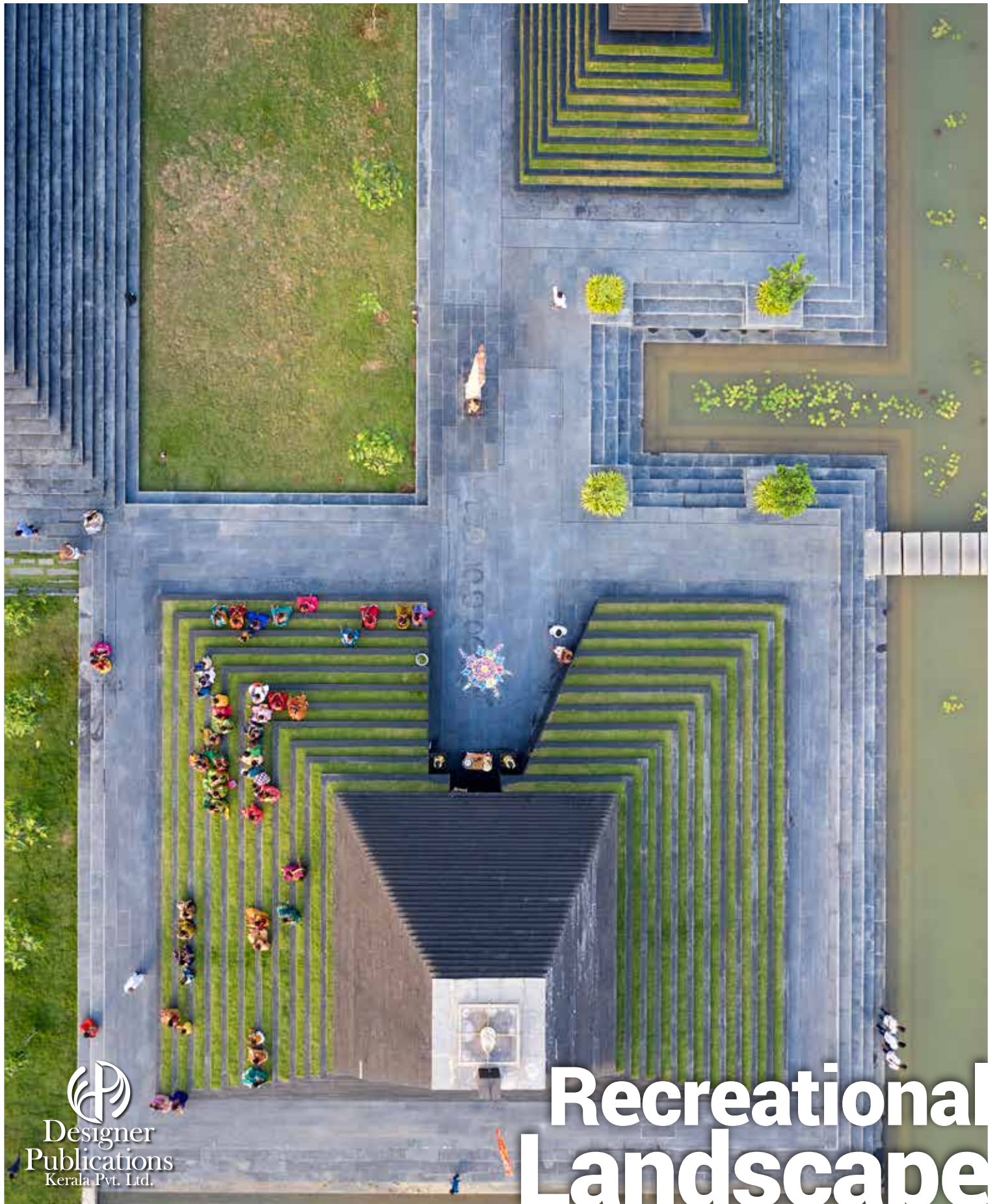


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THE OFFICIAL PUBLICATION OF IIID

DEC 2020 VOL. 01 ISSUE 11 ₹100



Recreational Landscape



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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 designdetail.in



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KAI Early Years, Bangalore. Photographed by the Fanthome, Noughts and Crosses, LLP

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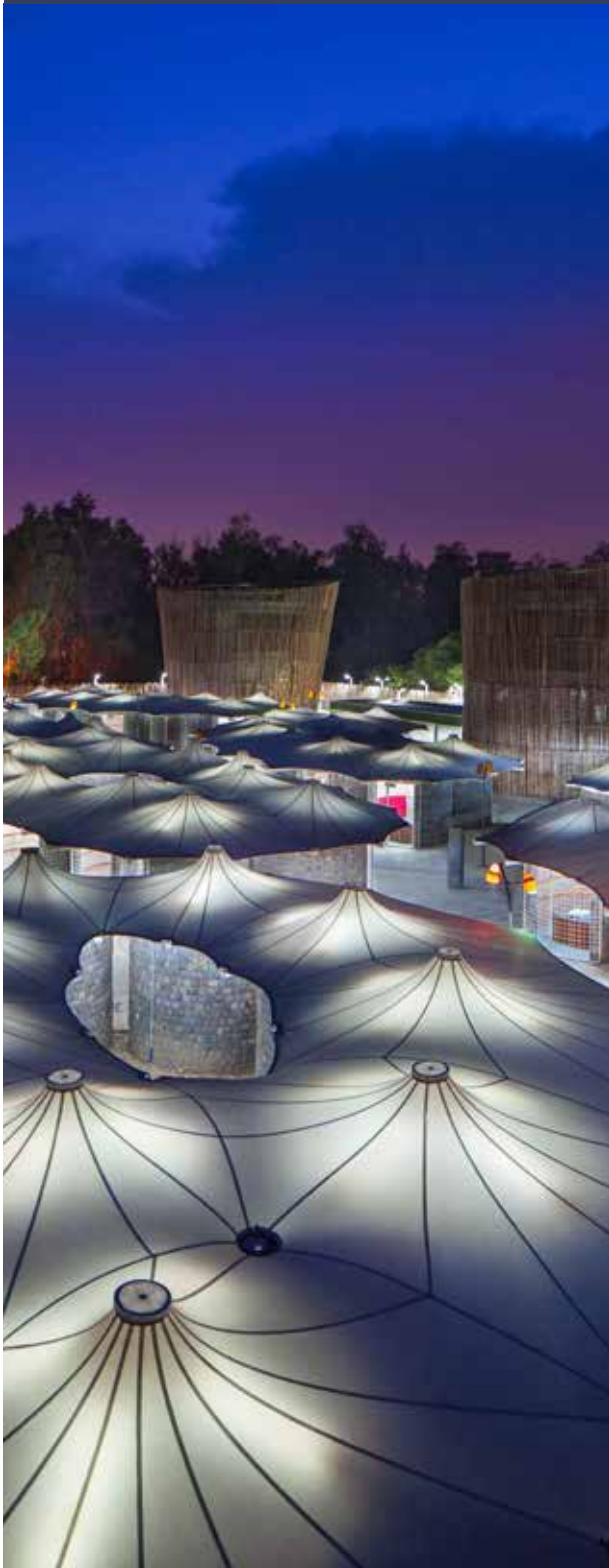
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con tents



- 07** Editorial
- 09** President's message
- 10** Facets of Landscape Architecture In India
- 16** An Enriching Garden
- 26** Stepped Praying Greens
- 36** Shaping urban vitality
- 46** Pondering over a pond of the past
- 54** Haat of Contemporary Times
- 66** A perfect balance of contradictions
- 76** Uplifting An Urban Rooftop
- 86** An epitome of existentialism
- 90** IIID Chapter News

Editorial



Shamini

Shamini Shanker Jain

One may wonder about the relationship between Urban Landscapes and Interior Design. In our quest towards seeking “North” and in pursuit of my own definition, I believe knowledge and experience acquire many dimensions: the ultimate motive is to fortify one’s skills in preparation for a larger “whole”. Is interior space only confined to space within fixed entities in three dimensions or can the definition be challenged to include vast “interior” spaces where boundaries are imaginary sometimes limitless and man shapes them to become large liveable open spaces with a city? We decided to explore this dimension of an “urban interior” in its scale and complexity in the December issue of INSCAPE through Recreational Landscapes.

Aniket Bhagwat, one of the aficionados in the profession, in his leading article has talked about the genesis of the profession in our country. He talks of “our histories, shifting cultures, individual ideologies and western education” that have rendered this profession influential.

Different designers have employed a variety of skills to make meaning out of open space.

Walawalkar garden by Suvarna Sathe is a seven-acre expanse of “verdant greens”, peppered with pathways and interesting pause points, and working with activities for a diverse age group. Simple strategies and a palette of lush flora makes for an open and interactive canvas of city life.

Sameep Padora’s contemporary rendition of culture, tradition and existentialism: he never ceases an opportunity to carve out dynamic urban spaces for human activity of the “third” kind. His moves work way beyond the physical: his responses to the ecology and the respect he demonstrates for preserving the wealth of the environment is significant.

Opolis and the Children’s Garden at Shivaji Park, Mumbai. This is an example of designing a part amongst the whole, creating important peripheral linkages with the city and beyond; nothing is imagined as an individual enterprise only one amongst many worthy parts.

Karamvir Gatghe and Associates have magically transformed a dump yard into an ecologically sensitive zone. I am happy to announce that this was one of IIID Vadodara’s initiatives to revitalise the depleting urban water bodies with the Vadodara Municipal Corporation.

The Haat of Contemporary Times by Archohm Consults Pvt Ltd was meant to be an urban setting for live music bands. Selling craft and celebrating culture were the central focus of the client brief for a Haat Beat.

Looking further, exciting exhibition spaces in the public realm were carved out through the Bonjour India Experience by Space matters. Interesting concepts emerged as a dialogue between space, art and context. Travelling exhibitions housed in impressive life size installations created multipronged settings addressing the main dialogue between “creativity, innovation and partnership” between nations.

Our foreign counterpart Kotchakorn Vorakkhom from Thailand has worked on an ambitious plan to integrate roof tops of buildings as vital zones of urban activity.

Subodh Gupta is our guest artist whose discourse on existentialism through his artwork is renowned. His series on the boat suggests notions of migration and survival of the deprived class.

Explore within and make this magazine worth a good read!

Happy IIID Foundation Day 2020!

Happy reading!

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President's message



Dear Readers,

We Designers know what Foundation is! 'That part of the structure, often unseen but bears the load and make it stand'. Foundation if you check in a dictionary comes with another meaning too. 'An underlying basis or principle'. As Designers and members of an organization for us both these meanings are equally important. Let us rededicate ourselves to the Definitions of Foundation as celebrate our 48th IIID Foundation day on December 22nd.

Almost 10,000 members coming together and sharing a single platform as IIID for a common cause; that too irrespective of the very different philosophies, practices and processes we follow as a creative creed to be collectively relevant is huge! A story told and retold from that day of 22nd December of 1972 when a handful of plywood manufacturers at a small town Dandeli in Karnataka scripted the foundation for IIID. Today we are a brand, an apex professional organization which spans across the country with 33 Chapters and Centres and still growing. What we see is a great picture, a dream under Construction. What most don't see is but the Foundation which makes it all possible.

For any organization, its foundation is its Charter/ Constitution. Absolute reverence and respect to the Constitution is not an option but a must. There is no individual bigger than the organization. There is no word beyond the Constitution. And by the power of that word, on the occasion of our 48th Foundation day, I salute each of you who is the supreme authority empowered even to control the National Executive Committee and the President. I am privileged to serve such a talented community and look forward to your suggestions to go ahead. Let us celebrate the sanctity of our Constitution and dedicate ourselves to the Goals and Objectives of IIID. Let Vision of the Term Where is North guide us to towards True Worthwhile Destinations via paths of values and virtues.

Let us keep our hopes high and say 'Hail IIID' on its 48th Charter Day!

Jabeen L. Zacharias

Write to Inscape about your impressions on 'Recreational Landscapes' in 800 words with your photo attached, on or before the 31st of December. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape.

Mail in your thoughts to farhaan@designerpublications.com

!!! PERSPECTIVES

Facets of Landscape Architecture In India

Text and Photos : Aniket Bhagwat
(Research & Text Support : Shalini Prakash)



Gavikos, Pune, Maharashtra / Forethought Studio (Jayant Dharap)

The project is an environmental upgradation exercise which created a series of nodes or nuclei which connected the more negotiable areas of the site.

The genesis of the landscape profession in India and the key movements

The designed landscape of India today is a collective of innumerable sensibilities. It has evolved, absorbed and showcased the spirit of various cultures in the country over time. Early Hindu literature describes the existence of ornately planted 'sacred gardens' at temple precincts which date back to the Vedic times. Early cave paintings describe 'lavish palatial gardens' that were created during the Mauryan Empire, Gupta Empire and Sangam Age. The country has also accommodated a variety of Mughal and Deccani gardens and also larger landscapes driven by the idea of a 'picturesque' aesthetic that was realized during the colonial rule of the British in India.



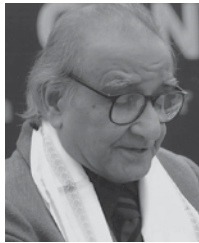
Prof. Prabhakar B Bhagwat



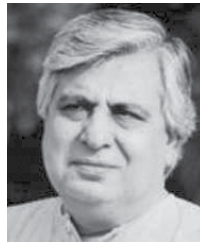
Mr. Kishore D. Pradhan



Prof. Ram Sharma



Prof. Ravindra Bhan



Mr. Satish Khanna



Prof. Mohammad Shaheer



ANIKET BHAGWAT

Aniket Bhagwat is the principal at M/s. Prabhakar B. Bhagwat, a 3rd generation practice. He spends half his working time on outreach activities that include an initiative for cultural programming in the city, or another on a 100 city parks project, or on LEAF the research arm of this practice which publishes research on ecology, landscape design, and urbanity ; the rest is devoted to a complex range of master planning, landscape design and architectural projects spread across the country.

Encouraging meaningful dialogues between professionals has resulted over the years in him setting up forums like 12 on 12, or the Architects Retreats. He has taught and lectured for 25 years since 1987, before giving it up so that he can expend energies on activities as above. By most counts the practice is India's best known landscape and environmental design firm, and one that is well regarded for its architectural portfolio.



While the shifting cultures were one stimulus, individual ideologies of intellectuals in the profession during the period between 1950 to 1980 were the other prominent influences to the early thinking and expression of landscape design in India; having graduated from distinguished universities overseas, landscape architects like Prof. Prabhakar B Bhagwat, Prof. Mohammed Shaheer, Mr Satish Khanna, Prof. Ravindra Bhan, Prof. Ram Sharma and Mr. Kishore Pradhan brought to India, American and British concepts of design and research methodologies in landscape which they admirably conveyed through their projects. Not only did they help in realizing global ideas into the urban landscape of the country but they also instituted the establishment of landscape as a discipline in many design schools across India.

Post the 1980's there were many new practices in cities and smaller towns of India

which began to propagate the profession in their own distinctive ways. While some of them focused on landscape design as a whole, there were others that were driven by singular attributes of landscape design such as ecology, regional studies and planting design; like the practices led by Nanu Shastri, Varsha and Ravi Gavande, Savita Punde, Rohit Marol, Mohan Rao, Jayant Dharap and Rajoo Pradhan.

With a further increase in the number of schools that taught landscape design as a discipline, the last three decades have seen a greater increase in new and evocative practices in several parts of the country which are unencumbered by the thinking and structures of the past and have sought to merge their design thinking with narratives of art, craft, history and literature; as seen for example, in studios led by Sriganesh Rajendran and Aparna Rao, Varna Shashidhar and Umesh Wakaley.



*Restoration of a Basalt Quarry, Timba
M/s Prabhakar B Bhagwat 1982
A project that examines human
relationships with nature*



*Java rain, Chickamagalur,
Karnataka / Ficus landscape
(Sriganesh Rajendran and
Aparna Rao)
The project explores the idea of
leisure and restoring nature in a
degraded coffee forest by using
habitat strengthening strategies.
It tries to establish a visual
connect to Mullayanagiri hill,
the region's most prominent
landscape feature.*



*Linear Park, Mumbai, Maharashtra
A public garden which reminisces the maritime container yard, the textile mills, the Dadar flower market and the marine drive in Mumbai.*



What is the landscape profession in India called upon to do?

Landscape architects between the 1950s and the 1980s were largely seen as an addition to a team of architects and contractors with the expertise in dealing with outdoor spaces and more so with planting. However, the need for a distinct landscape architect in architectural projects was constantly debated. They were typically brought into a project during the last phase of its timeline, thereby compelling the expression of their design to either complement or supplement the building and preferred not to have a distinct identity of its own. Landscape practices during these times largely worked on smaller residential or industrial projects, a very limited number of public projects and no significant large scale master planning schemes.

