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# inscape

THE OFFICIAL PUBLICATION OF IIID

FEB 2020 VOL. 01 ISSUE 01 ₹100

WHERE IS NORTH?

Where is North?

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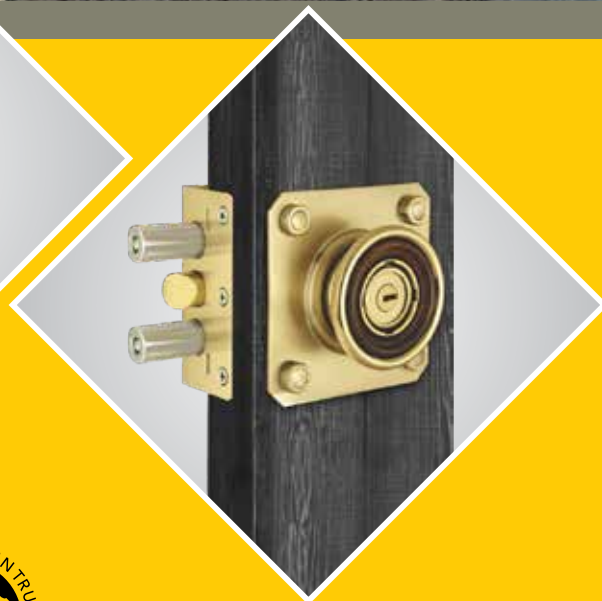
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# Inscape

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## Editorial

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The Institute of Indian Interior Designers has made yet another leap forward and a stamp in history. All ears and eyes are trained towards the hot seat at Kochi, Kerala, of Jabeen L Zacharias, 17th National President of this prestigious Institution. Jabeen and her formidable "Yantra" machine have thrown the gauntlet to her "generals" teaming up with her, simultaneously entrusting the responsibility of good leadership to every elected torch bearer, including Chairpersons of the 32 Chapters/Centres. Her vision for the new term revolves around a new goal and vision of "Where is North", a quest to seek a committed path and direction. You will not just be introduced to her profound thoughts on this; you will meet her dynamic team as you flip through the pages of our Inaugural Edition - this February Issue, 2020 of INSCAPE.

Our earlier monthly magazine "INSITE" has traversed its final journey and has been rechristened INSCAPE! INSCAPE is now a renewed canvas of thoughts, ideas, visions and more pages, exciting content and new initiatives, all in the hands of a new publisher. IIID sealed the deal with Designer Publications Kerala Pvt. Ltd, as their new Media/ Publications partners for the new term. We look forward to a wonderful working experience with Dr Rema S Kartha and her team.

I would like to introduce the new Editorial Team - Managing Editor Jabeen L Zacharias, Hon Secretary Jignesh Modi, NEC Member Sajan Pulimood, Editor Shamini Shanker Jain, Publisher L Gopakumar and Co-Editor Dr Rema S Kartha. The magazine promises to be well rounded in coverage and will support a multi-dimensional view of the profession of Interior design both globally and nationally. As earlier, we will cover intellectual discussions, projects, the young upcoming brigade of designers, trends and game-changers, design events, awards, IIID Chapter/centre events, to name a few. However, something to look forward to, are the specially curated "Collectors Issues", especially edited by industry experts. I can assure you that the magazine will find pride of place on your desks and shelves! IIID publications will spread themselves beyond the monthly magazines and hope to come out with a few surprises for you in the form of Monographs and Coffee Table Books amongst others.

We welcome you all to the new INSCAPE, IIID's monthly magazine!

Happy reading!

**Shamini Shanker Jain**

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## Cover 'Story...'

Where is North?

The Vision of the NEC 2019-21 is indeed quite thoughtful and intriguing. Addressing the need to nurture a wholesome and collective effort by an individual to play their part in shaping a better world, the cover as a tribute to the theme presents a collage of various graphical iterations developed to convey the essence of the idea. Scheduled to be unveiled at the Vision Summit of IIID 2020, the cover also provides a glimpse of the dignitaries gracing the auspicious gathering.

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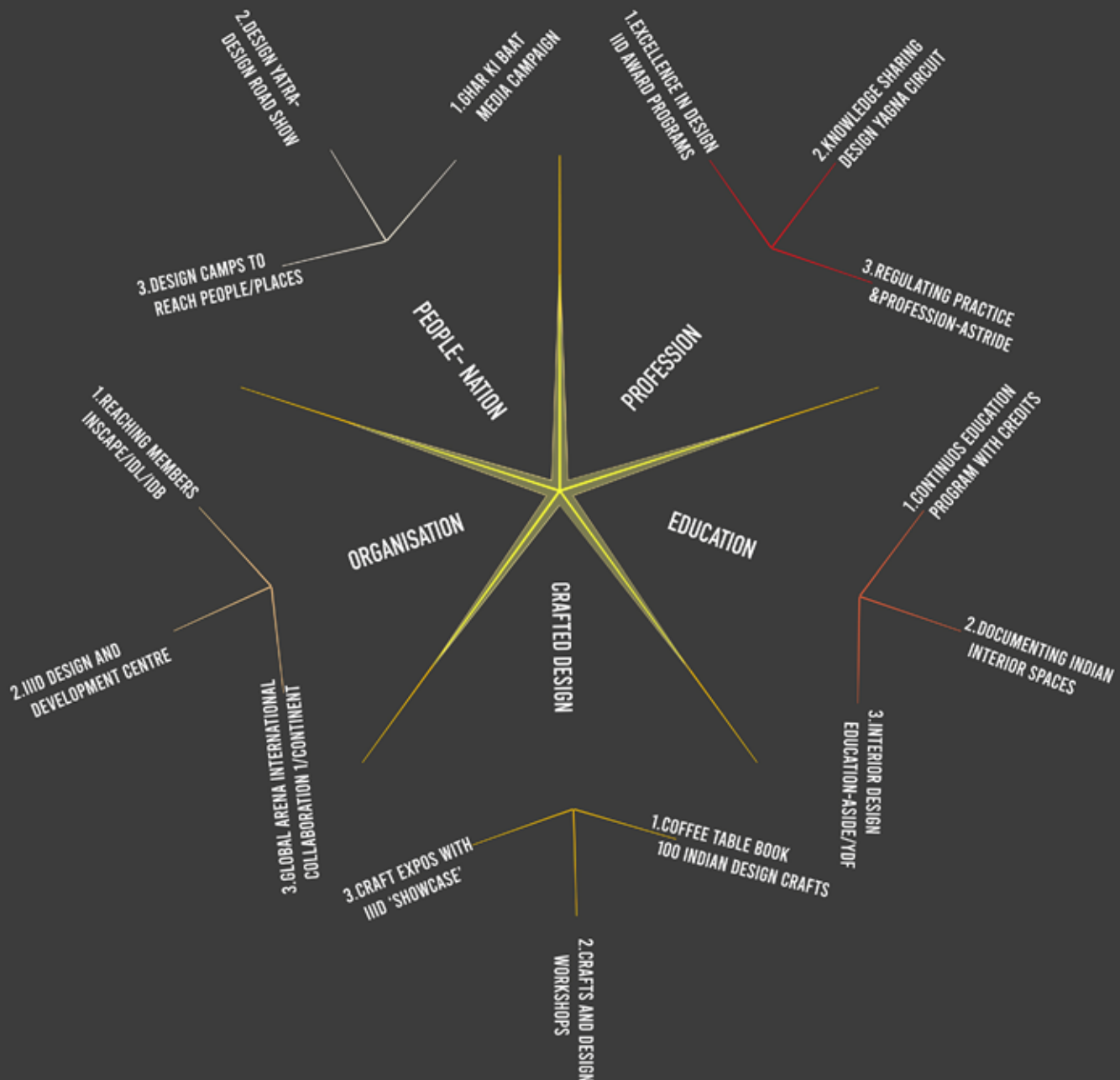
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# WHERE IS NORTH?

## VISION MANIFESTO TERM 2019- 2021



The 5 point mystic North star itself is the compass for Term 2019- 2021. 18 objectives of the Institute are lined up as in the 5 rays lighting up 5 core areas of IIID Design domain. Each core area is attended and addressed with 3 powerful Projects which can impact life with cascading effects ! 15 such interventions to touch and transform the Profession, Organization, Education and People at large; curated and crafted with values and a conscious check on where we are going. IIID Term 2019- 2021- Weaving Dreams with a sure Plan!

## *President's message*

---



In 1991, at a time when there was no membership drive, let alone a Chapter in Kerala, I took immense effort and became a member of IIID for the sole reason of its publication! Such was the focus and content that each was a collectible for any library. As the President one of the very first agenda put forth to the team was to reinstate the magazine as our sure link to consistently connect and converse with that far away primary member who means the world to us. Month after month IIID should be able to enter and empower his design domain with good food for thought; like it was for a lone member 29 years back.

### **IIID is proud to present the new Avatar of its publication- 'INSCAPE'!**

We owe the new name to the medieval philosopher Duns Scotus. **Every being in this Universe is characterized by 'Inscape'- a distinctive dynamic design that constitutes 'individual identity' which in turn recognizes and respects the inscape of all other beings in the Universe!** I am so touched by the deeper connotations of this word which is fundamental for our blissful existence. For us Designers it can be a compass to explore 'Conscious and Conscientious Design. Let us initiate dialogues through INSCAPE; coming to you with definite typologies specially curated with Guest Editors together with the Board led by our own Shamini Shanker & Rema Katha of DPK.

However, I believe that the purpose and success of INSCAPE is complete only when you the reader too join the team as an active participant in the dialogues we initiate on focus topics. Why don't you please share your thoughts with us? I have requested the editorial board to carry one select article of max 800 words in each issue from readers which will be published with your picture in the next issue! To start with please send your thoughts on this issue on Vision – Where is north?

A handwritten signature in black ink, which appears to read 'Jabeen L. Zacharias'.

**Jabeen L. Zacharias**

# NEC Members 2019-'21



**Jabeen L. Zacharias**

*President*

'Where is North?' Is a call to introspection, deliberation and action. It is an appeal to take note of the times and the critical brief it puts forth and to check whether the paths we take are calibrated towards a collective, worthwhile purpose. In its core, it empowers individual philosophies while encouraging discussions that find common ground, fulfilling journeys to higher planes and destinations to meet at a happy planet with happy people.

(Jabeen Zacharias Architects, Kochi // Email : jabeenzacharias@gmail.com // Ph: 9447144106)



**Tanuja B K**

*President Elect*

For an individual, being in sync with the self and surrounding are important. For an organisation, the collective is the operative keyword. When the individual and the collective merge, the synergy that is generated in the fusion of the culture, texture and refined design sensibilities in all its flavours, orients its trajectory to true North.

(Kanvinde Rai & Chowdhury Architects, Delhi // Email : iidpresidentelect@gmail.com // Ph: 9818031809)



**Neelivethil Rajeev**

*Vice President (Trade)*

As we navigate through our sea(s) of uncertainty and challenges, we can be comforted to know we have not lost our bearings or direction. I see the quest for 'True North' as a guiding beacon for unity without losing sight of either our individuality or creativity. A rallying point which will help us arrive at a shared vision and common ground and for sure, create a better synergy between trade members and the design fraternity by allowing the development of new ranges and product lines based on a focal point.

(Managing Director- Espa, Spain And Living Concepts, Dubai /India  
Email : md@livingconcepts.in // Ph: 971 56 2994996)

## Jignesh Modi

*Hon. Secretary*

As designers, we rely on the knowledge and experiences we have accumulated to base our actions. We form patterns and habits that, while useful in certain situations, can limit our view of things when it comes to design. Questioning the very basic tenet 'where is north', the theme of the term 2019-21, encourages us to remove our blinkers and consider alternative solutions. The entire process lends itself to challenging assumptions and exploring new pathways and ideas and its readiness for the future.

(Jignesh Modi & Associates, Surat// Email : jim28in@gmail.com // Ph: 9824145626)



## Manish Kumat

*Treasurer*

A compass is invariably a tool, which all designers carry. Compass is used as the first tool to find North, at the beginning of the design. What is the future of design? What is the future of new-age materials and technology? 'Where is North' is an intangible and philosophical term to find direction on the journey of self-evolution as designers. We all are relentlessly trying to find our own North continuously.

(Manish Kumat Design Cell, Indore// Email : manishkumat18@gmail.com // Ph: 9826033939)



## Gayathri Shetty

*Jt. Hon. Secretary*

Our country is at crossroads with respect to the profession of Architecture and Interior Design where a direction is required for many facets, including Education, Profession and Innovation. The potential for Design to touch every single person in the country is a powerful inspiration to be in search of North...! In this endeavour, we have far to cover and important milestones have to be achieved to keep pace with the rest of the world. I believe an important milestone is to have a campus where research labs, workshops, exhibitions and design festivals can happen annually. The Awards will have a new flavour with exposure to International Design.

(Gayathri & Namith Architects, Bangalore// Email : gayathri@gnarchitects.com // Ph: 9845018002)



## Aparna Bidarkar

*Nec Member*

We have evolved today as a culture that is more informed, technologically advanced and well connected. Everyone seems to know everything about anything. However, where we stand now is at a crossroads in all aspects whether its food, clothing or built environment. Have we come too far along the way where we have drifted from the cardinal principles and value systems as a society in all aspects connected to us? Incidents all across the globe are calling for introspection and re-alignment to the cardinal principles we define it as absolute North. Those that were always there! It's time to deliberate and re-alignment!

(Hue Designs & Partner In Architecture & Design Office, Hyderabad  
Email : aparna@huedesigns.in // Ph: 9849021447)



## Hitesh Modi

*NEC Member*

As an individual and as a professional architect, it is most important to know and clear about the North as we all have defined written ticket to leave this earth, which is unknown to us. Hence we cannot afford to spend time directionless and eventually regret the journey of life.

(Modisrivastava & Associates, Vadodara// Email : hitmodi@yahoo.com // Ph: 9825282930)







### **Paresch Sudhakar Kapade**

*NEC Member*

Scientific North was always present in the same direction. 'We the creative minds' have our own versions of North and the quest to find it in our own minds, thoughts, visions and ways are still to be discovered. I wish each one of us soon find their North to sail in right and meaningful direction.

