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THE OFFICIAL PUBLICATION OF IIID

JULY 2020 VOL. 01 ISSUE 06 ₹100



THE THIRD SPACE
Manish Gulati



FRAGMENTED FRAMES
Sanjay Puri




Designer
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Schools

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exterior

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Inscape

THE OFFICIAL PUBLICATION OF IIID



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“Häfele introduces its new Sensor Basin Faucet and Soap Dispenser as the latest additions to its comprehensive range of Bathroom solutions. When installed together, these products seamlessly provide an extra layer of protection. A simple, fluid action of placing your hand below the dispenser and the faucet will activate them and leave you with both - clean hands and a sense of safety. The brass body of the Sensor Basin Faucet makes it strong, durable and less prone to plumbing issues while it's very attractive chrome finish makes it a perfect fit for any bathroom setting. Complementing this, the Sensor Soap Dispenser has a flexible design making it easy to install in a number of places within your homes and work spaces. Both these products work on batteries preventing you the extra hassle of wiring during the set up.”

con tents



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Editorial

"A SCHOOL is a building which has four walls, with tomorrow inside" -Lon Watters.

That said, the sacred act of learning and creating spaces for tender minds reflects the huge level of responsibility for designers. Interpreting pedagogy with ever evolving minds, supporting curiosity with discovery, creating spaces of scale and comfort to address and foster kinship and long lasting friendships, supporting and nurturing trustworthy partnerships between teacher and the taught, design is always moving between the told and untold, the tangible and intangible.

Welcome to the new edition of INSCAPE. Every time a new Issue is published I am overawed by the sheer power of self-expression and selflessness....the enormous efforts of the designers and the rich spatial experiences created through their fruits of labour have to be highly commended.

Manish Gulati is the lead contributor of this Issue on SCHOOLS and his thoughts have lucidly moved into the realms of higher learning environments that speaks of an evolution of mind through time and space. Flip through the magazine and let your mind move freely.

Biome Environmental Solutions has worked on the ideas of exploratory learning: the fluid spaces, earthy materials, access to colour through horizontal and vertical planes and joys of learning seem to have been sensitively applied.

In contrast we have the Singapore International Prep School by Urbanscape Architects, Gurugram. The brutalist exterior coupled with the strong forces of geometry inside, have been deliberately underplayed to bathe the childhood experience with ample doses of daylight, coloured hues and exciting spatial forms with furniture for the young ones to explore.

The arches playfully move in a sweeping curve. Samira Rathod's School of Dancing Arches is an ode to dance forms. Well detailed roof lines, the meandering colonnade, the stolid brick walls; the irregularity versus the defined: are great experiments in an atmosphere motivated towards "critical thinking, questioning, and breaking away from convention".

Shanmugam Associates Chennai, has worked on a school in a rural setting - Rane Vidyalaya, in the region of Theerampalayam. The architect took inspiration from the classical mandapams or places of gathering and worked his way to the top consciously incorporating spatial constructs influenced by historical elements.

The Rajasthan School by Sanjay Puri and Newtown School, Kolkata by Abin Design Studios are stark in contrast. While one vies with the scale of the desert landscape, the other stands tall in the urban setting. Both talk of dramatic expressions and a quest for an identity. While one is bold and colourful, the other is dynamic yet subtle.

We have Yuriko Lochan our esteemed guest in the artist category. The Lotus series has been an integral part of her oeuvre of work. Her Japanese roots and her Indian experiences have produced a rich body of work. Her work with Suiboku , a traditional water and ink on paper is worth more than a glance!

Enjoy the fruits of labour.

Happy reading!!

Shamini Shanker Jain



Collaborations for a better tomorrow

World Environment Day

05 June 2020 | 04:30 PM



Jabeen L Zacharias
President, IIID



Vasudevan Suresh
National Chairman, IGBC



Suresh Menon
National President, FSAI



Gurmit Singh Arora
National President, IPA



Satish Magar
President, CREDAI



Richie Mittal
National President, ISHRAE

CREDAI



ISHRAE

Chief coordinators: Yogesh Thakkar & Rahul Dalvi

www.iiid.in

President's message



Inscape in this issue brings us 'Learning Spaces'!

I am so overwhelmed by the implication of what these words bring together. Learning: When does it start? When does it end? Your first day with 1 2 3 or A B C; maybe the first day at school? May be from the moment we are born? Or even before? Epics narrate the story of Abhimanyu learning the math to destroy Dronacharya's deadly Chakravyuh while in womb. Science today says yes, a foetus can. Learning begins with you. And when does learning end? With our last breath or does it continue when we pass on to another space as well?

One of the most intriguing brand names which I have ever come across is 'Toys R us'. It puzzled me until I found that this brand is making a statement for the kids who are their customers – Toys are us!... that is what makes us, moulds us, that is what is so basic for us that we are so one with that! Maybe we should say, 'Learning is Us'? It is so true. Beyond our genetic coding' what makes us, moulds us, is the learning which happens to us. Sometimes we can officially sign up to learn. Education via schools, colleges, programs and degrees all of which happens in special built environment is an especially important part of our lives and society; instrumental in shaping the future of our people and planet.

There are the numerous other spaces from we learn; from the womb to the embrace of our parents, the love of our kilns, laughs of our friends, tears of the sad, fears of the dark..... From our courtyards to streetscapes to village paddy fields to streetscapes and cityscapes,From the wide freeways to the narrow alleys of our hearts, from tall dreams to short tempers, from infinite opportunities to confined isms.... Every second we are learning from a space literal, contextual and conceptual. As we sometimes sway in these spaces constantly learning and unlearning, often getting lost, isn't it also nice that we have a space like the platform of IIID where we share a special space to learn together!

Enjoy reading!

Jabeen L. Zacharias

Write to Inscape about your ideas on 'Schools' in 800 words with your photo attached, on or before the 28th of July. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape.

Mail in your thoughts to inscape@designerpublications.com

Congratulations **Karthik Nachiappan** for your insightful perspective on 'Eateries'.

Read your article on page 96.

!!! CONTEMPLATIONS

The Third Space



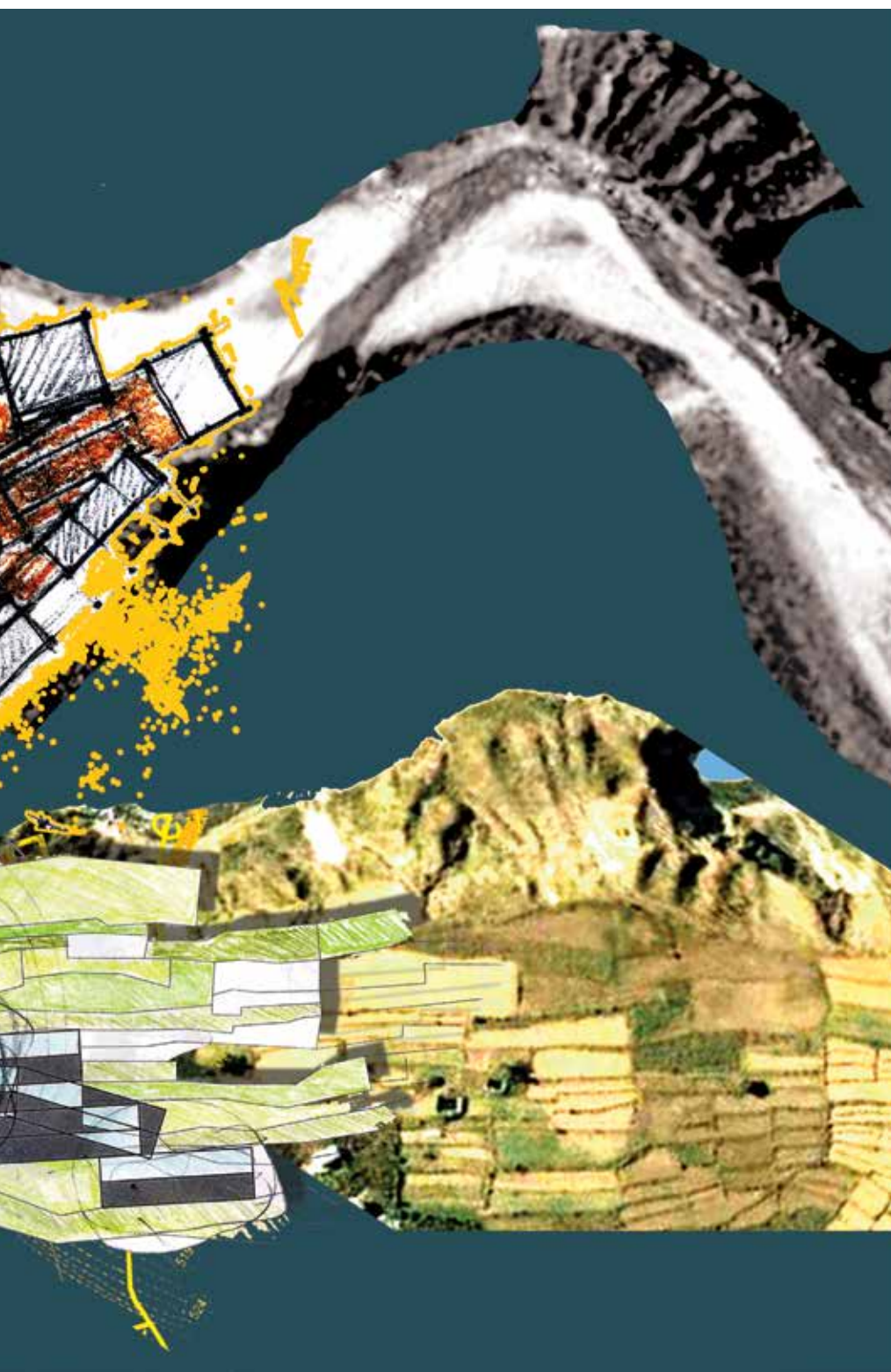
Manish Gulati



MOFA Studio



What does it mean to design an institution in India where, the informal, socio-cultural variable, usually always overpowers the formal, pedagogical denominator imperative for an institutional set up. The new India belongs to the rising middle class; the ivy-league institutes no longer belong to the elite, but, rightfully are filled with the multi- cultural varied majority that brings with itself, values deep rooted in multiple histories that have been carried over miles of geography. From an Institute's point of view, the recurring tussle between the ever changing government policies and the age old pedagogy, this overlay, results into a highly volatile program that continuously challenges all normalcies and keeps the functional use of spaces in a constant flux. The students chosen on the basis of merit, absorbed from far and wide corners of our country bring with them values that must be nurtured, yet disciplined, to bring these Institutes of National importance a strong sense of their own ever-changing definitions that are as much cast in stone as the continuously erased footprints over sand.



MANISH GULATI

Working for more than 15 years, his experience from designing Accessories/ products , Exhibitions , Retail, Residences to National Institutional projects, Sports stadiums, Hospitality and residential. His past and current assignments include NIFT Kangra Campus , HP; DPCC Head Quarters, New Delhi ; NIWS Campus Goa; ITM Campus, Gwalior & Sports Academies for Directorate of Sports & Youth Welfare, Hospitality and Retail projects, Accessories/ products , Exhibitions , Retail & Residences. His forte & driving passion till date remains Design & innovation.

The studio and practice from the beginning reflected his clear approach to design - Contemporary, bold & global with subtle Regional / Contextual interventions to Concepts. His innate ability to remain abreast with technology, his deep love for the arts and sensitivity towards life always remains at core to any of his works. His design processes is supported by his International & Holistic approach towards Architecture in terms of Constant Research, Resolution, Case studies & project discussions on design, functionality, Technology, inventive concepts and sustainability issues.

The 'third' spaces within ITM SOB



As Architects to design these Institutions, it is imperative for us to identify this duality. It is this volatility that makes for a richer institution. To strive for balance, one must create a sense of space that fluidly connects the formal with the informal. A space that defines the future global personality of the place, yet, is deep rooted with millions of informal multi-cultural roots, permeating and negotiating through this strong shell thereby creating a "third space" where the real collective values lie. This third space is fluid, in a state of constant flux, it disregards status quo with every passing moment bringing in the socio-cultural richness to its value system. While designing for such spaces, we have realized that it is the non-programmed spaces, the undefined "in-

between" that hold the existential key to the institute more than its classrooms and boardrooms.

The collaborative knowledge exchange, million voxels of everyday ideas occur within this limitless third spaces that expand the length and breadth of the place, weave through its robust setup, and exist like a cloud that is constantly regrouping and multiplying with every passing moment of a functioning institute. This space cloud cannot be measured in numbers or a factor of the built space, but must be carefully woven through so as not to disturb the economic or the political sustainability of the entire institution. These spaces are not an outcome or leftovers of planning but, the very basis of the initial plan.

Presented here are three examples where we have held the notion of a "third space" in prime importance.

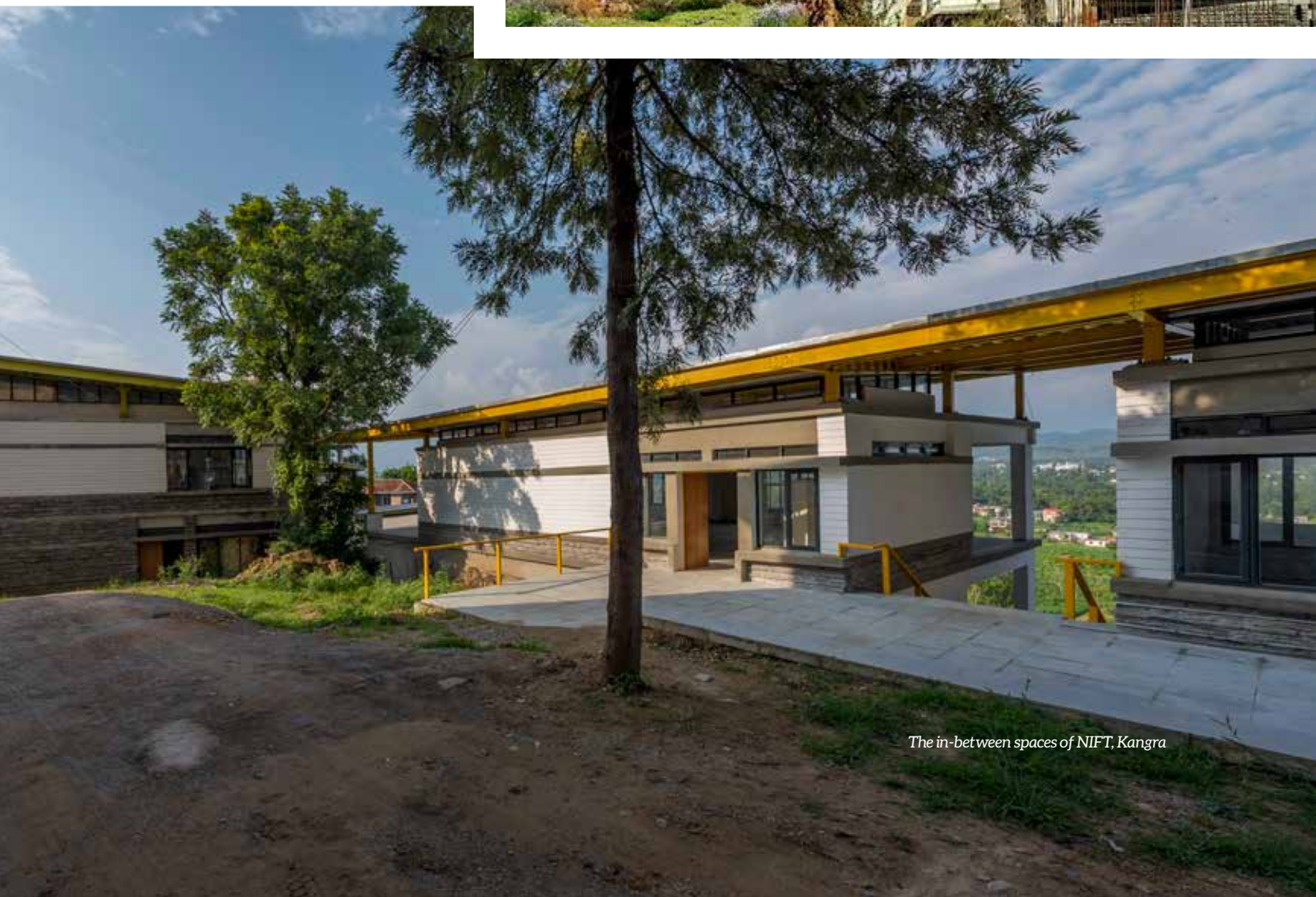
ITM School of Business in Gwalior is a part of a private Ivy League parent body that has excelled in the sector of education over the years, with their contemporary experimental ideas continuously challenging the status quo. Climatically, Gwalior has a sub-tropical climate with hot summers and humid monsoons, which is why the parasol roof, the jaalis and the strung courtyards along the wind orientation make the architectural response to the intended informal third space, in a rudimentary, yet in an apt pragmatic way. At first glance, the building sits like a solid stone plinth with a lightweight industrial roof hovering over

it supported by thin surrealistic legs. This image does two things; creates a mystery of what lies inside and secondly reminds us of a most rudimentary way of protection from the harsh sun, a large plane creating a vast shadow with a massive footprint. The roof provides a sense of relief reminiscent of the Indian verandahs and the courtyards that connect the students subconsciously to their comfortable memories keeping them connected and nurturing their creative thinking.

National Institute of Fashion Technology, as a second example, lies on a hilltop in Kangra, looking over at the towering Dhauladhar ranges on one edge while precariously balancing itself from a deep valley on the other edge. Inspired from the topographical footprints of the adjoining terraced agricultural fields, we placed the formal functions over an amorphous string that winds along the hill, thereby leaving and creating multiple in-between spaces that have become informal places to design and create in a natural setting, much like the traditional open air gurukuls of India, yet their winding streets, with multiple connected steps and staircases lie over a palimpsest of vernacular Himalayan civilizations that were simple, rural and organically labyrinthine in nature.