Between the 1980s and 2000s national and global deliberations about the environment led to heightened social consciousness about environmental concerns, land management, land usage and ecological implications of architectural design on land in the country. The economic benefits of landscape design were recognized in real estate and industrial architecture and meanwhile, several landscape design practices in the country began to demonstrate knowledgeable site planning and site management skills. This began a demand for their participation in preliminary design discussions of large scaled developments at times, even before the involvement of an architect in a project.

Landscape design as a discipline by this means started being seen in a light, the

quality of conversations and expectations from a landscape designer changed dramatically and a host of new subsets of the profession began to emerge which included heritage and cultural landscape conservation, landscape design for degraded land and ecological restoration of landscape. A larger palette of responsibilities that the profession could share started getting recognized swiftly.

The academic positioning of the profession

Architecture proclaimed its independence from the engineering profession by the establishment of the J.J School of Architecture (1931) and the norms laid out by the Architect Act in 1972. A combination of creative and scientific thinking resulted in the making of a uniform syllabus and structure for the teaching of architectural design in several schools across the country. The profession shaped its own creative constructs and intellectual standing over time that supported the growth of academic thinking in the profession.

Landscape design, in time has found a position that is not entirely dependent on architecture or the built environment but is an independent unit which could function on its own. The first landscape program in India was introduced in IIT, Kharagpur in the year 1957 and functioned till 1965 which was followed by the landscape department at School of Planning and Architecture, New Delhi 1972 that continues to remain active even today. Several strands of theoretical paradigms eventually fueled the expression of landscape design further providing additional autonomy to the profession;



*Devigarh
Udaipur, Rajasthan*

A landscape which is a collective of mental constructs that interprets the historic rituals and values of the region in present times.



*Samanvay
Ahmedabad, Gujarat*

A corporate landscape of empathy and generosity towards ecological narratives of history

while biodiversity and ecology was one variant that guided the intellectual thinking for landscape design, landscape restoration and planting design were the other. Today there are around 20 colleges that offer landscape design courses and electives in the country. In comparison with architecture and landscape architecture, the theoretical constructs for interior design, to a certain level, remain untapped; impacting the sense of exclusivity that their work demands.

Abstract pursuits of the landscape design.

Landscape design has an exclusive possibility to render a space using living materials which tend to exist longer than a human life span. It is an operative instrument which could be used in communicating the varied relationships between man and nature, man and geological time or even man and planetary ideas of space. Having relatively less functional and economical expectations from the creative outcomes as compared to architecture and interior design processes, landscape design practically offers a bare canvas which makes room for philosophical expressions of the designer. The creative construct of the space then becomes an idea which is more than just articulating an outdoor space; it presents a designer with freedom to build narratives

which are driven by personal experiences or stories that could connect with the masses.

Landscape design through time has opened up numerous opportunities for interdisciplinary engagements, working with communities and looking at global philosophies without leaving behind art, literature, culture and history.

Exemplar projects

Over the years, the outcomes of such abstract thinking in landscape have had a strong and lasting implication on the evolution of landscape design thinking in the country. While there are several projects that represent variations in these design processes, listed below are four prominent ones from the list.

Dilli Haat; New Delhi, India

Spread over six acres, the Dilli Haat has been designed with the underlying philosophy of bringing together artisans, and encouraging them to connect with the community within the city.

The project is a unique example of a well-managed, large public space, which was built on an existing nala with limited resources.



Garden of Dreams; Kathmandu, Nepal



Garden of Dreams; Kathmandu, Nepal

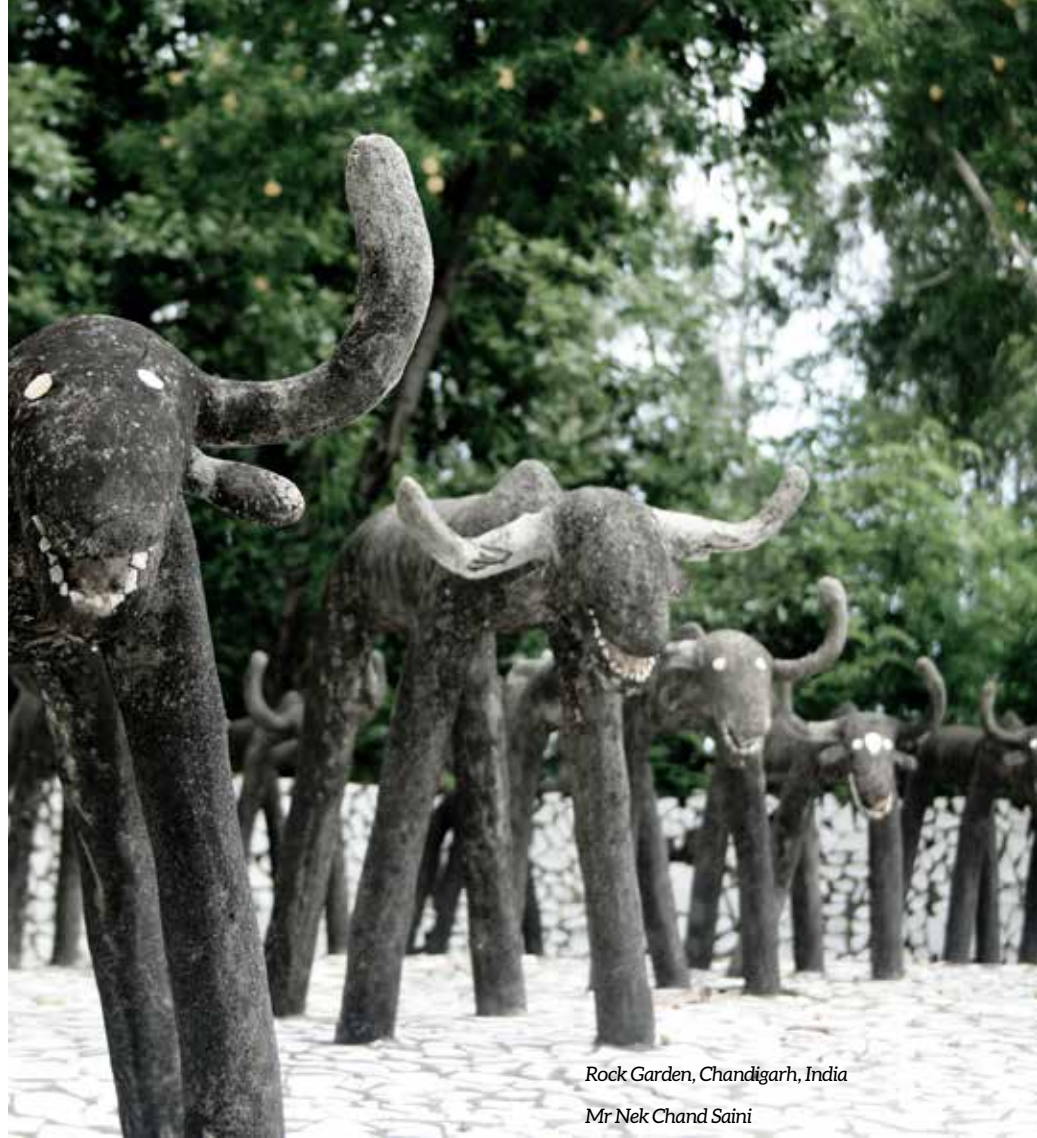
Established by Field Marshall Kaiser Shumsher J.B Rana from the 1920s onwards as a personal dream, the Garden of Dreams was in disrepair for over 30 years. Its rehabilitation has reinstated it to its rightful position as a cultural heritage landmark in Kathmandu. The project is a testament to the idea of history, human emotion and nostalgia.

Rock Garden, Chandigarh, India

Established in 1958, by Nek Chand the garden is a collection of curiously shaped rocks, discarded materials and recyclable items from the demolition of the villages that once stood on the site where Chandigarh was built. The garden builds on the idea of village life in India and imagines a kingdom of palaces, pavilions and other structures in a whimsical manner; but most importantly is a revolt against the urbanity as was being expressed by Le corbusier's Chandigarh.

Mazar-e-mirza Ghalib, Nizamuddin, New Delhi, India

The tomb complex is in Nizamuddin Basti in New Delhi. Originally commissioned by the Nizam of Hyderabad the garden was reimagined in red sandstone with marble inlays and ornamental patterns. It is a serene memorial space for the community that imbues within it ideas of humility; it is a space for posterity and reflection.



Rock Garden, Chandigarh, India

Mr Nek Chand Saini



*Dilli Haat
New Delhi, India
Pradeep Sachdeva Design Associates*





*Mazar-e-mirza Ghalib, Nizamuddin
New Delhi, India
Shaheer Associates Landscape Architecture*



!!! SOOTHING SERENITY



An Enriching Garden

 Inscape Insider  Suvarna Sathe

PROJECT INFO

PROJECT TITLE : WALAWALKAR GARDEN
TYPOLOGY : LANDSCAPE
LOCATION : MUMBAI
ARCHITECT : SUVARNA SATHE
AREA : 7 ACRES

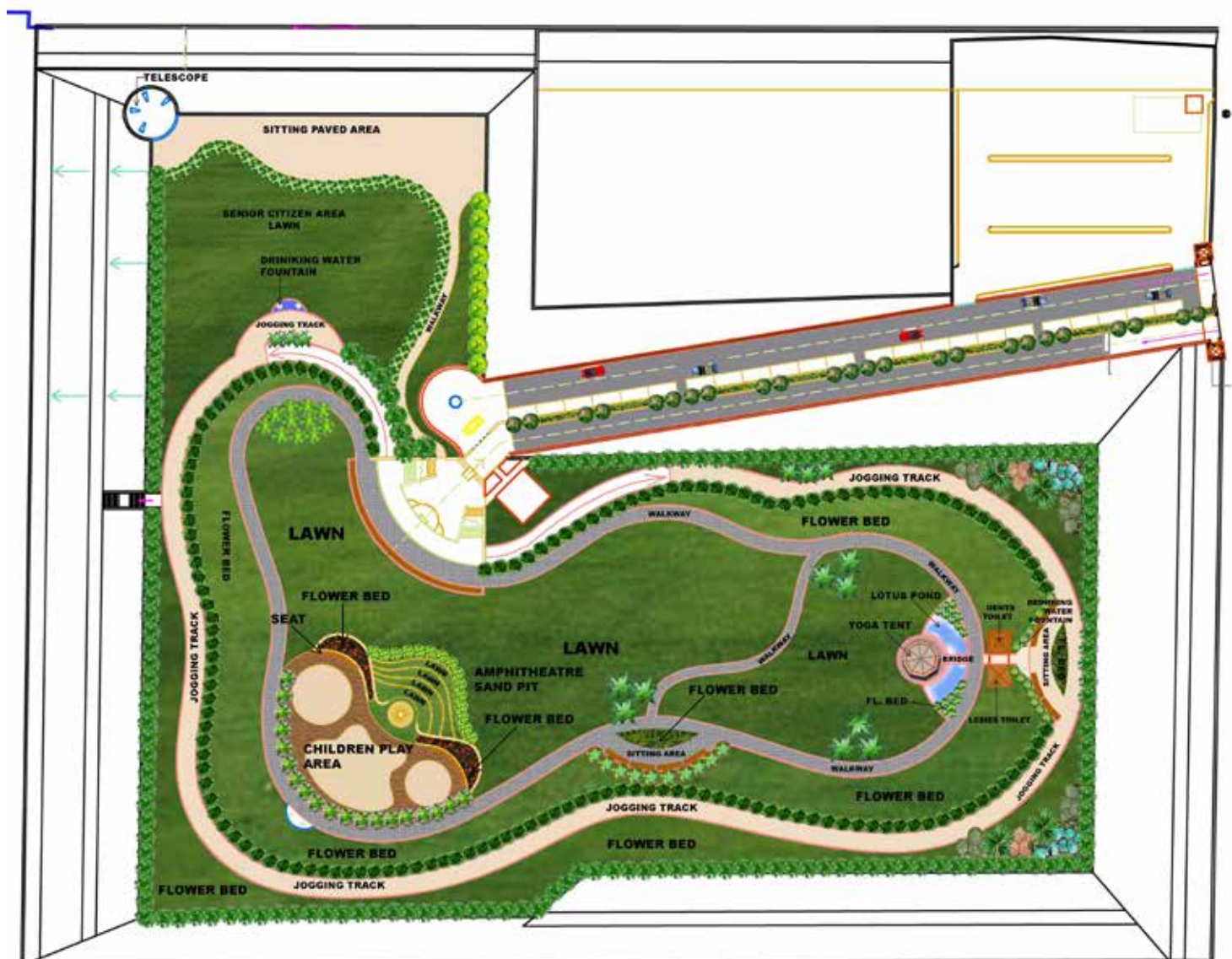
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Architects and designers across the globe visualize grass-filled zen courtyards and bucolic botanical gardens for ideas. Walawalker Garden in Mumbai is an innovative example of urban open space designed, keeping in mind the stress life of urbanites.

Verdant visions to paved paradises encompass garden design and landscape architecture. It is the harmony between built structure and vegetation that induces a herbal high. Architects and designers across the globe visualize grass-filled zen courtyards and bucolic botanical gardens for ideas. Walawalker Garden in Mumbai is an innovative example of urban open space designed, keeping in mind the stress life of urbanites.



Waterfall Feature- Walawalkar Neighbourhood Garden





Dumping Ground- Childrens Play Area



An Overview of the Garden

The garden is located amidst thickly populated residential area surrounded by tall buildings. The garden encloses around 7 acres of open space that acts as the lung for the neighbourhood. This revitalizes the microclimate in the setting, ensuring ample freshness and breathing spaces.



Childrens Play Area





Dumping Ground- Entrance Driveway Ramp



The design concept for the garden invites multiple options such as separate tracks for joggers, brisk walkers and leisure walkers. The jogger's path was lifted by debris to avoid any minor accidents and keep the track skid-free. Along the leisure walkway, active and passive spaces are intricately carved with enlivening spatial quality. A large R.C.C multipurpose gazebo for performing yoga or a live band playing during events has also been proposed along with the masterplan. The service areas like toilet blocks, drinking water fountains, security rooms, electric rooms, storage rooms etc. are functionally located at strategic positions to cater to the needs of the users.

Dumping Ground- Senior Citizen Seating







Passive area in the garden



A view of the garden after one year



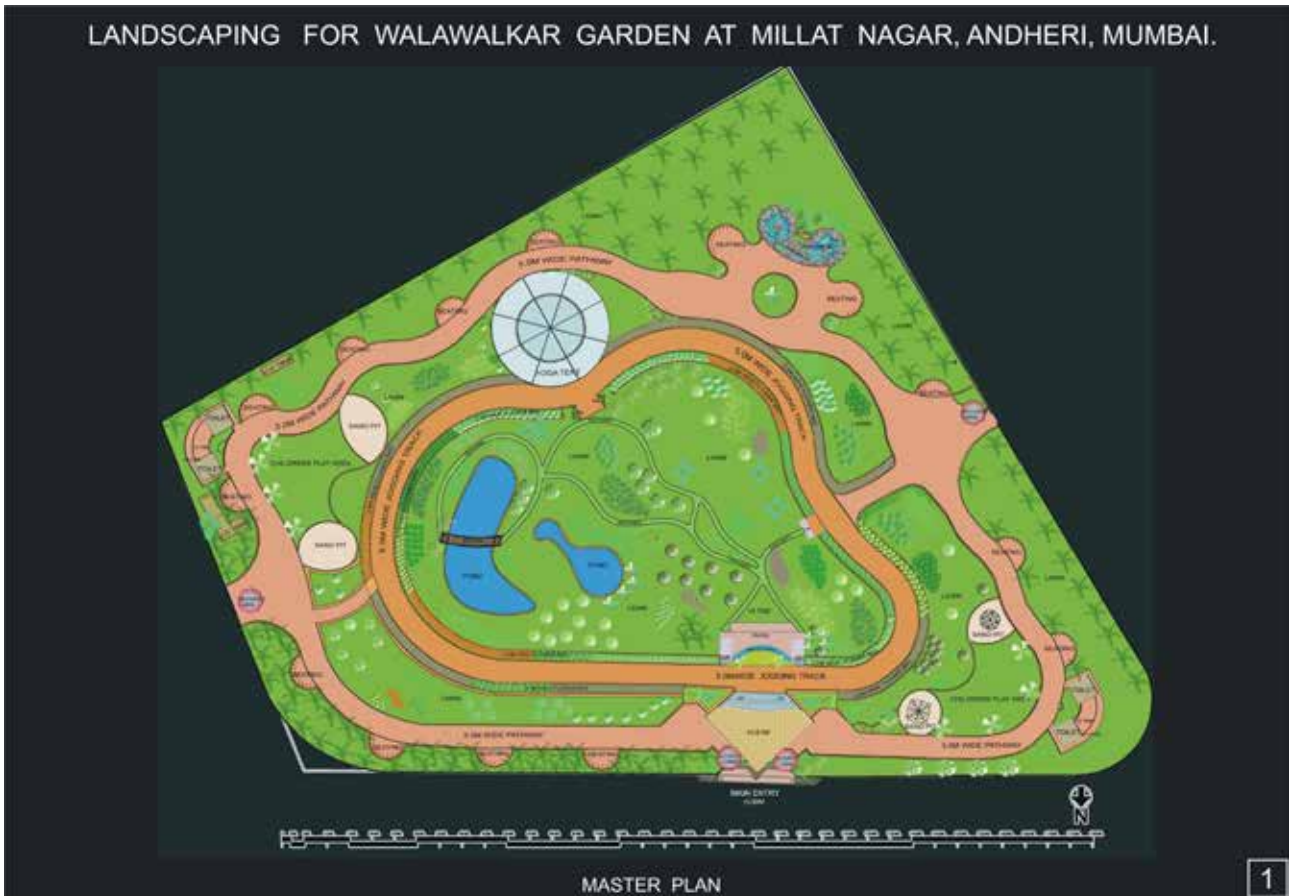
SUVARNA SATHE

SUVARNA SATHE

Suvarna Sathe is a Landscape Architect from Mumbai. She started her private architecture and design practice along with Rajeev Sathe in the year 1984 at Tardeo. Their firm offers consultancy in Architecture, Interior and Landscape. The firm's enriching designs invoke clarity and elegance. The team strives to engage in their precisely performing their with integrity and superior quality.