(Environmental Design Consultants, Indore // Email : pareshkapade@gmail.com // Ph: 8889833340)



### **Rahul Ramesh Dalvi**

*NEC Member*

For me, North is a symbol of direction that we take to search for the truth that we seek. India stands at the crossroads of defining its North. As the world looks at us, we as Indian designers need to focus our North on our context, culture conscious designs, professional ethics, originality in our creations, research and technology and a high level of deliverance. We need to be true in our search for this North as it ultimately shall inspire the next generation to upscale it to the next level.

(Dalvi Associates, Vadodara // Email : rahul@dalviar.com // Ph: 9825064404)



### **Rajinder Puri**

*NEC Member*

North is a point of orientation! It involves the act of referencing and mobilizing multi-directional forces from around, constantly aligning along this imaginary yet a mystical point of reference. As a navigator, it steers us towards the goals of our Institute. The North refers to this commitment to lead from the front. At a personal level, it is a point of reference which is kept in check while celebrating design with life without maps.

(Design Esprit, Jaipur // Email : rajpuri1@gmail.com // Ph: 9799900400)



### **Ravindra P. Anchuri**

*NEC Member*

North is at the apex, up there which guides other directions. The North Pole decides the existence of other cardinal directions. North connects and guides all the living and non-living things. The orientation of any design is based on the North; design parameters are related to North. North is where all the powerful forces converge.

(Anchuri Design World, Hyderabad // Email : ravianchuri@gmail.com // Ph: 9959387272)



### **Sajan Ipe Pulimood**

*NEC Member*

North Star is the guiding light for navigators from time immemorial, yet still relevant in the electronic world. Mankind lost its way, ending in the plunder of Mother Earth. There is a need to introspect and look inward for a new guide to enable designers to get back on track to our true path. This is the question —Where is North?

This Proverbial North...where is it? We can only look inside your heart and mind to be enlightened on this search. We need to provide the direction for mankind by our own example to look far ahead and be the leaders in this journey.

(Sajan Pulimood & Associates, Kochi // Email : sajanpulimood@gmail.com // Ph: 9895032335)

### Sameer Joshi

NEC Member

The North Pole has inspired human imagination and scientific explorations for decades. Vision Summit and the IIID NEC term 2019-21 is a journey of collaborative exploration involving Interior Design fraternity and trade to refine, uplift and enhance the quality of Interior Design solutions in the country. Let us make a difference in peoples' lives through purposeful solutions that reflect our Indian Identity.

(Associate Vice-President, Godrej Interio, Mumbai // Email : samjo@godrej.com // Ph: 9820021823)



### Sarosh H Wadia

NEC Member

Since time immemorial, man has sought North to give direction, to guide or as an answer to their questions concerning their very existence. Indians, being a wise lot, named North, 'Uttar' also meaning 'the Answer'. Hence, for IIID seeking North, is working towards a sizeable membership growth and establishing a Regulatory Body governing the practice of Interior Design, to benefit all citizens, irrespective of scale or budget of a project. To achieve this, all Chapters and Centres will have to work together, promoting the sharing of knowledge & experiences; with an understanding of shared responsibilities.

(Azmi & Sarosh Wadia Architects & Interior Designers, Surat  
Email : ar.saroshazmi@gmail.com // Ph: 9824136945)



### Shyamala Prabhu

NEC Member

"The thing about miracles is that they are unique. They can't be explained or shared or duplicated. And they absolutely cannot be captured and made to perform on demand. If that day ever came our world would die for lack of wonder." - Bryan Fields. The above-mentioned quote encapsulates the quest for Where is North? Only earthlings inhabiting a spherical planet would dare question a phenomenon so profound, with the certain knowledge that spiritual beings revolve around on an axis called 'Life! A determined spirit, and an unrelenting trust, in a mission to reach a summit, can be made possible only by a Leader with a Shared Vision, and a collective hope!

(Aakruti Architects & Designers, Bangalore // Email : aakruti\_lad@yahoo.co.in // Ph: 9845004018)



### Subhashchandra G Arole

NEC Member

IIID is a voluntary non-profit organisation of individual entities in the field of design, products and services, formed almost five decades ago, to serve & promote interior designs for the benefit of our society striving for a better and more comfortable lifestyle within available means. I joined over 30 years ago as a Trade Member and am very fortunate to meet, know and have wonderful friends, a lifetime treasure. Let us rededicate to redesign our Institute with its aims & objects, from structure, administration & discipline to ethics, for the benefit of our primary members and service to the society at large. Plan our journey from 50 years to 75 years of IIID. Good Luck & God Bless.

(Proprietor- Golden Granite Pvt. Ltd. & Golden Ceramics, Pune  
Email : subhashgolden@yahoo.in // Ph: 9823161235)



### Vishnu S. Bheda

NEC Member

One of the important aspects for IIID to find definite NORTH is to build its own Research and Development Centre to nurture and ensure holistic development of future Interior Design practice. Based on learnings and feedback received through various possible tie-ups we will process data into various classifications. As an apex body of the Interior Design profession in India, we will need to invest in a big way to promote research by Individuals and by group studies about various emerging subjects and concerns. We will need to devise a series of activities which can support and sustain one of a kind of facility to enrich the profession.

(Vishnu Bheda & Associates, Pune // Email : vishnubheda@gmail.com // Ph: 9822031952)





**Jignesh Modi**

*National Honorary Secretary, IIID*

## *Secretary's Report*

---

The vision for the term 2019 - 21 of the newly elected executive council of IIID will be initiated with a basic quest - the search for NORTH - at the Vision Summit 2020 in Kochi by the apex body's first lady National President Jabeen L Zacharias. The event bring together about 300 top designers and 24 top corporate heads in search of where the clichés end and the truth begin.

We have been very active with the Asia Pacific Space Designers Alliance (APSDA) attending two meetings since the beginning of the term. With India now heading the Membership Committee and also as a member of the Awards Committee we look forward to expanding IIID's footprint across the region.

We are also looking forward to re-joining International Federation of Interior Architects/Designers (IFI) as a full member. IFI acts as a global forum for the exchange and development of knowledge and experience in worldwide education, research and practice, connecting the international community.

A lot is to happen and core-teams from amongst the NEC have taken over the 18 portfolios and with the help of the five newly appointed junior secretaries at the IIID HO to strengthen the coordination process, we are ready to ensure that there is a meaningful dialogue to take IIID to greater heights and relevance.





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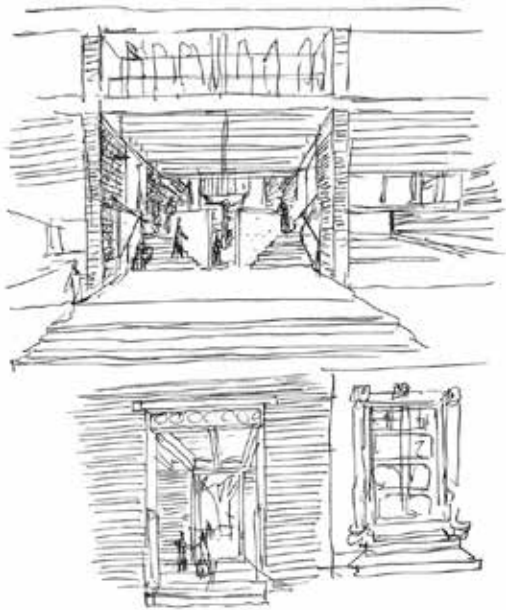
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# Architecture & its role in contemporary **society**







A sketch of CEPT University

..... Eminent architect and Pritzker Prize winner **Dr. B.V. Doshi** who recently became the first architect to receive the Padma Bhushan speaks to **Prof. Durganand Balsavar** about an architect's role in society.

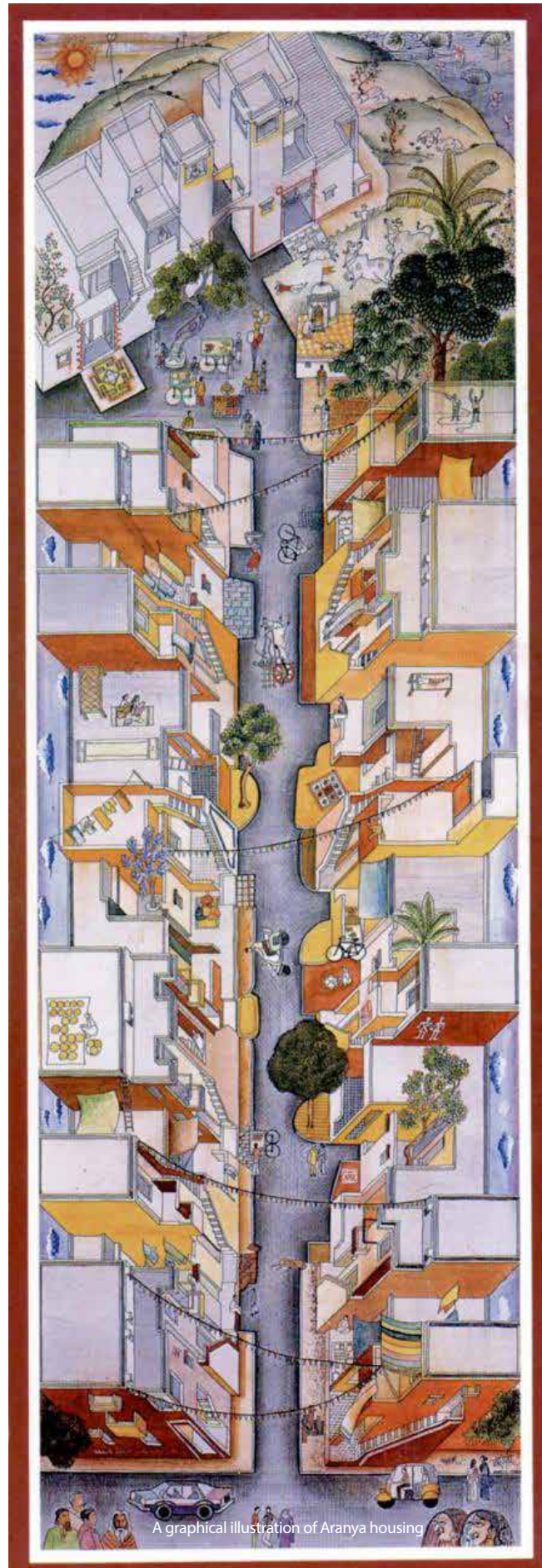
..... For over seven decades, Dr. B.V. Doshi has consistently searched for the relevance of architecture in a fast-changing social context. It is interesting to look back at his journey that began with Le Corbusier in Paris in the early 1950s and unfolded in the city of Ahmedabad. The nonagenarian's oeuvre, philosophy and projects reflect the changing aspirations that evolved as India attained independence and how these continue to resonate in contemporary times.

..... **Excerpts from the conversation**

### Architecture and the environment

I am always grateful for the recognition one receives in life; it is unexpected, yet reminds us of our responsibilities as architects. The Padma Bhushan is recognition, of architecture as a profession, and the role it plays in society and the environment.

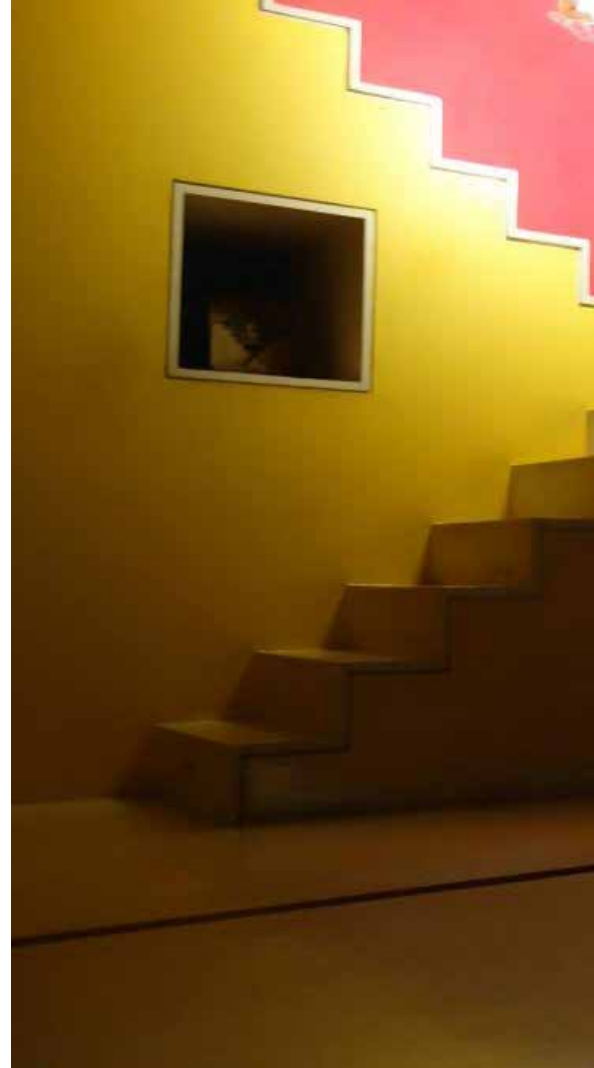
When we use the term 'architecture', we really mean the creation of an environment in response to a lifestyle. It reflects the quality of life in different contexts — towns, cities, villages and surrounding regions. This means that we have to be more conscious of the environment we live in. Do we realize that the pollution, expansion and chaos in our habitats need to be reduced? Likewise, in architectural education, we need to become more conscious of the environment. If graduating architects are socially, culturally and ethically aware, their concern will have a positive impact on society and the practice at large.







Collaboration with M F Hussain for Amdavad ni Gufa



## On collaborations

If we are to look at India over the next 20 years, we need to ask ourselves if we are exploring balanced development, as a joint partnership between government, architects and civic society, and we need to look at how we can achieve this.

Such a collaboration could holistically look at the environment, new ways of working, and lifestyles. It could evolve into a high standard of habitat design that is socially, climatically and environmentally sustainable.

If this can be achieved, we can hope for a new beginning in the next two decades, with government recognition and support to the architecture fraternity.

## Architectural education

Institutions of architecture have an important role in decision-making, planning and development. We need to imagine and create modern, contemporary habitats that respond to the aspirations of society.

This was the intention behind establishing the School of Architecture in Ahmedabad. The role of architects needs to be seen like that of doctors, responsible for public health and social welfare. Those who participate in 'habitat-building' have a responsibility.