The mesmerizing topographical setting of NIFT, Kangra



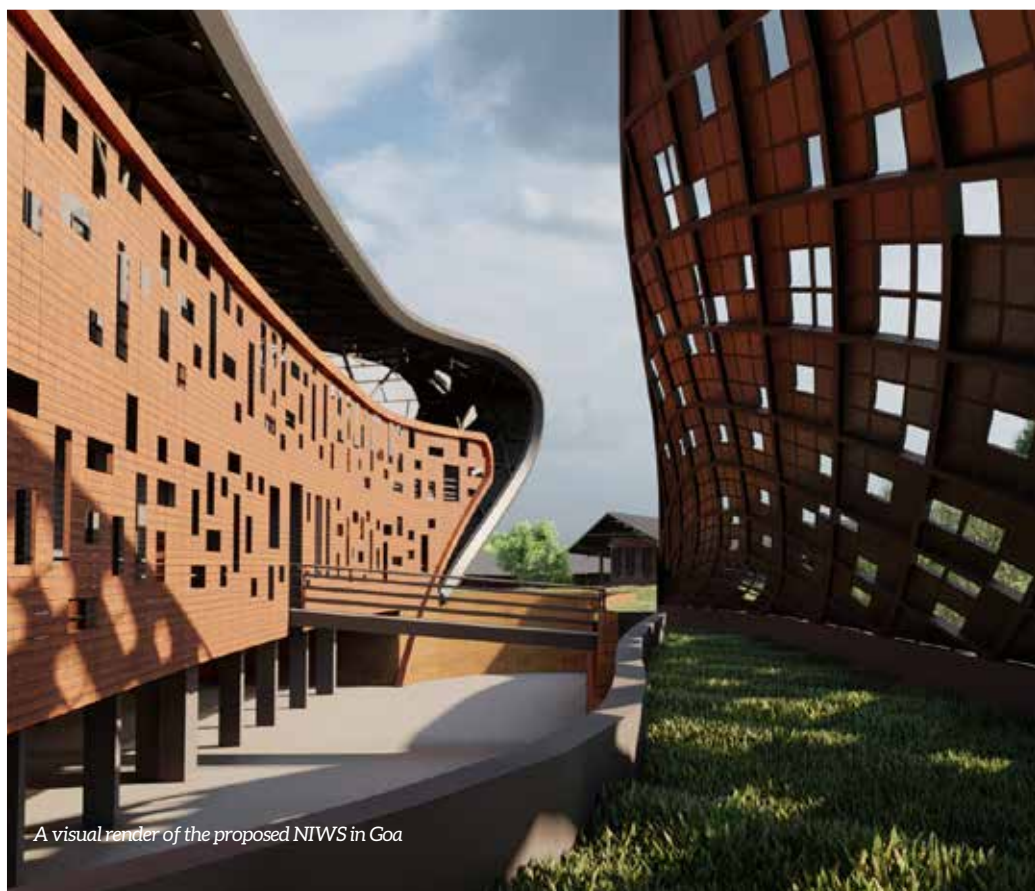
The in-between spaces of NIFT, Kangra



The organically labyrinthine nature of built forms promote interaction between users

The knitting threads drawn from the existing agricultural terraces, were woven together to make a uniformly flowing pattern of many intersecting functional cuboids. The pattern closely follows the site contours and the design then grows over the steep land; as an abstraction of the way the Great Himalayas developed, layers of matter folding onto each other, twisting with sudden forces, leaving in between gaps or cracks in the process, that become the passages and places of various kinds of interactions.

As a third example, **National Institute of Water Sports in Goa**; is first of its kind of Institute at a National level that provides technical, UG, Masters and PHD courses in tourism and short term diplomas related to water sports and trainings in the field of lifeguard and rescue operations. Located at the sea front in Panjim, Goa, we perceived the institute like a link to the sea. The actual classrooms being the rough challenging sea and the building as a preparation ground for the former. An institute that lies on the threshold of classroom learning and physical training, here the in-between spaces



A visual render of the proposed NIWS in Goa

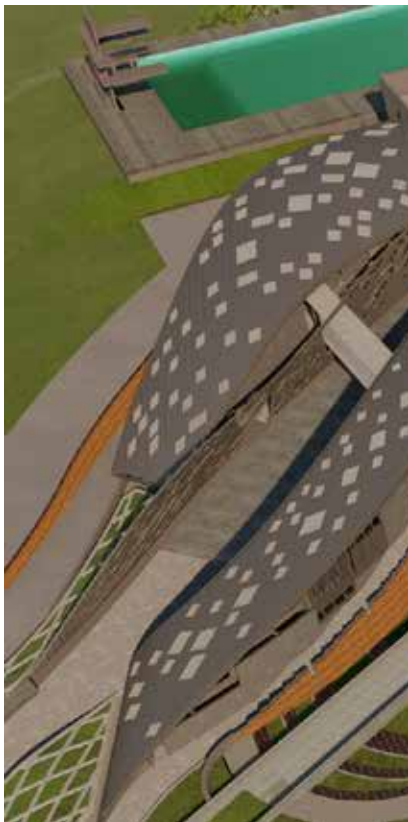
are of key importance. The morphology of the building shares a profound affinity with the site while merging harmoniously with the context of the ever changing and challenging sea.

The design draws a major influence from the subconscious impact of the rising tides to the mind of the surfer. We wanted to recreate this tension, this feeling of ever changing sense of space while one traverses through the building. The architecture here, attempts to tell a story of the sea, its forces, fury, the cyclic waves in the form of a disruptive language. The sense of space is to take away from sublimity and not let the user settle into a comfort of any space. The differential sinusoidal roof that wraps over the complex with a series of other architectural features that complement the overall scheme; the ribbon wall, the sine wave bridge to a series of crosscutting corridors, they all create an overall narrative that would help in creation of multiple stories by the users; much like the sagas told by the returning seamen in the olden days that were tense, yet kept the listeners within their grip.

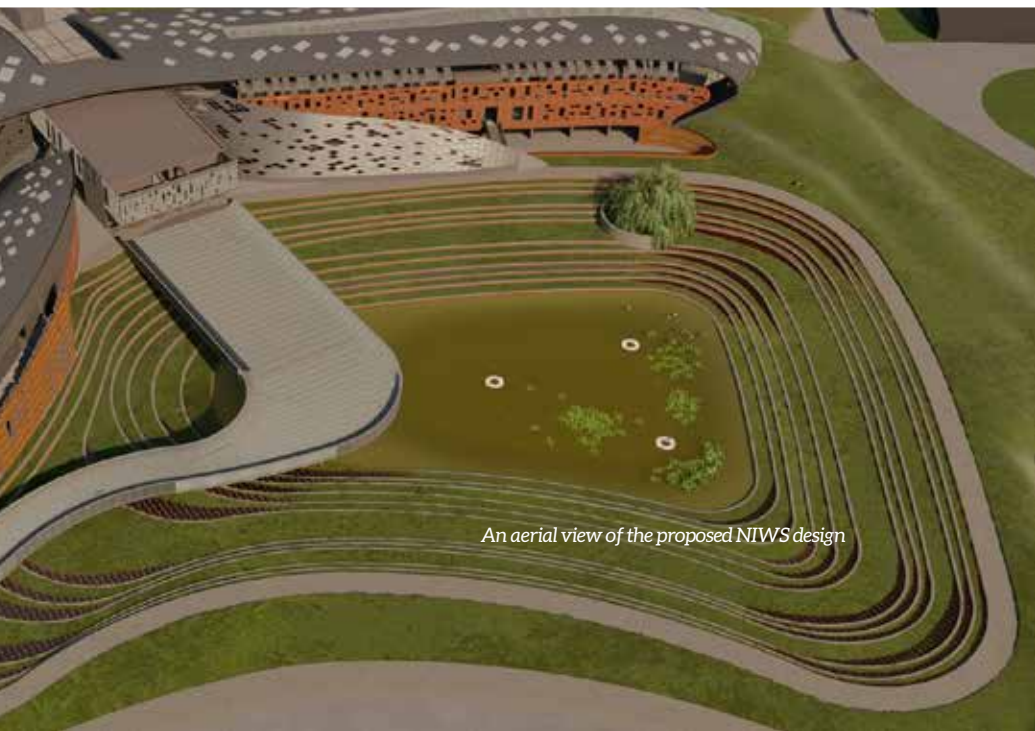
The differential sinusoidal roof under construction



The form of NIWS Goa, has been inspired from the imagery of rising tides, the fury of the sea and its cyclic waves



An aerial view of the proposed NIWS design





Learning under the tree

 Inscape Insider  Vivek Muthuramalingam

PROJECT INFO

PROJECT	: THE ATELIER SCHOOL
LOCATION	: SARJAPUR ROAD, BANGALORE
DESIGN TEAM	: CHITRA VISHWANATH, ANURAG TAMHANKAR, SHARATH NAYAK, SOUJANYA KRISHNAPRASAD, PRASENJIT SHUKLA, LEKHA SAMANT, SHIBANI CHOUDHURY
SITE AREA	: 1955 SQ. M.
BUILT-UP AREA	: 985 SQ. M.

“

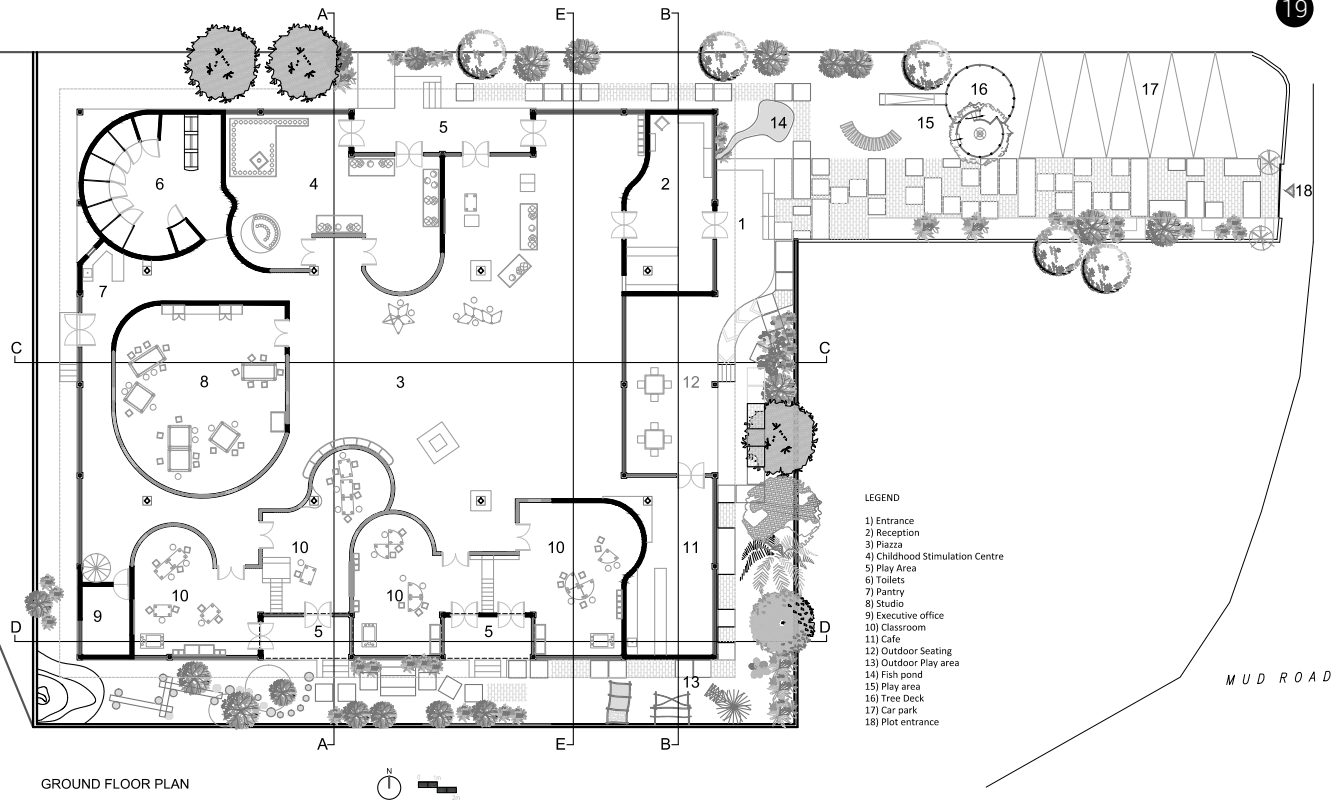
With every possible effort to get in tune with nature, the design of the school itself becomes a practical learning experience for the children

It is very common in our nation to see built spaces being renovated or redone entirely to keep pace with people's changing needs. This being accepted, it is necessary to allow material recovery and recycling, or reconstruct the same building elsewhere, to prevent debris that will occupy landfills.



Paver block flooring with beautiful patterns





The Atelier School is such a building located at Sarjapur Road, Bangalore with constant construction activity and a godown in its immediate vicinity. Creating a learning space for a young age group on such a site required that the school be an enclosed and protective space. The site's character and the Reggio-Emilia education approach on which the school is based played a key role in the design.

Various building techniques such as chappadi granite stone slab foundation; paver block flooring, paper tube partition walls and bolted steel supports were used during construction to make the design economical and recoverable to the maximum, creating a structure that can be transposed. The external fabricated façade is a tack-welded, mild steel frame with panels of perforated metal sheet, pinewood, reflective glass, operable louvres and sliding windows, planned concerning light and ventilation.



Light durable furniture adorns the interiors



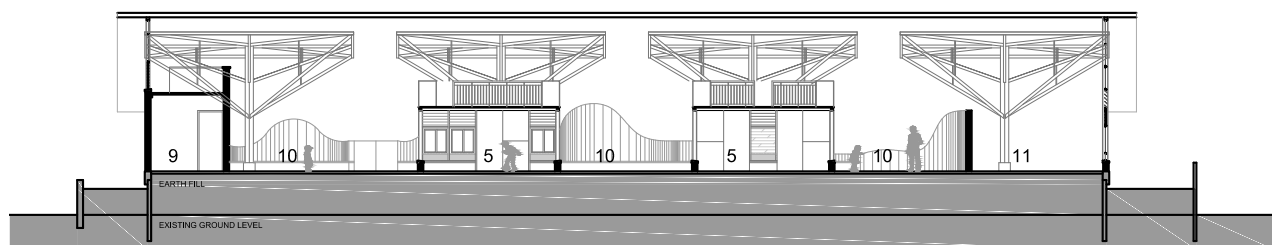
External fabricated façade



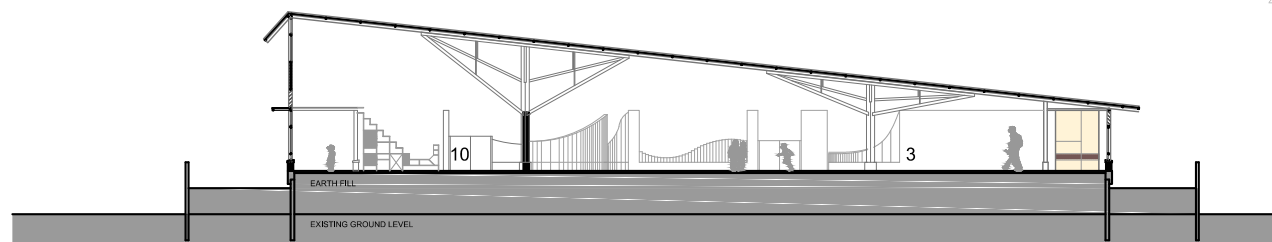
CSEBs made of soil from different sites in the locality create pleasing patterns which harmonize with the floor colours. GI sheet is used in consideration to the roof slope. A false ceiling of bamboo mat plywood provides a sense of warmth to the interiors apart from offering thermal and sound insulation. Employing a handcrafted material such as bamboo mat instead of the conventional plywood also helps in preserving a valuable skill.

A permeable design of the interiors is maintained to encourage exploratory learning. Walls of varying heights enclose curvilinear classrooms and common spaces under a skylight-dotted roof.

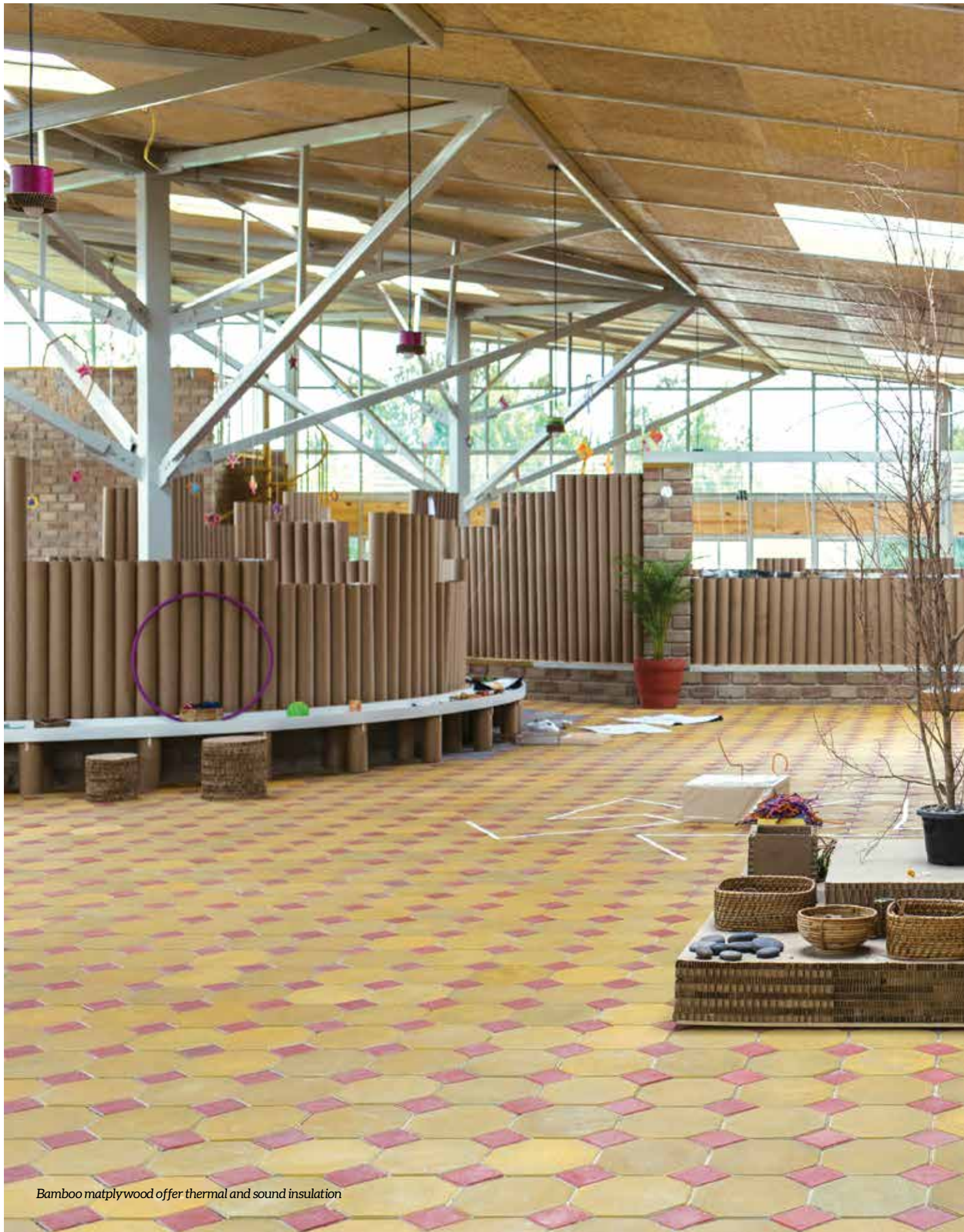
The roof is supported on eight columns, which are in the form of a branching tree. This tree form, apart from being a structural element, allows the roof to be perceived from a height that children can relate to. It also acts as a reinterpretation of the concept of learning under a tree, which is a common sight in rural parts of the country.