The central area of the site sits on marshy land. The whole scape was filled up by the developer with brick debris. Hence subtle undulations with lush lawns and composted plant material were envisaged, which created an attractive passive space. The pathways with grass meandered within these mounds creating an element of surprise.

Water in the form of a large waterfall built using rocks which were removed from nearby construction sites was a salient feature in this garden. Also rippling water sheet over a rough textured curved wall with the name of this garden, acting as the focal point at the main entrance.



!!! MINIMAL MONOLITH





The stepped-up profile

Stepped Praying Greens



Inscape Insider



Edmund Sumner

PROJECT INFO

PROJECT TITLE	: BALAJI TEMPLE (TEMPLE OF STEPS)
CLIENT	: ANUSHREE JINDAL, JSW CEMENT
LOCATION	: NANDYAL, ANDHRA PRADESH, INDIA.
AREA	: 2.5 ACRES
ARCHITECTS	: SAMEEP PADORA & ASSOCIATES
DESIGN TEAM	: SANJANA PUROHIT, VAMISHETH, APARNA DHARESHWAR, KUNAL SHARMA
MATERIAL	: LIMESTONE

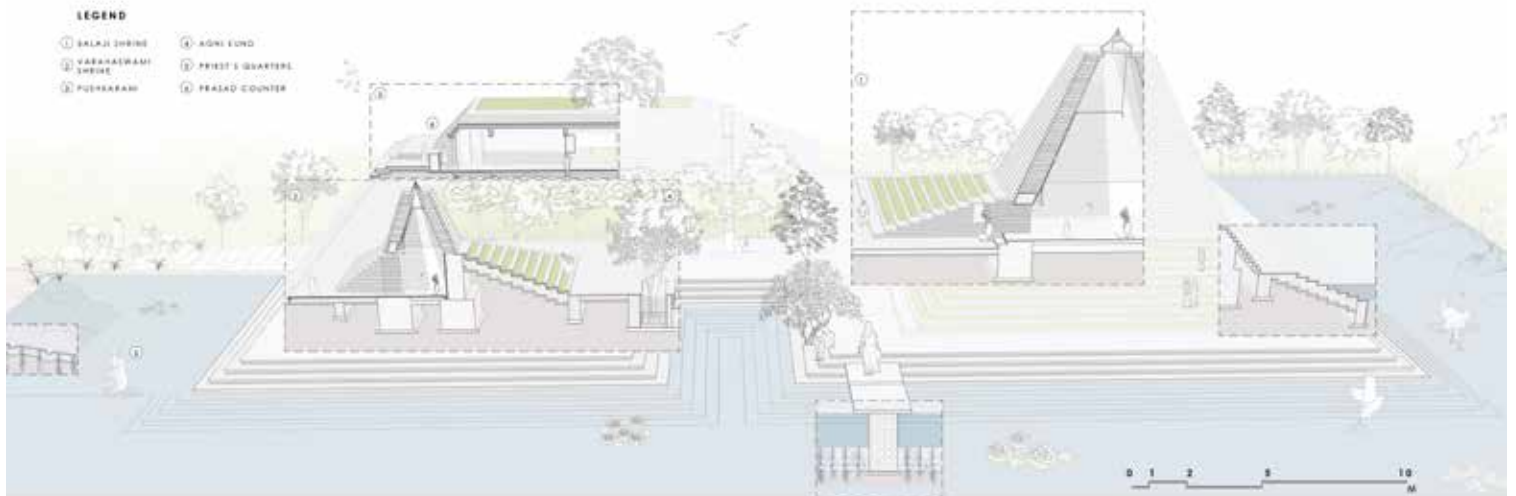
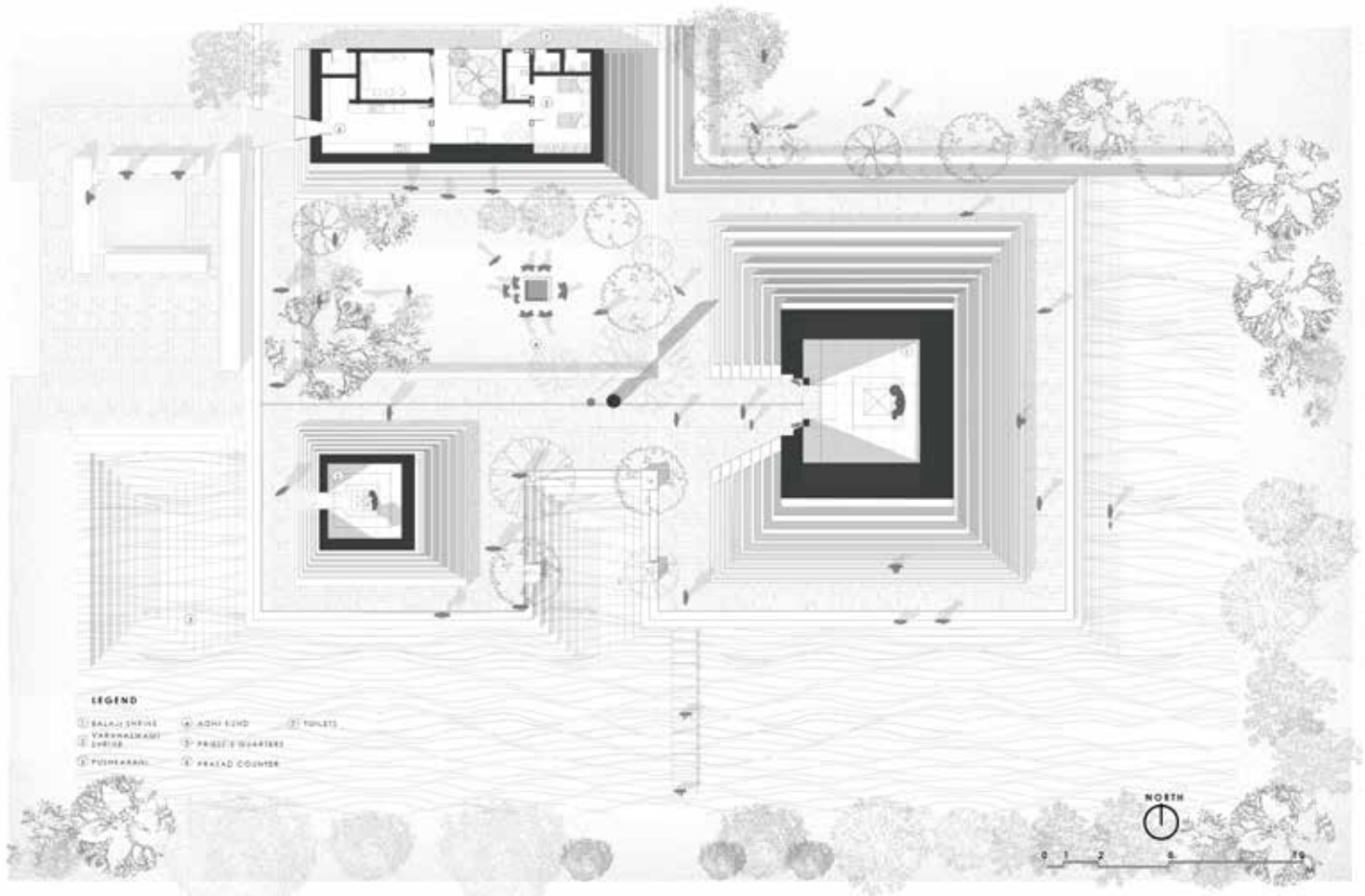
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Balaji Temple or Temple of Steps is a contemporary take on culture and tradition of Indian abode of a God

Indian temples must imbibe a continuous presence of their gods in a space that reverbs in an ethereal glow. Sameep Padora and his team struck the bells of almighty to design a temple for the residents of villages around Nandyal. Balaji Temple or Temple of Steps is a contemporary take on culture and tradition of Indian abode of a god. Reminiscing the ancient spatial qualities this stepped silhouette resonates on the devotees as they experience the sacred space in and around the divine structure.

The temple structures surrounded by water body





In the dry terrain of Nandyal, the design team's main concern was to provide a space which would marry the socio-cultural expectations of a temple with the ecological framework and dynamics around the site. Initially, the immediate context of cotton and chilly farms in the region were fed by a natural canal system which had dried. Therefore the team's ecological strategy for the temple began with recharging the groundwater.

Overflowed waters from the limestone quarries were led to a low-lying recharge pit or 'kund'. These banks are imagined as a social space, in the manner of a traditional ghat. A flight of steps leads down to this waterbody. India's architectural heritage negotiates land and water with steps becoming a significant part, as seen in the ghats of the ancient city of Benaras. Indian architecture carves out interiors and buildings showcase an intentional heaviness.

Greens encircling the stepped profile





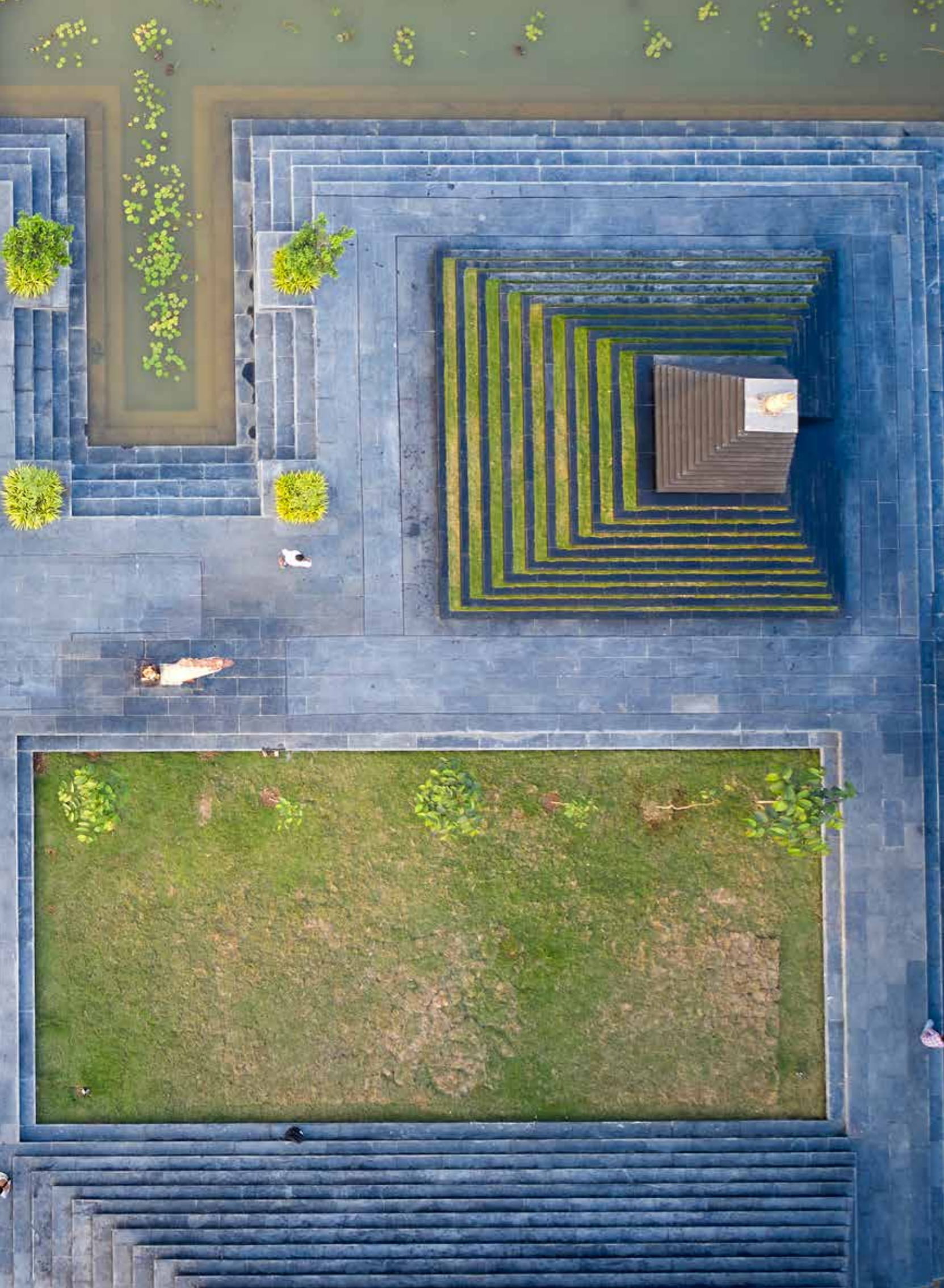
The design concept is based on a 10th-century temple for the same deity at Tirupathi in Southern India and similarly includes the Balaji & Varahaswamy shrines and a Pushkarini (water tank). The construction uses locally available black limestone slabs corbelled as steps to form the main body of the temple. The same corbelled profile also incorporates soil and planting in the lower half of the temple body to buffer against the heat. This stone corbelling turns into a ghat that steps into the water.