Studio spaces in CEPT University





The play of light in Kamala house



The landscaped walkways of IIM Bangalore

## Heritage and development

During a visit to Italy several years ago, I recall how the government there collaborated with local architects to improve a historic neighbourhood. Focusing on the significance of ethnic and cultural values, at each stage of the heritage zone's redevelopment, the local government constantly consulted architects before making any changes. They also discussed the various issues and concerns with the team before changing land-use, bylaws and regulations. Architects were also consulted before authorities intervened in existing heritage settlements.

This is the reason why Italy, even as it develops today, continues to value its heritage. This vision has also had an influence on the educational system, as students and faculty are aware of history, heritage and growth, with respect for the environment. Each individual becomes a shareholder and has a deep sense of belonging to protect the surrounding habitat.

## The nature of change

What is the kind of change we desire in society? Change needs to value our heritage. The recognition [with the Padma Bhushan] of the architect's role in the welfare of society marks a new beginning. It is a tool to initiate sensitive changes in society and improve the quality of life. It is an important moment in history to discuss how change can take place in a balanced and holistic manner.

# The Promise of New Landscapes







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There are growing predictions of dramatic technological revolutions, artificial intelligence, shifting migratory populations, genetic discoveries and climate change. The Indian context is fast-absorbing many of these fascinating technologies, with little time to examine their environmental and social consequences.

What will be the impact of this transformation - on the design of homes, offices and civic space and the natural environment? How would construction practices change over time? How would it impact the Design Studio of architects and designers?

At the same time, despite the rapid change, another significant question arises - "What could be the possible constants and universal principles, in the face of rapid change?" A need for dignified inhabitation, a need for scientific systems of construction practices, a judicious use of energy and resources, recycling resources and renewable energies, response to climate, water and environment, the enrichment of biodiversity, the collaboration with community, equity and diversity, durability and the capacity to adapt and change with time, flexibility to accommodate new functions. It is in this broad context that architects and designers respond to the new emerging landscape.

### Environment and Landscape

A new consciousness for the environment is gradually emerging, even as relentless construction threatens the very extinction of species. A substantial aspect of the design continues to remain experiential. An intuitive appreciation is the foundation for appropriate design. However, the emergence of reliable scientific standards to measure environmental sustainability is essential. The broader significance of "landscapes" is being realised. Landscapes are essentially ecological processes, over different seasons, geographies and climates.

The judicious use of locally available natural materials and deploying recycled materials where ever possible is another emerging direction. Constraints in the economy, resources and environmental concerns - are generating a wider need for adaptive re-use of abandoned precincts and heritage edifices as well.

## Gender equity

The growing respect and recognition for gender equity are impacting the design environment in new ways. Unstated biases and prejudices that have resided in the design culture are gradually eroding.

## New typologies and co-working hubs

With a greater sense of migration, the design is confronting the aspiration for constant change (at times frenetic too). Families are shifting cities in transient occupations. A new emergent need for pre-fabricated, multi-functional spaces, as well as furniture, is the need of the hour. The challenge is to bridge standardisation with a wide diversity of aspirations. Emergent typologies provide new freedom of mobility. The idea of flexible co-working hubs combines positive aspects of the open-office with the freedom to shift from one city to another.

## Large-scale Projects

The growing trend of large scale projects needs a paradigm shift. It is often argued that fast-growing populations generate the demand for large scale projects. These projects are often undertaken by a single firm resulting in monotonous repetition. With emerging digital technologies, it is possible to explore a greater diversity with several design firms collaborating, yet coordinating, through the efficiency and communication empowered by new software.

## Responding to the needs of the elderly

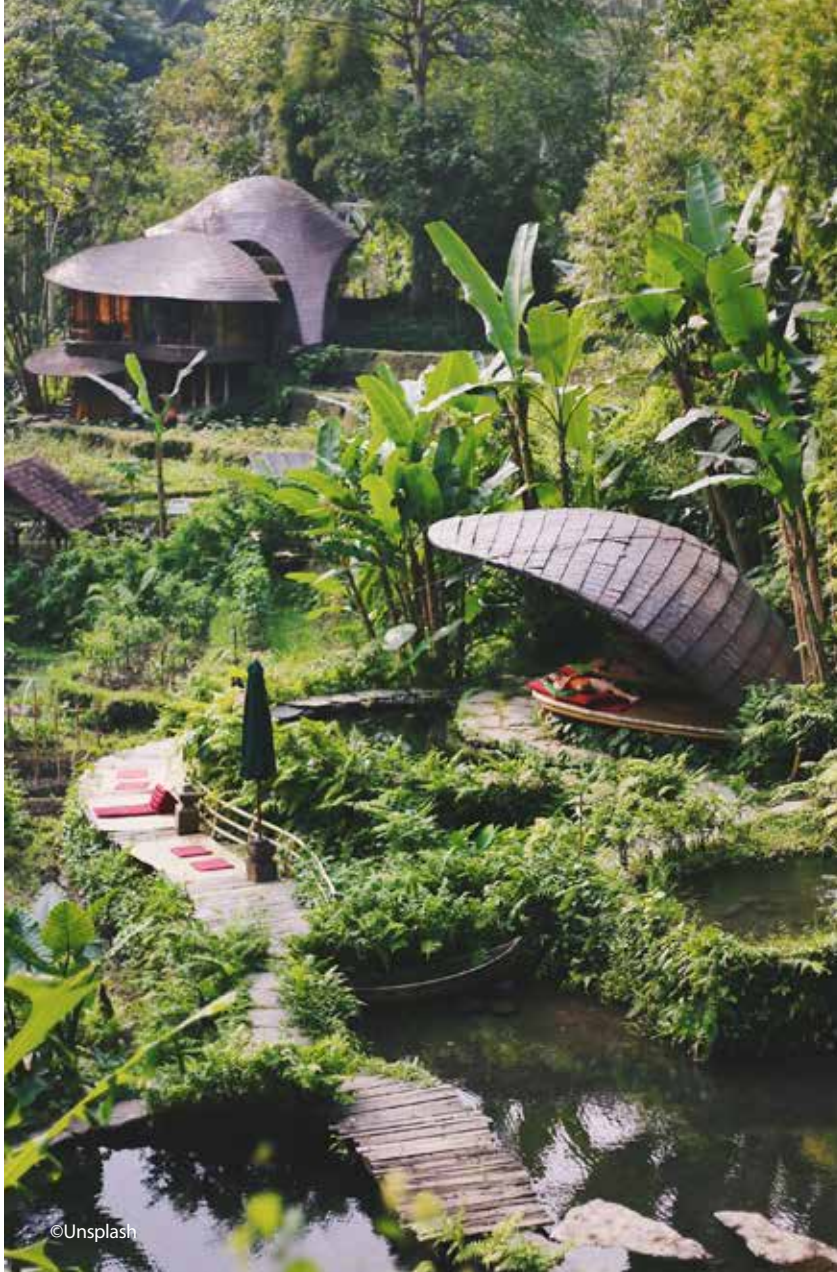
Most often, design detailing does not respond to the needs of the elderly. Apartments have to either be retrofitted or are ill-equipped to meet these needs. While there is a growing need for housing for the elderly, a paradigm shift to sensitive design would enable that all spaces meet these standards of barrier-free design. Civic space needs reconsideration to evolve into truly barrier-free design detailing.

## Collaborative practices

The conventional practices are often unable to respond to a wide diversity of innovative design aspirations in the contemporary context. In contrast, "collaborative practices" working in teams with architects, artists, environmental scientists, product designers, interiors, graphics and anthropologists and allied disciplines have the possibility of breaking new ground. Larger practices engaged in complex projects are recognising the need to collaborate







©Unsplash

with engineers, lawyers and allied disciplines. The reorganisation of the archetypal design firm into a collaborative multi-disciplinary firm indicates a better prospect to address contemporary design challenges.

### Harnessing Technologies

The transformative power of technologies is changing the conventional role of architect and designer in the design and construction process. It provides an opportunity for new forms of practice, different from practices that evolved separating 'Studio from Site'. Drawings hence became significant tools of communication, enabling architects to distance themselves from the site. 3D imaging and virtual reality could bridge the experience of the site, considerably. On the other hand, to think that virtual reality would dispense with the need for travel to the site may be presumptuous too. Nothing can substitute real experience from simulated experiences, though they hold a mystical fascination in their own right.

Contemporary design practice, in a certain sense, stands at the crossroads - choices

that can lead to improving the quality of life or choices that can lead to the destruction of the very environment.

Each age has its own needs and processes. The last two decades of the 21st century reveal new directions. Architects and designers are also squarely facing the reality, that society has largely failed in addressing environmental concerns in the frantic need to generate economic profits.

An in-depth contemplation of "the new landscape" of the emergent future contains infinite possibilities. The core concern would be to bridge the fascinating potential of new technologies, with respect for the environment and the needs of the community and the human spirit for a new life. This new spirit would take into consideration another fact that shifts the centre of life from a narcissistic human-centred approach, to recognising the right of every living species for dignified co-existence. The search for a collaborative, flexible, environmentally sensitive, design that enshrines a democratic spirit of equity and community - would enrich emerging directions, in India and around the planet.



**DURGANAND BALSAVAR**

Durganand Balsavar founded Artes-Human settlements Research Collaborative and is the director of ROOTS Fellowship Program. Balsavar is Design Chair, heading academic direction at Saveetha College of Architecture and Design, Chennai. He is a nominated member of Berlin Climate Policy 2050 Program, Barcelona - UN post-Habitat III Summit, Chair at Cambridge University UK-VIT Future Cities Summit (2018). He has been a member of prestigious juries, including IIT-Gandhinagar and IIA National awards (2019). Balsavar has presented at RIBA-London, Barcelona, Croatia and invited to the Venice Biennale. A graduate of CEPT-SA Ahmadabad with an exchange studio at ETH-Zurich, Balsavar has worked in the ateliers of Bernard Kohn in Paris and later Padma Bhushan awardee and Pritzker Prize laureate Ar B V Doshi in Ahmedabad. Returning to Chennai, he was engaged in tsunami rehabilitation rural projects and rehabilitation of war refugees. He is a prolific traveller, writer-committed to social, cultural and historical interpretations.

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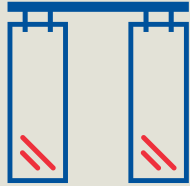
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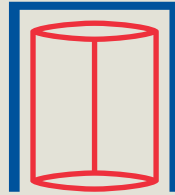
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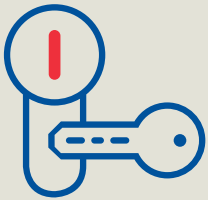
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Systems - MKS



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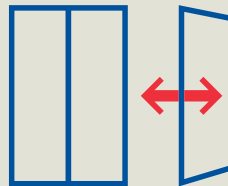
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# Decoding dimensions of **spatial experience**



Inscape Insider



JCA

Johnny Chiu



*J.C. Architecture a multidisciplinary design firm with offices in New York and Taiwan was founded by Johnny Chiu in 2010. The firm has so far actualized many award-winning projects in architecture, interior, industrial, visual design and jewellery design. A graduate from Columbia University he has lived, worked and taught in more than six countries. Johnny Chiu believes in the idea that good design should be inspired by the individual. Society and the interaction between human and space are also integrated into the design work.*

*He obtained a master's degree in advanced architectural design from Columbia University in New York, and an honorary bachelor's degree in architecture from the University of New South Wales, Sydney, Australia. He has also served as an adjunct lecturer in the Department of Architecture of Tamkang University, Department of Architecture of Taiwan University of Science and Technology, Department of Architecture of Royal Institute of Technology, Stockholm, Sweden, and The Institute for Architecture and Urban Studies, New York.*

*JCA's work has won several awards and competitions, including USA Best of Year, American Architecture Prize, Japan Good Design Award, Golden Pin Design Award, China I-ding International Award, Taiwan Interior Design Award, Taiwan Golden Pin Design, Golden Torch Award, FIABCI, Chinese Golden Stone Architecture Award, and NTPU Library Competition First Prize in 2008. JCA also operates as a studio think tank, developing, researching and experimenting methodologies for new possibilities. With the combination of great minds among different disciplines and a team of always fun and passionate staff, JCA aims to create a new sense of identity and character for the world to inhabit in.*





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# LIVING LAB



Spaces for children to run around

This award-winning residential project by JCA is a great example of regenerating old spaces into family homes. This former Japanese army dormitory was renovated and upgraded into a residential project without losing the essence of the original building's history. This new environment in an urban world provides a safe place for a person to relax. The design explores the ratio between children and adults, streets and cities, and the idea of experiencing the outside world from the interiors.

The firm has preserved the building's vast history and has brought forward it into the future with the addition of an old-style public kitchen and living room as well as a flex space for public meetings. The clean and modern materials create a strong contrast between modern times and historical times symbolizing the infusion of new energy into the existing. Space has also been designed keeping the needs of children in mind as a place full of life and energy and a place for innovation and experiments. The greenery also plays an important role in creating spatial fluidity where the sunlight and wind flow through it.



## PROJECT INFO

PROJECT	: LIVING LAB
CLIENT	: JCA LIVING LAB
LEAD DESIGNERS	: JOHNNY CHIU NORA WANG
DESIGNERS	: MARISA CHENG
LOCATION	: TAIPEI, TAIWAN
BUILT AREA	: INDOOR 223 M2
YEAR OF COMPLETION	: 2019
PHOTOGRAPHER	: KUOMIN LEE







# HAPPIER CAFÉ

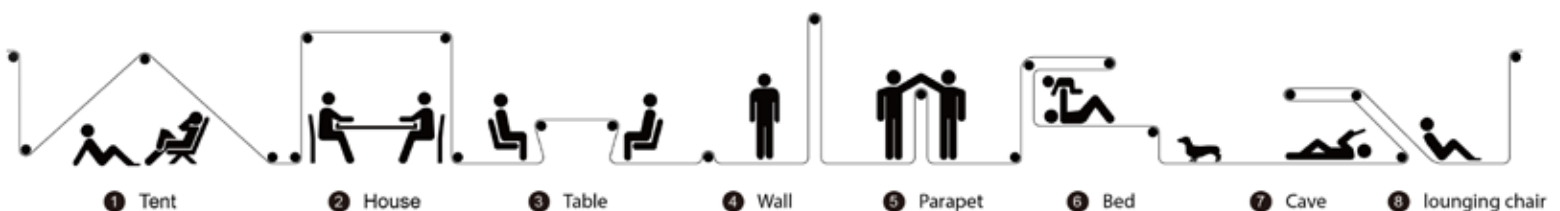


Use of paper as a designing element redefines the idea of community

A multi-purpose cafe conceptualised as a temporary art installation brings a fresh perspective and vibrancy into the interiors. As the cafe stands on a former library building paper was introduced as the main element to pay tribute to the building's history. Made from a naturally renewable resource the paper is abundant, flexible, and ideal scheme to allow users to express, build, and adjust the environment according to their need and mood. The rolls are hung in various heights and distances to create privacy, passageway, as well as different settings for dining, lounging, resting, or playing. The experience of manipulating and transforming paper invites users to break habits and re-think how space can be used.