SECTION DD'



SECTION EE'



Bamboo matplywood offer thermal and sound insulation





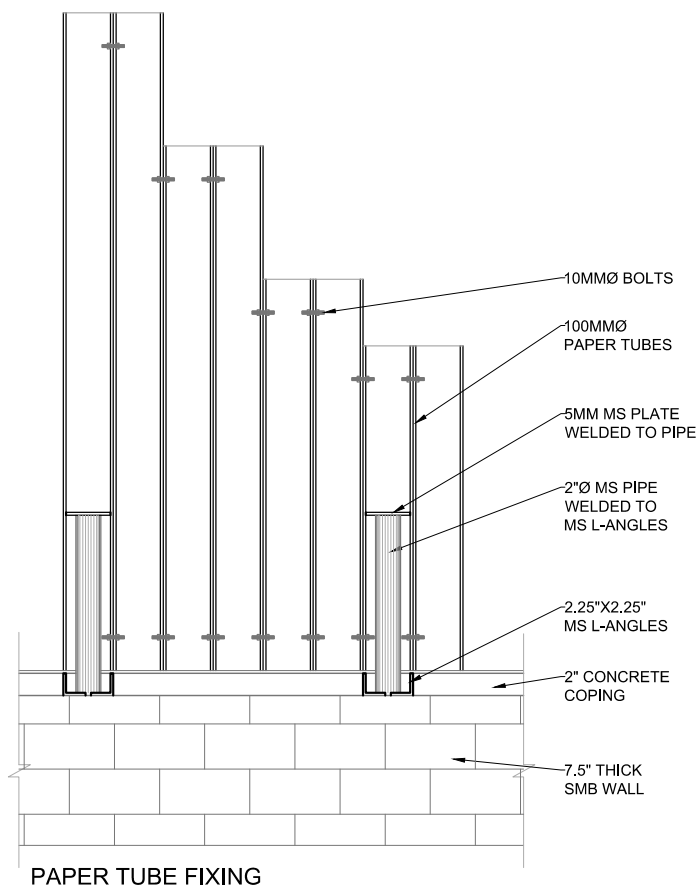
Out door play area



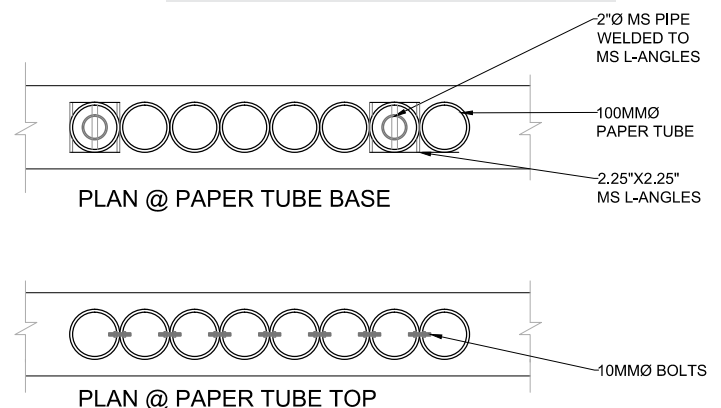
TEAM BIOME

BIOME ENVIRONMENTAL SOLUTIONS

Biome Environmental Solutions is a Multidisciplinary firm working on ecological architecture and intelligent water and Sanitation designs since its inception In1990. It is the coming together of people with varied competencies that has made the firm a leader in ecological thinking and action in our country. The firm has also showcased that an ecological design practice can be mainstream and relevant in today's urban milieu.



PAPER TUBE FIXING



PLAN @ PAPER TUBE BASE

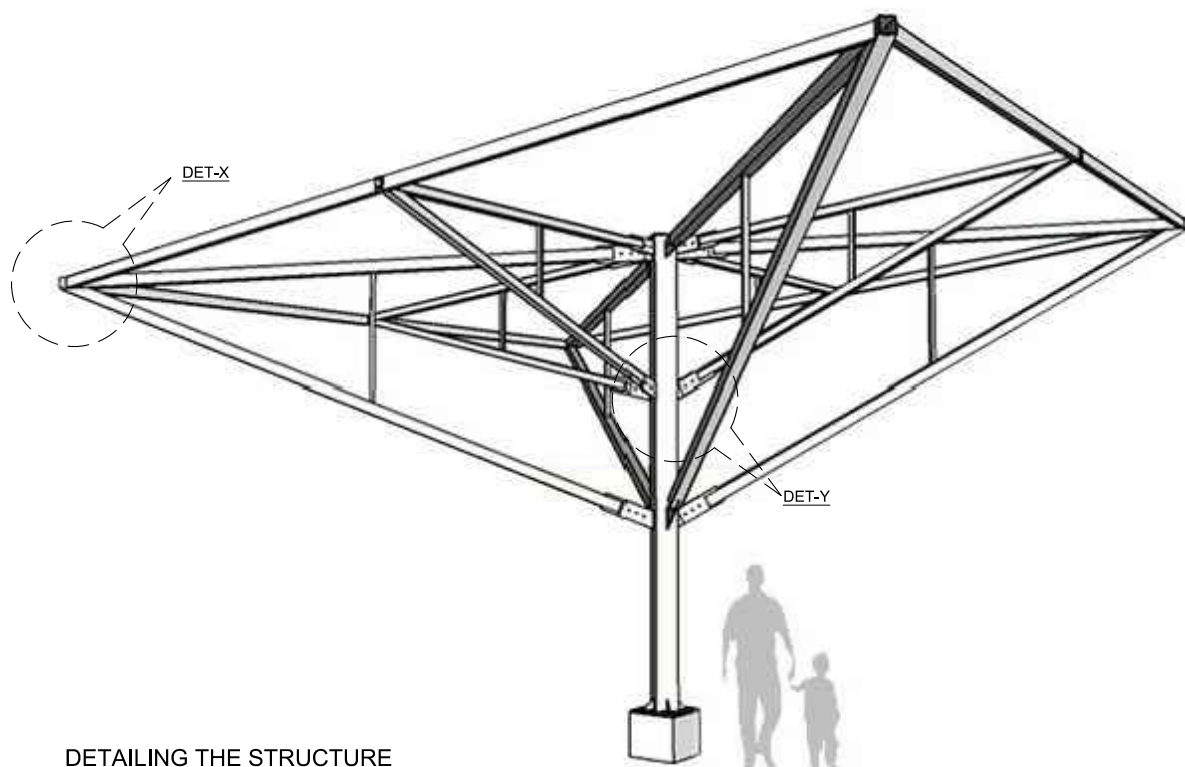
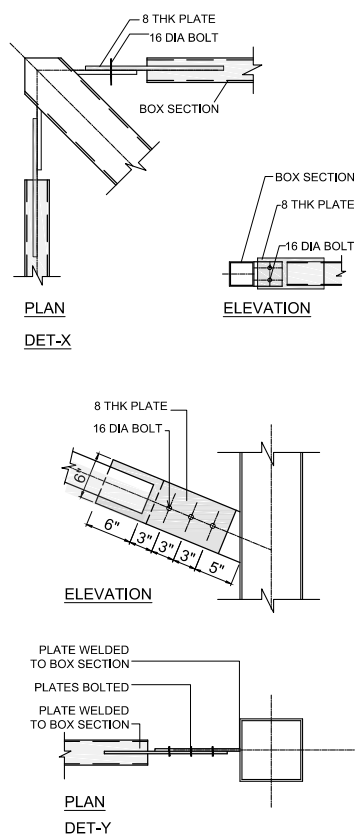
PLAN @ PAPER TUBE TOP



The building consists of four classrooms, a studio and a childhood stimulation centre around a central piazza. There are filter spaces allowing transition between the rooms and the piazza. The toilet is designed with adequate care for the young age group, cubicles scaled appropriately for children as well as their need to be supervised. Open drains in the wash area and urinal walls are incorporated for ease of use and maintenance.

Light durable furniture made of honeycomb boards and paper tubes further encourages kids to explore and play with the environment. The versatility of the material permits a variety of configurations. Rainwater is harvested from the entire roof area, filtered and collected in the sump tank which overflows into a groundwater recharge well, effecting water security.

Solid waste from the school is disposed of in twin leach pits, which are effective in returning nutrients to the soil. With every possible effort to get in tune with nature, the design of the school itself becomes a practical learning experience for the children.



DETAILING THE STRUCTURE



Fluidic Friendship

PROJECT INFO

PROJECT NAME	: SINGAPORE INTERNATIONAL SCHOOL, PREP
LOCATION	: GURUGRAM
ARCHITECTS	: URBANSCAPE ARCHITECTS, NEW DELHI
DESIGN TEAM	: DINESH PANWAR, DHEERAJ JHA
INTERIOR DESIGNERS	: PAL DESIGN
STRUCTURAL	: SANRACHNA CONSULTANTS
LANDSCAPE	: SKA LANDSCAPE ARCHITECTS
HVAC	: DBHMS
PLUMBING	: SANITARY CONSULTANTS
SITE AREA	: 9432 SQ.FT/875 SQ.MT
YEAR OF COMPLETION	: 2018



Inscape Insider

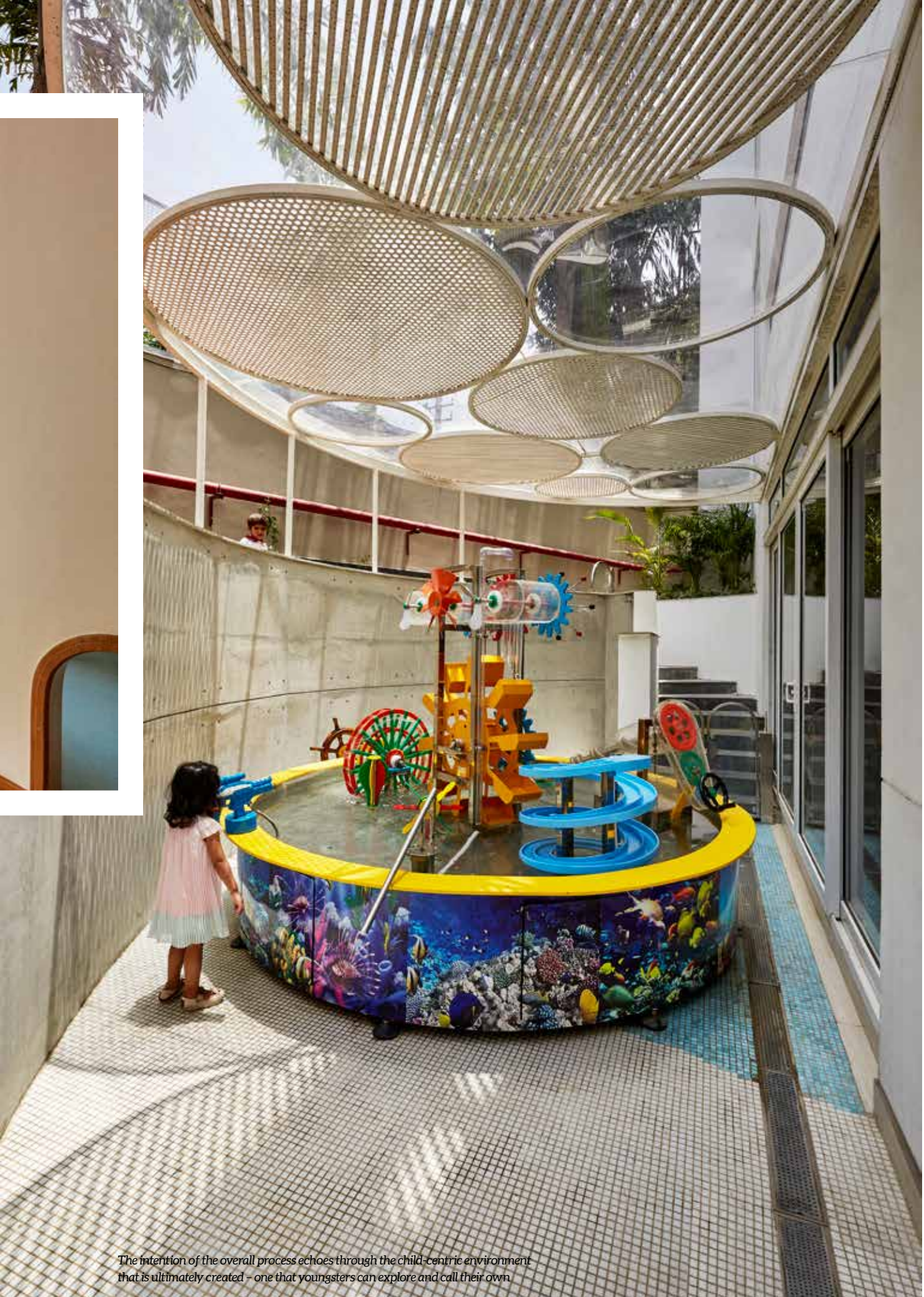


Suryan, Dang

“

The school seeks to immerse children in a creative milieu, building new relationships and ways of engaging with the external environment.

The Singapore International School Gurugram, is a primary institution that aims to promote the holistic development of a child. It is conceived as an environment that nurtures and shapes the personality of children through their formative years. The school seeks to immerse children in a creative milieu, building new relationships and ways of engaging with the external environment.



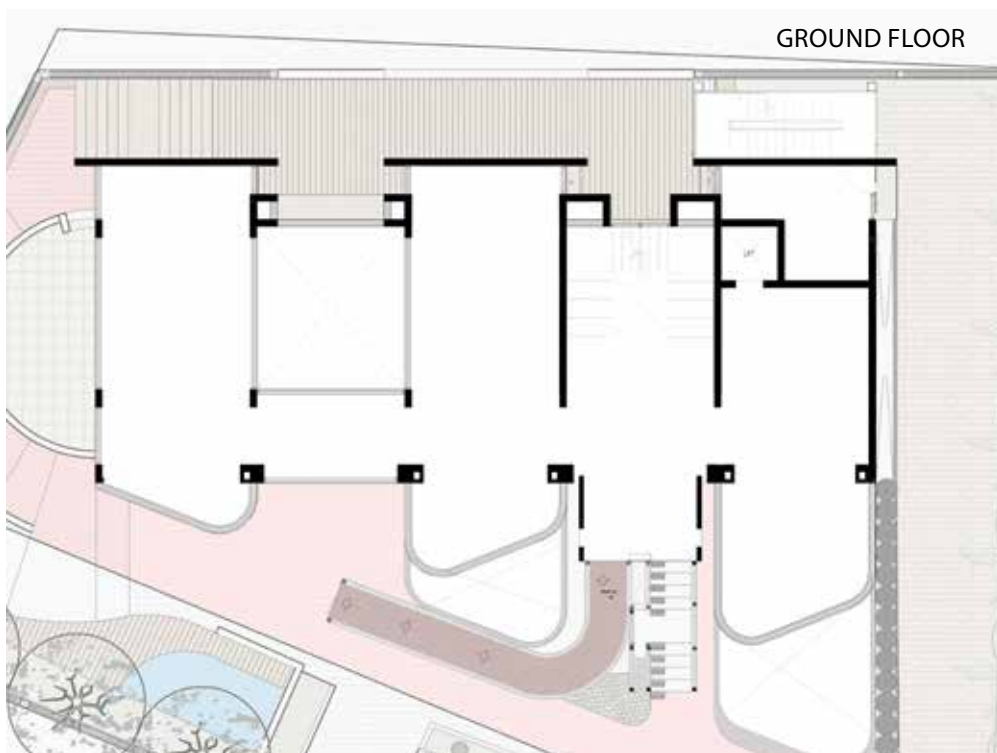
The intention of the overall process echoes through the child-centric environment that is ultimately created – one that youngsters can explore and call their own.



The spatial organization conforms to the needs and movements of the children



A sunken open-air theatre towards the east facilitates the process of evaporative cooling.



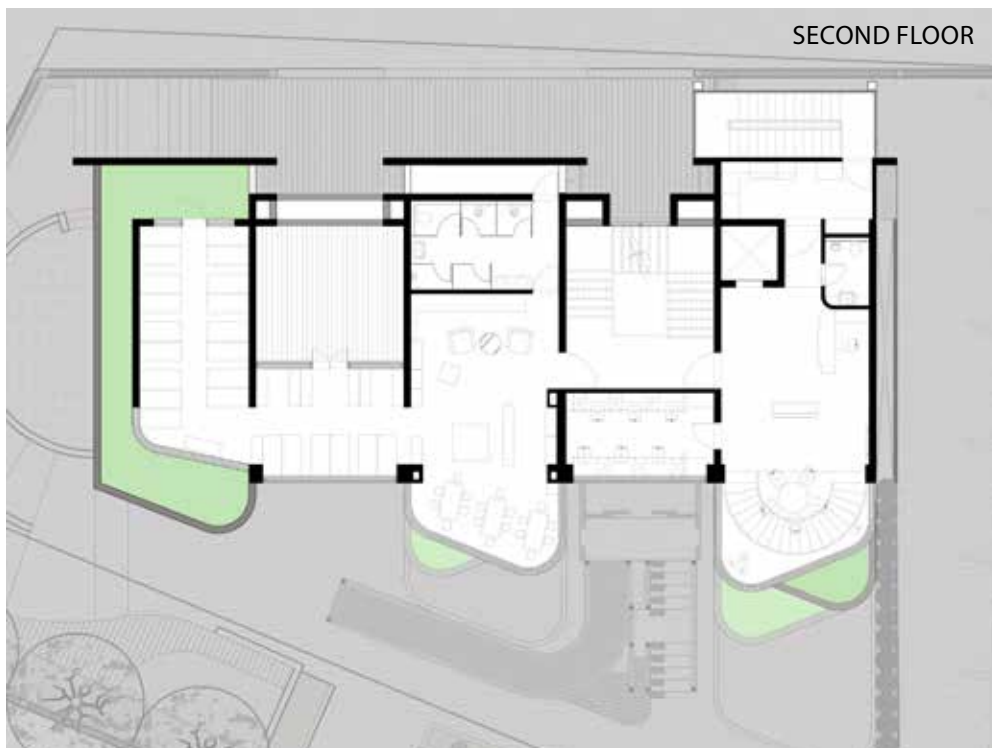
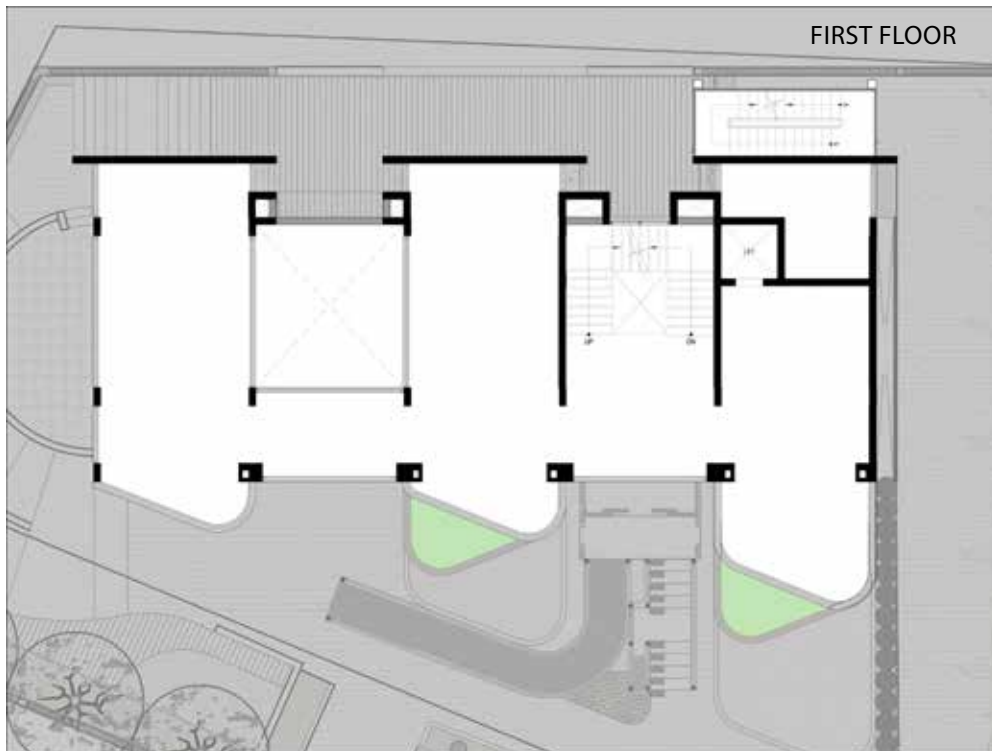
Giving the young children, foremost importance, the process begins by centring around them. The formal development of the building counters the natural angle of the site where the sharp angles are moulded to carve out a fluid, turning form, representing a soothing and seamless fostering environment for the children. Spaces with no restrictions are thereby conceptualized for users to move freely between the various programmes/portions of the building. While light, colour and pattern are developed as educational tools, extending the classroom curriculum into the spatial environment. The resultant form engenders an interplay of light, shadow and porosity, enabling the 'outside' to flow inwards into the spaces. Balconies are extruded across the kids' areas to extend physical access to vast views. The composition of the building mass, openings and voids generate interior spaces that allow for effortless and uncomplicated movements within.