Green landscape adds to the spiritual quality of the temple





The structure stands in stark glory in harmony with the green landscape

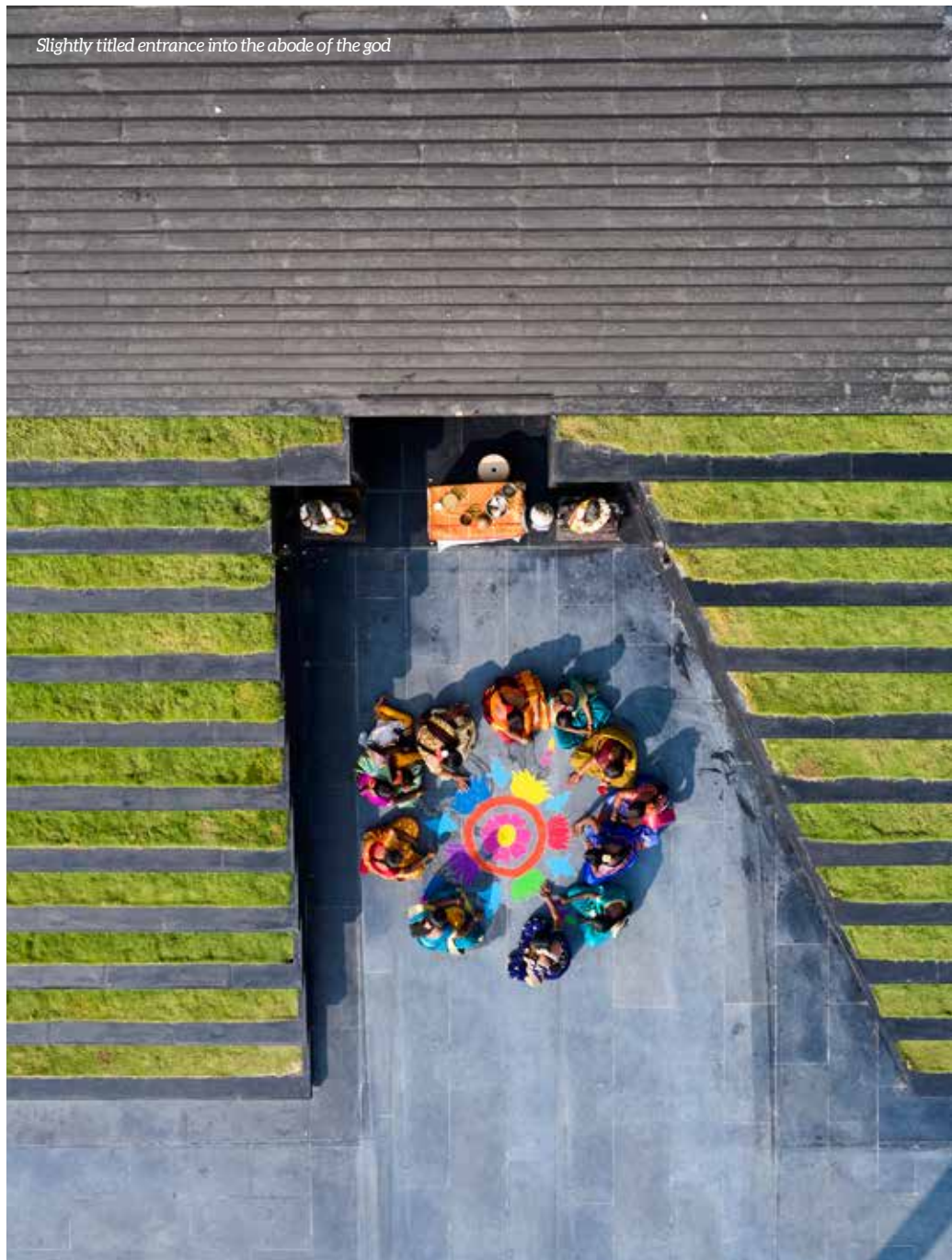




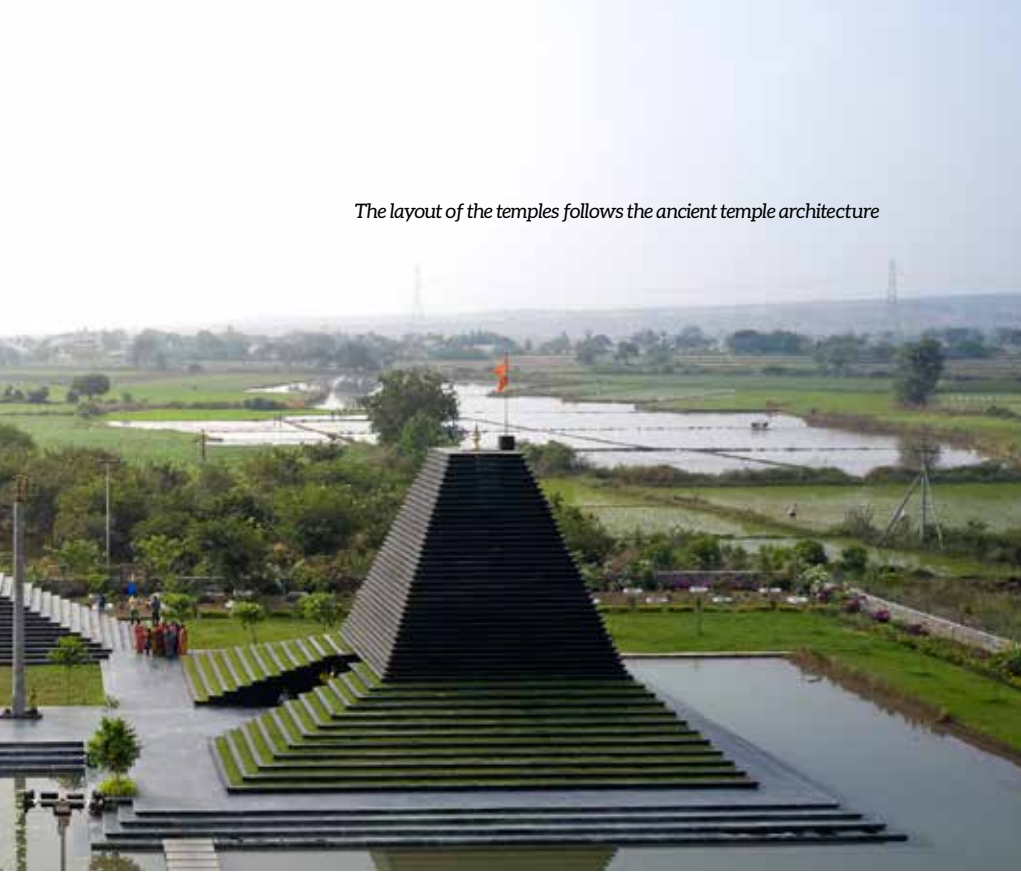
SAMEEP PADORA

SP + A

Sameep Padora is a practising architect and principal of the design studio sP+a in Mumbai. He graduated with a diploma in architecture from the Academy of Architecture and later went on to study at SCI-Arc in Los Angeles. He further pursued his Masters from the Graduate School of Design, Harvard University in 2005. The studio's approach is to look to context as a repository of latent resources connecting production process and networks, appropriating techniques beyond their traditional use while allowing them to evolve and persist not just through preservation but more so through evolution. Their ultimate aim is to thus push the embedded typologies in the context of contemporary culture in India. The team undertakes projects ranging from architecture, interior and urban planning. sP+a's projects have received numerous international awards including The Architectural Review's Emerging Architecture Award in London, the MARMOMACC International Award Architecture in Stone in Verona and the WAN 21 for 21 Award for 21 Emerging International Practices for the 21st century



The layout of the temples follows the ancient temple architecture



Horizontal corbel is an abstraction of Hindu temples achieving verticality, and yet at the Balaji Temple, it makes the form rise gradually from the ground. As it rises, it destabilises the notion of the temple as a simple figure-ground. The gradual rise echo's the protohistoric roots of the shikhara (spire) as a simple gravity-driven primordial pyramid.

The Balaji temple indeed explores and abstracts the long tradition of the temple typology in India. Instead of repetition of Hindu tropes, this temple breaks it down into constituent parts to again reconstruct. The temple and kund relate between a solid and void as in reaching out to the sky and going deep into the ground. By the employment of the same architectural devices such as steps, it makes the design explicit and yet delightfully abstract.



!!! IDEATE INNOVATE



Being a public project, a lot of effort went into getting this design executed.



Shaping urban vitality



Inscape Insider



Sanjay Marathe

PROJECT INFO

PROJECT NAME : CHILDREN'S GARDEN AT SHIVAJI PARK
LOCATION : MUMBAI
ARCHITECTS : OPOLIS, MUMBAI
COLLABORATION TEAM : SONAL SANCHETI, RAHUL GORE, DHIRAJ NAIK
SIZE : 20,000 SFT
CLIENT : LATA MANGESHKAR FOUNDATION

“

The spaces need to be evolved over time under various circumstances and should be designed in a way that it can adapt to changes without much complexity. It should reflect diversity and distinctiveness of its users

Well developed and maintained public spaces of a city are considered its most vital units. They are the perceived centres of public life, activities and events. Many major aspects are to be carefully considered before designing a great public space. The spaces need to be evolved over time under various circumstances and should be designed in a way that it can adapt to changes without much complexity. It should reflect diversity and distinctiveness of its users.

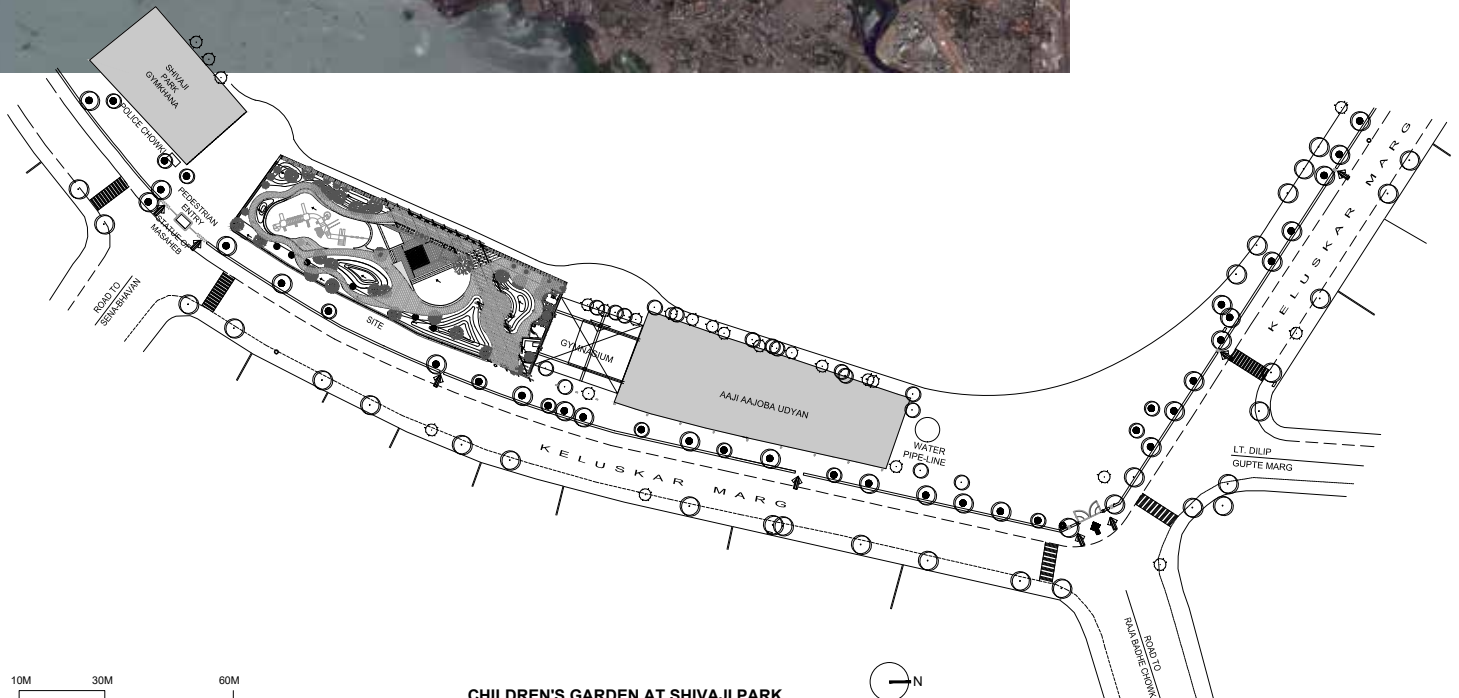
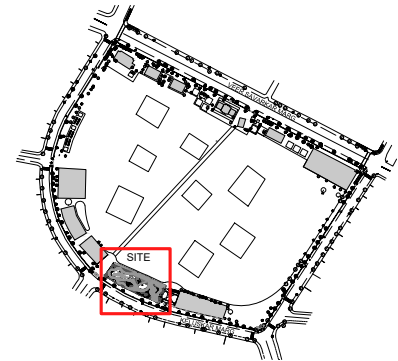
Shivaji Park is one of the major open spaces in Mumbai and the design firm Opolis was

shortlisted to create a master plan for it, and a portion of this master plan is detailed and executed. The first step was to design the Children's Park. Even though the space to be developed lacked any physical edges, they managed to maintain its sanctity by identifying the edge without altering the individually owned inside spaces.

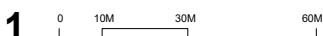
As a first step mapping of existing traffic movement, identifying important nodes, and potential sites for events, existing structures, and spaces potential for enhancement were done. Subways were proposed, especially connections to the sea – a valuable idea for pedestrian linkage between popular urban sites. They also suggested placing the buildings for Scouts Hall, the Ganesh temple and others on a plaza, integrating them into a clean edge. Identifying important nodes and suggestions for creating an interesting structure for the gymnasium and making it a landmark were done as part of the development plans.



Children's play area

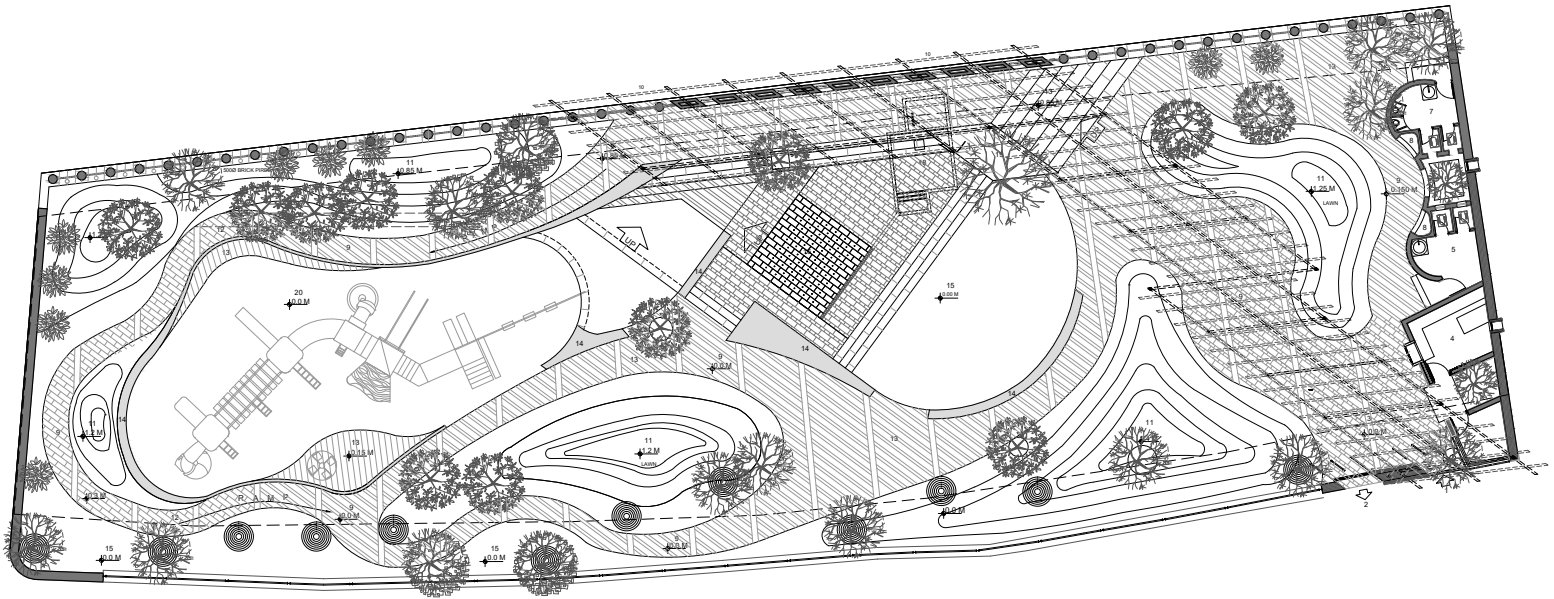


SITE PLAN



CHILDREN'S GARDEN AT SHIVAJI PARK





PLAN

- | | | | |
|-------------------|------------------------|----------------------------|------------------|
| 1. ENTRY | 6. COURTYARD WITH TREE | 11. MOUNDS | 16. FOUNTAIN |
| 2. EXIT | 7. GENTS TOILET | 12. KADAPPA STONE FLOORING | 17. AMPHITHEATER |
| 3. ENTRANCE PLAZA | 8. FLOWER BED | 13. SHAHBAD STONE FLOORING | 18. TANK |
| 4. MUSTERING ROOM | 9. PATHWAY | 14. KADAPPA STONE SEATING | 19. PUMP |
| 5. LADIES TOILET | 10. WOODEN PERGOLA | 15. LAWN | 20. PLAY AREA |