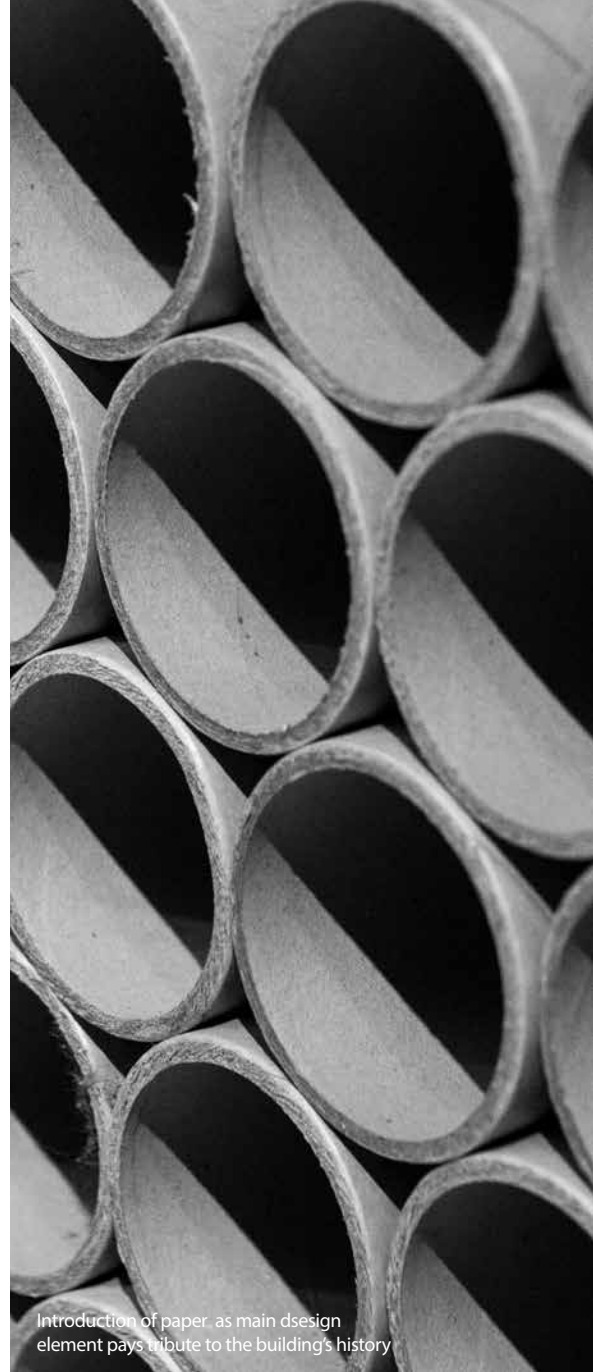
## PROJECT INFO

PROJECT	: PAPER SPACE
CLIENT	: HAPPIER CAFÉ
LEAD DESIGNERS	: JOHNNY CHIU, NORA WANG, MARIA ISABEL LIMA
LOCATION	: TAIPEI, TAIWAN
BUILT AREA	: INDOOR 315 M2, OUTDOOR 212 M2
YEAR OF COMPLETION	: 2015
PHOTOGRAPHER	: ZACH HONE





Cafe is conceptualised as a temporary art installation



Introduction of paper as main design element pays tribute to the building's history



Rolls are hung in various heights and distances to create privacy





## JENGA PLAY

Catering to the needs of a logistics company to accommodate their main office and reception area in a seemingly warehouse-like setting, the design team at JCA decided to go for an unconventional approach to office interiors that truly accentuate the principles of the company. Being in the logistics sector, elements such as racking systems, pallets and shipping containers essayed a sense of character symbolic of its functions. We are thus able to witness an expansive office space with large windows and high ceilings imbuing on a feeling of freshness and minimalism, facilitated by the industrial and modular concept of the structure. The entire design scheme resonates on such ideologies such as the rope screen walls of the large meeting room, to the layered pallets serving as the staircase treads. The office thus stands testament to the core values of the company and inspires new possibilities and practicality in creating dynamic offices and storage spaces within a logistics centre.



### PROJECT INFO

PROJECT NAME	: LOGISTIC REPUBLIC OFFICE - JENGA PLAY
CLIENT	: ALLY LOGISTIC PROPERTY
TPOLOGY	: OFFICE SPACE
LOCATION	: TAIWAN, NEW TAIPEI CITY
LEAD DESIGNER	: JOHNNY CHIU, NORA WANG, MARIA ISABEL LIMA
DESIGNERS	: WINNIE LIN
AREA	: FIRST FLOOR: INDOOR 196 SQ.M / OUTDOOR 45 SQ.M SECOND FLOOR: 100 SQ.M
PHOTOGRAPHER	: ZACH HONE





The overall openness in design displays an enhanced working atmosphere





# SPEAKER CLOUD

A unique and special design project, 'Speaker cloud' is a new brand that brings out earphones especially for young ages. Determined to defy conventions of a mere display section in a department store, the team at JCA decided to offer an immersive experience that appeals to the customers through its unique approach of introducing a project. The concept of a sound cloud was generated from which earphones would drop down, mimicking raindrops. The sound cloud in contrary to the usual imager of cloud being a soft material was finished in metal mesh – symbolifying the products rigid yet flexible nature. This innovative strategy has thus been of great boon for the company and its market value, an instance of how good design complements commerce.



The earphones mimic raindrops falling from the cloud



The earphones hanging from the cloud

## PROJECT INFO

PROJECT NAME	: SPEAKER CLOUD
CLIENT	: 49101
TPOLOGY	: COMMERCIAL (RETAIL)
LOCATION	: TAIPEI, TAIWAN
LEAD DESIGNER	: JOHNNY CHIU, NORA WANG
DESIGNERS	: SUNNY SUN
AREA	: 10 SQM
PHOTOGRAPHER	: LEE KUO-MIN



Customers experiencing the speaker cloud



The metal mesh installation

# TAIWAN RAILWAY RAILCAR PROJECT

*"The late Taiwanese aerial photographer and director Chi Po-lin taught us how to appreciate Taiwan's spectacular beauty from the sky; the Taiwan Railways Administration shows us how to remember Taiwan's four seasons through speed."*

Entrusted to transform the train journey experience for the Taiwanese common man, the team at JCA approached this opportunity with references to their tradition and culture. A train journey is like a fast-forward movie. The golden green paddy fields, the blurry views of the cascading mountains in hues of blues and greys, all of which essay mesmerising memories, coherently creating a sense of 'moving beauty', the design concept for the project. The exterior design maintains the colour of orange, as seen in the Chu-Kuang Express, a recreation of our childhood memory. The shade of black covers the exterior generously, waiting to invite passengers to a luxurious visual enjoyment. Envisaged as a fusion of old and new, the Railcar project is an attempt to revive the mundaneness of the urban transport infrastructure.



The plush interiors of the railcar

## PROJECT INFO

PROJECT NAME : TAIWAN RAILWAY  
RAILCAR PROJECT  
TYPOLOGY : TRANSPORTATION  
LOCATION : TAIWAN  
LEAD DESIGNER : JOHNNY CHIU,  
NORA WANG  
DESIGNERS : HENG WU  
COMPLETION : 2019  
PHOTOGRAPHER : KUOMIN LEE



The revamped railcar exterior



*Ar. Jabeen L. Zacharias, the 17th National and 1st lady president of IIID engages in a spirited colloquy with **Dr. Rema S Kartha** (Co - Editor, Inscape) and shares her vision and dream for the new term.*

*Jabeen L Zacharias is a well known Architect and Interior Designer of National repute. A native of Kerala, she graduated in Architecture from Trivandrum and did her higher studies in Interior Design at New York.*

*She heads the firm Jabeen Zacharias Architects at Cochin with satellite offices at New York, and Bangalore. The practice has a unique project profile spanning star hotels/resorts for Le Meridien, Leela, Taj, Kerala Tourism Corporation etc to museums for World Bank, title showrooms for Ford, Samsung, offices & banks, commercial complexes, institutions, and of course residences ranging from that of the Finance Minister of Oman to an ordinary house help.*

*She believes in the power of Design to change the world and does it with passion across typologies and contexts.*

*Apart from being a full fledged Architect and Interior Designer, Jabeen is also a multifaceted artist and activist. Theatre, music, dance, painting, sketching, writing have all been favored which contributes to the wholeness of her architecture. She was a Professor in Architecture at The College of Engineering Trivandrum, and now visiting faculty at various colleges within the country and abroad. Ar Jabeen is the recipient of many coveted awards and her projects have been widely featured and published in prominent magazines and journals across the country.*

*As a Leader she has been very active on professional platforms like the Institute of Indian Interior Designers- IIID, and Indian Institute of Architects- IIA, holding many key posts at Chapter and National levels for the past 28 years.*

*Jabeen is married to architect Lalichan Zacharias and has three daughters- Aatira (Architect) married to Bhyrav (Architect), Utharaa (Furniture Designer USA), and Aisswarya (Visual Communications Designer)*

# Weaving Dreams!

## *How do you feel to be the President of such an illustrious Institution as IIID?*

To be frank it is a complex feeling, one that cannot be quite summed up in a simple "I feel great"! The title of "President" gives you the privilege and responsibility to lead an organization and its members. To lead IIID is perhaps is a more unique honour, because we are 10,000 members strong, each one of them a leader by virtue of their professional design practice or vocation. In that respect, I feel and identify more as the first citizen among an extraordinary group of design and industry leaders, than a president in a traditional capacity.

I am optimistic about the collective power of ideas that can come forth and take shape from every member. I want to be at the table and on the ground where we build on our plans, an inclusive leadership that would very much like to discard protocol on the president taking the front row! What we can do together, as proponents and propellants of design and change is tremendous and we must. Our reach and potential in making creative solutions can bring about immense positive change, it can innovate, correct and shift the course of history – no easy feat but exciting as it is challenging.



Ar. Jabeen L Zacharias



**Can you explain this a little bit more? - what you mean by shifts and need of the time?**

Mankind has come a long way through 70000 years of existence. Never have we seen today's level of luxury and comfort brought in by breakthroughs in technology every day. Artificial Intelligence, self driving cars, automated manufacturing, genetic engineering, digital assistants, Mars missions – we have innovated and progressed relentlessly. Yet amidst the celebrations of these amazing feats, are we not hearing the silent sobs of a huge margin of people left behind? The angry showdowns of our glaziers melting, the raging fury of our forests burning; and the wake up calls of Tsunamis and quakes which shake the world ever so frequently now? Never have equations been so unaddressed; the future so vulnerable and unpredictable.

“

*We are long overdue for re orientation and correction and it has to happen with a deep understanding of where we are headed, our path forward, our direction.*

We are long overdue for re orientation and correction and it has to happen with a deep understanding of where we are headed, our path forward, our direction. Like Albert Einstein said we have a ship with all the comforts and luxuries but the one thing which it lacks is a compass and therefore we don't know where we are going!

**And how do you explain that shifts and answers happening through Design?**

Design is an instrument of change. It is not a myth. It impacts people and societies directly and indirectly with far reaching results. One of my favourite quotes on Design is from Churchill; “We first shape our spaces and then the spaces shape our people.” Good designers are capable of shaping beautiful minds and positive thoughts thus initiating a cascading process of healing through the spaces they create. I believe design is the instrument of change, with a responsibility to bring in paradigm shifts in today's situations. The planet needs it and its people need it.

**Is this the context of 'Where is North? - your Vision for IIID for the Term?**

Yes, that and more. In IIID we plan the agenda and activities of each Presidential term to revolve around a core theme. The theme needs to have depth and capacity to address pressing relevant issues and spur proposals and projects across our 32 Chapters and Centres for 2 years with marked progress towards our goals and objectives. A sequential continuation to our journey of ‘Taking Design to the Masses - Vision 2015-2017’ and ‘Defining Design - Vision 2017-2019’ was also needed.

‘Where is North?’ Is a call to introspection, deliberation and action. It is an appeal to take note of the times and the critical brief it puts forth and to check whether the paths we take are calibrated towards a collective, worthwhile purpose. In its core, it empowers individual philosophies while encouraging discussions that find common ground, fulfilling journeys to higher planes and destinations to meet at a happy planet with happy people. Whether it is Columbus on his voyage or Designers on their sites, we all begin with a check on ‘where is north?’

**It is a profound theme. Do you have a strategy to drive the vision and its message?**

Of course. We have an implementation machine of our own making called yantra –



designed for seamless coordination of the National and Regional agendas in making the Vision happen. We have 32 Chapters and Centres led by 10 to 12 very efficient Managing Committee members who within the larger Vision select issues relating to their regional contexts. Say almost 360 veterans enabling a 360 degree reach to our almost 10,000 dynamic growing membership. These Chapters and their agendas are closely knit and guided by a governing National body of 18 members led by the President which looks into the 18 objectives of our organization. Further IIID as you know is an all encompassing inclusive body which believes that all Design Disciplines should be together to make its impact effective. Thus we have different wings of membership covering all related fields of Design, Corporates, trade, Institutions, media and even students enabling us to reach out wherever Design is spelt.

***Such wide and varied membership do you think anyway will dilute the Design Mission of the Organization?***

In its most basic definition Design is about poetically bettering an existing situation. If we are all employed and engaged in making

Appointed as the Chairperson of Membership Committee of Asia Pacific Space Designers Association by Ms. Lea Aviliani - President, APSDA

life situations better for the mankind, we should ALL be working together, particularly as these times demand it.

We have many realms in Design. Architecture, Interiors landscape, Urban Planning, Product Design, Furniture Design and the list goes on. These definitions are not isolated. Isn't Architecture done for arriving at Interiors? Can Interiors be without Architecture? Without the setting of land and cityscapes can Architecture or Interior Design be complete? Can there be homes without furniture? Aren't furniture products and products Industrial? Aren't design thus linked, connected?