An exposed concrete and glass edifice represents honest materiality



As a response to the climate, the south façade is entirely closed. In contrast, the west façade is strategically designed with all the services, screened by louvres. An exposed concrete and glass edifice represents honest materiality. A sunken open-air theatre towards the east facilitates

the process of evaporative cooling. A juxtaposed central atrium brings in natural light, ventilation and visibility. Owing to the conception of collaborative activities, the atrium is constructed across various levels with unique and playful architectonic features.





The form engenders an interplay of light, shadow and porosity enabling the 'outside' to flow inwards into the spaces

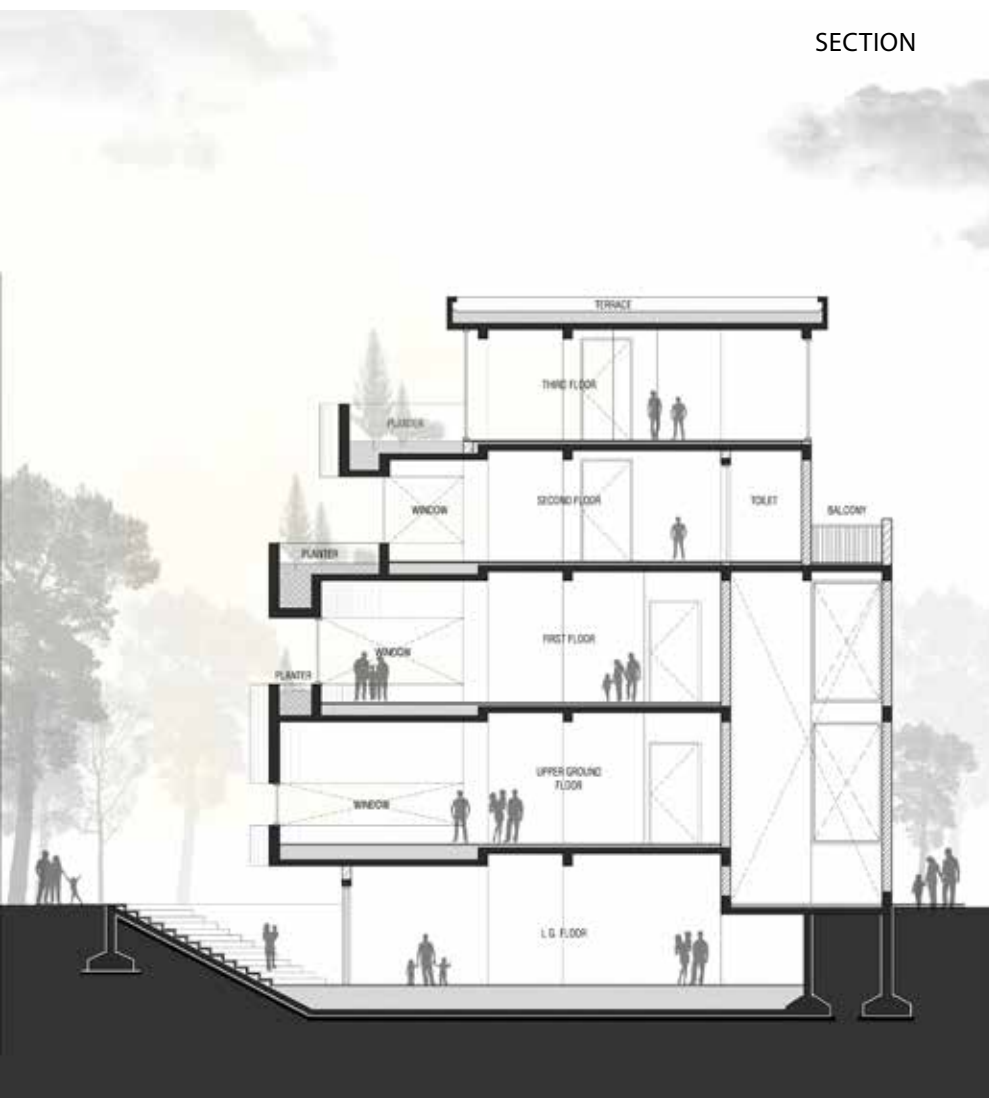
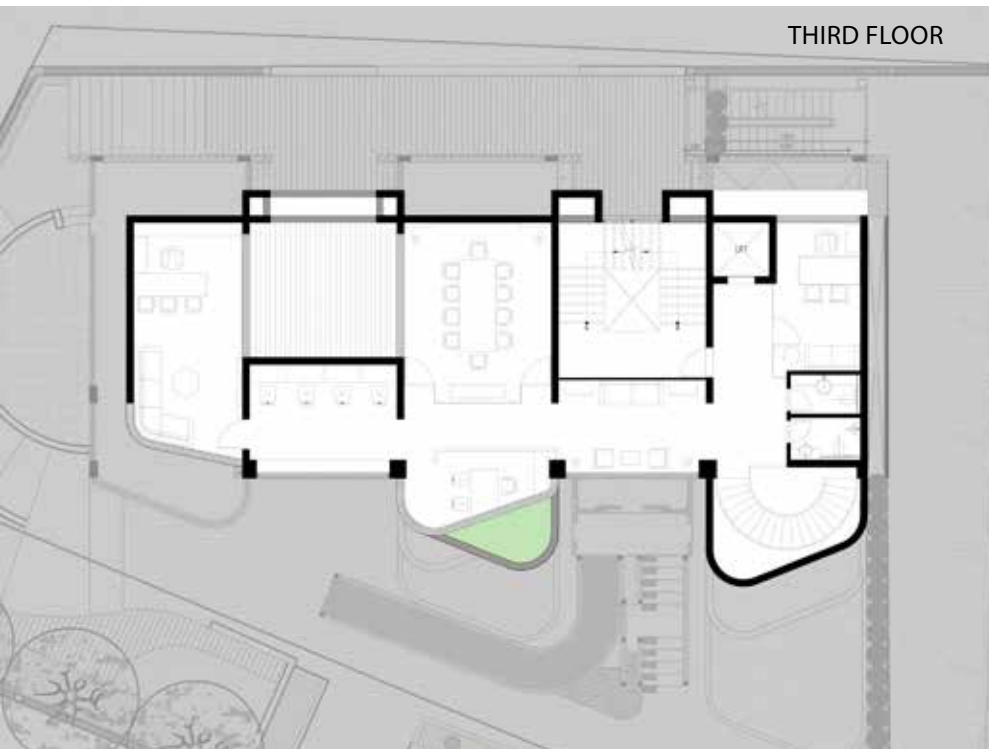


DINESH PANWAR

URBANSCAPE

Urbanscape is a multi-disciplinary design studio driven by a process-based ideology that centres around its users. Based out of New Delhi, India, the firm is engaged in the design of multifarious building typologies such as residences, schools, offices, industrial buildings, mixed-use buildings, etc. Established in 2008 by Ar. Dinesh Panwar, the design intent of the studio emerges out of honesty and authenticity in their methods and practice, such being their outcomes. The studio aims to engender confluence between the form and systems of any project, thereby (in entirety) being functionally harmonious with nature and sustainably integrating all user requirements.

Departing from the conventional styles, Urbanscape endeavours to create highly functional and expressive buildings – catering to their diverse clientele. Conceptualizing, designing, and realizing across the entire spectrum of scale, modernist compositions, characterized by sustainability and user perception, make the studio a standout among its peers. All projects coherently follow a configuration, which may be of – grids, layers, fenestrations, forms or material.





The raw material palette applied remains consistent with the idea of user-centricity. Built for a peer group that perceives openly, free from the worldly constructs the spaces provide an experiential environment in soft, earthy, natural tones with green terraces alternating along the implied 'front' to induce an organic character and 'soften' the form's edges. A consequence of the adaptable and fluid form in the interior spaces, the spatial organization conforms to the needs and movements of the children.

The intention of the overall process echoes through the child-centric environment that is ultimately created, one that youngsters can explore and call their own. Adhering to a process-driven methodology from conception to completion, the SIS School offers an uncomplicated captivating ambience.





The Dancing Arches

 Jayakrishnan Ranjit  Nivedita Gupta

Childhood memories hold close, the ones that are significant and insignificant. Letting oneself to lose at wonderment, to wander under the skies, to re-live in vivid imaginations of the make-belief and many more phrases make the song of our lives. This is the premise of design on which the spaces of school at Bhadran sprouts, where a child spends his formative years, where his first friends are made, where his first memories are etched.

“

Conceptualized from a child's early scribbles that turned into a series of dancing arches, the school is an experiment with materials and forms

PROJECT INFO

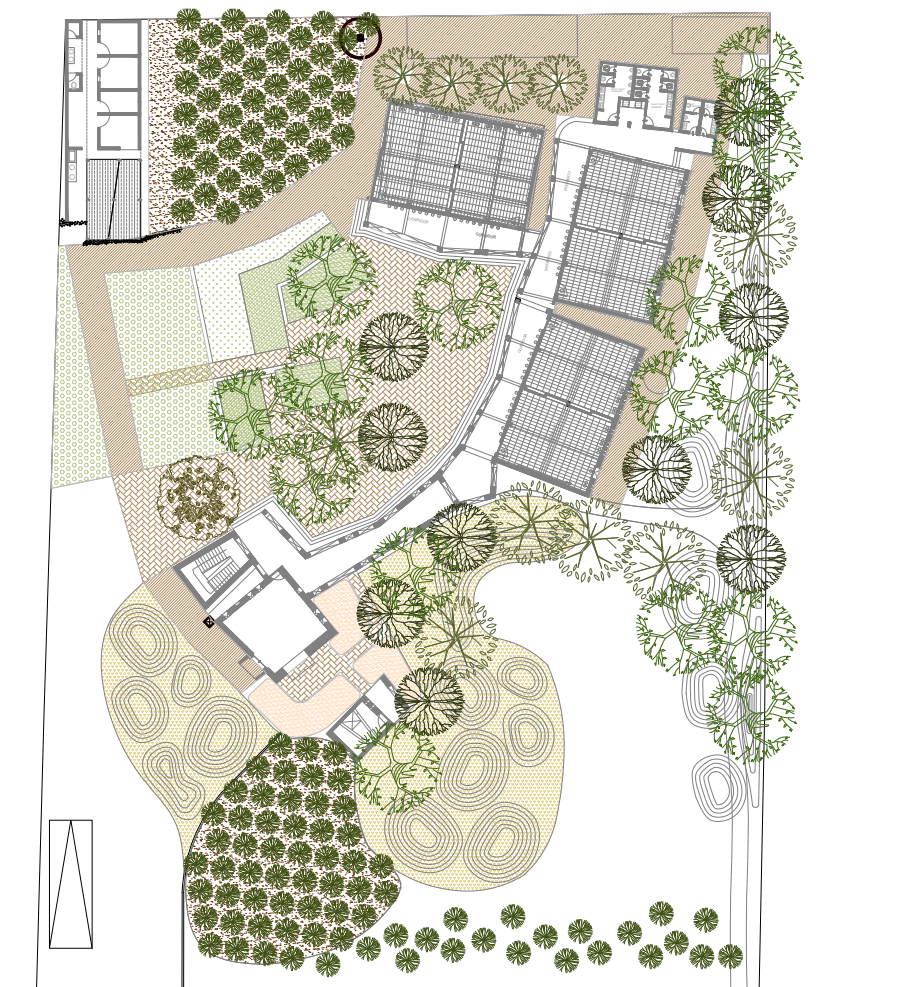
NAME OF THE PROJECT	: SCHOOL OF DANCING ARCHES, BHADRAN
ARCHITECTS	: SAMIRA RATHOD DESIGN ASSOCIATES
LOCATION	: BHADRAN, ANAND DISTRICT, GUJARAT
CLIENT	: MRTANUJ PATEL, NEW ENGLISH MEDIUM SCHOOL, BHADRAN
PRINCIPAL ARCHITECT	: SAMIRA RATHOD
PROJECT TEAM	: SAMIRA RATHOD, AKSHARA VERMA, VARUN GOYAL, JAY SHAH
STRUCTURAL CONSULTANT	: RAJIV SHAH AND ASSOCIATES
SITE SUPERVISOR & CONSULTANT	: JITENDRA RAY AND RADHESH RAY
PROJECT YEAR	: 2014-2019
AREA	: 18000SQ.FT.



The arches emote a game of shadows



Classroom interiors showcase an efficient layout and use of material



LANDSCAPE LAYOUT





'This evolved as a quilt of many small events, of small places and spaces, to hide, to collide, climb, roll, run into and out of, to satiate curiosities of a forming mind, allowing its idyllic imagination and wonder' says the architect.

Conceptualized from a child's early scribbles that turned into a series of dancing arches, the school is an experiment with materials and forms. A scribble is indicative of not being instructed. Still, having the freedom to express yourself in the form of wavy, crooked lines, the only way a child knows. The dancing arches are a reminder of this freedom. The asymmetry of the arches reiterates that it is not always mandatory to be straight or conventional. Still, the irregularity at first glance makes the forming mind curious and question. The habit of critical thinking, questioning and breaking away from the convention is what the building echoes. The plan is also irregular to allow for a meander.

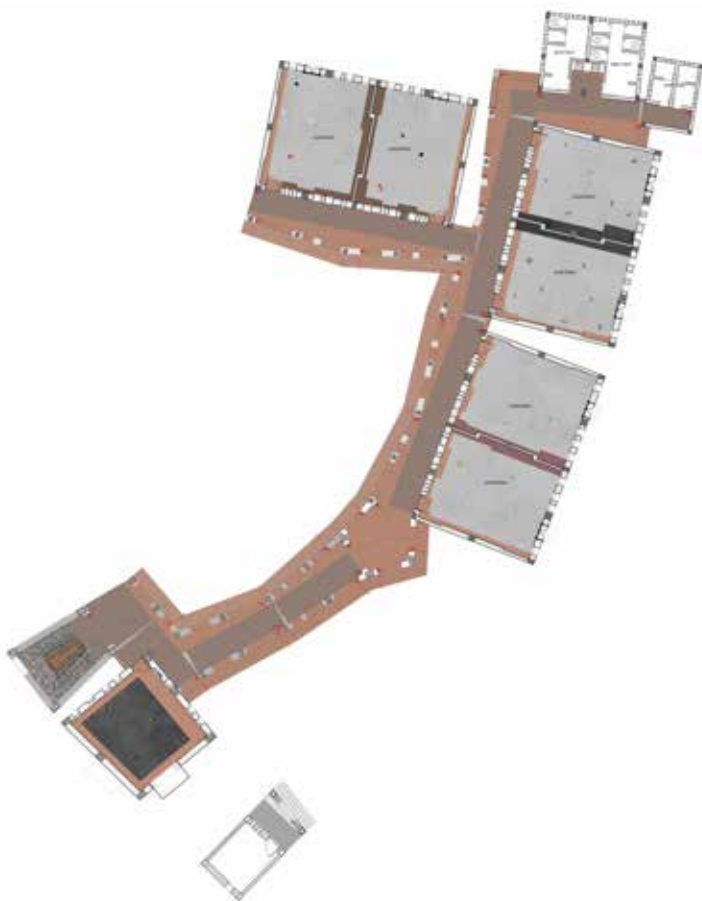




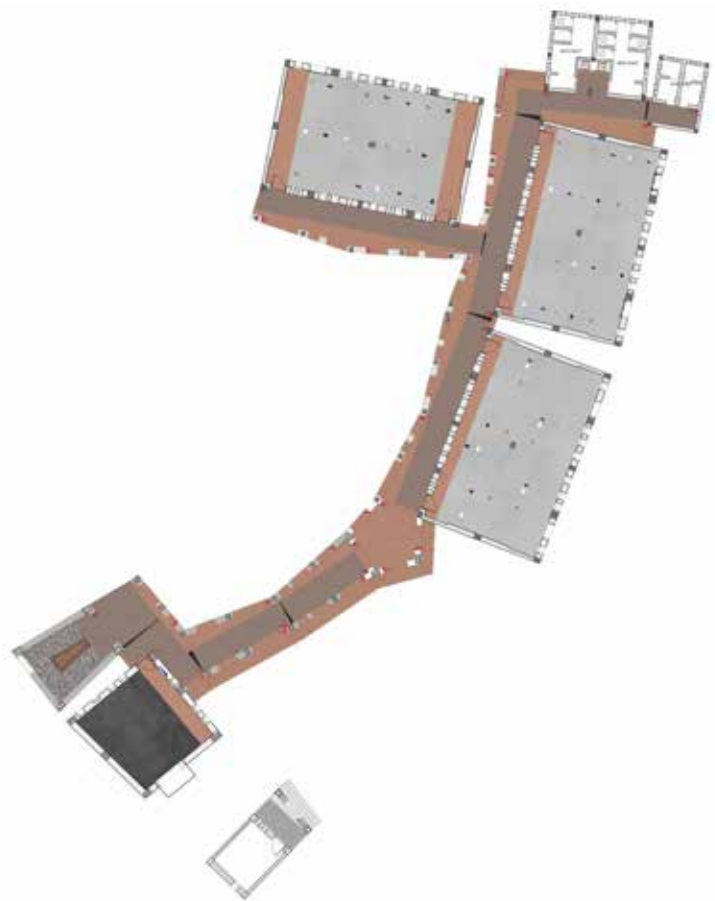
The openings cause intrigue and curiosity

Set on a plot of land, surrounded by tobacco fields in the town of Bhadran, the design of the school grew organically as a series of classrooms that dance their way through the trees; encountering alcoves, cracks and crevices, projections, niches, inhabited bridges, boxes, khakis & mezzanines – adding to a composition of experiences that would weave into the fabric of the school, much like the maze-like town of Bhadran itself.