2 0 2M 6M

CHILDREN'S GARDEN AT SHIVAJI PARK





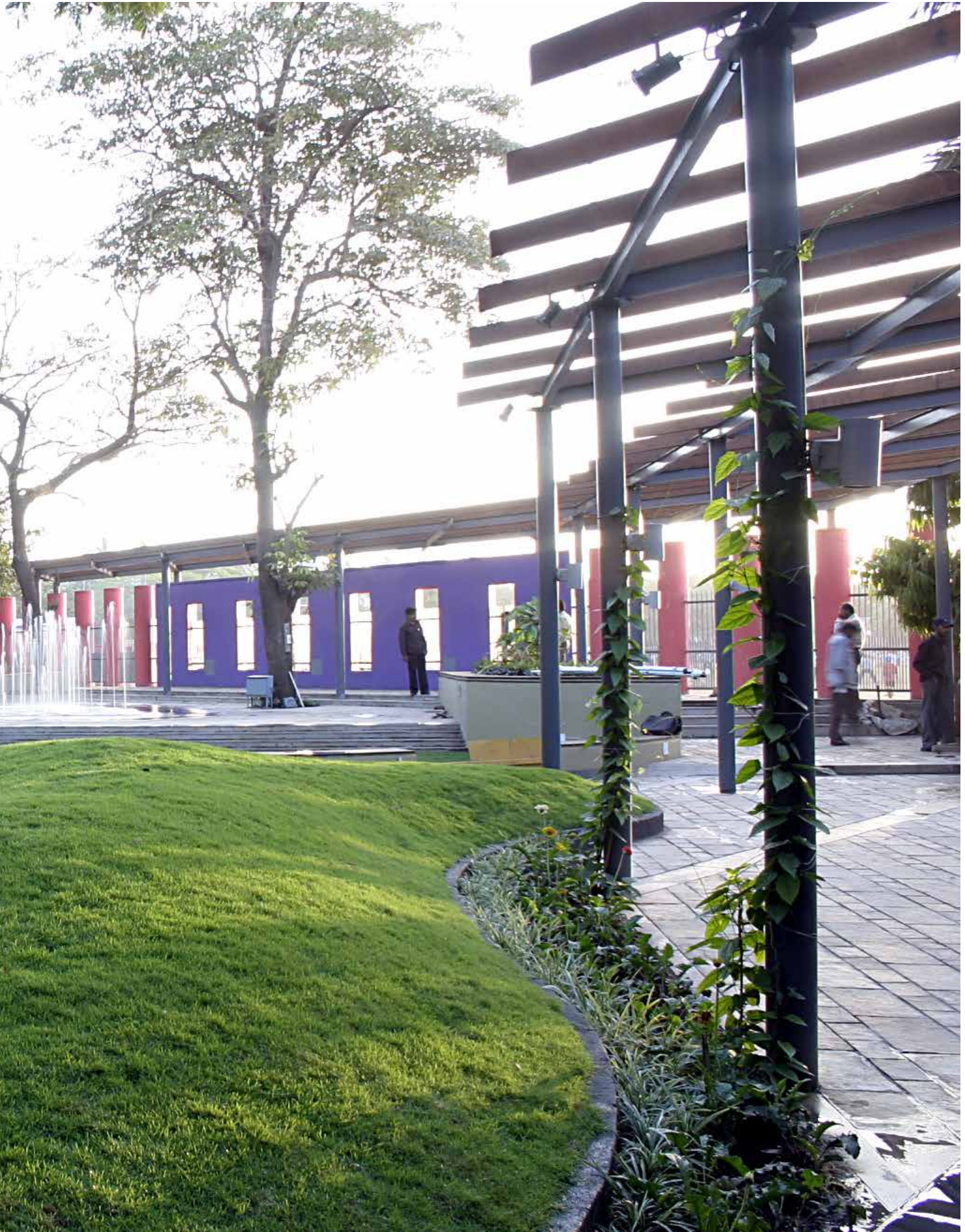


Walkways around the park

The hygiene problem is a very important issue as the crowd celebrates Dr Ambedkar's punyatithi and jayanti at the park. To resolve this hygiene issue, the team identified a place where plinths could be built for toilets with the plumbing facilities, and where mobile toilets can be erected on such days. The Cadell Road stretch was considered as the first phase, due to its high visibility. They cleared the clutter around the Shivaji Statute, creating plinths, to define the statue itself better. The pitches at Shivaji Park do not have changing rooms currently and the area falls under CRZ. So the team suggested tucking in the changing rooms 5'-0" below the ground, with the 5'-0" above the ground becoming a space for people to watch from. The famous Shivaji Park katta was identified as another feature needing work. They removed the paint from the stone, restoring the katta to its original glory. The master plan vision also called for identifying and defining vehicular and pedestrian entries, including using bollards to stop vehicles from getting into pedestrian zones. Gratings were proposed around trees, instead of traditional brick walls, leading to a visibly wider, and more usable, walkway.



An environmentally sensitive design is the highlight of the project





Musical fountain where kids could play




RAHUL GORE AND SONAL SANCHETI

OPOLIS ARCHITECTS

The firm was established by Rahul Gore and Sonal Sancheti in January 2001. Bringing their individual aesthetic strengths, technical expertise, creative inclinations and artistic vision to the table, the duo has made Opolis one of the leading firms in the country. Providing strong and able support to the partners, is a team of qualified, dynamic, committed and sensitive professionals offering innovative design solutions. The firm prides itself in having stayed away from a signature style but believes that most complex and beautiful solutions are often the simplest. Their commitment to style combined with simplicity has led them to do a wide range of architectural, interior and urban projects.

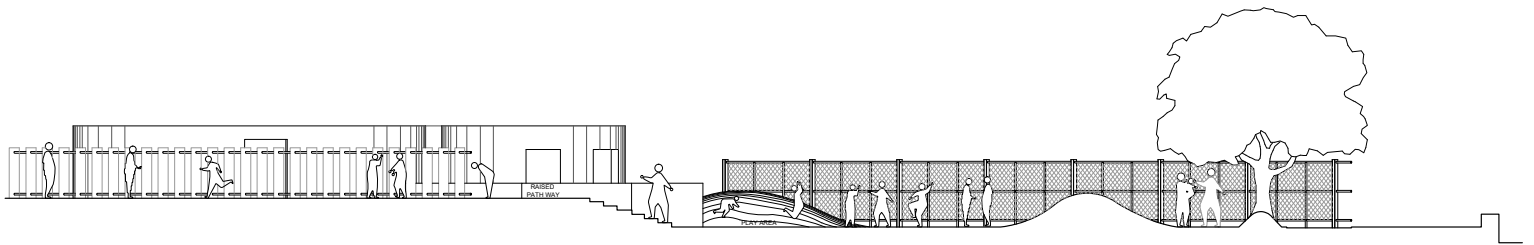
The Children's Park has two edges, one edge fronting the Maidan and one fronting the city. Both have varying qualities of transparency, and so were treated differently. A brightly coloured semi-solid wall fronted the ground, while a see-through fence formed the interface with the road. We decided to give the space something more than the regular kids' play area. As a value addition, a plaza with fountains was proposed where the kids can play. The fountains come up in parts, in harmony with the music. A colourful wall at the back of the amphitheatre/fountain plaza abuts the Maidan. The entrance, the paving pattern were designed to draw people in.

The original entry to the park, already a node due to the presence of a statue, was closed off. The entry is placed on another side to define it more clearly. Being a public project, a lot of effort went into getting this design executed. But the satisfaction for the architects is easily evident.

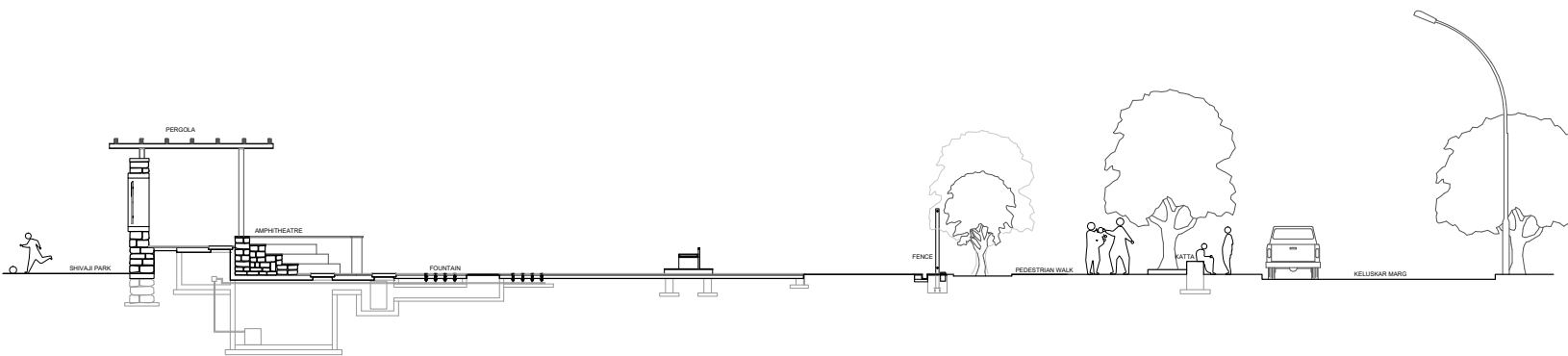
A recurring theme of responding to the essence of a site, of being true to context, of keeping lines simple, of being environmentally sensitive, of blurring boundaries between inside and outside – colours their design approach to each project. 



The new plaza with the fountains for kids





LONGITUDINAL SECTION



SECTION SHOWING PERGOLAS, AMPHITHEATHER AND SOFT LANDSCAPE



Pondering over a pond of the past

 Inscape Insider  KGA

PROJECT INFO

PROJECT NAME : ECOLOGICAL APPRAISAL
OF AN URBAN DUMP
YARD
LOCATION : VADODARA
ARCHITECTS : KARMAVIR GHATGE &
ASSOCIATES

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*This project thus stands
testament as to how a landscape
redevelopment project can be both
economically feasible, aesthetically
pleasing and functionally flawless*

Ecological sensitivity is an often over-looked aspect in the development of urbanscapes. While the cities keep growing into concrete jungles, the natural ecosystems prevailing over the region is unrecognizably altered with dire disregard for its re-establishment. Sadly, the urban wetlands or water-bodies are one of the primary elements that are seen to take the full brunt of such atrocious actions. And going by the words of Newton, every action has an equal and opposite reaction – sooner or later, the receding groundwater levels due to inadequate rainwater percolation and mismanagement of surface run-offs are certain causes that inevitably will reflect on water scarcity snares of the newly developed urban areas.



Newly designed pedestrian pathways

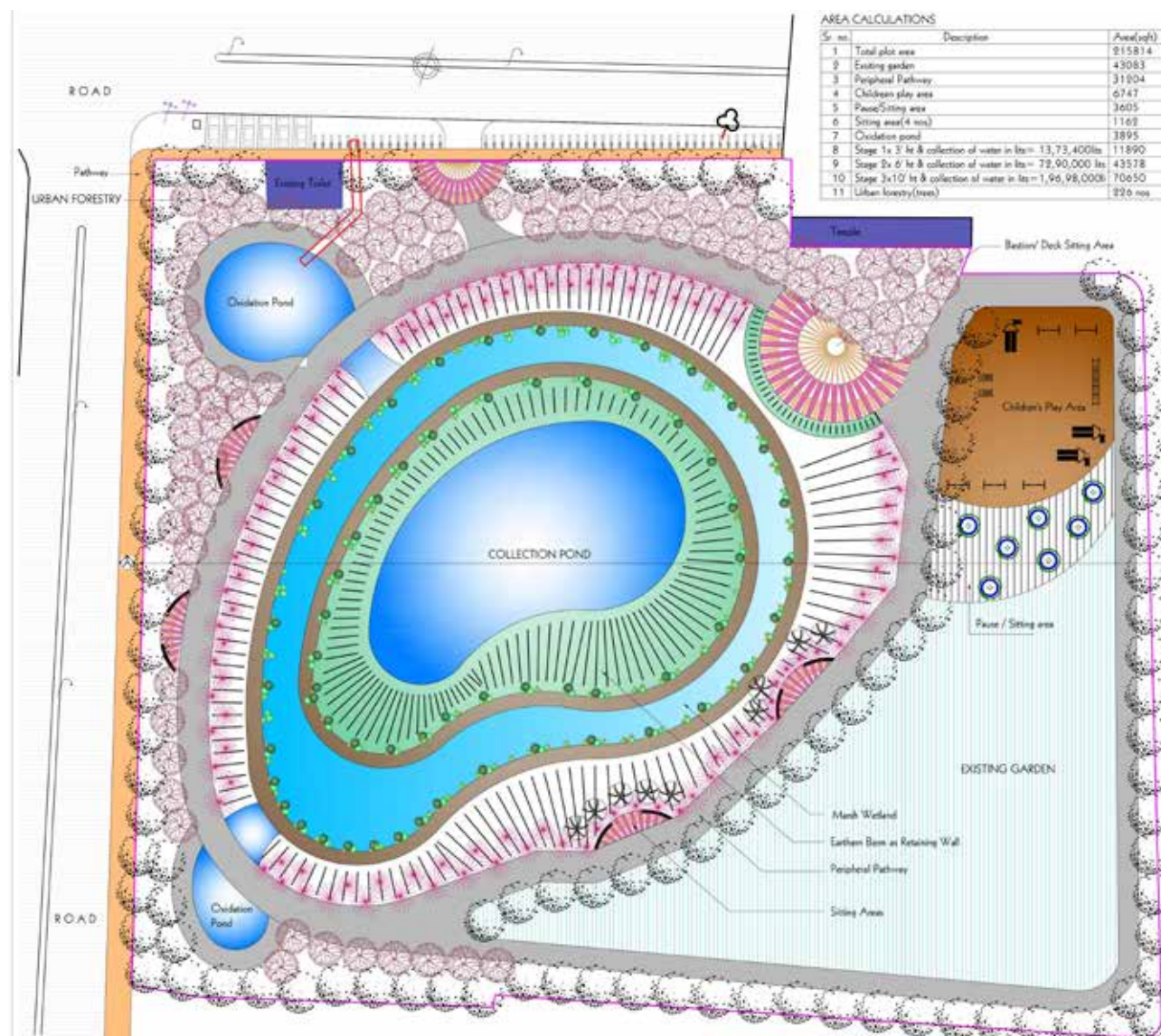
However, proving that there is still hope left in humanity, a pilot project in Vadodara has addressed these very issues and has implemented interestingly simple interventions that can be considered as a prototype for similar redevelopment projects.

THE INITIATIVE

The former Municipal commissioner of Baroda City, Mr. Vinod Rao had initiated a citizen's cell that comprised of a group of able and experienced individuals from various domains of practice and expertise. The core thought behind this initiative was to get ideas from Barodians for the development of the city. Representing IIID Vadodara, a couple of its members were also part of this committee.



The view of the pond from the pathway

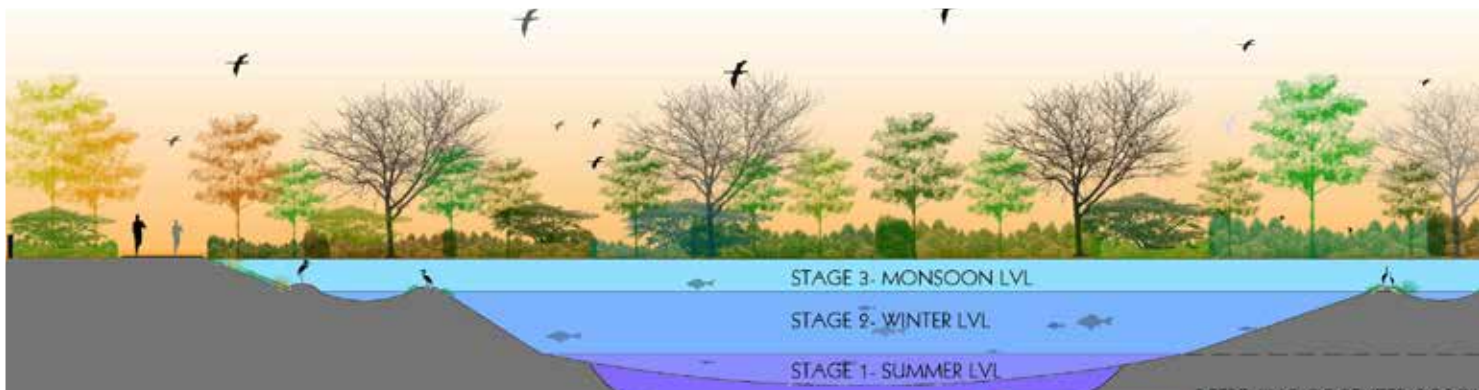
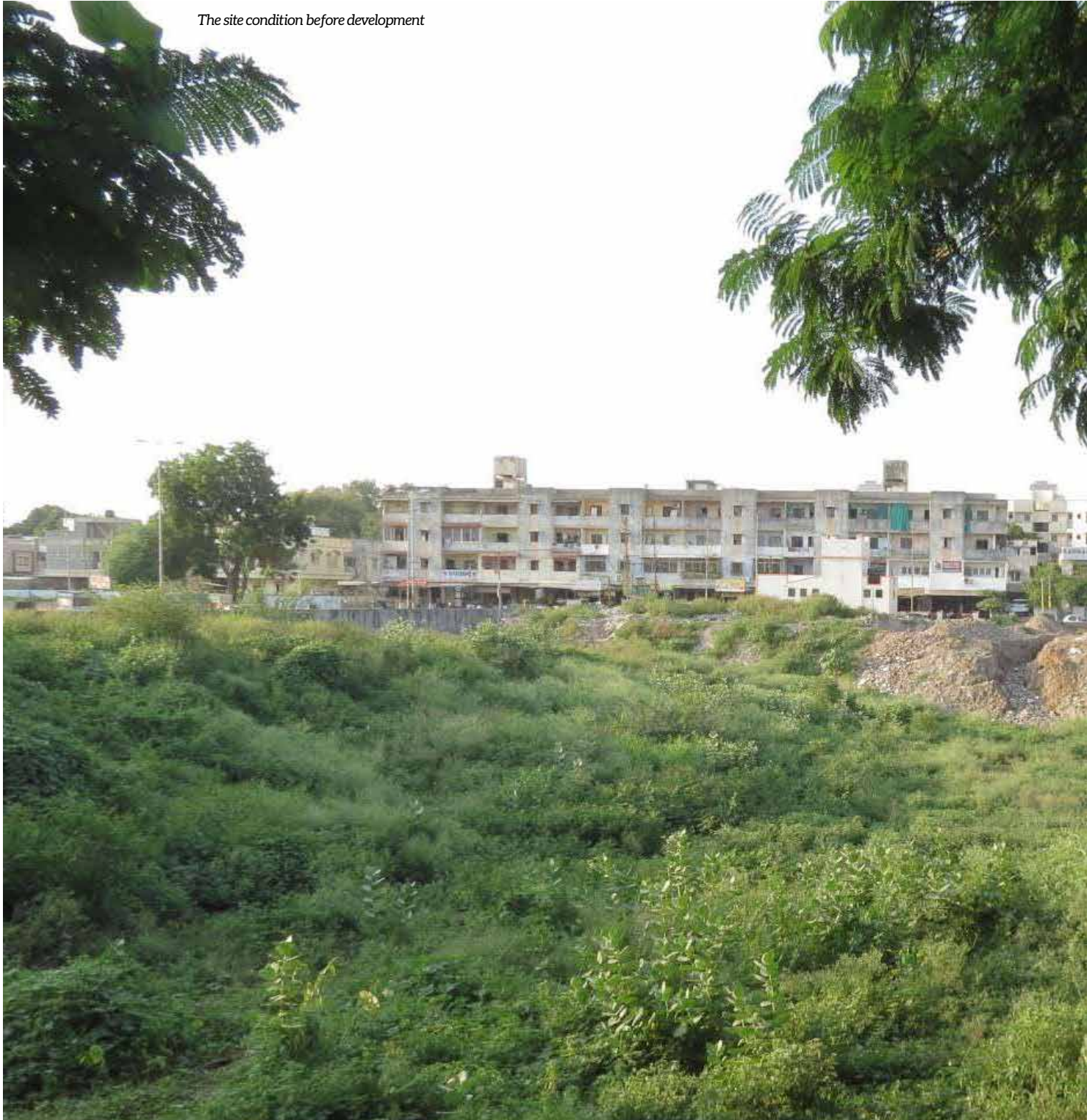