Space, shelter, security, comfort, well being, are all 'wholesome comprehensive' needs and feelings to which Design should

also have inclusive responses. We may all have our diverse fields of expertise but that shouldn't be to divide us but to bring us together with the power of knowledge sharing. Our Vision Summit for example will have 24 Navigators to work with us from the Corporate world; two parallel paths can look up to the same North star for a higher Vision.

***How do you feel to be the first lady President? It is heard that you often turn down interviews for 'Lady special' issues?***

Yes, and it is not that I don't understand or appreciate the thought behind such gestures but because personally I have strived to stand tall and stand equal among everybody, not women, not men. Equality after all is at the heart of this, and it made me stay away



Jabeen L. Zacharias with husband Ar. Lalichan Zacharias and daughters- Utharaa, Ar. Aatira, Aiswarya and son-in-law Ar. Bhyrav





Student workshop at Indore on Defining Design

from any privilege that contained me in a gender label.

I will fully admit that our battles as women are not easy, but I have been inclined to take the harder path than take the separate queue. I went to the hospital to for the delivery of my second daughter directly from my site at HDFC Bank and I was back on site one week later with a rather precious deposit in a cradle! Paths are created by walking steadfast and I believe in walking every inch. It is my humble privilege to be the 17th National President; and a special joy that it also happens to be the first time a lady is holding the title in 48 years of IIID. It is a milestone in IIID history and I dedicate this to the aspirations of women and men who believe and celebrate equality.

#### ***Can you tell something about your personal journey so far?***

I am from a remote town in Kerala, a small town girl with big dreams. I came first at everything simply because coming second was not an option. At 18, I was dealt with an incredible twist of fate, I fell short by 1 mark for admission into Electronics Engineering, and I was called into Architecture – a second choice I had carelessly copied from the college prospectus arranged alphabetically. Thus the title of 'Accidental Architect' follows me. Looking back, I consider it as a divine intervention, the best thing to have happened

to me, taking me to everything I love including a most full filling dream career, my husband Lalichan and the exciting 'design family' we are.

#### ***What about your Career graph?***

I started as a junior architect in one of the oldest Architectural firms of Kerala - Cyriac Vellappally Associates who catered to most affluent villas of those days. In direct contrast was the two year stint at Greater Cochin Development Authority with

revealing exercises in mass housing for the Low Income Group and Economically weaker Sections. Next was as a full time career as Professor at College of Engineering Trivandrum. 1992 I started my own practice when an officer in Hindustan Newsprint casually asked me whether I will do their administrative block! It was followed by Philips Showroom on MG Road featured as cover for IIA Journal landing me with my 3rd project in Delhi all in a span of 1 year. Then came a wonderful array of projects for major



Dr. Rema S Kartha with Ar. Jabeen L Zacharias



Chains like Meridien, Leela, Taj and high end residences including for former finance minister from the ruling dynasty of UAE.

I was very particular that at any point of time I would be doing not more than 4 projects and that one of it would be a real low budget project where my feet will always be on the ground. It gave me time to work in IIA with many creative minds and fantastic people as Designers usually are. I also enjoyed writing weekly columns for popular dailies like the Indian Express and attending to my exclusive fan club of 3 little girls who are my best critics.

#### ***How was your entry and life in IIID?***

IIID just happened. Though I was a member of IIID from 1991 my active platform professional fellowship and discourse was always IIA. So I was almost a hired General from IIA to make IIID National Convention of 2009 happen within impossible timelines. IIID Kerala Chairman Gopakumar and me had a history of making impossible things happen together and we did it again. 'Zone Leisure' to this is day is considered the fondest Convention ever! It also brought Mr Pratap Jadhav - Chairman from the National Executive Committee into picture and my journey in IIID ultimately seeing me as the Hon Secretary during his presidency 2015-2017, President Elect in 2017-2019 and now the President is the story.



#### ***What is your message to the young Designers?***

Stay Hungry, Stay Foolish is the best message; echoed words of Steve Jobs!

Life is not easy for most young people. Opportunities for projects in a celebrity dominated field and decent pay compared to counterparts who go through easier vocational training is appallingly low. The employer Designers- Architects have their own struggles to find their space, work and costs.

There is a huge disparity and paradox considering that we are 1.2 billion at an average age of 29 years who struggle to find Design solutions with only around 2L Designers put all together in this country. There should be a way to equate these two problems as solutions to each other. Must reach the need by helping them as well as making the profession 'sought after' in response to these needs. It is time to think out of the box and look at alternate ways of professional practice.

#### ***The biggest Challenge to Design and do you have a solution?***

To not lose sight of design's poetry, its innate goodness and humanity. There is a heart and soul to every project, a poetic tale that can touch people, move people, bring tears to their eyes and forever uplift lives. If we forget this poetry, and move to a robotic execution of plans, products and placement, driven by numbers on sheets, we will soon be replaced by Apps and artificial intelligence that will render our profession redundant as is already predicted to happen. The challenge is to stay creative in the purest sense of the word.

#### ***Your dream with respect to Design, if you have one?***

To establish Design Democracy! Where Design is rediscovered as a life skill; redefined as for the people, by the people and of the people. To have impact and reach people through IIID and its vision Where is North.



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The dyed leather upholstery wrapped in sleek wooden frames

# Chew in Geometric hue



Inscape Insider



Nivedita Gupta

## PROJECT INFO

PROJECT NAME	: UNLOCKED CAFÉ
TPOLOGY	: RESTAURANT
LOCATION	: GURGAON, HARYANA
ARCHITECTS	: RENESA ARCHITECTURE DESIGN INTERIORS
CONTRACTOR	: MR. AJAY KUMAR (DESIGN REALM STUDIO)
LIGHTING CONSULTANTS	: WHITE LIGHTING SOLUTIONS (INDIHAUS DESIGN LIGHTING), NIKITA JAIN
AREA	: 2000 SQ. FT

“

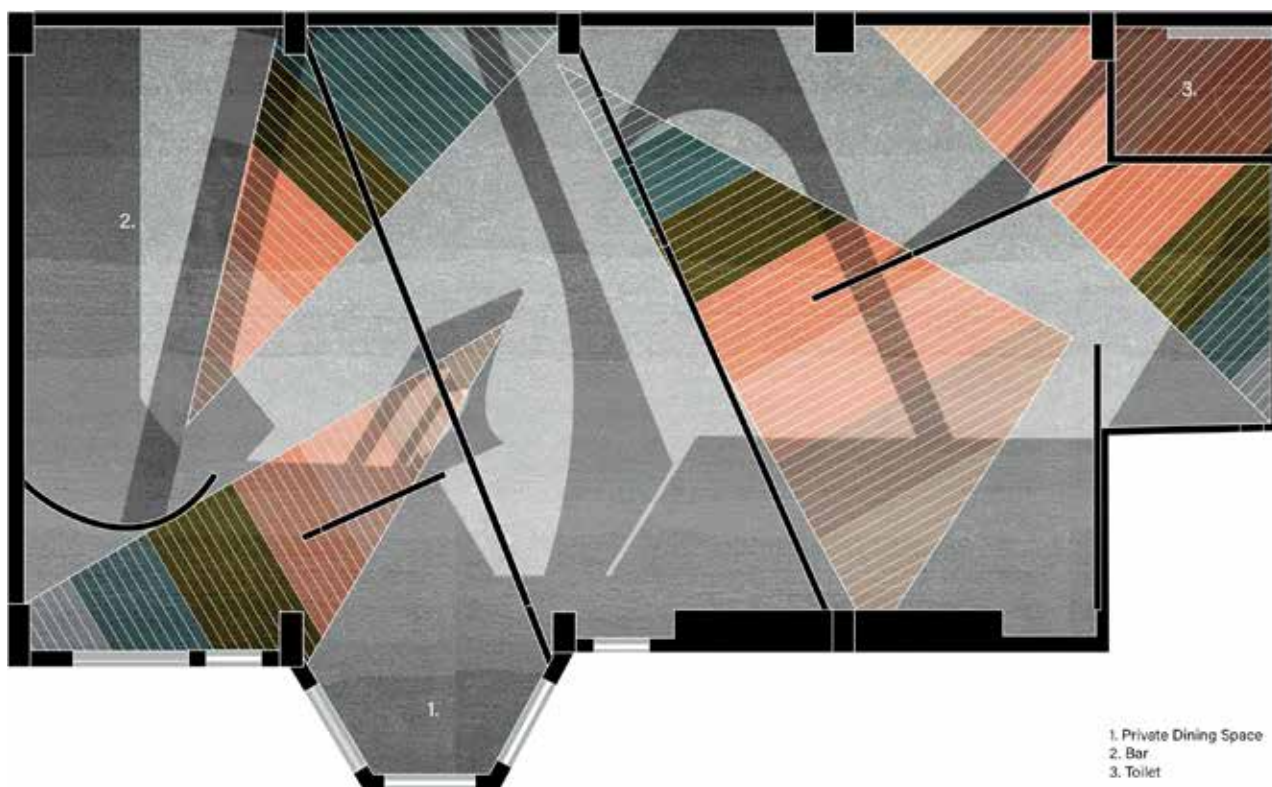
*The idea was to invoke a sensation of an experiential journey for the visitors, superficially connected yet radically fragmented for intimacy creating a 'dynamic yet cozy atmosphere'*

Puzzles and architecture, seemingly two exclusive realms of creation, but can it be fused to showcase an innovative work of art? The Unlocked café located at the newly renovated 32nd avenue in Gurgaon presents its patrons with a rather unique spatial experience, one that is seldom seen in a food joint. Drawing aesthetic inspirations from the Jantar Mantar in Delhi and Jaipur and also the widely popular indie puzzle game – Monument Valley, the creative heads at Renesa design studio has churned out a one of a kind restaurant. One that intends to speak itself for its out of the box design approach.

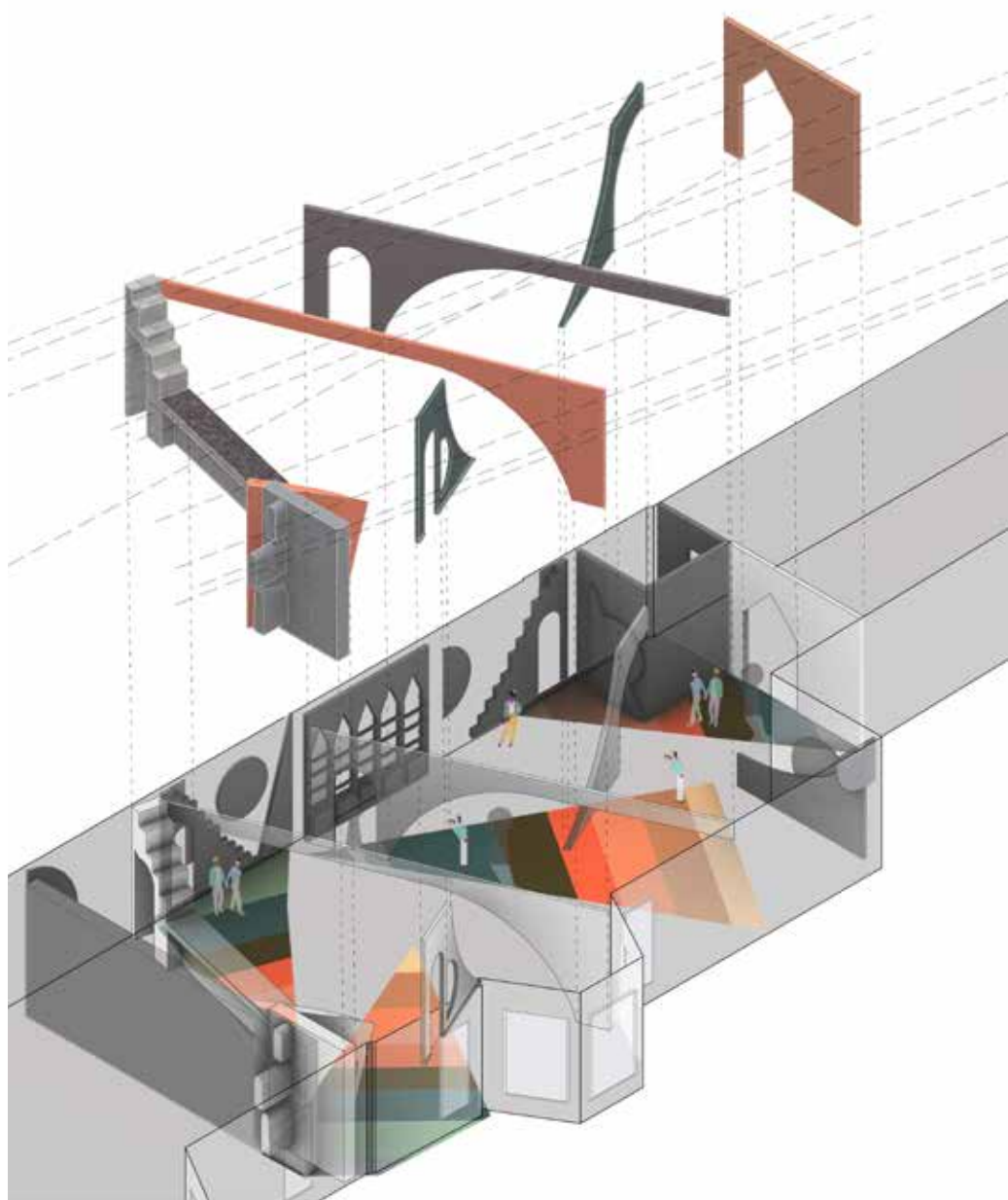




The play of colours and forms



Taking cues from standard geometric shapes to reflect upon traditional Indian architectural elements, the design language within the space tends to impose a sense of illusion put into play with its eccentric composition of lines, planes and volumes. Manipulation of an otherwise monotonous rectangular floor space to create multiple pockets of defined dialogues between the visitors and architecture as an exhibit is one of the key aspirations of the design philosophy. The idea was to invoke a sensation of an experiential journey for the visitors, superficially connected yet radically fragmented for intimacy creating a 'dynamic yet cozy atmosphere'. The result of which is a design that celebrates fundamental architectural elements accentuated by the different tonal values and purity of shapes.