The entire school is designed as a sequence of modules; each module would have a pair of classrooms and a corridor, with its tilted vaults sinuously strung. All the modules are designed to create repeated use of shuttering material made in waste steel and can be arranged in various patterns as deemed fit. Reuse of shuttering reduces the cost while using fewer resources, making the building sustainable. Roof forms are a sandwich structure with concrete in between layers of brick on the top and bottom. The classrooms have skewed beams with irregular jack arches, a unit of which protrudes to come to a skylight. The roof is waterproofed with a thick layer of brick-bat Coba in the profile of the arches forming a playful broken brick landscape even on the roof.



GROUND FLOOR LAYOUT



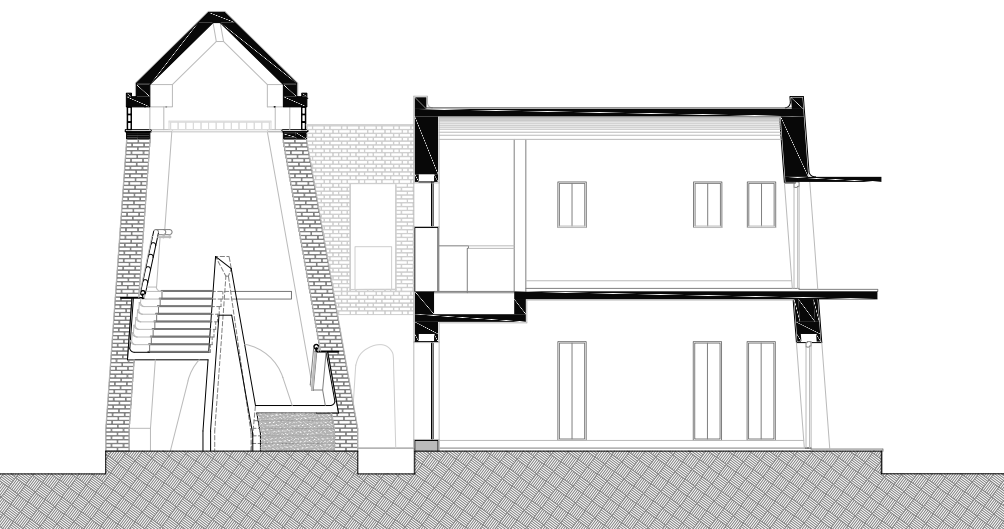
FIRST FLOOR LAYOUT

Slit openings bring in diffused natural light





Staircase adds an inter dimensional aura



SECTION THROUGH STAIRCASE AND ADMIN BLOCK



SAMIRA RATHOD

SAMIRA RATHOD DESIGN ATELIER

Samira Rathod is an architect, teacher, writer and editor. With an uncompromising sense of ethics and passion for design, she established Samira Rathod Design Atelier in Mumbai in the year 2000. Since the last 20 years, SRDA has built an enviable portfolio of more than 25 architectural and over 50 interior projects that remind us of the meaning of beauty, sensuousness and materiality. The firm's outreach work is equally vigorous, and she is the founder and editor of Spade, a platform and design magazine that reinforces the need for private investigations and thinking. An ardent researcher who regularly looks at diverse areas of design discourse such as architecture in Kerala, dismantling and repurposing of buildings and a close look at the trees in Rani Baug in Mumbai in the book Museum of Trees. The firm has been awarded nationally and internationally at alarming regularity and wears the accolade lightly. She has also been awarded the arc Vision Award- Women and Architecture in Italy. Having designed over 300 pieces of furniture products already, in recent times, the firm has revisited this early love. It has set up Big Piano that designs and manufactures whimsical handmade furniture.



Intricate water system



Unique approach to door handles

We have stayed true to one material: terracotta - bricks and only bricks in walls, floors and roofs. Sourced from a kiln close to the site, it is the love of labour from around the town and the craft they bring with themselves that lends the building its immaculate semantic and precision.

Light is an intangible building material. We often tend to use it like a needle to

embroider moments and experiences in our architecture. The sharp dark shadows of the irregular arches in the corridor, the soft glow of tangerine through the lopsided vaults, beams of light through the slits and skylights in the classroom add to this experience, generating intrigue. This school brings a game of shadows, a hide and seek that piques every child's mind to wander and explore.



The walkways capture an incessant depth



!!! MINIMAL MONOLITH





The voluminous interior court

Culture Coalesce



Neethu Susan Abraham



Link Studio

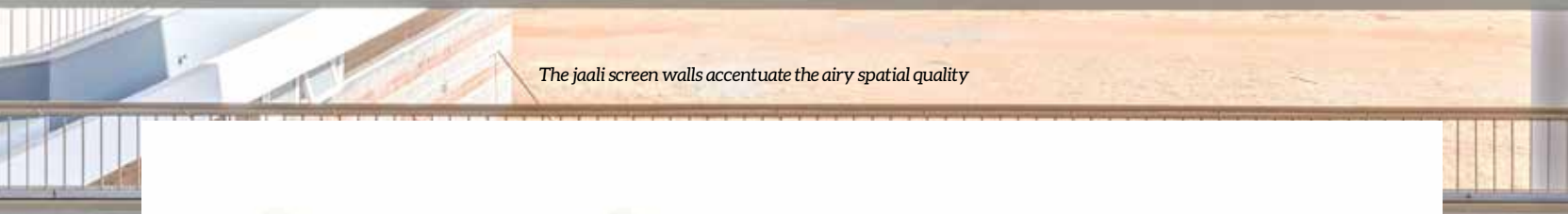
Schools are known to define the course of development for children. It is thus of epitome importance that the philosophies of such an institute should resonate with that of the community it caters too. A school that reflects upon the culture and tradition of its neighbouring environment thus can subconsciously reinforce the same in the upbringing of its students. One such school in the southern state of Tamil Nadu truly enhances this ideology by incorporating such values through the artful domain of architecture.

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The school was conceptualized to create a positive social impact on the local community by providing quality education rooted in the structured pedagogy of the Indian educational system, while staying true to the traditional architectural character of its context.

PROJECT INFO

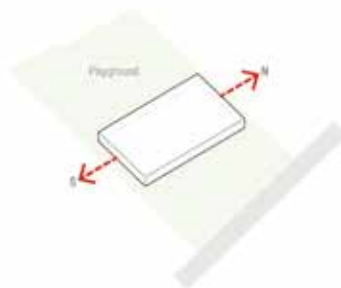
PROJECT	: RANE VIDYALAYA
ARCHITECTS	: SHANMUGAM ASSOCIATES
PROJECT LOCATION	: TRICHY, INDIA
AREA	: 50000 SQFT
YEAR	: 2018
PRINCIPAL DESIGNERS	: SHANMUGAM A, RAJA KRISHNAND, SANTHOSH SHANMUGAM,
DESIGN TEAM	: SRINIVASAN, SATISH KUMAR, BALASUBRAMANIAM, MOHAMMED ISMAIL, RUKMANITHANGAM, PRAVEEN KUMAR
STRUCTURAL DESIGN	: RAMKUMAR, RAYS CONSULTANTS
ENGINEERING	: HITEC CONSTRUCTION, TRICHY
PHE CONSULTANTS	: D&D CONSULTANTS



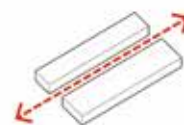
The jaali screen walls accentuate the airy spatial quality



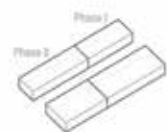
1. Site - 17,835 Sq.M



2. Building orientation



3. Linear segregation of building mass



4. Phases



5. Building masses and courtyards



6. Segregation of masses and prevailing wind direction



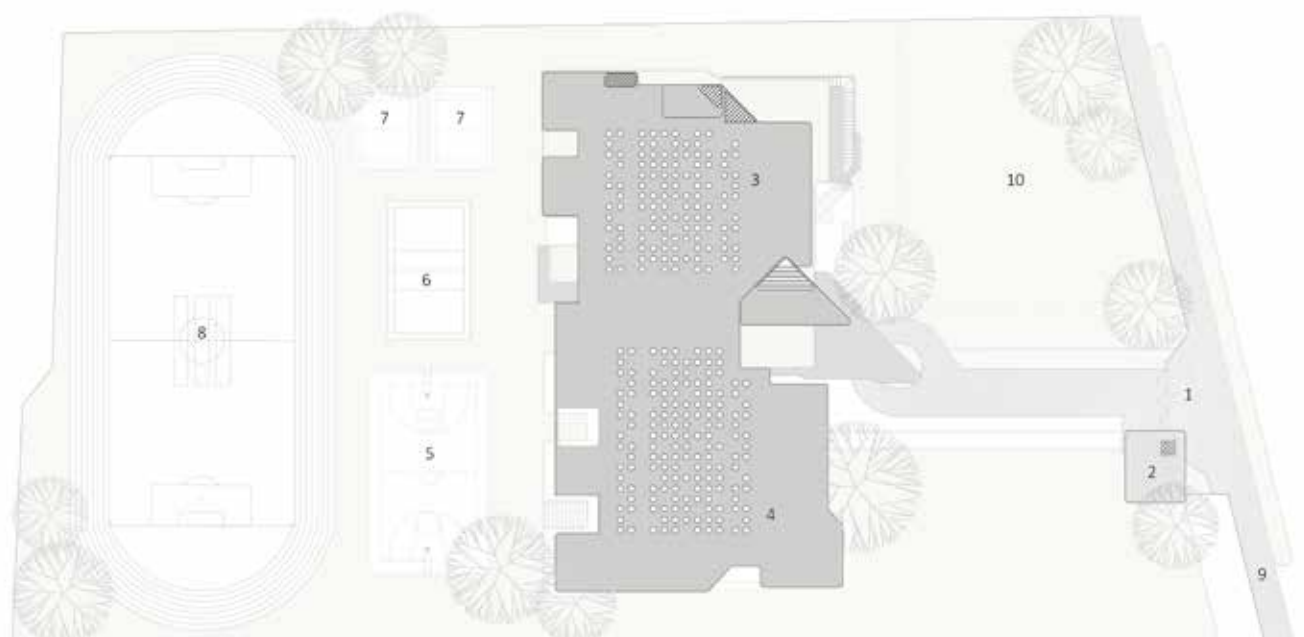
7. Courtyard connections



8. Subtraction of volumes to enhance wind movement



Situated 20km away from Tiruchirapalli, the rural region of Theerampalayam has very limited number of schools with sensitively developed infrastructure. The Rane Vidyalaya CBSE school was conceptualized to create a positive social impact on the local community by providing quality education rooted in the structured pedagogy of the Indian educational system, while staying true to the traditional architectural character of its context.



- | | |
|------------------|---------------------|
| 1. Main Entry | 6. Volleyball |
| 2. Security Room | 7. Badminton |
| 3. Phase 1 | 8. Football & Track |
| 4. Phase 2 | 9. Service Entry |
| 5. Basketball | 10. OSR |

Site Plan



The 4.5-acre school campus for kindergarten to grade 12, a CSR initiative by Rane Foundation India, was designed by Chennai based Shanmugam Associates. The project was envisioned as a whole but separated into two phases for execution. Phase I of the project, with a 50,000 sq.ft. built area was completed in 2018. Taking inspiration from the classical temple mandapams that accommodate huge gatherings, the built masses are organized around a voluminous central courtyard. This courtyard, with perforated light wells in the roof casting playful beams of natural light, is the perfect place of gathering for lunch breaks. This well-ventilated space that visually connects all the three levels of the school building, serves as a multi-functional space accommodating school assemblies, exhibitions, and other small gatherings, while also playing its part in managing the micro-climate.

By drawing strong inspirations from the local construction techniques and an

extensive use of locally available materials, the architecture firm was successful in designing a low budget educational facility. The walls of the school building have a layered cross-section, similar to that of the 6th-century-built Thiruvellarai temple and the five-decade old houses in the region, starting from huge random rubble and stone at the bottom, to finer solid brickwork, mud, and slate towards the top. Alternating wall layers of red wire cut bricks from local kiln and grey fly ash brick recycled from industrial cement waste, brings visual complexity to the spaces while remaining novel.

The kindergarten classrooms are designed to have gardens, that encourage seamless integration of outdoor and indoor spaces. The garden play areas allow children to experience outdoors with minimum supervision and this interaction with nature is critical in a child's formative years. The gardens strategically placed between two classrooms also foster social interaction.





The minimal facade treatment is inspired off the existing architectural characteristics of the region







The circular skylights bring in an interesting play of light and shadow



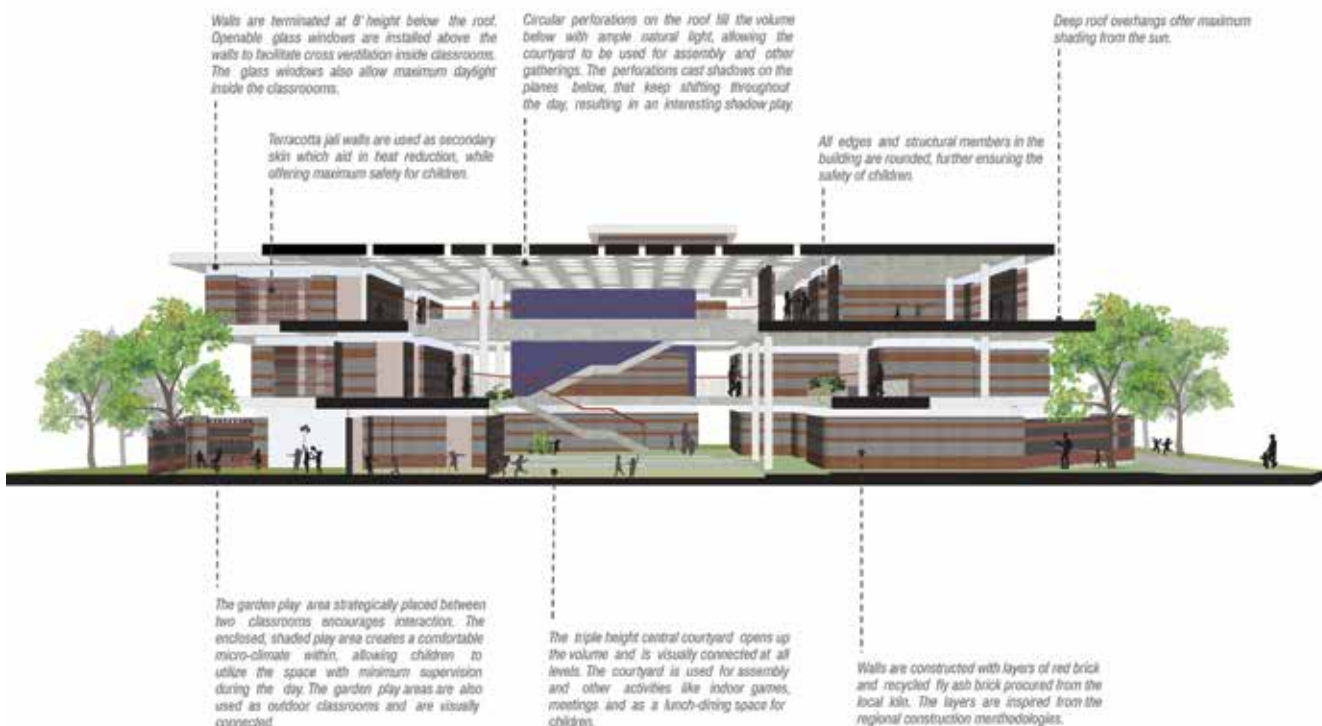
RAJAKRISHAN, SHANMUGAM A & SANTOSH SHANMUGAM

SHANMUGAM ASSOCIATES

Shanmugam Associates (SA) is a professionally managed architecture and design firm having its offices in Trichy and Chennai. The firm had its inception in 1982 under Ar. A. Shanmugam, who was the pioneer in creating awareness of architecture as a profession in southern Tamil Nadu, India. With a huge clientele, rich experience in the field and exploration into various typologies, SA has its growth laid on strong foundation. The architecture is simple, rational, powerful, experimental and pragmatic. The essence is to deliver minimal and timeless solutions taking into consideration nature's sensitivity, economic barriers and client's requirement. Immense focus has always given to sustainability and sensitivity to nature in SA even before the emergence of green buildings concepts.

The avoidance of sharp edges in walls, columns, slab edges and in every detail possible adds fluidity to the space, while also ensuring safety. All walls are stopped at lintel height to bring in natural light and have openable windows above, to allow hot air to dissipate and increase cross ventilation. Another simple and aesthetically appealing is the signature terracotta jalli that has been extensively used as secondary shading devices creating minor wind tunnels between classrooms to comfortably endure the tropical climate of the region. The play of light thus induced bring in the much needed dynamic drive in the spatial quality experienced within while serving the functional need of a screen.

The design palette for the interior spaces as well are kept sensibly simple with a minimal material palette and subtle shades that inconspicuously essay an unpretentious ambience for facilitating learning. The healthy atmosphere of the school delivers an experience of delight and comfort. The design of the school victoriously addresses the fact that the innate love of nature is an essential part of our development and maturation by the integration of natural elements and the use of natural materials and tones.





Second Floor Plan



Interiors of one of the lower primary classrooms



!!! MODERN MARVEL





The red frames form an invigorating play area

Fragmented Frames



Inscape Insider



Mr Dinesh Mehta

PROJECT INFO

PROJECT TITLE	: THE RAJASTHAN SCHOOL
LOCATION	: RAS, RAJASTHAN, INDIA
PRINCIPAL ARCHITECT	: SANJAY PURI
PROJECT ARCHITECTS	: ISHVEEN BHASIN, ANKUSH MALDE, POOJA PRAJAPATI
CLIENT	: SHREE CEMENT LTD.
SITE AREA	: 190,000 SQ.FT.
BUILT AREA	: 93,000 SQ.FT.
YEAR	: 2020

“

An exceptional and definitive approach addressing all factors of tradition and culture this design is a unique and organic character of the Indian villages and old cities.

