760559479
Email: info@earthitects.com

EARTH BUILDING

Ph: 9360069885
Website: www.earthbuilding.in

RODRIGO SIMÃO ARQUITETURA

Arquitetura Rua 16 de Mar 325
sobrelaja
6/9 Centro Petrópolis
Ph: (+55) 24 2235 0088
Email: arquitetorodrigosimao@gmail.com

WAJID KHAN

Artist
Email: art@wajidart.com
Ph: +91 99773 35577

THAM&VIDEGÅRD

Corp. Identity no: 556577-1820
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Sustainability - ever relevant

These are times which have restricted people who during the pre covid days used to roam about freely to their homes. We can refer to this as a return to one's own shell or even a withdrawal to oneself. It seems we became more conscious of the beautiful nature outside only when we were held up indoors. This is also the time when we thought more about making our built spaces more eco-friendly. Sustainability has now become applicable not only to built spaces but also to all living things. Constructions using only naturally occurring resources have almost become extinct. Making interiors exclusively of eco-friendly materials also has become impractical. Doing maximum justice to nature is the only thing possible. Indians generally maintain a nostalgic closeness to indigenous styles not only in architecture but also in art and culture. It is this nostalgia that sustains us in the midst of modernization and blaze for fashion. Returning to our roots will be more or less helpful in the creation of more eco sustainable spaces. We have included in this issue of Inscape, a few such projects which through a proper blend of tradition and modernity have redefined sustainability to suit the modern times.

With the hope that this issue too will be dear to you.

Dr. Rema S Kartha
Co-Editor
Email: remas@ididesignpublications.com



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