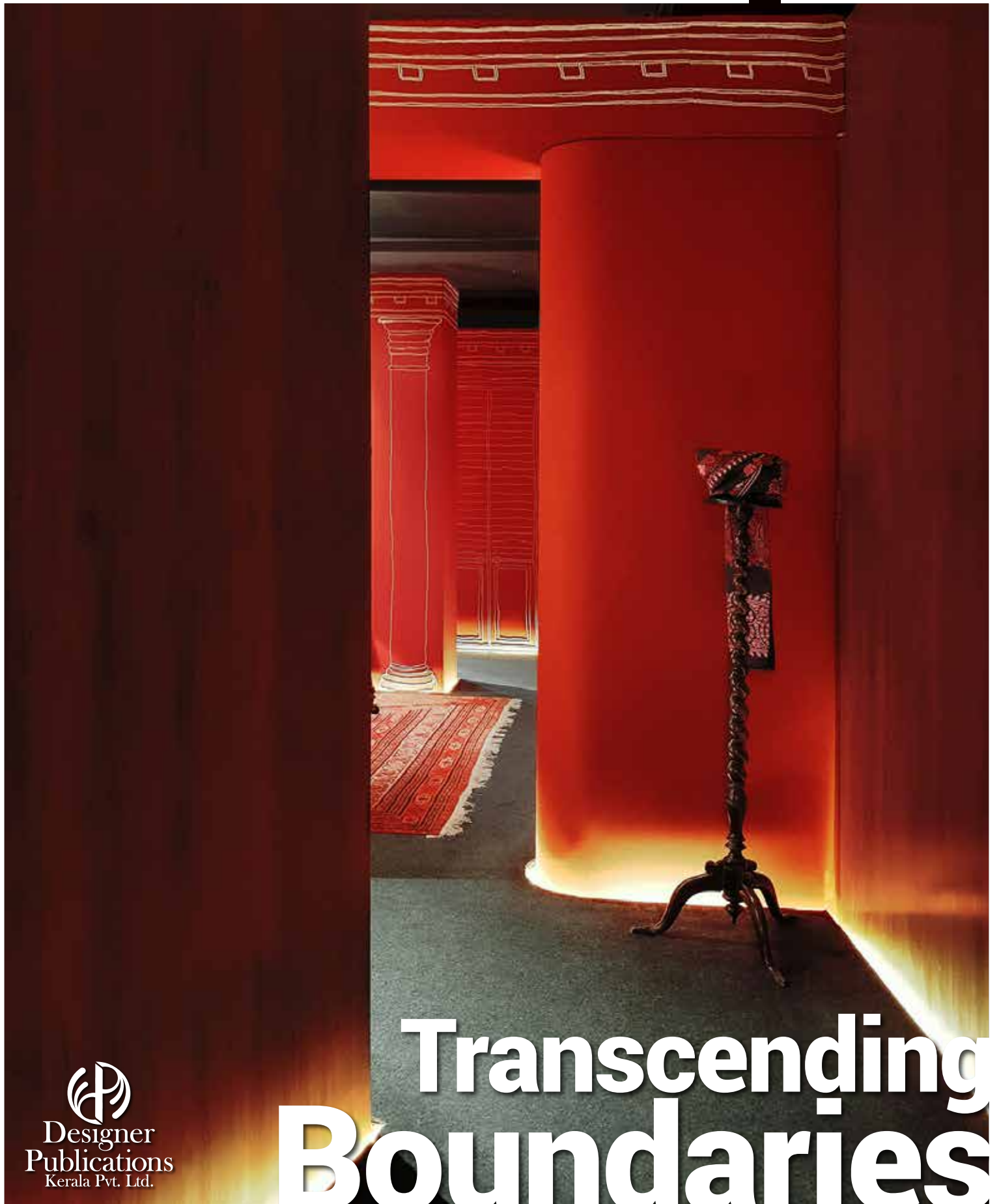


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THE OFFICIAL PUBLICATION OF IIID

MAY 2021 VOL. 02 ISSUE 04 ₹100



Transcending Boundaries



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




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THE OFFICIAL PUBLICATION OF IIID