The design of the lighting fixtures and elements complement the overall design language



The exterior view



The amalgamation of underlying design principles and materialization of the unique philosophy is starkly evident as one walks through the plain glass doors that provide a sneak peak of the surreal spaces inside. A juxtapose of blues, greens, yellows and browns with the neutral grey, guide the eyes across the expanse of fanciful frames of geometry. An array of arches pointed and round, rhythmic rising of stairs in silhouettes along with the curves and circles, all in tandem with an exemplary culinary experience put on offer.

The vibrant hues of the partitioned masses that govern the grouping of distinct but interconnected zones are set against exposed concrete walls to further enhance the visual contrast and appeal. The judicious use of

The ambient lighting enhances the overall drama of the space





The complimenting hues of blue and yellow offer a vibrant vibe throughout



heterogeneous colours complements the rose gold pendant lights and floor lamps, the cove lights wash the colored wall to rightfully highlight and bring depth to a plain vertical surface. The flooring pattern is laid out in ways that it inconspicuously designate a circulation pattern and effectively demarcate the different seating zones. The furniture too resonates with the overall colours scheme with comfy dyed leather upholstery elegantly wrapped around sleek wooden frames that idolize on the strict geometric foundation of the design philosophy.

The composition of geometric shapes add a quirky element to the space







At the heart of it, the team has strived to visualize an eatery that transcends the conventional norms of dining experiences by providing a playful mélange of colours, shapes and volumes – the impact of which would undoubtedly linger in their hearts long after they reminisce over the wonderful delicacies they enjoyed. The Unlocked café has thus hit the right chords for being a popular hangout space, a true testament on how significantly interior design contributes to crafting an iconic character to an otherwise bland canvas.

The flooring pattern demarcating various zones



AR SANCHIT ARORA

## RENESA ARCHITECTURE DESIGN INTERIORS STUDIO

RENESA is a firm dealing in Architectural & Interior design consulting across India. Renesa provides services in all formats as needed. Based in New Delhi, our design studio and project plan office, comprising of a number of associate architects and several architectural assistants, is led by Sanjay Arora – a highly experienced and qualified licensed architect. Renesa also has a number of partnerships with industry leaders in the architectural, interior design, furniture manufacturers. The added benefit of these partnerships is that the client receives Renesa's oversight to ensure on-time and on-budget completion of the projects to provide better buying leverage to its clients.





A modern interior space with large glass windows and doors, featuring indoor plants and a wicker chair. The scene is set in a minimalist room with a dark ceiling and a track light. The large glass windows and doors provide a view of a lush, green outdoor area with various tropical plants and trees. In the foreground, a round, light-colored marble coffee table holds several dark, cylindrical vases. To the right, a dark wicker armchair with a blue cushion is visible. The overall atmosphere is bright and airy, emphasizing the connection between the indoor and outdoor environments.

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Khajuraho temple carvings © wikimedia

# Revive Rekindle & Rejuvenate

the need to upheave Indian art and craft



Ganga Kadakia



AVK

“

*In today's fast paced life we have forgotten all about symbolism, tradition and hand skills that have actually been depicted repeatedly in history and religion*

Across the world we find enumerable architectural and historic heritage sites that display an epitome of brilliance, their exquisite characteristic qualities often surpassing the prowess of technology and innovation available even in our present times. In India, the craftsmanship in display at the Khajuraho temples and Ajanta Ellora caves stand tribute to the constructive collaborations of architects, engineers, artists and artisans in materializing timeless monuments. It is thus only fair to say that this interdisciplinary coordination is significant and mutually complementing in nature to produce a true

testimony of mankind's ability to craft and create with the resources available to us.

In today's fast paced life we have forgotten all about symbolism, tradition and hand skills that have actually been depicted repeatedly in history and religion. For instance, in Kutch by just studying the way a man ties his turban; one can predict his social status. I believe that change is the only way forward, but change does not necessarily mean an ignorance of the past and aping modernism. Change is when you take the best of time tested trials of your ancestors and convert it into something so dynamic that because of its strong roots, it transforms into a universal





Pattachitra paintings © wikimedia





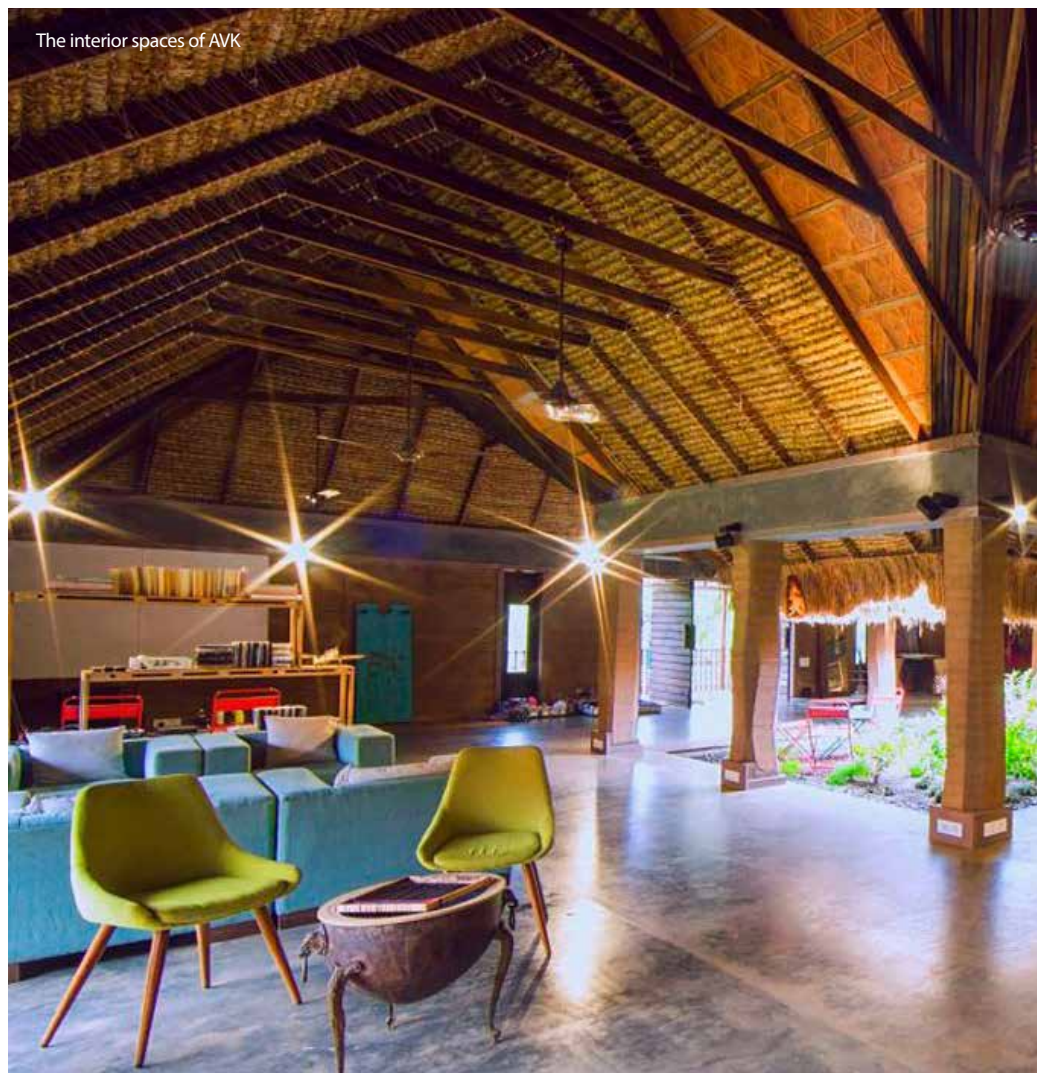
Jaivak farming at AVK

phenomenon. India with its diverse dialects of culture and art are truly blessed to have an exciting array of history on its side, skills and tradition that imbibe the true essence of its regions, one that has in offer vivid domains of art and craft that undoubtedly essay originality throughout.

I began my journey six years ago at Art village Karjat. Little did I know about my culture in terms of traditional art forms and crafts. I was initiated into the concept of community participations by Hunnarshala foundation in Bhuj.

They were the principal architects of the project and they changed my perception of team work forever. The serene sense of women empowerment just shocked me - the entire roofing at the project was executed by women who travel all across the country upgrading their weaving skills at sites where there has been a natural calamity. They collaborate with the local artisans and help them reconstruct their homes; in return they learn new techniques and thereby innovate and improvise their skills.

Indian art and Crafts will teach the future generations how to be better human beings; most importantly it reminds us about the laws of nature. Most of the Indian art and



The interior spaces of AVK



crafts were based on scientific or practical solutions. Such art forms are so closely connected to homes and everyday life that they can be modified to fit today's lifestyles if contemporized.

There are various art and craft forms that come to my mind, but off the hat I would like to mention the Tada Patra – Palm leaf manuscripts that can tell one's future, Pattachitra – where they depict mythological tales from Orissa, the indigo dying from Rajasthan where animals and humans have a symbiotic coexistence, weavers of Bhujodi from Rann of Kutch where age has no number, the weavers of Nagaland where the fabric tells the tale of the forest and the Mridangam from south that has the vibration of a thousand elephants. This and many more are inspiringly indigenous in their innovation and undoubtedly needs to come into the fore for due recognition.

At the Art Village we have a wing for reviving the traditional arts and Crafts. Here we create a platform where a budding artist from the same community collaborates with a traditional master for over a month. Their experiences and works are then presented to people from various walks of life like designers, architects and artists. They are exposed to modern and contemporary concepts, documentation and marketing and in return they teach us the traditional



The thatched roofing at the facility



methods so we can learn and keep the art form alive. My personal experiences with traditional artists have been very overwhelming as they have so much to offer and so little to lose.

The revival project can be worked out on many dimensions. In schools, the traditional Indian art forms should be well incorporated in the syllabus and also be promoted to inspire students to take actively participate in learning them. This would also facilitate a chance for the community to interact with the educators, artisans and artists during school visits for a deeper understanding of the diverse skills the children are being taught. Though far fetched, eventually this could pave way for future generations to earn a living from such unique art forms instead of running behind the rat race of modern jobs.

The next level is the simplicity of lifestyle, clothing and food. We have to go backwards as far as this goes. In light of the phenomenon of global warming, the fashion industry needs a serious reality check. How we eat affects our psychological and social performance in society. We have started to eat out of season and out of packaged foods that are available to us at every street



corner. In Indian villages you will find simple food habits and better health than in the cities. Reviving the art and craft scene will actually bring about so much change that suddenly there will be a sense of community in societies. Most of the psychological problems today stems from lack of time together, which results in isolated lifestyles and to mental breakdowns. If middle aged women could frequent centres where community food and textiles were a voluntary service there would never be instances of mental depression.

On a college level architecture collages should have modern, contemporary and traditional ways of construction where students can visit rural India and revive the lost forms of architectural sites. Art and sculpture schools need to motivate the final year students to revive the lost forms on our archaeological sites. This needs to be addressed on a national level. The government can do their part too through arrangement of festivals, workshops, seminars and residency projects that can passionately invoke a sense of belonging and collectiveness with the Indian culture.

We recently formed an "a cube collaborative project" at Art Village Karjat where architects, artists and artisans are all on the same platform. Any one can come up with a concept and the other two members help him/her to physically manifest this idea. We have created a meditation centre called the Brahmand or the cosmic egg. We have

revived two lost cultures of construction –the Catalonia tile dome technique from Spain and the lime plaster with fresco which has been prevalent in India for centuries. The project is thus an interesting juxtapose of cultures and techniques from across the globe. We aspire to uphold and promote such ideas and movements into the world; a vision to strive forward cohesively, to capture our culture and heritage in everyday life and not visit a museum with our next generation to study lost traditions.

We try to incorporate indigenous Indian rooted knowledge systems into our working at AVK. From saying Namaste, to a complete electronic isolation on site, it is these little things that go the distance. We grow most of our produce and have an efficient waste management in place. We recycle 70% of the grey water and encourage our members to sit on the floor and eat meals. Our workshops which happen 4 to 5 times a year include – Yantra and Mandala Art, Earth building, Jaivak farming, paper making, cooking underground, PattaChittra art, Indian contemporary dance and Astronomy. We also incorporate school programs where children are taught about local food and Indian games like Mangla Gauri and Kolam. We are soon to present a Mridangam festival where we will introduce this ancient instrument in its most contemporary form. We Hope to change the way people perceive tradition and see the other side of it which is rich and everlasting.



**GANGA KADAKIA**

Ganga Kadakia is the founder of the Art Village. She conceptualized the project, and breathes her energy into every department of its running. After her initial years at JJ school of Art, she chose to detach from the 'system' and be self-taught. She has her independent art practise in Mumbai. Her love for nature and art keeps her shuffling between AVK and her studio. Innovating new methods to introduce art and culture into society is her drive at AVK and as an artist faculty, she conducts multimedia workshops in the space.



A community activity at AVK



Magnetic Track Series

Wall Light



Recessed Spot Light

Bollard Light



Recessed Down Light

Gate Light



Surface Down Light

Pole Light



Recessed Wall Washers

Pendant Light



Track Light

Ceiling Light



Foot Light

Spike Light



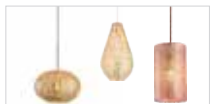
Wall Light

In-ground Light



Mirror Light

Flood & Spot Light



Wall & Pendant Light

Underwater Light



Ra> 90/95 Available on Request.





# Alluring hues of blue



Inscape Insider



Jeetin Sharma

## PROJECT INFO

PROJECT NAME	: FOREST ESSENTIALS
PROJECT TYPOLOGY	: RETAIL OUTLET
LOCATION	: JODHPUR
ARCHITECTURE PRACTICE	: ARCHITECTURE DISCIPLINE
DESIGN TEAM	: AKSHAT BHATT, PARITOSH SINGH
BUILT-UP AREA	: 750 SQ. FT.

“

*The interiors of the store are done in a perfect blend of retro art deco style in pastel teal blue colour (a nod to the 'blue city') along with the traditional brass and gold accents reminiscent of the products' gold-capped bottles*

Adaptive reuse is a great way to provide a new lease of life to buildings with historic importance rotting due to neglect and it also helps to reduce the urban sprawl. The latest retail outlet of the luxury Ayurveda beauty products Forrest Essentials by the firm Architecture Discipline in Jodhpur is also housed in such a repurposed residential space. What makes the former cramped haveli more interesting is its location at the rapidly flourishing Stepwell square in the old city - it stands next to the 18th century Toorji Ka Jhalra (Toorji's Stepwell). It has been restored as part of the JDH Urban Regeneration Project that aims to revive the heritage city to its former glory.