The collection pond under construction



The site condition before development





The Vadodara Municipal Corporation had already taken up redevelopment of few urban ponds of the city and the generic nature of the revival of these ponds was essentially a mere beautification process. The scheme involved extensive civil work around the pond in forms of pathways, stone pitching, steel railings, benches, lampposts and humongous gates with fancy fountains (which ironically never work after the inauguration). In effect, the proposition of a new concrete jungle to the already existing one around, with the core issue of health of water being absolutely neglected – not ideally the kind of redevelopment required to revitalize the natural environment.

IIID Vadodara chapter took up the cause and identified a pond in Manjalpur to prepare a more responsive design intervention, one that would be an ecological appraisal while duly addressing the core concern of the health of the waterbody and the ecosystem as a whole.





KARMAVIR GHATGE

KARMAVIR GHATGE AND ASSOCIATES

Karmavir Ghatge is an architect and a landscape architect and is the founder of Karmavir Ghatge and Associates (established in 2001-02) in Vadodara. He earned his bachelor's degree in Architecture (B. Arch) from College of Architecture (Kolhapur) in 1996-97 and then went on to earn his masters in Landscape architecture from CEPT (Ahmedabad) in 1998-99. He worked in Pune for a couple of years before returning to Vadodara to start KGA-landscape in 2001.

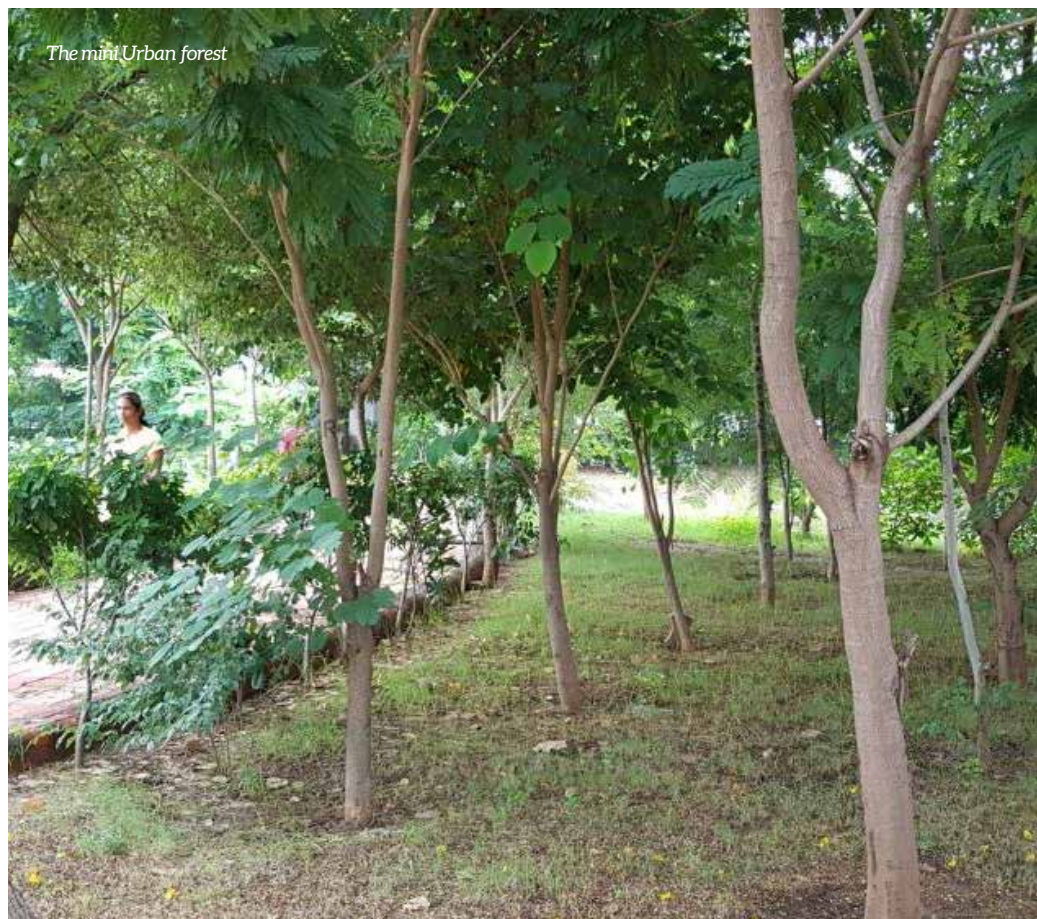
Since its inception, KGA-landscape has concentrated on using an Ecological Approach in all its designs - be it biological upgradation process, minimalistic intervention in Natural Eco-System, conservation of natural resources or usage of simplistic natural material in all designs. The firm's efforts have always been in the direction of achieving an ecological balance in all of its endeavors.

Thus, understanding how intended human interventions can be woven into the delicate fabric of nature to create a seamless whole to see how the two coalesce is the firm's DESIGN MANTRA.

KGA-landscape is a multi-disciplinary organization that employs landscape architects, architects and engineers. Together we attempt to address varied issues like environmental planning & master plan development, architecture & interiors and environmental art. The firm collaborates with various other consultants to give the edge in exploring and exploiting the true potentials of every project.



The natural ecosystem replenished



The mini Urban forest



THE APPROACH

The site under scrutiny, a yesteryear natural pond that subsequently began to be used as a garbage dump by the Municipal Corporation. Thus, the proposed design scheme put forth a revival of the waterbody with an adjacent community park. After studying the site and the immediate catchment areas, the team identified two points from where storm water and run-off could be tapped and fed into the pond. The storm water is designed to flow into a collection tank through a sieve to filter off the plastic waste and debris. This collection tank allows heavy waste materials to settle down while the clear rainwater is allowed to pass on through another sieve and into the pond. Cleaning of this percolation tank later also becomes an easy task for the authorities.

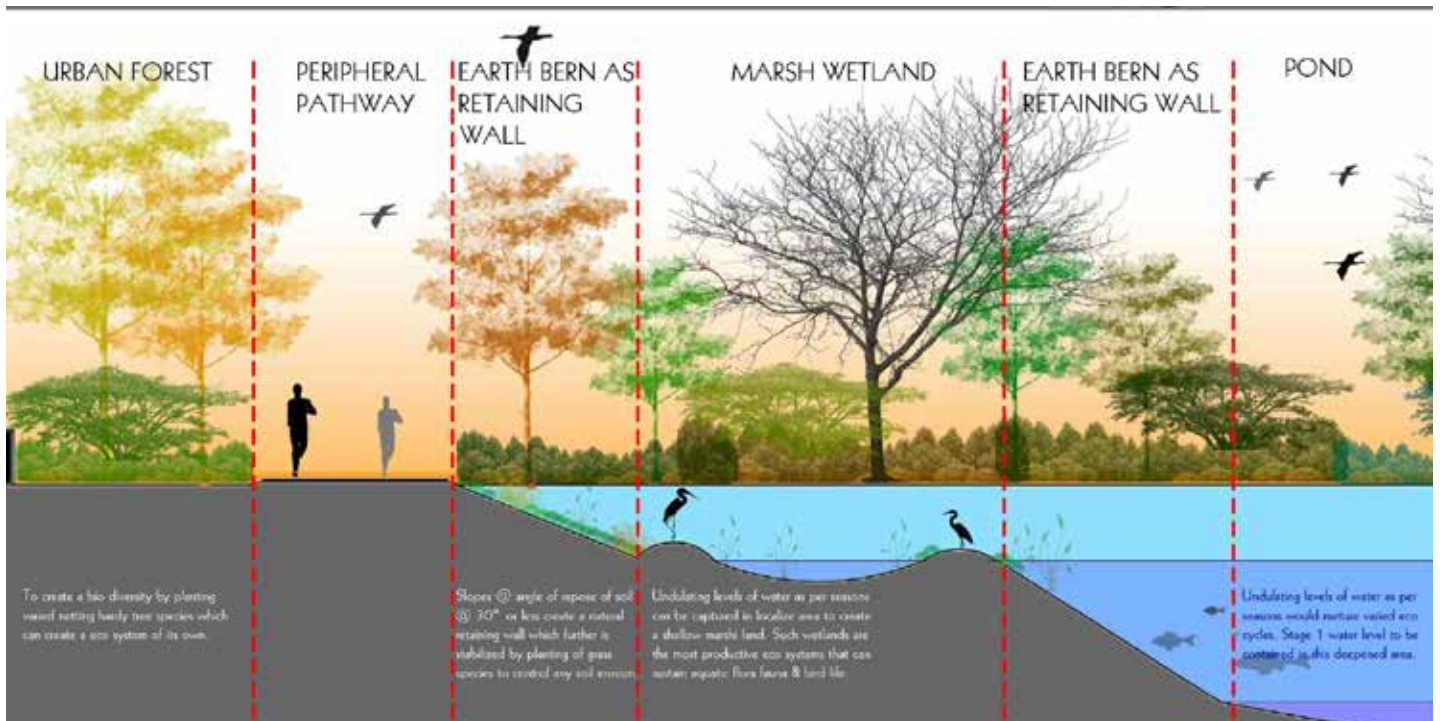
The pond was created with a careful soil grading and slope analysis method to achieve a 30% slope that is the required angle of repose of the soil. This soil grading and dressing created earthen retaining walls, which could easily hold on to the

water pressure. Further stabilization of these slopes was done with grass, shrubs and ground cover species. Trees were further planted on the upper and middle edges of the slope for additional soil stabilization. Fast growing grass species like chrysopogon zizanioides (khus grass), and pennisetum purpureum (gajraj) and cynadon species were profusely used for quicker results.

URBAN FOREST – Biodiversity



A large part of this garden is also dedicated to creating of a mini Urban Forest. More than 50 different varieties of trees were introduced at a distance of 8 to 10 ft with priority provided to the use of native tree species along with a few flowering varieties.

The earlier proposal submitted estimated a project cost of 4.5 crores, while the present design scheme put forth by IIID Vadodara was executed in a total of thirty four lakhs. This project thus stands testament as to how a landscape redevelopment project can be both economically feasible, aesthetically pleasing and functionally flawless.





Haat of Contemporary Times

 Inscape Insider  Andre Fanthome

PROJECT INFO

TYPOLGY	: COMMERCIAL, URBAN DESIGN AND ARCHITECTURE
PROJECT NAME	: DILLI HAAT
LOCATION	: JANAKPURI, NEW DELHI
ARCHITECTURE FIRM	: ARCHOHM CONSULTS PVT. LTD.
PRINCIPAL ARCHITECT	: MR SOURABH GUPTA
SITE AREA	: 348480 SQFT & 32375 SQM
BUILT-UP AREA	: 172222 SQFT & 16000 SQM
STRUCTURAL	: ROARK CONSULTING ENGINEERS
ELECTRICAL	: ARCHOHM CONSULTS PVT. LTD.
CIVIL	: SWADESHI CIVIL INFRASTRUCTURE PVT. LTD.
LANDSCAPE	: LA CONSULTANCY
HVAC	: ABID HUSSAIN CONSULTANTS
PLUMBING	: TECHNO ENGINEERING CONSULTANTS

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The design solution is a conversation between the past and the present, acknowledging the traditional and its adaptation in contemporary times

An energetic public space transforms the interaction between city dwellers and visitors alike. 'Haat Beat' was the inception to design competition entry in 2005. Delhi Tourism and Transportation Development Corporation had invited entries for a Dilli Haat in Janakpuri - a massive site with a sizeable residential audience. DTTDC has promoted music all across Delhi with its concerts and other initiatives. The idea was to give them a home to live music and play. This was the fundamental layer that bonded the entire program of formal and informal shops to sell crafts and celebrate culture; to insert a new life into this part of Delhi and be its pulsing 'haat beat'.



Arcaded open spaces

As a design philosophy, with two Dilli Haats in the city, the design elements were questioned at multiple levels. Fundamentally, all Dilli Haats need to have a common ground of bringing artisans to interface with city dwellers. All these haats need their own identity to attract people not only from their own neighbourhood but from the city at large. One also had to look at evolving the language and imagery of these haats with time. They could not be imitated extensions of the previous haats or imitations of villages in the city. They had to be progressive, in tune with today's times and respecting the craft and cultural centrality of the project. The design solution is a conversation between the past and the present, acknowledging the traditional and its adaptation in contemporary times.

The enormous site of six-acre facing northwest is a long piece that turns southeast towards the end. The plot is bound by the main bus terminus on one side, the Tihar jail (a national prison) greens on the other side and a large commercial road in the front. The complex is planned with two entrances; a primary face with vehicular and pedestrian zones and a secondary rear entry for pedestrians into the craft-only zone.

The conception of the program is as large a design intervention as its physical manifestation. The final functionality incorporated an indoor well-equipped 800-capacity auditorium for formal concerts. And for informal similar capacity open-air amphitheatre is attached simultaneously

with independent spaces and support services. A multipurpose space with multi-scaled exposition hall for exhibitions and seminars also added into the set of functions. A set of four baskets houses a music museum, a music store and music workshop space along with tourism offices and cafes. A large, air-conditioned food court extends into shaded courtyards and expansive greens for the basic need of spillovers. Formal, informal and open shop spaces are created to bring in the required sensitive adaptations of malls, markets and bazaars into this haat. Independent fine dining with an extended banquet facility is created to reinforce the business plan of this elaborate cultural complex.





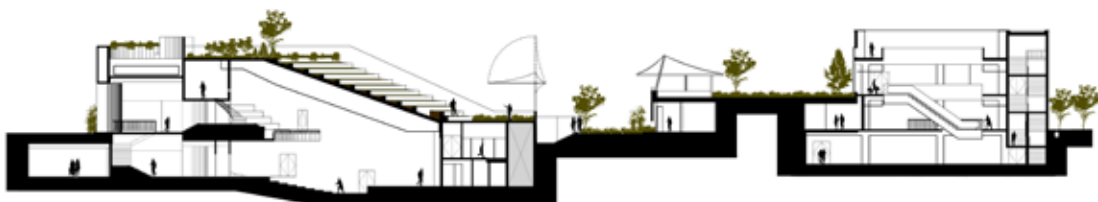
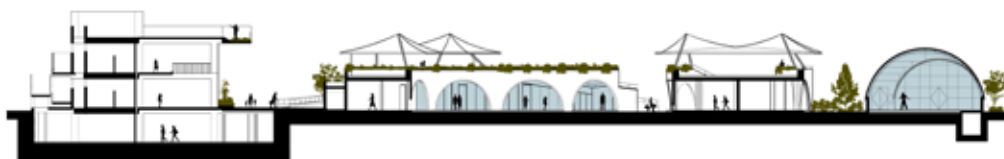
Intriguing communal areas

A functionally viable program was envisaged taking cognizance of all the requirements. It was decided to give a music theme to the centre. The lack of any centre dedicated to music is evident while doing the research, and the theme of 'haat beat' gathered momentum. A state-of-the-art auditorium that can hold large music concerts, a theatre, a music centre for sales and exhibition of musical instruments along with inviting exuberant gatherings of budding musicians and music lovers.