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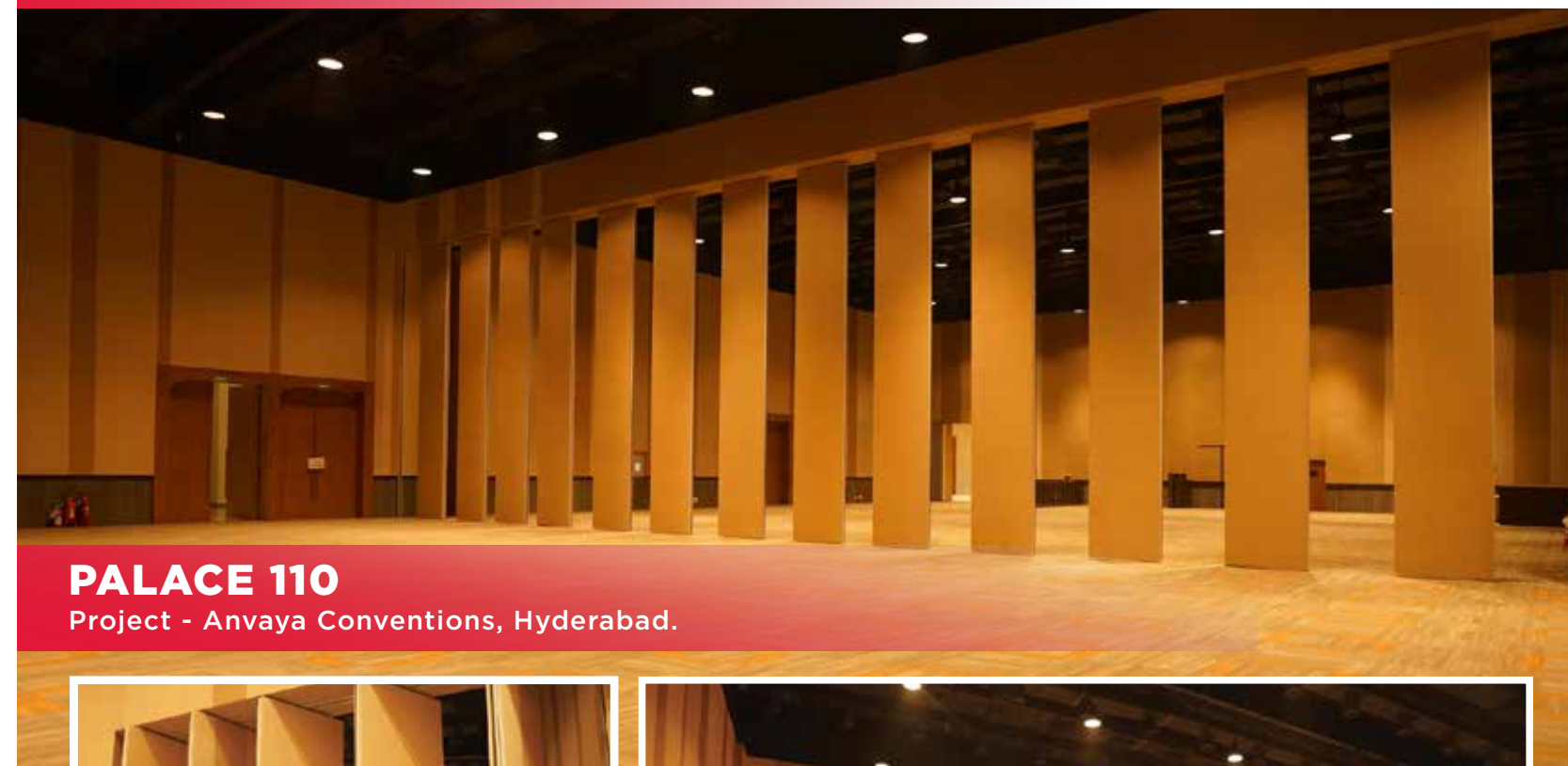
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Editorial

What spins a passionate love story between foreign resident designers and our country? Surely it is not just the economic boom or the prolific building industry! Is it just an affection for a country? , Discover within through TRANSCENDING BOUNDARIES: INSCAPE MAY 2021.

I had many questions for our foreign fraternity. "What do you see in this country that provides a great work opportunity? What are the challenges of working in a largely informal construction industry? Your experiences from design to execution? How do you keep pace with the diversity in cultures? How has your work experience been, giving due reverence to the country of your adoption interspersing discipline and ethos of one culture with another?." Many designers talk of the rich resources the country offers; the histories of our living cities, vast building traditions, artisans and rich craft, traditional skills, modern technology and a diverse ethnography no country can boast of; the possibilities of experimentation seem endless. The building industry is fraught with challenges! You can either love India or hate Her! One of the most outstanding figures and his love for India, was the British born Indian Architect Laurie Baker whose pioneering works in cost effective, energy efficient, humanistic environments shaped an everlasting Indian aesthetic with a characteristic identity.