How frames evoke emotions intending to evolve and energize their surroundings? The challenges faced by architects to envision an institutional space have been expressed in diverse configurations. One such marvel crossing beyond boundaries is the Rajasthan School by architect Sanjay Puri. An exceptional and definitive approach addressing all factors of tradition and culture this design is a unique and organic character of the Indian villages and old cities.



Stairway leading to upper floors

A corner plot site that opens out to a multipurpose ground and athletics track towards the north. The school is a brilliant play of aesthetics and function aptly inscribed in low rise stacked at three levels. The design concept follows open, enclosed and semi-enclosed spaces of various volumes ushering an emotional depth at every corner. Intentional fragments allowed for expansive and open landscaped areas to be integrated with learning spaces. Taking cognizance of the desert climate of its location with temperatures that soar over 35°C for most of the year, each of the classrooms is slashed north to derive indirect sunlight. These vertical walls break and reduce heat gain, thus generating more refreshing internal spaces. The acute planes extrude to invoke a sharp character enhancing the grit and grace.

Frames add an enchanting drama



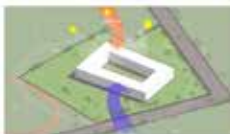


GROUND FLOOR PLAN

LEGEND: 01 - SCHOOL ENTRANCE; 02 - ENTRANCE HALL; 03 - SECURITY CABIN; 04 - ADMINISTRATION OFFICES
05 - AUDITORIUM ENTRANCE; 06 - AUDITORIUM; 07 - TOILET; 08 - TOILET; 09 - GREEN ROOM; 10 - TOILET;
11 - TOILET; 12 - CLASSROOM; 13 - ACTIVITY ROOM; 14 - LAIR; 15 - STAFF DINING AREA; 16 - STUDENTS' DINING AREA
17 - KITCHEN; 18 - SERVICES; 19 - CENTRAL COURTYARD



The site opens towards a multipurpose playground and athletics track on the northern side.



The requirements necessitated a large built volume.



The layout is intentionally fragmented allowing open landscaped spaces to be interspersed with the school's learning spaces.



The entire circulation is through open, naturally ventilated corridors traversing through the built mass.

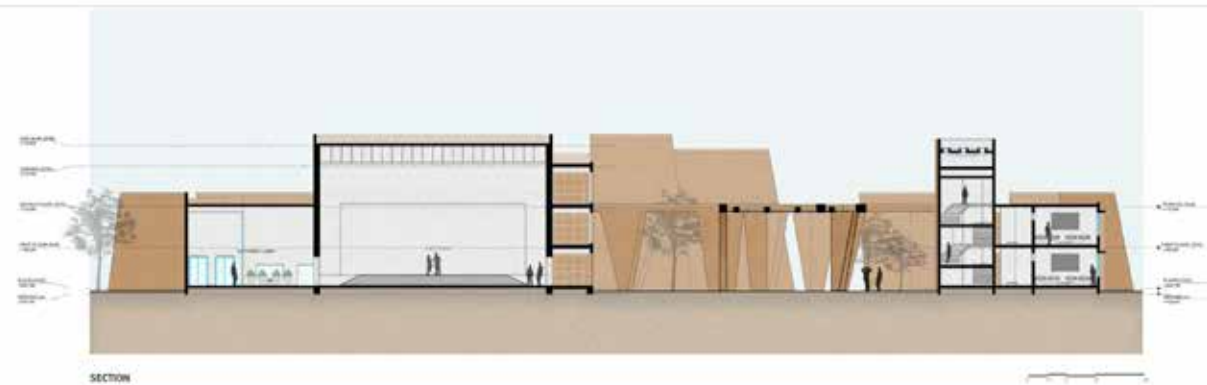


Angled vertical walls act as sun breakers to reduce heat gain from the east, west and south sides generating cooler internal spaces.



FIRST FLOOR PLAN

LEGEND: 01- SCHOOL ENTRANCE; 02- ENTRANCE HALL; 03- SECURITY CABIN (BELOW); 04- ADMINISTRATION OFFICES;
04- AUDITORIUM; 07- TOILET(F); 08- TOILET(M); 09- GREEN ROOM; 10- TOILET(W); 11- TOILET(B);
12- CLASSROOM; 14- LAB; 18- SERVICES; 19- CENTRAL COURTYARD; 20- STAFF ROOM; 21- COMPUTER LAB; 22- LIBRARY



SECTION





The play of light and shadow invoke a mystical emotion

Traversed by a series of linear trapezoidal frames and sun-breakers, this focal area has a continually changing shadow pattern depending on the sun's direction throughout the day. This invigorates an enlivening and enriching experience that architecture can bring into a child's life. The organic layout creates a different character to each part of the school, orienting each space with distinct views and diverse perceptions.

The auditorium, primary school, and administration spaces slash the southern side of the plot opening into a large sheltered open area. As well as towards the north beyond which the secondary school classrooms, library and cafeteria are composed. The circulation is kept free and naturally ventilated corridors meandering through the built mass. The semi-sheltered courtyard has multiple angular pathways, connecting the two parts of the school with landscaped play spaces that foster engagement.

Playful Jaalis connect between interior spaces





The crisp and bold edifice





The structural form envelops the whole play area




SANJAY PURI

SANJAY PURI ARCHITECTS

Sanjay Puri, alumni of Mayo College, Ajmer, and St. Xaviers College, Mumbai graduated from the Academy of Architecture, Mumbai in 1988 and is the principal architect of the firm Sanjay Puri Architects. With a young team of over 72 architects, the firm has a diverse portfolio of projects including townships, residential developments, software parks, hotels, retail malls, schools, and smaller individual projects, where they continue their quest for creating innovative design solutions that are sustainable on a large scale. They follow a design philosophy to achieve design solutions that are contextual and thus creating spaces that revolutionize the way they are experienced.

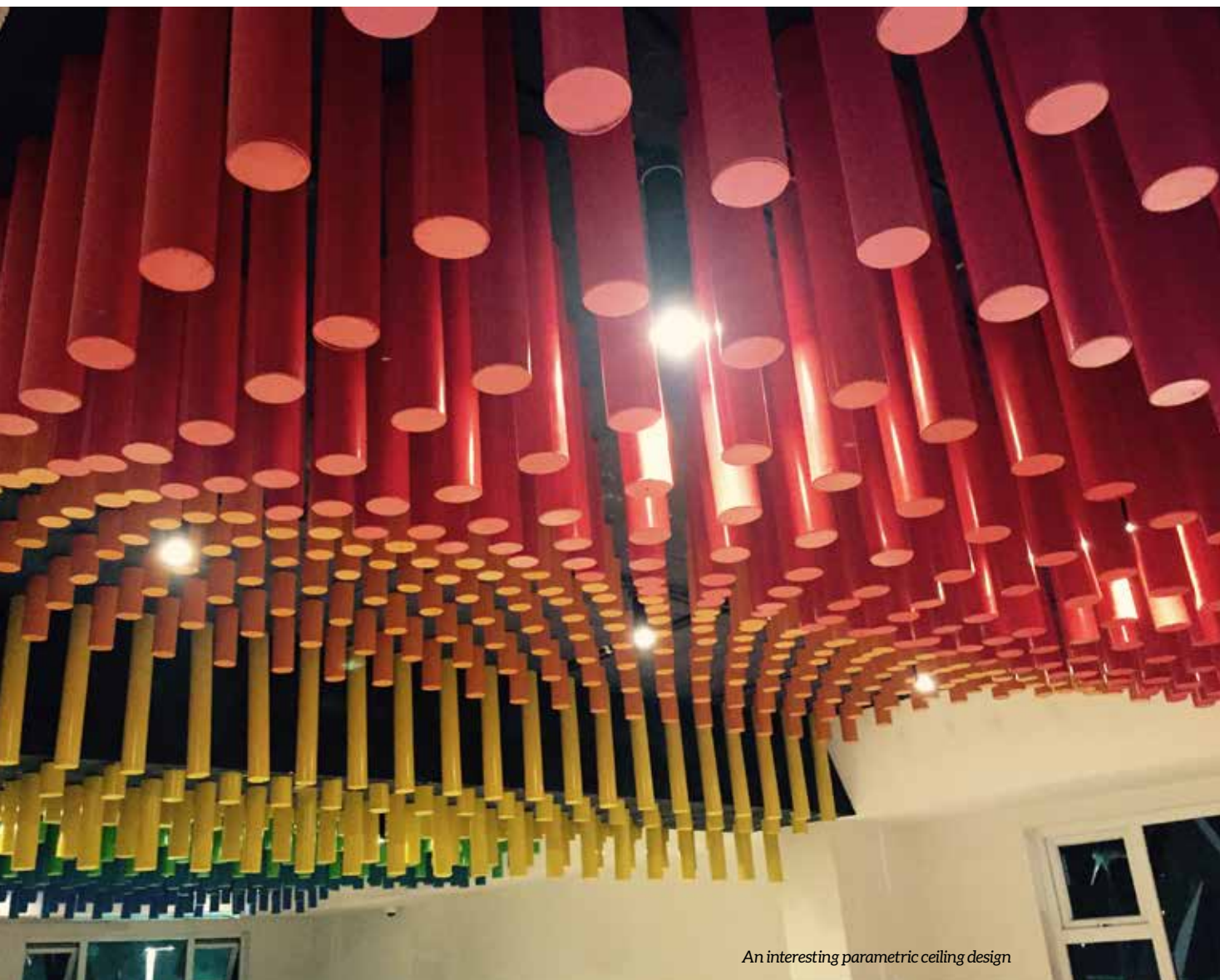
The complete electrical power requirement for the whole school is generated by the residual energy of a cement plant nearby. Also, the entire water is recycled and reused. The building by its design is thus extremely energy efficient.

The Rajasthan School takes a myriad of forms constantly adapting to nature and transforming into a vision for the next generation. The school derives its character from the old organic cities, with a straightforward layout, interspersed with open and enclosed volumes. The school was designed in response to the hot climate of Rajasthan, thus creating a schooling experience that is exemplary and magnificent. 



!!! REFRESHING REVAMP





An interesting parametric ceiling design

Dramatic Identity



Inscape Insider



Ravi Kanade, Abin Design Studio

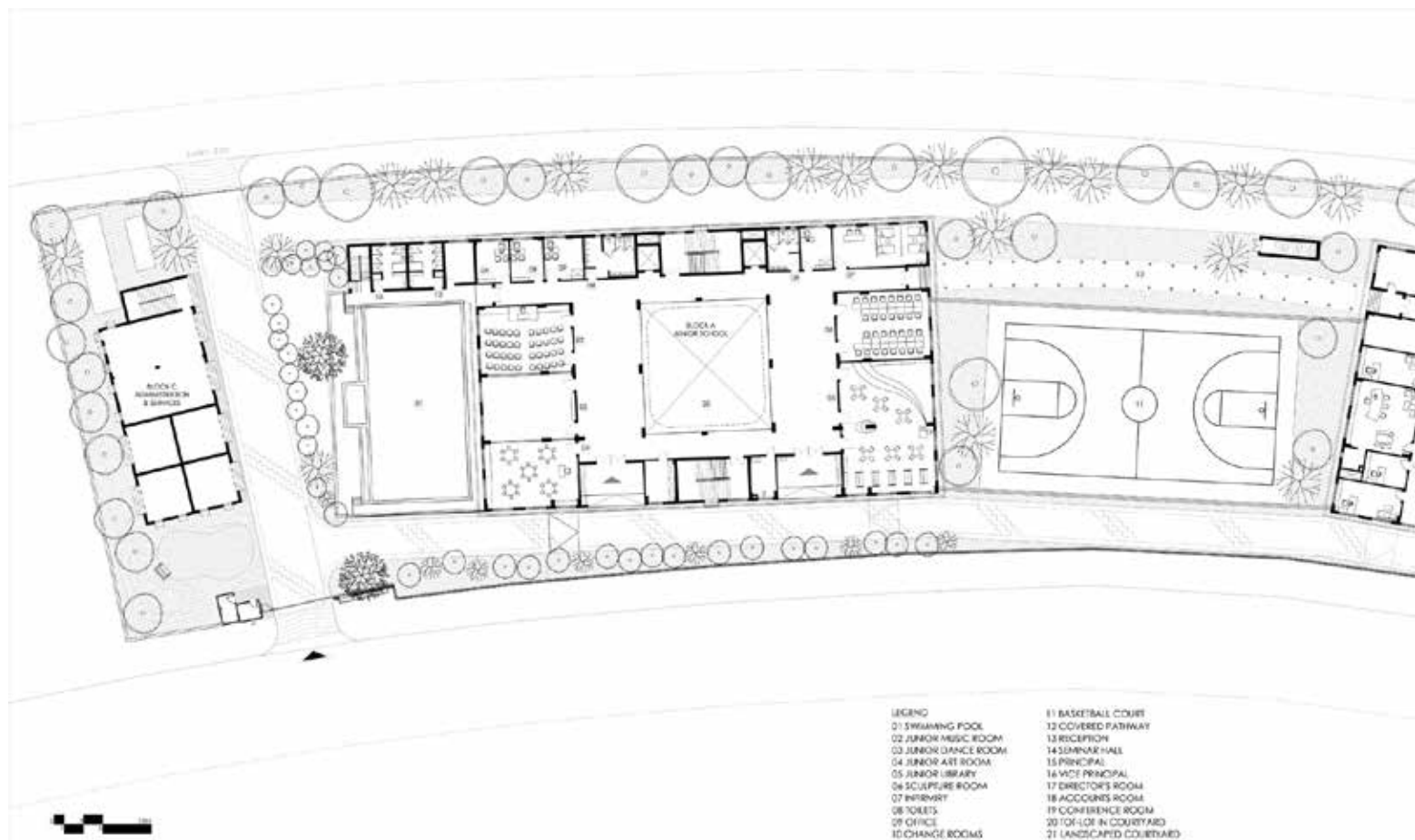
Young students respond more actively to bright colours, patterns and textures. Imagine the interiors of the classrooms, labs, and liberal arts facilities designed to be vibrant and exciting while allowing space for children's creativity to be displayed. Printed wallpaper, painted panels, different shapes of the soft board, playful flooring patterns and charming furniture were all used in the Newtown School, Kolkata by Abin Design Studio with various combinations to enhance the child's experience at school.

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Keeping in mind the location of the school in the Newtown Area of Kolkata, and its pure surroundings, this school needed to make an impact and establish a distinct identity

PROJECT INFO

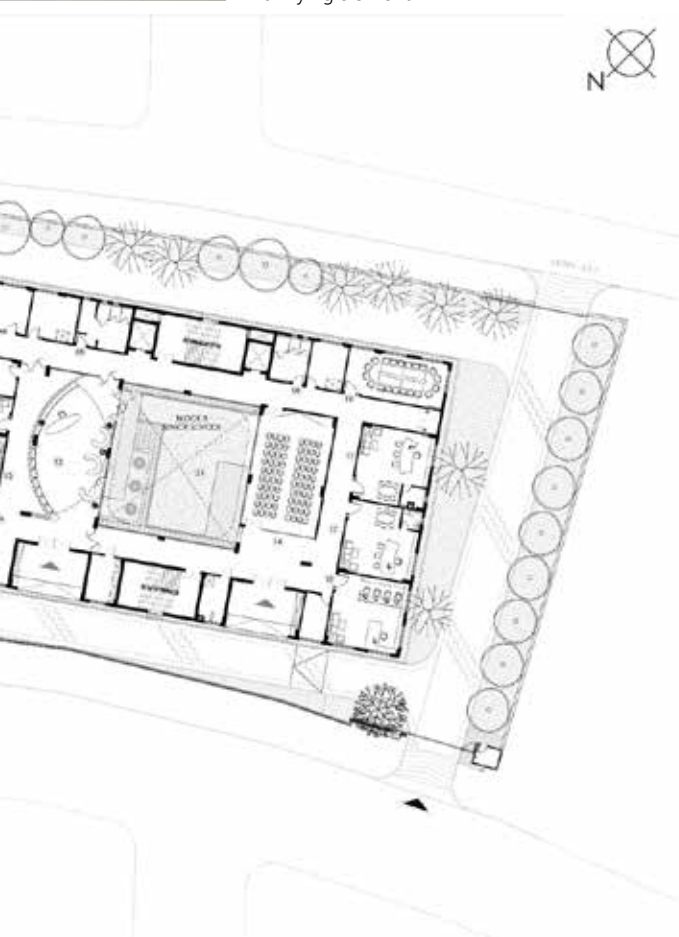
PROJECT NAME	: NEWTOWN SCHOOL
LOCATION	: KOLKATA, WEST BENGAL
CLIENT	: SAVITRI EDUCATIONAL FOUNDATION
ARCHITECTS	: ABIN DESIGN STUDIO
TEAM	: ABIN CHAUDHURI, PAROMITA CHATTERJEE, POORVIDUGAR AJMERA
ARCHITECT ON RECORD	: SBA SPECTRA CONSULTANTS
STRUCTURAL CONSULTANT	: SPA CONSULTANTS
INTERIOR FURNITURE COORDINATOR	: BEAUTIFUL LIVING
BUILT-UP AREA	: 15,000 SQ.M.



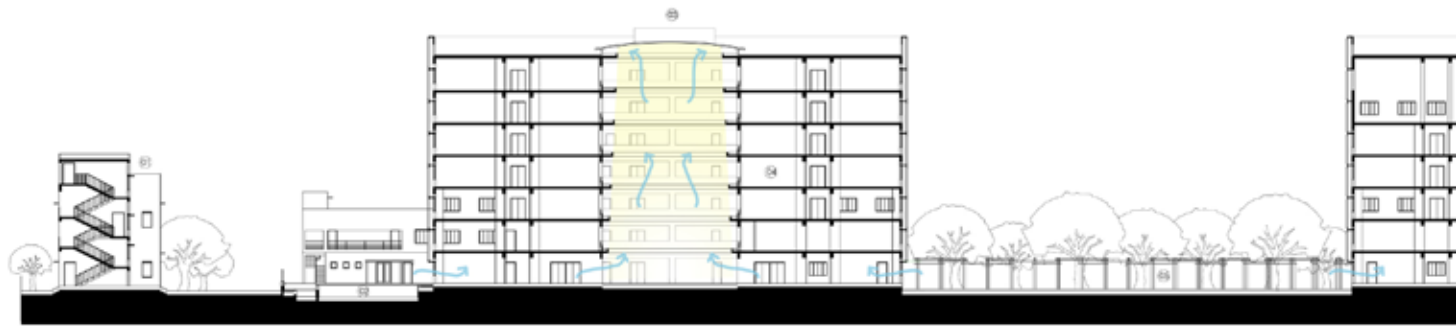


Keeping in mind the location of the school in the Newtown Area of Kolkata, and its pure surroundings, this school needed to make an impact and establish a distinct identity. The locality is planned in a radial grid, and the site for the school is curved along the longer edges. One approaches the site along the inner curve, and the blocks are placed at a slight angle facing each other very slightly. They are separated by an active play area. The school also has a swimming pool on its grounds. Of the 2-acre plot, the school occupies approximately 1,60,000 sq ft. of floor space.