Outdoor shops with roofing canopies and craft shops to hold artisans' workshops are integral to the Dilli Haat. A children's play area is tucked into a small green patch. The food court with basement parking facilities ties it all together to sustain it as an enterprise. Like a well-crafted movie, the strength of this project is that the plot is strong, and the basic idea is immersed well in every aspect extensively. The site plan is knit together efficiently. Free and open spaces bind multiple activities on two levels with pedestrian and vehicular entrances are from a lively street.



Tensile structures weaved around in harmony





Illuminated tensile huts





A large open space takes the visitor through a frisking area to another pocket that leads to the vast central plaza formed by meandering air-conditioned shops and exposition halls. Open pedestrian ramps lead to the terrace lined by canopy shops. From the frisking area, there are direct access points to the café, surface and basement parking and banquet greens. The central plaza culminates to the auditorium and the craft shops cluster. The most popular activity in craft shops is clustered at the rear end. It enables visitors to walk through the entire haat. Another frisking area is located near these clusters since

there is a strong possibility of craft shops to become the principal function. The four 8 m high towers are interspersed along with the site. Designed to look like substantial bamboo baskets, they are two-storied buildings with a rooftop canopy designed for outdoor activities. Closer to the entry, one basket houses the information centre, while the other forms a café. Wander more into the interiors of the site, and the baskets house a music centre and a museum. The music centre not only avails sale of all genres of rare classics, musical instruments but provides ample outdoor space and a small theatre to take care of interactive functions.



Playful letters of Dilli Haat

Cylindrical structures decorate the enthralling landscape







Barrel vaulted structures



The vaults overlap to create a glazed opening

The exposition halls are three linear vaults of ascending widths in the plan, forming one large space that can be divided into three as required. Colourful flowering creepers that soften the scale and help temperature control further cover the steel sheeting on top. The food court will house 48 stalls from different places and celebrate the taste of India. The two-storied air-conditioned space is well supported with individual service courts opening into more expansive service yard connected with separate access. The front wall of the food court, visible from the main access road holds the huge signage keeping those interested updated on the happening inside is sure to change the skyline of the street forever.

A state of the art auditorium with 800 seating capacity also forms an amphitheatre on top that can hold an audience of 820 people. The green and paved amphitheatre instantly reduce the vast mass of the auditorium and at the same time helps retain the green cover, helping in heat control.

The air-conditioned shops bring a sigh of relief to Delhiites, sold out on arty- crafty goods, and summer being the hub of the shopping calendar. Covered on top by canopied shops, they make bustling activity space lit by shop signage and street sculptures. 100 craft shops circular in plan, are arranged in clusters of 5-6 each forming a bazaar. Built using conventional natural stone masonry, and covered with the most

technologically advance tensile canopies. The clusters are connected with small green patches and paved allies completing the village scene. The rear boundary wall is lined with informal platform shops overlooking this village.

Breaking free of the traditional look and feel of its other two counterparts with their brick vocabulary, Dilli Haat, Janakpuri takes a fresh look at the material palette as demanded by the multifaceted program that it houses. The material spectrum is an eclectic mix of modern and traditional. Using the timeless red Agra stone, Kota stone, slate and the local Delhi quartz stone masonry on facades and landscapes sets a neat and natural typology to this predominantly green complex.

The one material that is being celebrated with its extensive usage is bamboo; Structures for shading, screens for baskets and food court, sculptures for street furniture on one side and the natural growing ones as soft-scapes of boundary plantations and accent trees on the other.

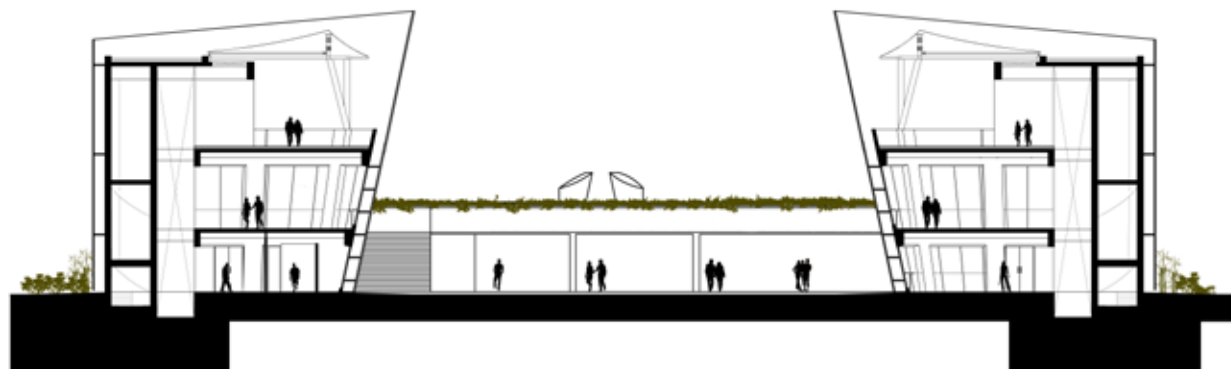
Indigenous stones and plants coupled with contemporary mediums of steel and tensile canopies juxtapose themselves aptly. This traditional 'haat' of contemporary times is a rich and earthy play of colour and texture, and one can experience the warm, intimate spaces designed to human scale as well as the grandeur.



SOURABH GUPTA



ARCHOHM CONSULTS PVT. LTD

Archohm Consults is a design studio offering design consultancy for architecture, urban design, interiors and landscape design. The team follows a design philosophy to introduce fresh concepts and device methods to develop aesthetical, efficient and economical design solutions. Since the firm's conception, its strength has been its design philosophy that propagates innovation and experimentation.





A perfect balance of contradictions

 Inscape Insider  Hemant Chawla, Achint Jain, Nishita Mohta, Suditya Sinha

PROJECT INFO

PROJECT NAME : THE BONJOUR INDIA EXPERIENCE.
CLIENT : INSTITUT FRANÇAISEN INDE, THE EMBASSY OF FRANCE, INDIA.
LOCATION : INDIA GATE (NEW DELHI), CROSS MAIDAN GARDEN (MUMBAI), SALT LAKE CENTRAL PARK (KOLKATA)
INDOOR EXHIBITION AREA : 4000 SQ.FT.
PAVILION AREA : 8000 SQ.FT.
RESEARCH & CURATION : SPACEMATTERS AND INSTITUTFRANCAISENINDE.
DESIGN & PROJECT MANAGEMENT : SPACEMATTERS

“

The 'Bonjour India Experience' pavilion by the design group SpaceMatters was a one-of-its-kind travelling exhibition at the intersection of art, architecture, design and urbanism

Designing an exhibition space needs careful attention to details. Many aspects contribute to its design such as spatial distribution, and the play of light and dark on the space. Using elements that can be adapted to express the dialogue between art and architecture is very important.

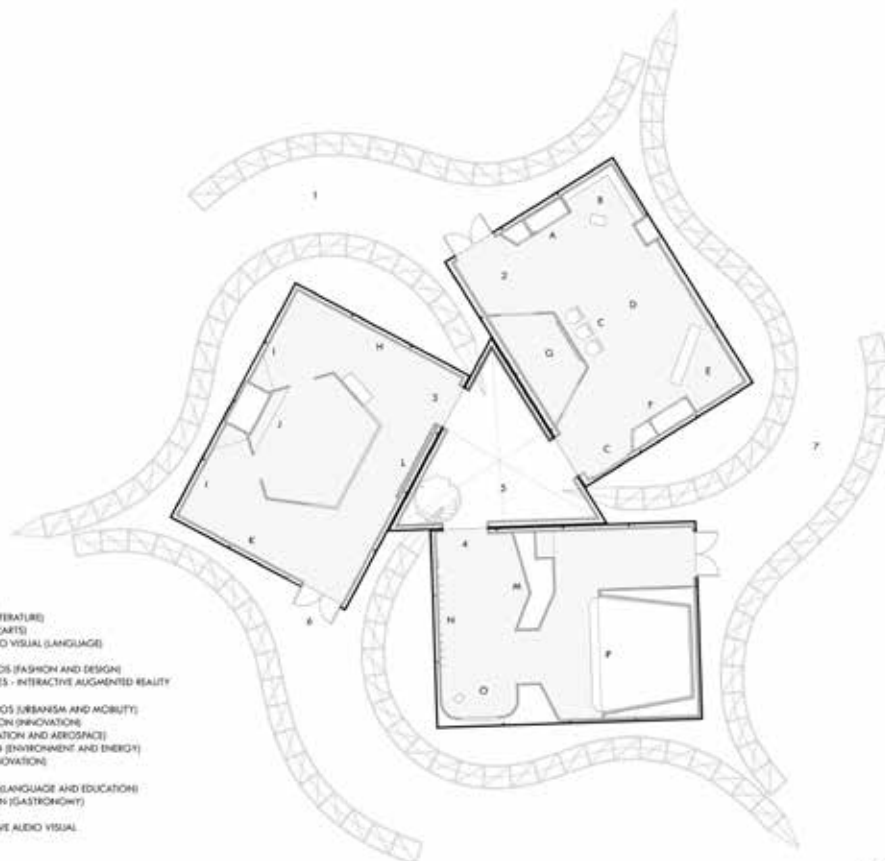
The 'Bonjour India Experience' pavilion by the design group SpaceMatters was a one-of-its-kind travelling exhibition at the intersection of art, architecture, design and urbanism. The exhibition was the flagship initiative of the Bonjour India 2017-2018, a festival which celebrated Indo-French



The exhibition was the flagship initiative of the Bonjour India 2017-2018, a festival which celebrated Indo-French collaborations

collaborations through more than 300 events spread over four months across 33 Indian cities. The 9 meters high, 800 square metres and 40-tonne installation travelled approx. 3500 kilometres from the iconic India Gate in Delhi to Cross Maidan Garden behind the historic Churchgate Station Mumbai to become the star attraction of the world's largest book fair in Kolkata over three months. It welcomed more than 180,000 visitors for 30 odd days spread over the three cities.

The pavilion by SpaceMatters which was located in public urban spaces rather than confining it to institutional spaces such as museums and cultural centres accommodate various uses and functions. Often perceived as elitist, pavilions at institution spaces cater to a small segment of the population and their ambience is in stark contrast to the diverse energy of the urban public space in Indian cities. The call to locate the pavilion in truly public urban spaces presented countless challenges and a complex maze of permissions needed to mount an installation of this scale in a public location. However, the pavilion's interaction with the urban context became the defining characteristic instrumental to its success.



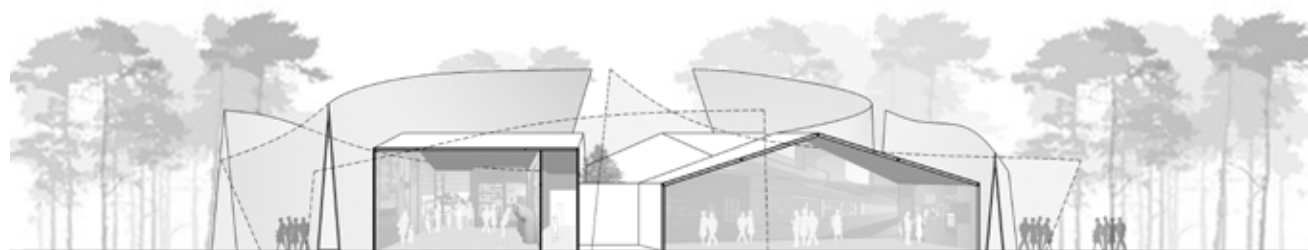
- 1. ENTRY
- 2. CREATIVITY GALLERY
- A. BOOKSHOP (LITERATURE)
- B. INTERACTIVE PUPBOOK (LITERATURE)
- C. VISUAL ART AND VIDEOS (ARTS)
- D. MANGA/LITERATURE - AUDIO VISUAL (LANGUAGE)
- E. VIDEOS (CINEMA)
- F. PHOTO BOOTH AND VIDEOS (FASHION AND DESIGN)
- G. RENCONTRES IMAGINAIRES - INTERACTIVE AUGMENTED REALITY
- 3. INNOVATION GALLERY
- H. INFOGRAPHICS AND VIDEOS (URBANISM AND MOBILITY)
- I. STORES OF COLLABORATION (INNOVATION)
- J. AUGMENTED REALITY (AVIATION AND AEROSPACE)
- K. INFOGRAPHIC AND VIDEO (ENVIRONMENT AND ENERGY)
- L. VISUAL ART (BUSINESS INNOVATION)
- 4. PARTNERSHIP GALLERY
- M. VISUAL ART AND VIDEOS (LANGUAGE AND EDUCATION)
- N. INTERACTIVE INSTALLATION (GASTRONOMY)
- O. SPOOFERANCE (TRAVEL)
- P. TRIP/TCH TALES - IMMERSIVE AUDIO VISUAL
- 5. CENTRAL GALLERY
- 6. FIRE EXIT
- 7. EXIT

PLAN





The design becomes a part of the landscape



SECTION





AVILION 1: CREATIVITY





The innovative design provides a novel experience to the visitors

The pavilion was designed to transform the space with the play of light through day and night. The design had to balance the functional demands of a travelling pavilion with the stringent requirements of a sealed exhibition space required to safely house expensive audiovisual equipment while creating a comfortable environment for the visitors. The pavilion had to be designed for speedy installation and dismantling in crowded public spaces without the use of heavy machinery (prohibited at the high-security sites); with the ease of travelling halfway across the country and adapting to new sites while leaving a memorable mark on the cities, it travelled to.

The plan, being a-directional, encourages surprise encounters and discoveries within the space.

The thematic focus of the Bonjour India festival was 'Creativity, Innovation and Partnership' between India and France. Embodying these themes, the form of the pavilion evolved from the idea of confluence, with six curves rising together to embrace three pavilions that highlight various aspects of Indo-French creativity, innovation & partnership. The metal curves spiralling out from a central core consisting of rhythmic arrangement of staggered, self-supporting steel members draped with 20,000 square feet of hand-woven steel mesh. Combining the precision of cutting edge engineering and unique expression of craft, the design pays homage to the ingenuity and abstraction that is the hallmark of both French and Indian architecture.

PAVILION 2 : INNOVATION





The pavilion at the dusk





Weaving steel mesh for the pavilion



AMRITHA BALLAL, MOULSHRI JOSHI AND SUDITYA SINHA

SPACEMATTERS

SpaceMatters is an integrated design practise established in 2005 by architects Amritha Ballal, Moulshri Joshi and Suditya Sinha with architecture, interior, urban design and habitat research capabilities based out of New Delhi, India. The team believes design is an indispensable strategy to add tangible value through utility and beauty. They create spaces that contribute positively to the environmental, cultural and economic context in which they are rooted. Based on collaborative, research based interventions; they artfully craft space to inspire, include and evolve with time.



The woven steel mesh design gives the pavilion a sense of mobility




The gallery design makes visitors a part of it.

The metal members and mesh provide for varying gradations in visual permeability, allowing the structure to weave into the urban surroundings and integrate itself with the site conditions. Views of iconic monuments at each site, such as the India Gate in Delhi and the Churchgate Railway Terminus in Mumbai are framed within the layered silhouette of the structural contours and wire mesh. Twisting and turning, rising and falling from a height of four metres

to nine metres across its perimeter, the sculptural form of the pavilion transforms with motion as the visitors walk around it and into it.

Materials and technology : Self-supporting steel members draped with hand-woven steel mesh

The choice of materials was based on two reasons - one was the general idea of

'weaving' which was central to the theme, something hyper-local and 'crafty' in an everyday sense, not exotic. The other was the practical burden of having a low cost and lightweight structure that could be folded. The steel mesh was woven to design in Delhi - 'hand' woven but of industrial material in an industrial setting...a handicraft of here and now. Hence combining craft and engineering, to allude to the spirit of Indo-French friendship. 

PAVILION 3: PARTNERSHIP







Uplifting An Urban Rooftop

Ar. Jayakrishnan Ranjit | Dsignsomething / Jinnawat Borihankijanan, Panoramic Studio

PROJECT INFO

PROJECT TITLE : THAMMASAT URBAN
ROOFTOP FARM
LOCATION : TAMBON KHLONG NUNG,
THAILAND
PRACTICE : LANDPROCESS
ARCHITECT : KOTCHAKORN
VORAAKHOM
AREA : 236,806 SQ. FT
CREDITS : V2COM NEWSWIRE

“

Adhering to the lessons on Thai agriculture, landscape and native soil are inherently embedded into TURF, humanizing future leaders to adapt and embrace climatic challenges, by building sustainable cities for generations to come

Unregulated urbanization is a chaotic upheaval that could lead to imminent health problems for the citizens. Southeast Asia is distressingly alarmed through unregulated growth which needs to be hastily addressed. The looming climate crisis, food and water scarcity stir grave threats to human civilization. Once abundant agrarian societies, Bangkok and many other cities have fallen victim to unfettered clog. Thammasat University has presented an adaptive climate solution with Asia's largest organic rooftop farm.