Brand logo with Rajasthan's traditional brass and gold accents





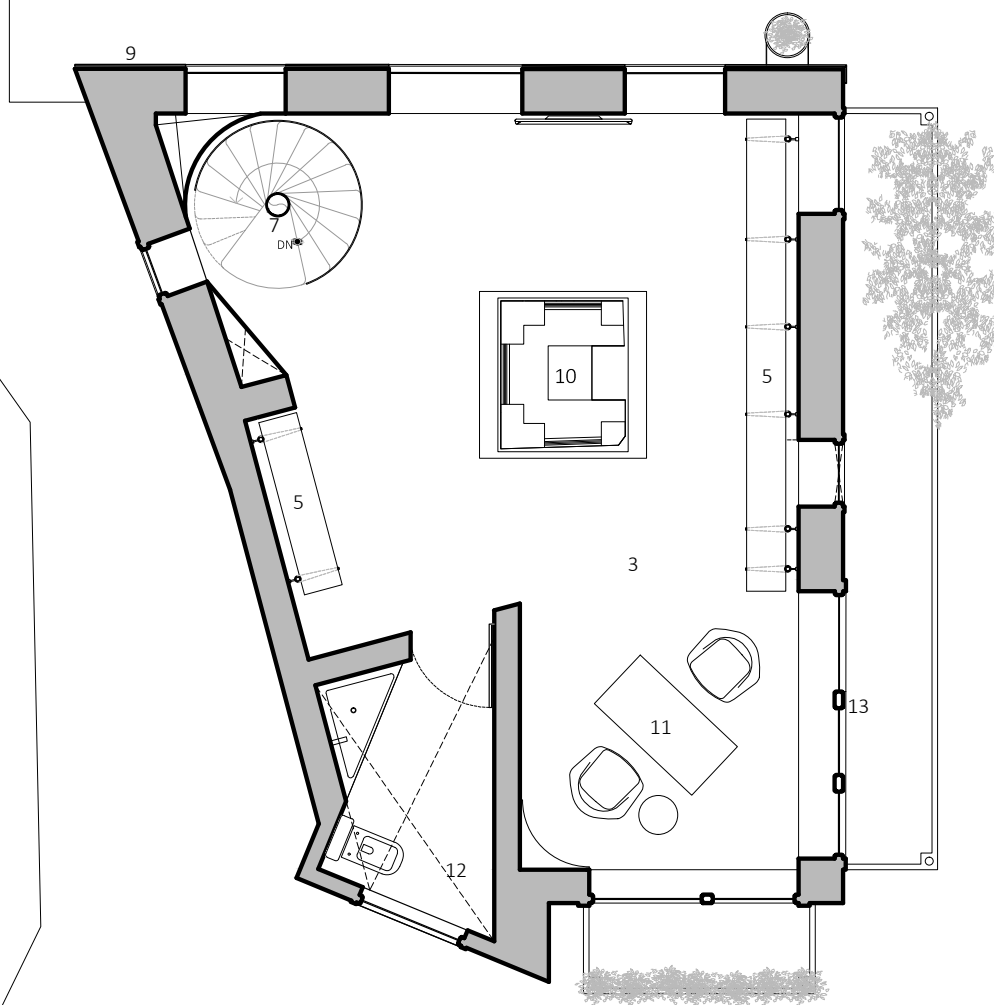
Golden spiral staircase is the major attraction of the ground floor



Interior focusses on Jodhpur's architectural heritage

## FOREST ESSENTIALS

### First Floor Plan



1 Entry  
2 Product Installation  
3 Linoleum Floor Finish  
4 Mirror Display

5 Product Display  
6 Point of Sale  
7 Spiral Staircase in Gold  
8 Stepwell Plinth

9 COR-TEN Steel Cladding  
10 Stepwell Model in Brass  
11 Consultation Table  
12 Skylight Above

13 Gold profile on Glazing

The design of the old residential building was based on the vernacular architecture of Rajasthan. So the team from Architecture Discipline gave special attention to keep the alterations to the existing built-mass to a minimum. The traditional arched openings were strategically re-sized, supported by the introduction of a new aperture to bring a sense of balance and proportion to the elevation, completed with traditional jharokhas.

The interiors of the store designed in two levels are done in a perfect blend of retro art deco style in pastel teal blue colour (a nod to the 'blue city') along with the traditional brass and gold accents reminiscent of the

products' gold-capped bottles. Instead of going for the regular shelves which adorn the walls of retail stores here the product display gets a new approach with aesthetically designed clutter-free display units and niche spaces. The display units also accommodate the custom-made vintage style technical track lights sculpted in brass. The wise use of large gold framed mirrors in various shapes makes the interiors more spacious and regal.

The major attraction of the ground level is the stunning golden spiral staircase that stands in one of the corners and goes all the way up to the roof terrace. Flooring is conceived in hand-cut and wax polished linoleum, an





Scale model of the nearby Stepwell Square at the first floor



The outlet stands next to the 18th century Toorji's Stepwell





Re-sized traditional arched openings

adaptation of local mosaic inspired flooring patterns with the introduction of brass accents breaking the floor into modules. The decor has been kept to a minimum with a small number of paintings adorning the walls that can be easily connected to the brand's Ayurvedic roots.

The brass structured furniture has been kept simple in art deco style with dark blue velvet and gold combination that compliments the interiors. The scale model of the nearby Toorji Ka Jhalra and the public square on the first floor of the outlet is a striking decor element.





Art Deco style fenestration provides views of the Blue City



AKSHAT BHATT

## ARCHITECTURE DISCIPLINE

The firm established in 2007 by Principal Architect Akshat Bhatt is a multi-disciplinary design studio based in New Delhi that explores architecture through the scales of architecture, interior design, urban design, art, and product design. They believe that true advances in regional expression can only be achieved through critical intimacy with the subject. The studio innovates formal arrangements, engineering, MEP services and building physics parameters to advance the principles of sustainable design that are visible in the overall expression of the projects. As a result, all buildings are integrated from a conceptual framework to the tactile experience. Architecture Discipline encourages a collaborative, cross-disciplinary workplace environment to foster creativity, dialogue, and engagement.



Simple brass structured furniture with retro elements

The facade of the building is masked in COR-TEN steel which corresponds to the colour and texture of the regional red sandstone of the walled city. The metal is consciously selected because of its ability to change its appearance with time, allowing the building to respond to the changing weather conditions and environment.

For patrons visiting this new heritage shopping destination in the historic walled city next to the Mehrangarh Fort, the structure stands tall as an epitome of retro style design with traditional elements and the city's new landmark based on adaptive reuse.





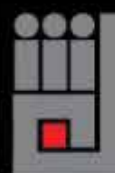
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# Another form of play



Inscape Insider



Arunkumar T D

## PROJECT INFO

PROJECT TITLE	: TOY STORY - THE PLAY SCHOOL
LOCATION	: BANGALORE
PRACTICE	: COLLAGE - ARCHITECTURE STUDIO
TPOLOGY	: INSTITUTION
SITE AREA	: 4800 SQFT
BUILT UP AREA	: 14,526 SQFT





Spaces are defined by the scale of kids

“

*A unique school that incorporates spaces defined by the scale of kids, allowing curious minds to run wild, criss-crossing corridors*

Designing spaces for children involves recognizing their right to play as well as learn. An environment that is intriguing, delightful, and informative forms the basic crux of a play school. Architecture defines the space where they grow - the volume, the design elements, materials, colours, and textures blend to invoke curiosity and enthusiasm in the young minds. One such dream to build a preschool which would become an epitome of the future education system was envisioned by Collage Architecture Studio in Bangalore.

Toy Story is a unique school that incorporates spaces defined by the scale of kids, allowing curious minds to run wild, criss-crossing corridors that run across every space allowing seamless visual connectivity and a central courtyard along with multifunctional spaces where kids play, explore and interact. The site is located in a residential zone surrounded by structures on all three sides with the frontage facing the approach road. The facade strikes an element of play with louvers in primary colours introduced as an elevation feature onto the white canvas also serving the purpose of fenestrations. The



DESIGN CONSIDERATIONS:



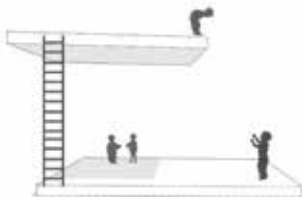
Creating inward looking spaces



Incorporating green at multiple levels



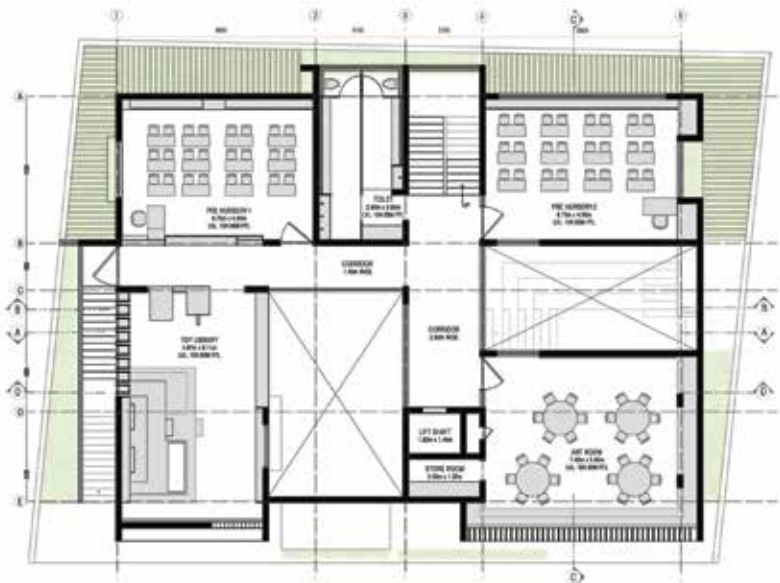
Creating low height of fenestrations considering the user group.



Low ceiling heights with multiple levels to add a playful element into the built space, giving due importance to the safety factor.



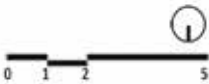
Framing vistas to enhance quality of the space and creating an element of surprise throughout the building.



FIRST FLOOR PLAN



GROUND FLOOR PLAN



A THEME DRIVEN APPROACH



**NATURE:**  
Trees, animals and natural elements, what kids are first introduced to when they start learning.



**CITY SCAPE:**  
Buildings, streetscape, transportation systems and road networks, a day to day scenario to which kids are introduced to when they start observing the surroundings.



**SOLAR SYSTEM:**  
Emphasizing the concept of sphere and developing curiosity in the child towards universe and galaxy.



**WORLD MAP:**  
Outlining various continents and conveying the ratio between land and water bodies.

concept was to sculpt an interior environment to nurture the untamed young mind, by introducing relatable factors inducing with self learning and exploration. The material palette followed 'Locke's philosophy, considering the built form complemented by four primary colours adding to the sensory experience. The design was focused to create inward looking spaces, incorporating green at multiple levels. Scooped out spaces and double height volumes dazzle the interior spaces that play a game of hide and seek. A series of low height fenestration were created considering the user group, which are around 2-5 years old. Low ceiling heights with multiple levels brought a playful charm into the built space, giving due importance to the safety factor. Architecture even envelops

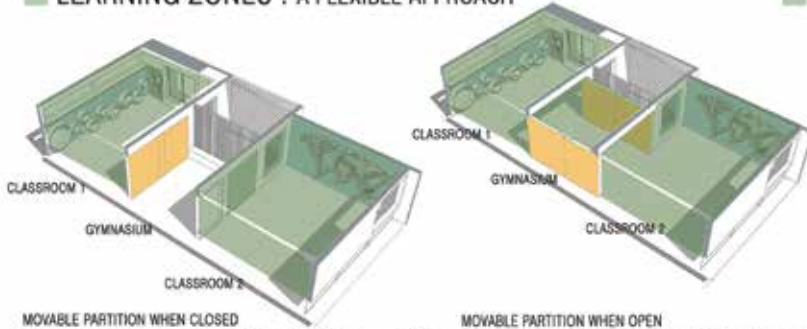




Activity zone with plenty of storage space for toys



## LEARNING ZONES : A FLEXIBLE APPROACH

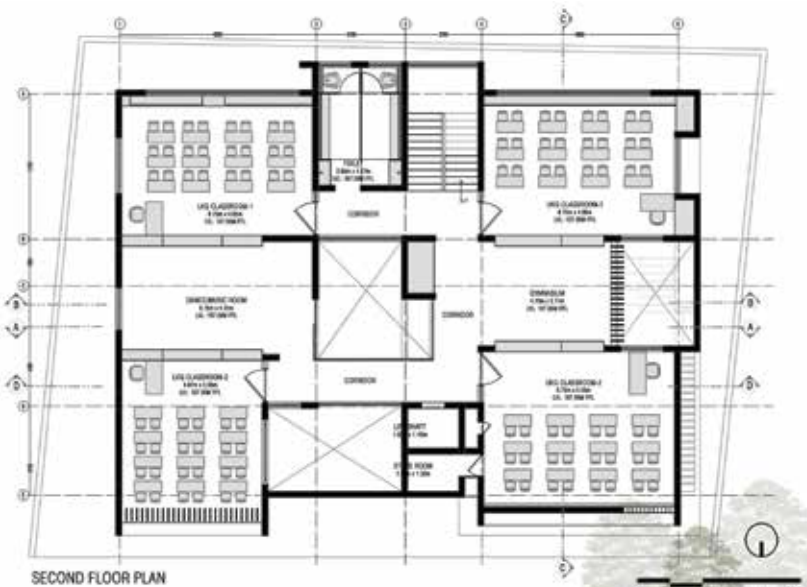
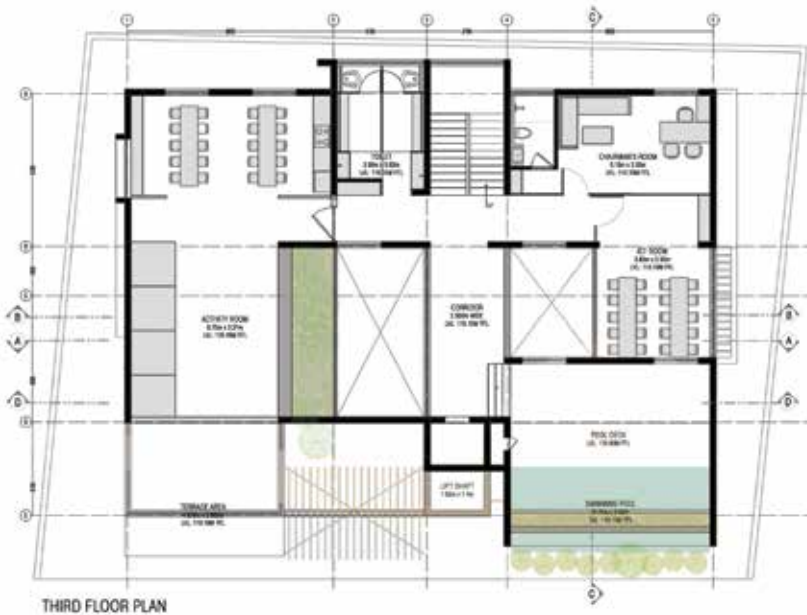


MOVABLE PARTITION WHEN CLOSED

The movable & rotatable partition consisting of soft board on one side and storage on the other side acts as a flexible wall converting a smaller space into a larger area.