Our approach was to create a screen that wraps around the buildings and unifies them visually. Also, intended for the central courtyards of the premises to merge with the play area, creating a seamless connection between junior and senior school. Due to a restriction in the program, this ground-level connection was not possible. However, the screen was created with a strong character so that its continuous application across the buildings by itself would prove to be a unifying element.



Indoor play area



SECTION



The characteristic tiling beside the access doors function as signage





- LEGEND
- 01 BLOCK C : ADMINISTRATION AND SERVICES
 - 02 SWIMMING POOL
 - 03 BLOCK A : JUNIOR SCHOOL
 - 04 TYPICAL CLASSROOM (JUNIOR)
 - 05 BASKETBALL COURT AND COVERED PARKWAY
 - 06 BLOCK B : SENIOR SCHOOL
 - 07 TYPICAL CLASSROOM (SENIOR)
 - 08 PLAY AREA
 - 09 AUDITORIUM



Lecture hall



Central atrium



The library

Graphical representations of symbols, alphabets and numbers became an inspiration for the screen. Younger children relate to simple lines as letters of the alphabet and as they grow. Familiar shapes and symbols were used to create a bespoke stencil screen around the existing unremarkable building mass. The facade not only provides shade to the classrooms from the harsh sun but also lends the school a distinct identity.

Fibre-Reinforced Plastic panels envelop each of the two academic blocks. Thirteen different groups were designed with a combination of small and large alphabets, numbers and symbols. These have been placed in various orientations to achieve a randomized effect on the façade. Structural slabs were projected beyond the building surface all around in a way such that an exact number of panels would fit on all surfaces on the symmetrical cuboids. Thus enabled a more straightforward servicing of the panels from the back and ensured better lighting for the building. The grey walls and windows in the background bring out the white screen in all its glory. The effect precisely brought a dramatic expression and unmistakable identity.





Street view of the school



The exterior walkways

Projected slabs and mild steel framework with simple vertical aluminium fins ensemble some of the blocks in an exciting drama. The contrast was eliminated with walls, windows and fins treated in the same shade of grey along with rolling shutters, doors, neither eye-catching nor bold, but a subtle and aesthetic mass that clearly demarcate the free zone from the back-end areas. An interplay of various levels merges into one whole space through the visual connection of movement in the corridors lining the courtyards. The internal courtyards of blocks were given structural slab projections of increasing size as one move upwards, transforming the rigid square courtyard into a free-form three-dimensional sculptural space.

A library designed with an exciting play of false ceiling with dark grey mesh gives

the otherwise stacked and massive area slightly airy and spacious proportion. The school cafeteria is meant for mischief, fun and laughter. The furniture and floor of the café were kept simple, some of the walls have been planned with large graffiti-like wallpaper, and the ceiling is a burst of dynamism with a wave pattern created using acrylic tubes of varying lengths and hues.

The landscaping does add its charm softy aiding many varieties of flora. Solar and Wind-powered lights have also been used amidst the landscape. Clearly defined and secondary routes like fire-tender access were paved using grass pavers to integrate them as extensions of landscaped areas. The school is indeed an image of transformation that will unite along with a kid's journey and their growth.



ABIN CHAUDHURI

ABIN DESIGN STUDIO

Abin Chaudhuri founded Abin Design Studio, which is exploring the 'unknown' journey, experimentation with materials and technology, and the engaging art and culture, aiming to provide a 'soul in the shell'.

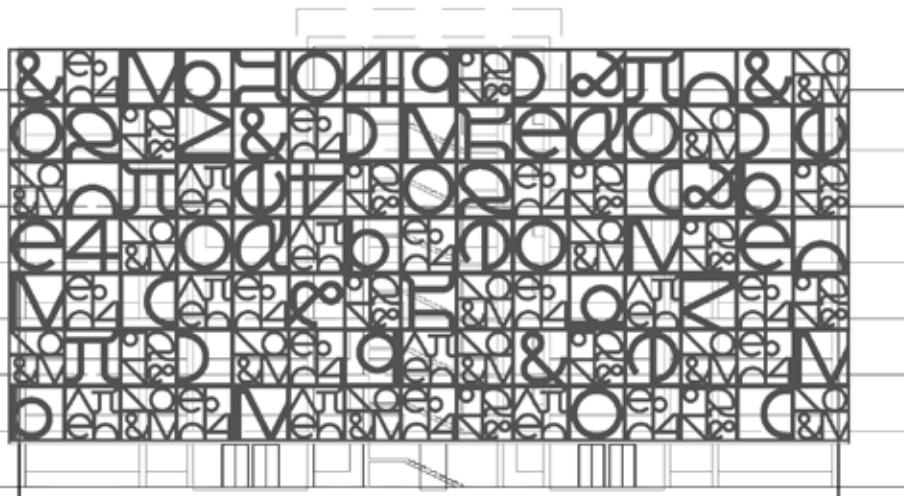
The studio is engaging design in the urban fabric and peri-urban edge, as a catalyst for deliberate change. His work focuses on the idea of holistic design, not just limiting to purposes, but also physical manifestation through multi-disciplinary collaboration. His explorations intend to push the boundaries of thought, prevalent socio-cultural landscape and spatial construct, challenging the role of architecture in the society, by being unafraid of unfamiliar explorations. The studio is also the recipient of several national and international accolades.



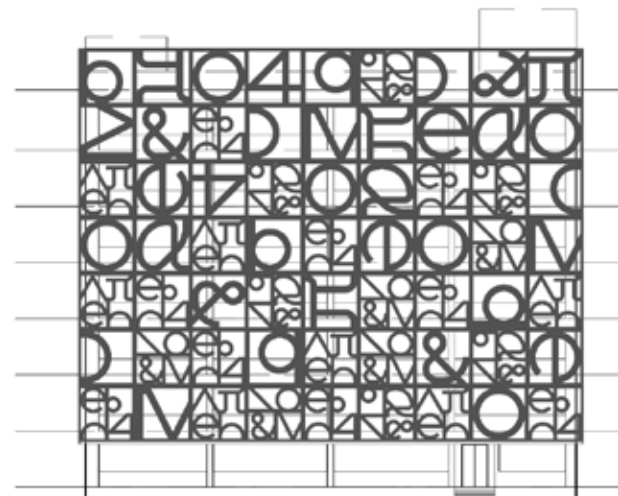
Activity zones



The lounge



TYPICAL LONG ELEVATION



TYPICAL SHORT ELEVATION





The learning spaces

New 'NIA'

Nurture



Farhaan Mohammed



Aldo C Gracia

PROJECT INFO

PROJECT NAME : NIA SCHOOL
 LOCATION : MEXICO CITY
 ARCHITECTS : SULKIN ASKENAZI
 PROJECT TEAM : JACK SULKIN, GABRIEL ASKENAZI, FERNANDA BARRERA, RAMON AGUILAR, AIDEE LORENZO
 TOTAL BUILT AREA : 605 SQ.M
 GENERAL CONTRACTOR : SULKIN ASKENAZI
 CONSULTANTS : ARCILLA TALLER, GTEC

“

The space is conceived as an attempt to unlock the creative potential of young children through efficiently incorporated details

Day care institutions are often seem to resort to vividly colourful themes so as to attract the likes of tiny tots. Contrary to such a philosophy, a new facility has opened its doors in Mexico City that playfully embraces a learning atmosphere through sensibly stimulating subtleness. Envisioned by Sulkin Askenazi, a small architecture firm based in Mexico, the NIA School portrays an interesting integration of design and learning. The space is conceived as an attempt to unlock the creative potential of young children through efficiently incorporated details.





Spread across a total area of 600 odd square meters, the space is split between three different levels all of which resonate on the concept of design induced learning. The ground floor accommodates the administrative office, reception lounge and an activity zone- a space envisaged as an emerging collaboration hall that augments the sense of exploration and discovery. Right from entry, we are greeted by soft natural tones of wood coalesced with a neutral colour palette of greys and blues. As an attempt to bring down the scale and volume, a false ceiling of longitudinal wooden planks have been devised to traverse the space, thus imparting a perception of linearity. The furniture and lighting is also judiciously juxtaposed within the minimal interiors, carefully curated keeping in mind the primary end user - children. The indoor play spaces also follow similar design cues with a hints of baby blue embedded in a predominantly wood toned interior.



Tailor-made furniture and interior elements for children



Design induced learning -an act of learning while you play



The minimalistic design is reflected for the washroom areas as well

Stacked above the activity zone are two floors of classrooms that offer mesmerizing views of a green courtyard. The classrooms have large windows placed on the side facing the courtyard as an attempt to bring in seamless connectivity with nature and the built environment. This embrace of nature enhances the intended atmosphere conceived for imparting education. The courtyard thus serve as a visual focal element and also as function as an outdoor spill-out area that can accommodate open air activities, games and gatherings.

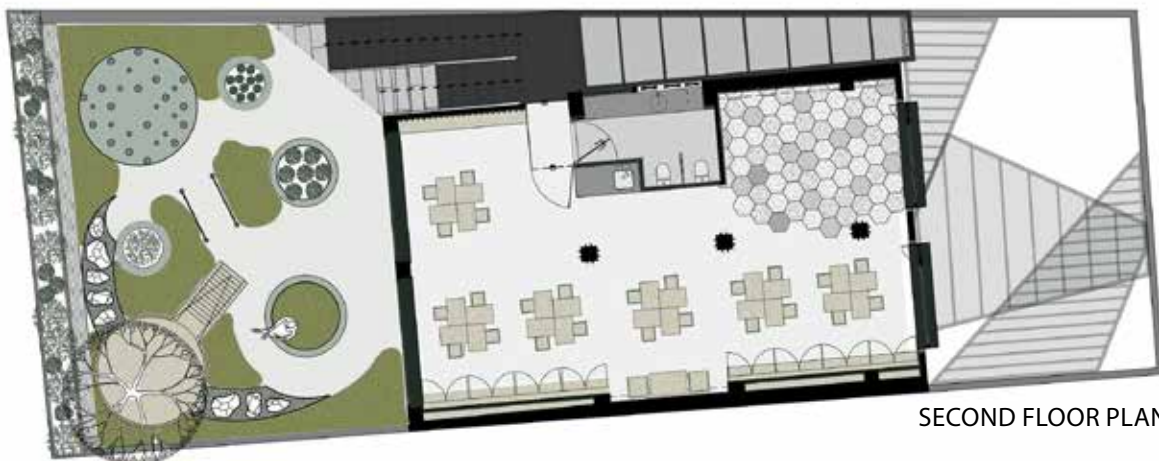
As you walk in to the classrooms, you are at once greeted by the established wood/ baby blue combo which finds its way onto most elements within the space. The furniture is designed as a cluster of four individual tables set in a 'pinwheel' arrangement. The space also has geometric wooden modules, shelves and pegs which congruently complement the theme of an open learning environment. Special care has been given for the edge treatment of all surfaces within, sufficiently curved off to ensure safety of students. Both classrooms have a dedicated play space integrated into the volume differentiated by a hexagonal rug flooring mimicking the bee's nest – tiny details that can intrigue the minds of children.



The ground floor lounge



FIRST FLOOR PLAN



SECOND FLOOR PLAN



The designated play area within the classroom





JACK SULKIN & GABRIEL ASKENAZI

SULKIN ASKENAZI

Sulkin Askenazi is an architecture and design studio based in Mexico City. Jack Sulkin and Gabriel Askenazi created the studio in 2016, forming a group of creative people who are passionate about architecture, becoming known for their fresh and timeless designs that transform the user's life. The work methodology is based on the commitment to improve the environment, generating a sensory experience in the inhabitant.

Sulkin Askenazi is formed by a team of architects obsessed with design, quality and economic commitment. The studio has commercial, residential, office and educational projects that are backed by architectural awards and recognition.




The classrooms with the view of the natural court beyond



SECTION THROUGH THE CLASSROOM BLOCK



Access corridor

The overall approach is rather simple - an unpretentious and unimposing learning atmosphere creatively crafted through sensible design. Rather than rigidity of space, the concept revolves on the notion of flexibility that is aimed at facilitating ease of movement to exercise the body and mind. The necessity of design sensitivity for schools is an aspect often left unaddressed, this is where the NIA School in Mexico leads by example. 



View of the reception desk as viewed from entry



Intuition of the Soul



Inscape Insider



Yuriko Lochan

The use of natural forms intended to evoke an idea, a truth of the spirit which starts from a suggestion and returns to it for support. It is the merging of the experience of outer look and inner vision in an endeavour to reveal the truth. The forms, lines, and colours sought by the artist Yuriko Lochan possess a psychic quality envisioned by her during a voyage of discovery.

'Lotus is one of the reoccurring themes in my works. Apart from its connotation related to the stages of life, its unique mode has been the source of my imagination which I also see in other creatures, as if nature evolves into my works. Each artwork evokes you to lead into your journey as the reflection of 'self' says the artist.





YURIKO LOCHAN

Yuriko Lochan, an artist of Japanese origin, has lived in India for over three decades. Born in 1962, Osaka, Japan, Lochan completed her undergraduate and postgraduate studies obtaining a Master's degree in Painting from the Faculty of Fine Arts, Kyoto City University of Arts, Kyoto.

Lochan's paintings are an amalgamation of her Japanese roots and her experiences of India, assimilated over the years. She has been actively exhibiting her works, participating in group exhibitions and national level exhibitions, as well as holding solo exhibitions in India and Japan.

She had written on Art/Craft/ Design for various international journals, and also written a series of essays based on her experiences as an artist living in India for a Japanese audience. Her works and writings reveal her lucid points of view, insights on art, self and life.

She has been holding demonstrations/workshops and organizing exhibitions of Suiboku (traditional water and ink works on paper) to experience the unique way of expression of the cultural ethos of Asia at institutions and schools in India and Japan to create better awareness and understanding of the Japanese sensibilities in young minds. She has also held workshops of "Shasei (the study of life through mindful observation)"

In the year 2004 to 2005, she was the Special Advisor for Cultural Exchange, by the Commissioner of Agency for the Cultural Affairs, Government of Japan.

Redirecting the gaze to exaggerated parts of a Lotus patch, Yuriko returns to one of the symbols that appear with regularity in her pictures. The continuous wheel of change from seed, to bud, to bloom and again to seed refers to the unchangeable track of life's evolution from birth to death and rebirth, something apparent in both Japanese and Indian spiritual traditions.

There is sensitivity in her depiction of the curvilinear flock of the lotus stalks, their malleable yet sturdy leaves and the pink-tipped Lotus itself. Her story is that, if a lotus can grow to be an object of beauty despite having its roots in muddy slush, then the human mind is also capable of rising above the social and emotional conflict in the world, to a place of purity. The lotus series conforms to a motif and symbol-oriented style of art-making that is part of her oeuvre. It connects to her ability to dip into an eternal pool of knowledge built up over the centuries, embedded in our cultures, and honed into examples of fineness.





Inner Light





The Secretary speaks

Dear Friends,

Greetings from myself and on behalf of all the members of the NEC. A new month is here with a lot of expectations with respect to normalising of situation across the nation. However we need to be careful and take the usual precautions for our safety as well as safety of everyone else connected to us. June has brought a lot of cheer to IIID in terms of a number of events taking place across the online platforms at almost all the chapters and centres.

Nationally we began with World Environment Day celebrations and the beautiful idea of 'Plant A Memory' campaign, which ran from June 5 to June 14, and a lot many members downloaded certificates in memory of their loved ones. The certificates are still available online from our website and I would request you all to run this campaign throughout the year and we will make sure that the certificates remain available for you to download.

The IIID Excellence Awards entries have created a record this time, with over 1100 entries across all categories and it reflects the efforts of the Awards Committee as well as all the Chairmen who diligently followed up with members to clock this unprecedented number of entries.

Another feather in IIID's cap is the collaboration on June 17, 2020 with Nippon Paints India for the AYDA Awards, where our President shall be a jury member as well as a mentor for the Indian student delegation. We look forward to this important event.

We shall also be initiating a webinar series, which shall be headed by Mr. Vishnu Bheda, NEC member and I urge all the Chapters & Centres to share the details of all the webinars that they hosted/conducted, so that we can create a bank of knowledge for ready reference which can help not only members, but also students across all the Institutes that we have tied up for exchange & sharing of knowledge.

We are also taking up the Orientation Series for all the portfolio's as well as for office bearers of chapters and centres, and the first in the series has already taken place initiated by the National Vice President (Trade) Mr. Rajeev N on July 03, 2020 for the Vice Chairmen (Trade).

Lastly, I would like to share the news that IIID's MoU's with 5 other sister organisations viz, IGBC, IPA, CREDAI, FSAI & ISHRAE was big news across all the online platforms. We have planned to take it ahead in a phased manner and have relevant knowledge sharing online CPDP's which will benefit all our members to upgrade their skills and stay abreast of latest technical developments.

Wishing you all joy & happiness.

Jignesh Modi

National Honorary Secretary, IIID

BHARUCH

Celebration of World Environment Day 05-06-2020

On 5th of June IIID Bharuch celebrated the world environment day. Taking care of the no social gathering, many of the members did tree plantations at their nearby locations and took a pledge to take care of the same plant and do more and more tree plantation on every important occasions of their life.



Celebration of Charter Day 07-06-2020

IIID Bharuch Celebrated its 11th Charter Day on zoom app. Due to the COVID pandemic the members had decided to celebrate the day online. All members had gathered online and had celebrated the day, by sharing their journey with IIID. The past chairman Ar. Kalapi Buch shared the amazing pictorial memories of the first installation day, which had made all mesmerized, and taken all to those old start up days of the Centre.



COIMBATORE

Chapter Day Celebrations

06-06-2020&16-06-2020

As we celebrated the charter day, IIID Coimbatore took this as an opportunity to raise questions and discuss the profession of 'design' from various perspectives. The 'design' profession is fairly contested today - the tag of specialization has frozen the discipline to static categories. How can different tools and methods help us explore the value of design in an integrated manner? We had parallel presentations from Architecture, Technology, and Research practices and perspectives.

The Design Tryptic Webinar Series 01 - What makes a house? enquired into various forms of houses that create our cities - in the presence and absence of a formal design. We curated the presentations around Coimbatore city. We had a panel of esteemed Ar. Siddharth Shankar, young enterprising Keshava Narayana and researchers Vineetha Nalla, Nihal Ranjit, and Naksha Satish from IIHS, Bangalore.