Thammasat University Rooftop Farm (TURF) is envisaged on 236,806 sq. ft. of wasted rooftop space in the Pathum Thani province of Thailand. The buildings sit at the central axis of the campus, in an H-shape symbolizes University's long-standing representation of egalitarianism and democracy. The design integrates landscape architecture with the ingenuity of traditional rice terraces. TURF participates in crafting sustainable food production, renewable energy, organic waste, water management and engaging public spaces onto the rooftop. The mound shape, arrayed across multiple levels, the architecture pays respect to the University's former director, Dr Puey Ungphakorn. "Puey" means "mound under the tree," or "nourishment," in Thai.

The program frames an earthwork of rice terraces and modern green roof technology. The cascading rooftop absorbs, filters and slows down runoff 20 times more efficiently than conventional concrete terraces. The stepping slope allows rainwater to trickle down in zigzag motion. Every intriguing

Interaction spaces



Rejuvenating walkways





angle and corner invite cheerful social spaces that align with the roof's s-curve. Each level of TURF forms unique clusters of micro-watersheds along the terrace to help absorb, filter and purify rainwater. The food cultivated and grown on TURF is used to feed the campus. Four retention ponds await on each wing that bends down, mitigating and storing excessive rainfall for future use during drought.

The life-size sculptures at the entrance of the University are the two founders who bring back their presence and the

principles of the institution's democracy and sustainability. The mountainous architecture invokes varying levels to be allotted to various functions while capturing magnificent views of the city. TURF is carved into the terrain maximizing multi-functional public spaces, and a large arena. Twelve individually designed areas on the slopes serve as oval-shaped outdoor classrooms. The roof is also equipped with solar panels, capable of producing up to 500,000 watts per hour to irrigate the urban farm and power the building beneath.

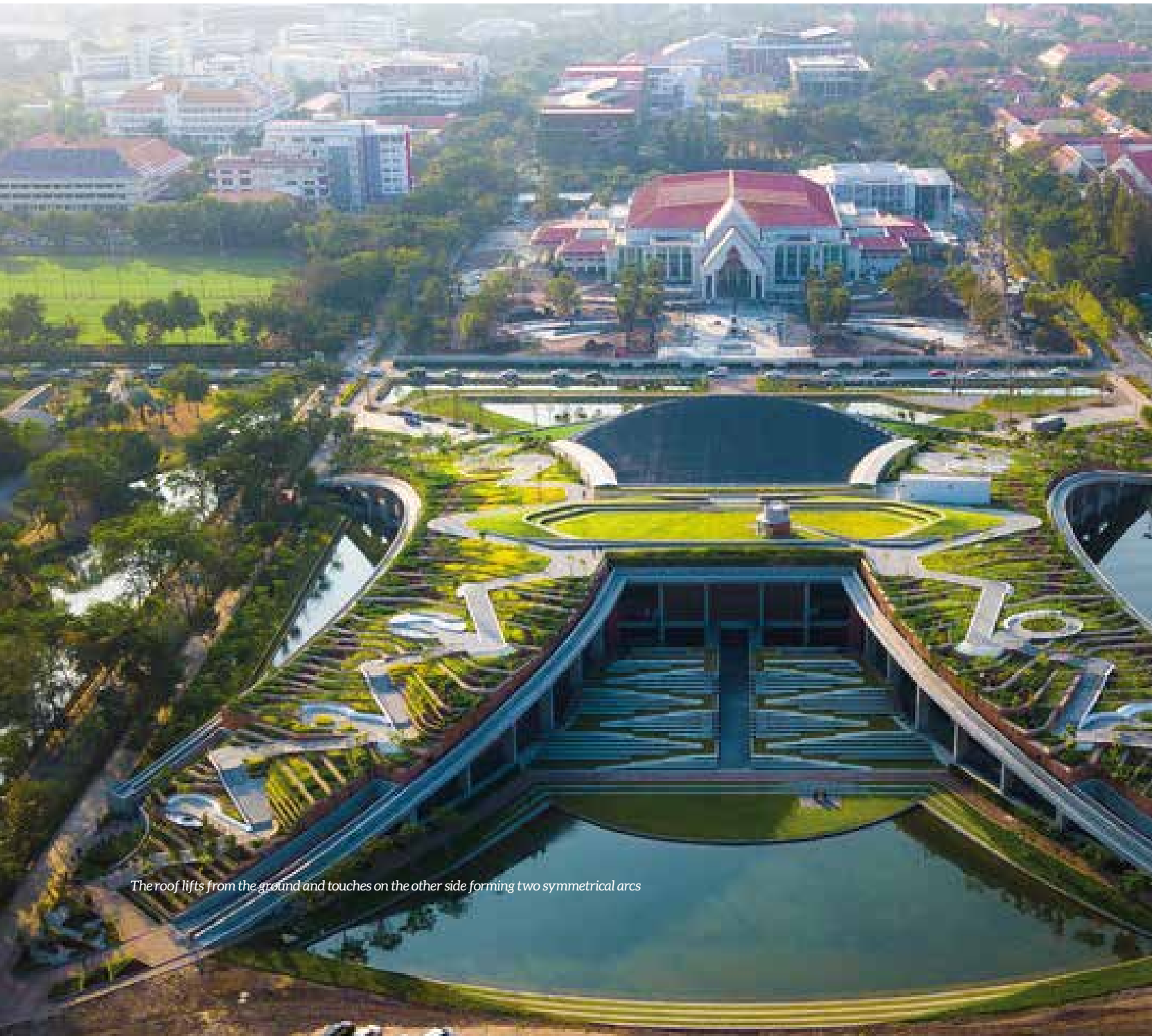


Roof under construction showcases the innovative details incorporated





Entrance into the building encase lively greens and urban sculptural art



The roof lifts from the ground and touches on the other side forming two symmetrical arcs



TURF is a realistic and hopeful solution that even when lush green turns dry brown, it puts urban dwellers back in tune with their agricultural practices. Adhering to the lessons on Thai agriculture, landscape and native soil are inherently embedded into TURF, humanizing future leaders to adapt and embrace climatic challenges, by building sustainable cities for generations to come.

The landscape architect implemented a holistic approach inspired by local ingenuity. TURF addresses underlying ecological issues and social equity. This innovative addition to the urban building prioritizes global food security, people's health and environment. Cities must ensure to take such necessary actions and utilize neglected spaces. If efficiently converted and sustainably solved to produce, provide and revive, this could transform the livelihood on our planet to vision sustainable future cities. 🏡



KOTCHAKORN VORAAKHOM

LANDPROCESS


LANDPROCESS is a Bangkok-based landscape architecture and urban design firm founded in 2011 by landscape architect Kotchakorn Voraakhom. The studio strikes every situation in the city at sea level, the team are helping to shift cities to a carbon-neutral future and confront the future climate uncertainty. The studio defends and expands carbon-sequestering landscapes such as green roof, water-efficient design, urban farming, urban forests, wetlands, and grasslands, helping to drawdown atmospheric carbon dioxide and use of sustainable materials and construction practices. All of these efforts also enable communities to better adapt and improve their resilience. The team believes in the power of process: finding the harmony between land and people through design. They are committed to productive public use in our projects. The dialogue of site, environment and people inform their process. They respect local culture, history, and existing sense of place.



Enriching farming on the roof



An epitome of existentialism

 Subodh Gupta

A shred of earth, as minuscule as a tiny piece of hay is all a man can cling on to when the ravages of nature leave him with no other choice. Inspecting that liminal space between belonging and unbelonging, displacement and homelessness in the face of a natural disaster, what the artist tries to achieve is a sense of containment. Developing the microcosm of the boat as an entity that contains the entire existence of a person, his basic needs, the entire worth of his material possessions, bundled and thrust into the vessel upon which he has set sail.





SUBODH GUPTA


Subodh Gupta was born in 1964 in India. He studied painting at the College of Arts and Crafts in Patna and now lives and works in New Delhi. Cultural identity is the main theme Gupta has been working with during his career, and his visual writings declare solidarity with the environment and his epoch. Moreover, his works are often composed by the familiar and the spectacular. The first part of his career is characterised by video and performance but he soon started dedicating himself exclusively to sculpture with a performative dynamic that is still perceptible in the sculpture's monumental dimension. In his works, the artist addresses the themes of family and home but also refers to a voice of the common man and the stories of migration. Through the objects in his works, he points towards truths of the marginalised sections of Indian society that struggle for their daily needs, but also the shimmering growth of the Indian economy. In addition to dealing with Indian popular, visual and spiritual culture, the artist's work also extends to the Western tradition. One could say that the work of Gupta, moving from the countryside to the city, is an allegory of his own society, in all its aspects and social spheres. The monumental sculptures and installations of the artist, made by assembling hundreds of tools in sparkling stainless steel, for example, reflect the short-circuit between archaic and modern culture, traditions and change. The artist's recent solo exhibitions were those at Museum Monnaie De Paris(2018), Hauser & Wirth, Somerset UK (2016), Victoria & Albert Museum, London UK (2015) and in Germany in 2014 at the MMK Museum für Moderne Kunst Frankfurt am Main.



The boat suggests notions of migration and survival, themes that have been seen in a number of past series of the artist, and often are experienced most acutely by the deprived masses of the society.

At this point, the vessel becomes the sole livable entity for the individual, for whom it ceases to be the simple mode of transportation as we know it and rises above and beyond to become an extension of the greater paradigm of survival, sustenance and livelihood which gently blend into the larger ideas of existentialism.

When the familiar world and home cease to be what we know it to be, then the natural instinct of man compels him to convert that piece of a boat into his home. It is an entity that enables him to remain afloat in the face of the deluge. This idea itself can be dealt on multiple levels of understanding—as a portrait of Nature and Man as individual ideas, as a violation of natural habitat and recreation of artificial habitat, challenging ideas of greater displacement, illustrating the notions of natural adaptability.

At its core, it generates a dynamic tension between movement and stasis, while the pervasive air of displacement inspires a world-weariness, yet the idea that the entire world of a man is moving with him can hint at the idea of recuperation, of setting up another home away from home. Devastation in this is a process of equal regeneration. For the artist, his boat is his universe that floats leisurely upon the waters of destruction to reach the land of regeneration. 



The Secretary speaks



Dear Friends,

Greetings to all of you from the Secretary's desk. In a few weeks from now we will be reigning in the New Year. Year 2020 has indeed been a year of many trials and tribulations for our Institution, however looking back, we take pride in the sustained efforts of our Committee Heads of the NEC and the Chapter Chairpersons in continuing our programmes that bring us all together.

From the NEC, CPDP continues to be a success in the Vijnana- the science segment taking full throttle, this time joining hands with the Indian Plumbing Association and a Lead Navigator in Hindware. Furthermore, the IIID IDK Quiz is gaining in momentum and soon we will be heading towards the final round. Regionals-5 Team Prithvi was the latest in the series. This series has been exiting especially for the quiz buffs and its popularity has been encouraging. The Awards Committee, in recognition of the efforts of the jury members has been felicitated with a Collectors book on India Indigenius Artists by Sunita Nair. Many jury members were appreciative of this gesture. Our daily meetings between Mentors and Chapter Chairpersons remains a strong bond.

The Reading Master Practices, IIID Education Webinar Series-2 continue to be popular amongst our students and the discussions at the level of the jury comprising of Chapter Chairpersons and the students is quite interesting. The calendar of the month's events still witness many webinars conceptualised by the Chapter Chairpersons and their Teams, each one as interesting in discussion as the other. Bangalore is now ready with the much-awaited Designuru series and it promises to have its punch.

I wish all our Chapter Chairpersons all the very best and we will continue to raise the bar of the Institution to remain one of the foremost in the country.

Stay safe! Till we meet, Goodbye!

Jignesh Modi

National Honorary Secretary, IIID

In & Happening

IIID CHAPTER NEWS



BANGALORE

CoDe STUDIO - IIID BRC 11/9/2020

Upgradation for GPHS Shettyhalli

As a part of the CoDe studio initiative by IIID BRC, Ar. Kavita Sastry and Ar. Sahana Shetty of Core Design Architects worked with the NGO Akshaypatra as design partners to improve and add on to existing facilities in the school. The washrooms were revamped by adding additional stalls and were given a complete makeover by redoing the tiling with a lively colour scheme. The work was carried out during the lockdown and plans are in place to have the school ready for kids when normalcy is restored. The Dining area which is also part of the proposal will be carried out in phase 2 will be partially funded with generous donations that were received by IIID BRC.



SURAT

Reading Master Practices 10/1/2020

“Reading master practices” series Conceptualized by IIID Jaipur Regional Chapter and is supported by the other 32 Chapters. The main focus of this is to bridge the gap between academies and practice and to give exposure to students about professional trends. The Surat Regional Chapter over the years has been working towards the betterment of the quality of Interior Design Education as well as the profession. SSID SCET surat has affiliated with IIID was the first institute of the western region to be a part of this series. In this series students Mansi Kabrawala, Parita Zalavadiya, Parixit Gadhya, Saanya Choksi and Shaily Kukreja from Interior Design and architecture SCET Surat who interpreted winning projects of the Space Studio Architects. The panellists were Dinesh Verma Chairman IIID bangalore, Hareesh parsana Chairman IIID Rajkot and Hemant Sub Chairman IIID Delhi and moderator was Geetha karthikeyan Chairperson Coimbatore Center. It was an interactive session where the panellists not only witness the presentation given by the students but had an interesting discussion with them.



MUMBAI

ECO-CENTRIC DESIGNS

8/29/0020

This webinar was held on IIID MRC webinar platform under “Design Confluence” series. This series has been curated under the leadership of Chairperson Ar. Leena Nimbalkar with the intention to give lead to managing committee members and to put forward unexplored, relevant topics.

The webinar “ECO-CENTRIC DESIGNS” was fine tuned & moderated by special invitee member ID Rajesh Modak. Chairperson mentioned that, It is today's need to save mother earth by reducing carbon footprint. Hence “REDUCE, REUSE & RECYCLE” is the buzzword for IIID MRC VISION 2019-21. We all have an eerge and inclination to produce environmentally and ecologically responsible designs. As it is, contextual, vernacular and traditional designs have always been on top of the cards.

The punchline of both the speakers drew my attention towards the profiles of the speakers and it gave birth to the topic as above. Statement by Ar. Mallaksingh Gill is- “PRACTICE and PEDAGOGY IN ENVIRONMENTAL ARCHITECTURE WHICH IS SENSITIVE TO NATURE and THE CULTURE OF THE PEOPLE.” Ar. Areen Attari says- “OUR VISION IS TO CREATE A WORLD THAT IS BEAUTIFUL, MEANINGFUL, SOULFUL and IN HOLISTIC, SPIRITUAL HARMONY WITH THE NATURAL ENVIRONMENT.”





INSTITUTE OF INDIAN INTERIOR DESIGNERS
Mumbai Regional Chapter

20/20 IIID Design Webinar Series

DESIGN CONFLUENCE #3

ECO-CENTRIC DESIGNS

DATE
Sat 29th Aug, 2020

TIME
5.00 PM

MODERATOR

Rajesh Modak
Senior Designer and member of IID Mumbai Chapter

PRESENTERS


Ar. Malak Singh Gill


Ar. Areen Attari

Experts will share their experience and knowledge on Eco-Centric Designs

Details to join the webinar
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Ar. Leena Nimbalkar
Chairperson, IID-MRC

Mr. Mohd Kamdar
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Enriching Landscapes

Our country is blessed with rich natural beauty. If you let the landscape in its way, each building will be charming in its way, because landscaping and nature are deeply connected. We have excavated evidences from Indus valley civilization sites to prove Indians were far ahead in planning our public places, gardens, and bath places. And the changes in perspectives and ideas evolved over centuries have influenced our landscape designing sector. However, we have found that immanent architectural designs see divinity in nature and they prioritize it. Needless to say that landscaping architecture was evolved as a result of pressure when the balance of nature is lost with extreme urbanization and the abundance of buildings. The role of landscaping engineers is significant in reviving our public places and cities distorted with poor planning. As Architect Aniket Bhagawat says in his article, "Landscape design has an exclusive possibility to render a space using living materials which tend to exist longer than a human life span. It is an operative instrument which could be used in communicating the varied relationships between man and nature, man and geological time or even man and planetary ideas of space." The landscape designs made keeping the art, literature, culture and history in mind are considered as reflections of the public lives of that era. This issue features a bunch of such good designs. We hope that the 'recreational landscapes' that make our lives effortless and joyful will soothe your mind.

A handwritten signature in black ink that reads "Rema S Kartha".

Dr. Rema S Kartha

Co-Editor

E-mail: remaskartha@designerpublications.com



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