MOVABLE PARTITION WHEN OPEN

The movable & rotatable partition consisting of soft board on one side and storage on the other side acts as a flexible wall between the three spaces.



Colourful baluster made of Channapatha toys

to frame vistas that enhance the spatial quality, thus spiriting an element of surprise throughout the building. The central open court is embraced with layers of interlinked bridges, covered with a skylight which forms an apex to the inward looking structure. This transparent skylight is emphasized with circular colourful crochet installations that throw splashes of colours and shadows on the white canvas. The surrounding classrooms, activity zones and play areas have been designed to act as flexible spaces around the central court. Activity room has



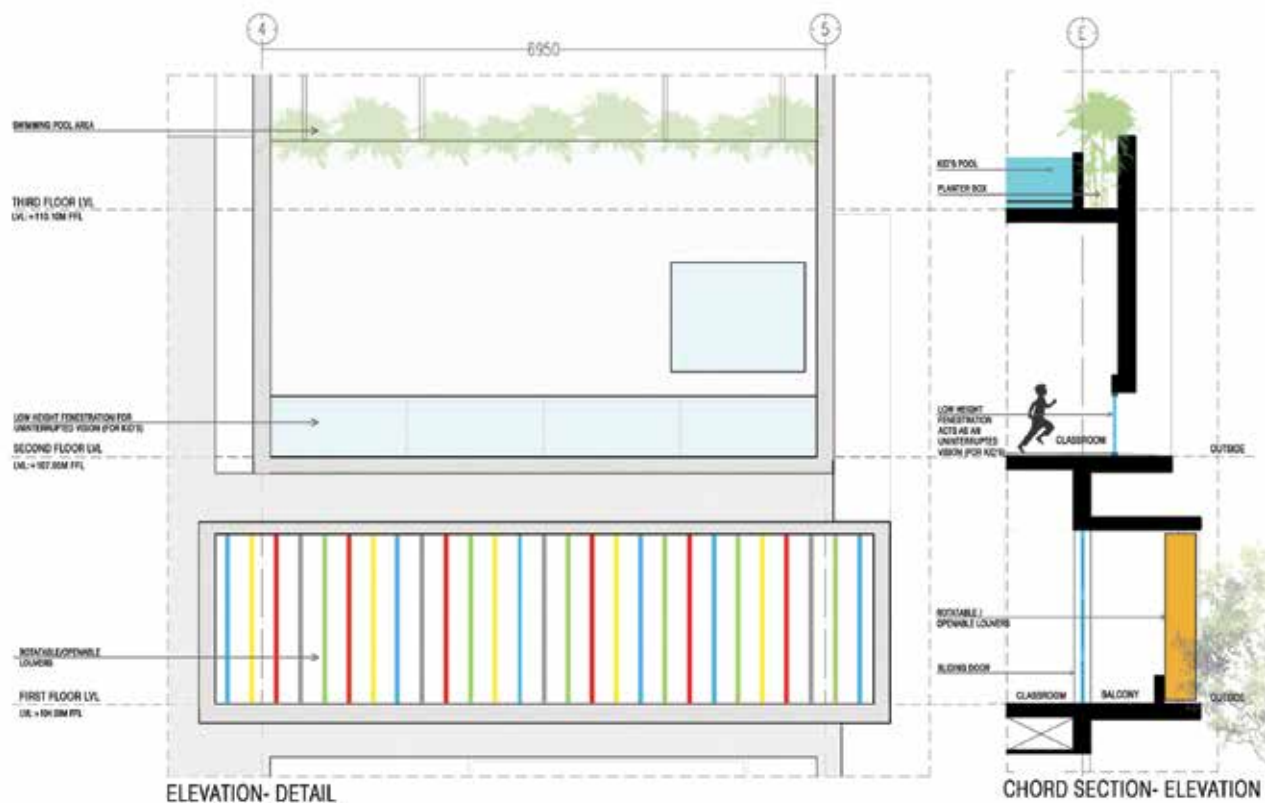


A themed learning zone



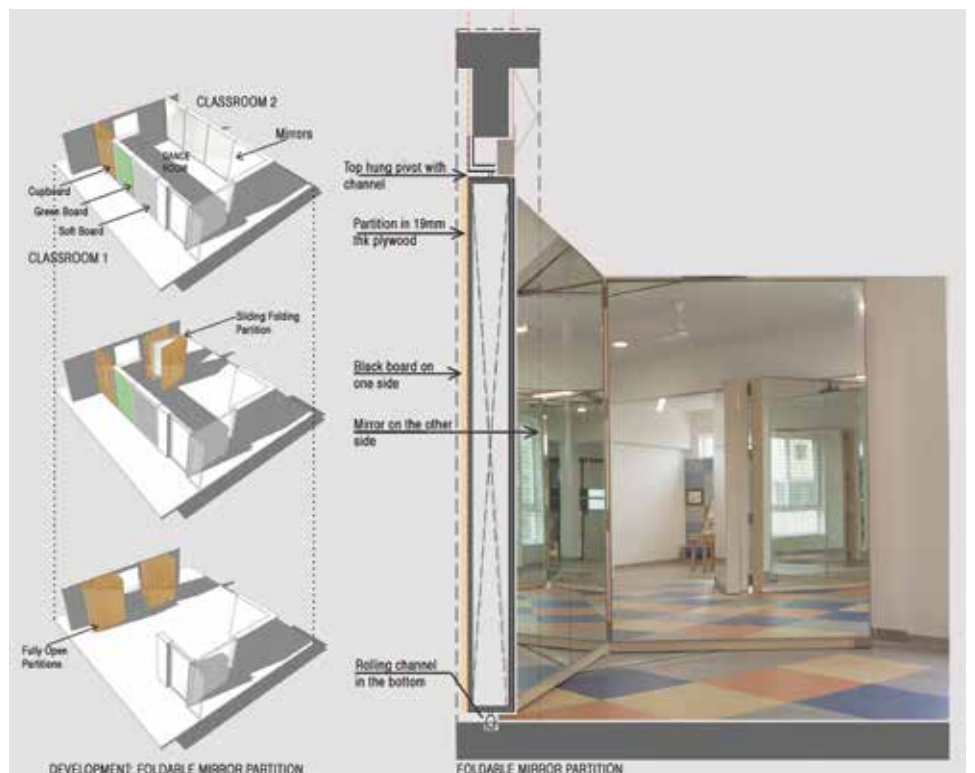
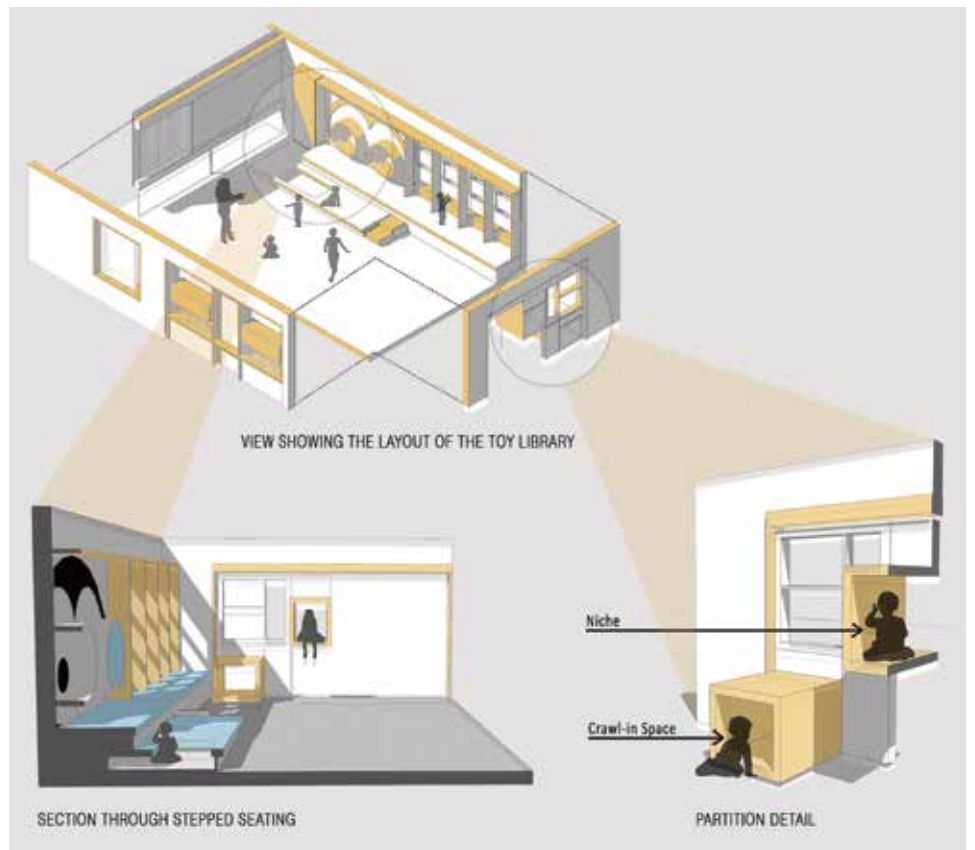


Central open court with interlinked bridges





Amphitheatre



a theme of toy house along with a flight of cushioned stairs for safety and plenty of storage for toys. Along the slope of the site an amphitheatre and extended play ground is also defined to energize the play area. The learning zones were given a theme driven approach through shapes, forms, colours and patterns that resonate along with the storage units, movable seaters, softboards and blackboards. One of the walls have a mural of Dr. APJ Abdul Kalam, delicately

handcrafted with nails and interwoven threads. Toy library is a modern space which is an integration of conventional Montessori lab, library, and digital platforms. The spaces on second and third floor have flexible walls that can be used in various combinations yet retaining the design vocabulary. The railing in the corridors and courtyard are made interesting and playful using various forms of Channapatna toys in natural paint. A splash pool is integrated into the third floor





Vertical louvers adorn the facade

with a colourful skylight having suspended acrylic slats that reflect a wave pattern complementing the water and uplifting the ambience. Edge plantation is neatly stacked onto the side that looks out into the open.

The play school is designed and detailed to create a harmonious amalgamation between

art and architecture, inviting an explorative and holistic composition throughout the building. The sensitively curated form and space has streamlined to create a journey for the young ones to experience mindful learning and play in an invigorating built and landscape.



AR SWAPNIL VALVATKAR



AR PRACHI GARODE

## COLLAGE ARCHITECTURE STUDIO

Collage is a young multi disciplinary architectural firm based in Bangalore, established in the year 2008, helmed by Ar. Swapnil Valvatkar, Ar. Arun Kumar TD and Ar. Adwitha Suvarna. The practice involves projects of varying scales from residences to mass housing. The firm has received numerous accolades for their exceptional design qualities and brilliance in bringing life into architectural spaces. The team follows a philosophy of inscribing contemporary with innovation, focusing on the details of a project. Their concepts are contextually responding, communicating culturally and traditionally through elegant derivation of form, space and function.



Colourful crochet installations next to the community area

# DESIGN detail

the architecture magazine

*Rhythm*  
**of**  
**building**  
has tales to be heard





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### Design for future generations

Designer Chip Kidd in his book 'Judge This', shows how much of our world can be a dazzling magic show, a seductive work of art, and a sublime experience, provided we have the tools to judge it. Design is fathomable in all its complexity and simplicity in everything around us - be it the minuscule pin or the enormous spacecraft. There can hence be no two opinions about the significance of design in our lives. It will not be an exaggeration if it is said that a single pencil stroke of a designer has the potential to enable a giant leap forward for humanity. Considering the impact of spaces in human behaviour, it is imperative that a designer is also a responsible individual.

Bygone are the bountiful days. We have stepped into a century of famine and drought. And hence the social responsibility of an individual is increasing day by day. Institute of Indian Interior Designers has been at the common man's front promoting 'The Design for Masses' for a long time. This year the Institute is coming forth with activities which will provide the right sense of direction to the field of designing. It is indeed our proud privilege that Jabeen L Zacharias, with her vision 'Where is North?' is going to be at the helm of affairs at the IIID as the first lady President. Her leadership will be of immense importance to the world of design as she believes 'designers with the right understanding of the impact of what their spaces are capable of doing to the behavioural patterns of people have the power to shift entire thought processes of a generation which nurtures the next generation.'

Tomorrow's design will not be the same as yesterday's. It will have to traverse uncharted paths. It will have to take hitherto never seen directions. In these changing times, Designer Publications is immensely gratified on becoming the publisher of the official publication of IIID. I firmly believe our working together with Editor Shamini Shanker Jain and all the members of the Editorial Board will be an exciting experience, broadening our horizons. We shall surely make the best use of this opportunity we have got to stand by these changing times, to present Inscape in a new look and format, to make socially relevant interferences, and more importantly, to bring before you a true picture of the minutest transformations taking place in the field of design.

This is the beginning of a long journey together. We hope that just as the new name 'Inscape' suggests, the unique inner nature of the design world will be expressed through the pages of the magazine. I am sure the content of this issue will serve as a compass showing the right direction always.

With all my good wishes,

**Dr. Rema S Kartha**  
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