The second of the Design Tryptic Series - Material Matters used the three lenses to highlight the new explorations and emerging trajectories in the use of material. We had eminent architect Prof. Surya Kakani, Dean of Faculty of Architecture, CEPT University, along with Pranav Gajjar, Industan, Mumbai, and young enthusiasts and tech-savvy interior designers Chandni Chhabra and Rudrapalsinh Solanki. It was an enriching discussion on how the production and use of materials shape the design practice very differently.

The sessions were successful in generating heated conversations about the integration of these three disciplines. The discussion was curated by Urban Designer Naksha Satish who raised questions about the emerging role of design. The entire event was organized under the Chairmanship of Ar. Geetha Rani R, who leads the IIID Coimbatore chapter.





BANGALORE

Craft in Design

India is a craft rich nation. Every region has a vibrant craft culture handed down generations.

In an effort to preserve the traditional crafts and to integrate the same into the Indian design psyche, a research initiative was conducted to document various crafts and artisans around the country.

A compilation of notable trends in the interior design industry was crafted by Ar. Kavita Sastry, Ar. Sahana Shetty of team BRC. Created in collaboration with the 'Hand For Handmade' movement during Covid-19 times and beyond, this effort is to sensitize the consumer, designers and the generation after. We believe that the future is handmade and pledge to go local.



HYDERABAD

E-Launch of Insider Magazine

17-06-2020

IIID Hyderabad Regional Chapter had an e-launch of Insider Magazine on Zoom app on 17th June 2020 with the Hyderabad Chapter Past Chairpersons and members. This is 24th Edition of Insider Magazine on digital platform for the first and it is the first for the term 2019-2021. The Magazine contains series of events together from the 23rd Annual General Meeting to till June and an additional interesting feature which was added this time is the concise form of the Continuous Education Programme (CEP). All IIID-HRC Past Chairpersons congratulated MC Members for their works in bringing the Magazine.



JAIPUR

WTF (What's the Future?)

24-05-2020

A special webinar was conducted for JRC Trade Members where all panelists were from the trade fraternity. The deliberations were on what the Trade fraternity thinks is the future, post Covid-19.

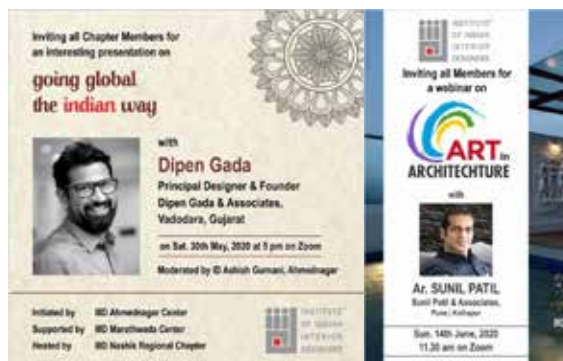


KERALA

Kerala which is geographically linear in nature with an average of 70-100 km between districts, Kerala Chapter Region came up with 4 zones (14 districts were divided into 4 zones which are Symmetry – Kozhikode/ Kannur /Kasargode/ Wayanad, Harmony – Thrissur/ Palakkad /Malappuram, Rhythm – Kochi/Kottayam /Alappuzha/Idukki and Focus - Thiruvananthapuram/Kollam/ Pathanamthitta) So that all the members who are placed in any particular area can get together and work on a sublevel within their zones. This has created a lot of bonding and connect within those zones which in turn lead to a few interesting activities around the Karona Kuch theme.

Zone Focus Hosted an online initiative on their instagram handle @iiidfocus - 'Focus Fighting Covid Campaign', held in four categories.

- 1) Creative ideas that will resist the spread of the Covid19 and help the society;
- 2) CoVeedu, a symbol of gratitude and hope, *Miniature home models* which can be filled with goodies and gifted to anyone whom you feel right;
- 3) Unlocked Skills, a platform to showcase the creativity and exhibits the best in every soul.
- 4) Care for them, a set of ideas, measures and guidelines that may help the society to prepare, live through and overcome the Pandemic crisis.



MARATHWADA

It's raining Webinars!

Let me tell you about the webinar which happened with other Chapter/Centers, it was a joint one which was initiated by IIID Ahmednagar Center, hosted by IIID Nashik Chapter and supported by us IIID Marathwada Center for which Dipen Gada was the guest speaker and it was an absolutely amazing one! The next webinar was done by us in which Ar. Sunil Patil was the guest speaker and we had such a phenomenal response for that one with over 425 registrations pouring in and making it a huge hit! We are still getting calls and messages of participants telling us how thoroughly they enjoyed both the webinars!!



MUMBAI

IIID MRC World Interior Day Celebration 23rd May 2020

On World Interior Design Day 23rd May 2020, IIID MRC had first of its kind successful webinar to interact with eminent Trade Members as panelists, showcasing their products & service expertise. Well organized by IIID MRC team Rajesh Modak, Nilesh Gandhi, Mona Menon & Hon Secretary Mehul Kamdar, Vice Chairman Paras Bhutta. We are happy that Past VP IIID Ramesh Daswani was the Keynote Speaker of the day.

After our great success at parametrics in Algorithm series, it was an unanimous decision of IIID MRC Chairperson Ar. Leena Nimbalkar & managing committee to join hands with "20/20 IIID Design Webinar Series" to reappear on a similar strong platform. It is been conceptualized & organized by Delhi Chapter in association with 7 other chapters, curated with two formats- Design Dialogues & Round Table discussions. This is IIID's Master's series, well applauded all over India. IIID MRC has successfully executed 2 webinars "Artisizing Spaces" on 9th June with Milind Pai, Ketan Jawdekar, Gautam Naik & "Managing Managers" on 12th June with committee member Nilesh Gandhi along with other master panelists.

"TOGETHER WE CAN & WE WILL MAKE A DIFFERENCE"

NAGPUR

Furniture should be based on Indian ethos, says Dr. Gupta in Webinar

On 9th of June 2020 IIID Nagpur Regional Chapter organized a Thirsty Minds Knowledge Series webinar on "Ergonomic Design for India" The eminent speaker was Dr. Vinod Gupta from New Delhi. He is an architect, designer and Professor in SPA and SSD. He has work efficiently in various fields of Architecture and Energy Conservation. His work and experience in the field of furniture Design and Ergonomics are remarkable.

The objective of this Webinar was to get a clearer understanding of ergonomics and how it should be practiced. Dr. Gupta's designs on ergonomics are mostly based on Indian culture and lifestyle with a focus on comfort and working pattern of individuals. Most practitioners are following Western ergonomic design considering it as superior. But from his point of view, the Indian lifestyle is completely different from the rest of world. Currently, furniture designers seem to be working for the manufacturers and not the users.

To trigger liveliness, pressure points should be active and these changes should be incorporated in our design. Referring to the lifestyle of our ancestors, he explained different body postures in yoga while sitting their importance through sketches of Sukhasan, Malasan and Vajrasan. His advice was to make design comfortable and practical as well. Dr. Gupta's concept of ergonomics is all about environmental human-centric design.

The moderator of the event was Ms. Arundhati Sathe, Chairperson Elect IIID Nagpur Regional Chapter who is running her own firm Callista Interiors, Nagpur. She won a prestigious A design award in COMO, ITALY, for 2 consecutive years 2014 and 2015 in the field of designing.

The Webinar was also addressed by Ar. Bhushan Jeswani, Chairman IIID Nagpur Regional Chapter. The convener for the Thirsty Minds series is Ar. Aarti Shahane. The Series is being successfully conducted with the cooperation of the entire IIID NRC managing committee and Term Partners.



PUNE

The Future Living *06-06-2020*

"The Future Living", Webinar Series was hosted on 6th June 2020 in association IIID Kolhapur and IIID Satara to explore various aspects of sustainable interior design practices. The event was moderated by Ar. Anuja Pandit and hosted by ID. Rahul Chordiya and Ar. Mahesh Bangad. Ar. Minaz Ansari stressed upon the need to have a zero waste life and promoting "consume less, live more", Ar. Pranati Shroff, explained to the attendees the need for certification for green interior projects, ID. Dhara Kabaria stressed on use of waste on site in designs and the need for upcycling.

A holistic session which left a lot of food for thought for the audience.

SAURASHTRA

13th Charter Day

16-06-20

IIID Saurashtra Chapter had its 13th Charter day on 16th June. We had planned 3 days digital programme to celebrate this day. By considering Covid-19 situation, we had this event on zoom. Our motto was to extend our IIID to a big extended family. We organized simple games and events which brought joy and strengthen the bonding of our members in this pandemic times. We had sent a box of sweet and a pair of N-95 mask to our every member as a part of celebration. Shree Yadav Electrics was a sponsor of the event.

Here is a brief of an event:

Day 1: 14th June 2020, Time: 9 to 10:30 pm

- 1.1 Event briefing by Bhavesh Malkan- (Charter Day Committee)
- 1.2 Welcome speech by Chairman Haresh Parsana
- 1.3 Nishita Dasani had given intro of Rj Vinod. - (Charter Day Committee)
- 1.4 Our sponsor Mr. Hiteshbhai gave a company presentation from Yadav Electrics.
- 1.5 Games with Rj Vinod.
- 1.6 Vote of Thanks by Hon. Secretary Rakesh Pipaliya.

It was a game night with Rj Vinod. Our participants played different games in groups. Participants were divided into 5 groups. It was really fun full that we thoroughly enjoyed. Winners from each group played a final round and then winners were declared.

Some of our members shared their experience of an event been on zoom and about their journey in IIID till now.

Day 2: 15th June 2020, Time: 9 to 10:30 pm

- 2.1 Event briefing by Bhavesh Malkan- (Charter Day Committee)
- 2.2 Welcome speech by Chairman Haresh Parsana
- 2.3 Nishita Dasani had given intro of Host of the game Mr. Dipak Mehta. - (Charter Day Committee)
- 2.4 Housie game and rules
- 2.5 Vote of Thanks by Hon. Secretary Rakesh Pipaliya.

A housie game was planned for our IIID friends. Tickets were sent to all participants before the show. Members played Housie with their families. Everyone enjoyed very much. Winners were declared and will give them prizes soon.

Day 3: 16th June 2020, Time: 9 to 10:30 pm

- 3.1 Event briefing by Nishita Dasani- (Charter Day Committee)
- 3.2 Welcome speech by Chairman Haresh Parsana and recalled works of all past chairmen.
- 3.3 Speech by National Secretary Mr. Jignesh Modi and revealed a composed song by IIID Saurashtra members.
- 3.4 Ms. Dhruvi Parsana- (Daughter of Haresh Parsana) read a message sent by President Jabeenji.
- 3.5 Mr. Bharat Hapani shared the photos of cake cutting done as a part of Charter day celebration.
- 3.6 Chairman Haresh Parsana shared photos of memento given to our sponsor.
- 3.7 Chairman elect Shailee Trivedi gave a presentation on Green Drive.
- 3.8 Hon. Joint secretary Darshita Joshi gave a presentation on Green Bag concept started by IIID.
- 3.9 Views of Sponsor.
- 3.10 Bhavesh Malkan had given an intro of entertainer of an event Mr. Gunvant Chudasama.
- 3.11 Programme by Gunvant Chudasama.
- 3.12 Vote of Thanks by Hon. Secretary Rakesh Pipaliya.

Our Charter Day night was a memorable one for all of us. We planted trees and launched the green bag concept to reduce the use of plastic bags. Cake cutting was done by our Committee members in the morning at Chairman's office. Our Saurashtra members composed a video song from their spaces to celebrate our togetherness. A comedian- Mr. Gunvant Chudasama entertained all of us by his talent. It was a privilege to have Jignesh Modiji with us.



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VADODARA

Foundation Day Webinar

Topic – Be Vocal, Use Local, Be Global

17th May 2020 being the 23rd Foundation day of Vadodara Regional Chapter was celebrated by organizing a webinar which was moderated and planned by the Ladies Cell of IIID-VRC. The topic covered was Be Vocal, Use Local, Be Global. Guest speakers and the moderator were IIID-VRC lady members who are active in the field of architecture and interior designing and having their own practice. The topic covered was the current trend of using local material art and craft and be vocal about it so as to make it grown as a brand globally. The speakers elaborated on how a local craft can be put to modern use and talked about Indian textile heritage and its richness and discussed the ways of involving the craftsmen and labor in a more innovative way so as to be following modern day's trends.



VIZAG

Exploration of Light

02-05-2020

May 2nd: The 3rd Ep. of the series, Vizag Wants to Know.

Exploration of Light was presented by Mr. Simon Berry, Director & Founder of Synergy LD, UK. Simon is the founder of Synergy, an independent lighting design consultancy based in the UK with an international outreach. With over 30 years of experience in the lighting design profession, he has had a varied and colorful background. This broad spectrum of experience has given him an opportunity to understand the varied cultural differences and work styles across the globe. His projects have been honored by the Illumination Engineering Society (IES), Lighting Design Awards, and Interior Design Awards.

The webinar was hosted by Ar. Aditya Kambhatla, it was streamed live on our Facebook page to facilitate a broader outreach.

All three episodes of the webinar series are now available on our Facebook page, <https://www.facebook.com/iiidvizag>

IIID concludes first phase of 'Karona Kuch' initiative to battle COVID-19 pandemic

Institute of Indian Interior Designers (IIID) concluded its first phase of 'KARONA KUCH' initiative of IIID where 8000 members of IIID brainstormed about the remedies which Design can offer in helping the unprecedented situation. The responses have been compiled successfully with 125 idea from across India. The same has been compiled into a Document and will be released across India on Tuesday by sharing copies to the Chief Ministers, Chief Secretaries and also the Disaster Management and Medical Team Heads working on this.

Ideas ranging from 3.2 million isolation/ medical rooms on the 1.6 million grounded buses which can reach the deepest of the Country's regions 'Hope on Wheels', to 15 min make shifts beds, to plastic file masks these ideas are so telling of the Indian Jugaad Spirit! IIID had announced the initiative on 27th March 2020 and the responses are so telling about the success of the Project. Gayathri Shetty of Bangalore, Rahul Dalvi of Baroda, Paresh Kapade of Indore led the Project.

"Design is about bettering any existing situation and if so today with an unprecedented situation which challenges the very existence of the race, design is more needed than any day, explained ArJabeen L Zacharias, President, Institute of Indian Interior Designers.

"Needless to say, the 32 Chapters of IIID with the National Council did a commendable job", said Jignesh Modi the Hon Secretary of IIID.

'Karona Kuch' is a unique initiative by the Institute of Indian Interior Designers (IIID) to help convert existing public places like stadiums, halls, churches and schools - into hospitals and quarantine wards through design intervention to battle the COVID 19 pandemic. Karona Kuch was a call for responses from Designers to come forward in this time of crisis and let their creativity and innovativeness pave the way to make a powerful impact by saving lives.

Visit: www.iiid.in

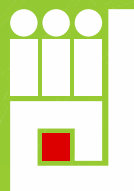


An extraordinary thank you to an extraordinary response

136 design ideas
were received in 10 days to
combat the COVID-19 pandemic

Karona Kuch

A IIID design initiative to battle
the COVID-19 pandemic



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Retail spaces

Design as a critical factor in profitability

Karthik Nachiappan

"People are always going to go shopping. A lot of our effort is just 'how do we make the retail experience a great one?' A well informed quote by Philip Green, respects the value of profitability any retail spaces gives to its respective titleholder. The scenario of shopping and profile of customers in the Indian context has been constantly changing. The new era of customers have a greater focus on space-appeal value, with a sense of trend consciousness more than products displayed. Indian economy depends, a third on retailers and thus they form a potential contributor of gross domestic product. Designing a space to a retailers benefit encourages more walk-in, appreciation of products displayed and an increased market demand. A well designed space is well informed experience to a patron. A crucial challenge in the retail industry is now faced due to the advent of online shopping experience. Though it doesn't discourage a regular shopper to have a walk in to a retail store, it has reduced the amount of walk-in considerably. Traverse in to any local high street, you could see a decline of foot falls over the decade. There is no single reason, but a gradual rise of online sales and poor design factor provided in outlets has posed a threat to retail shopping experience. A good and sensible design would mitigate this along with another stand of digital technology to help renew the retail experience.

A well designed retail space with a visually balanced and array of products tend to increase the customer footfall. The design elements beginning from brand displays to stacking of products play a very crucial role in a customer perception of making the entry in to the space. Design of retail should not only stick to elegance and aesthetics, but provide a customer an informed and more directed movement in the space. The success of retail depends on complete foot-walk of a customer around the retail space. Design that focuses on adaptability and flexibility would encourage retailers to play with their internal arrangements based on seasons or festive. Signage plays a significant role in pulling the customers to the

retail door front, to such a degree that, it has to be incorporated as a design inclusive agenda. Some of improperly designed spaces tend to restrict the customer movement to wrap up in mid, because of ineffective way-finding modules. Retail signage within the store and way-finding gives clarity to a patron to walk around and pick things of their choice. Further to these design implements, colours, textures, branding, flooring, complimentary services and infrastructural services has to be conjointly designed keeping in mind a customer centric approach and achieving spatial comfort. A retail design variedly acts as catalysts to increase footfall inside a premises which will in turn increase the profitability of a retail space. Beyond the wall of design credibility, having a spill over space encourages the associates to socialize with customers that will help on a personal level to increase the sales. As Thomas Watson Jr. mentioned "Good Design is Good business".

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Schools for unlearning

The multicultural social milieu of the institutions in the modern day India, with the dominance of informal factors over the formal ones, makes designing a challenging task. Institutions today accommodate people from distant geography and distinctly varied cultures. This in itself necessitates the maintaining of a fluidic space where the amalgamation of formal and informal can take place. Breakout spaces or third spaces will have a positive impact on the overall productivity of a person and can help generate novel ideas and creative concepts. Social class and background becomes irrelevant and thus allows the coming together of individuals as equals.

Creation of spaces where learning can be in the company of nature enhances the learning process to a good extent. The best examples are the Gurukulas of ancient India where the learning took place in the lap of nature.

Over the centuries learning has traversed through changing scenarios and setups. Built-in spaces, purely designated for learning took the center stage. With the advent of technology, learning spaces have become hi-tech. The latest scenario is that of the pandemic which has made the already existing virtual classrooms more relevant and sometimes the sole way of learning. Learning from home is the present prevalent scenario. Whatever be the case of learning in future, it is imperative that the place of learning is conducive to the process of learning. This very fact can be deduced from the words of Manish Gulati who rightly says, "The collaborative knowledge exchange, million voxels of everyday ideas occur within this limitless third spaces that expand the length and breadth of the place, weave through its robust setup, and exist like a cloud that is constantly regrouping and multiplying with every passing moment of a functioning institute. This space cloud cannot be measured in numbers or a factor of the built space, but must be carefully woven through so as not to disturb the economic or the political sustainability of the entire institution."

Years will pass by and learning spaces will be swept by changes. However the nostalgia associated with our first place of learning - our alma mater - will remain etched in our memories forever. And hence let's design those spaces to create such ambience as would reflect in the learners as the joy of learning.

Dr. Rema S Kartha

Co-Editor

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