Neils Schoenfelder is another such Indophile who practises on a canvas with many unknowns. Lakshmi Krishnaswamy and the IIID Roots Fellowship Program mentored by Durganand Balsaver bring together an interview with him which gives us rich insights into Neils works and Neils as a sensitive designer and human being in a foreign country.

Diana Kellog Architects GYAAN CENTRE for the Rajkumari Ratnavati Girls School at Jaisalmer; her words refreshingly resound in ones ears..."I wanted to create a building about light and community - a structure that resonates with the soul of its people and enforces the natural energies to nurture and heal the women and girls".

Karls Damshen, well known for his restoration projects in Kerala, has travelled extensively in Asia enriching his knowledge of the vernacular traditions and craft techniques. The BAYMAAS LAKEHOUSE PROJECT with Krishnan Varma is an inviting resort and a sensitive rendition of interior and exterior space.

MVRDV's FUTURE TOWERS, Pune, is a mixed use tower housing 25,000 residents. Users from a full spectrum of the exploding middle class, young, mobile professionals new to the city, seniors, large and small families, in living areas 45sqm to 450sqm, make these living microcosms vibrant hubs.

CCBA founded by Christopher Beninger delves into varied building typologies, always par excellence in their approach. KROHNE MARSHAL MANUFACTURING CAMPUS, Pune is an industrial project that has all the strategies that make for responsible sustainable design.

Philippe Vilegas and Sanjay Kothari come together to restore DEEPURA FORT, Rajasthan. Their collaboration contributed to sensitively unearthing and cautiously unfolding the zeitgeist of a time. Every detail has been carefully orchestrated, never to deviate from the "soul" that they so carefully sought to preserve.

Dr Klaus-Peter Gast's KUDAPURAM HOUSE is quite "corbusian" in approach and stands for stylish simplicity. He is known for his innovations in house plans, quite different from the ubiquitous Kerala homes.

Shefali Asija is a London based artist. Her work is bold and pop. Through her work she discovers a new "World Order".

Enjoy INSCAPE May 2021.

Happy Reading!

Shamini Shanker Jain

Enjoy
every bit of
reading

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President's message

Transcending Boundaries

On to the final quarter of the Term, 'Inscape' leaps from its 'home grounds' to play over boundaries and go 'International! The two words on the cover - 'Transcending' and 'Boundaries' are keys here that can open up a world of understanding for us. Have you read 'Sapiens' - by Yuval Noah Harari? If not, please do so! You may finally understand who we are and why so. Mind-boggling!

Borders - For humans, they are the most 'existent non-existent entities' for us. Are they there for us to take notice of, or to restrain us and our realms? Or are they there because our adventurous selves always need boundaries set so that we can cross over? The story of our race, a handful of our Homosapiens - descendants of Apes, which started 300000 years ago in African savannas to spread across the carnivorous plains to Europe, insurmountable mountains to East Asia and the mighty oceans to Australia & America, is a 'Story of Borders' crossed with sheer aggression to survive and a will to sustain. Today we are eight billion spread across seven continents and crowned masters of the planet. Yet we still have borders to cross - regional, racial, cultural, national and more.

Even today our efforts 'to transgress' borders with technological advances and nuclear arsenals can be as bloody as it was in those initial days. But when substituted with human-centric compassion and our ability to sing together with John Lennon;- 'Imagine all the people, living in peace...' that is how we can 'transcend borders in a different way! Especially as designers who give wings to beautiful dreams to shape beautiful spaces to shape beautiful people and thus a beautiful tomorrow. This beautiful issue of 'Inscapes on Transcending Boundaries' needs your hug. Enjoy!



Jabeen L. Zacharias

Write to Inscape about your impressions on this edition in 800 words with your photo attached, on or before the 10th of June. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape.
Mail in your thoughts to ar.ridhafathima@gmail.com

Niels Schoenfelder Mancini - Design | Art, Architecture & Philosophy

In conversation with Lakshmi Krishnaswamy

All images courtesy Mancini Enterprises

What has been your experience of working in such a richly diverse culture of India and how did you choose to settle in Chennai?

The experience is exactly that - richly diverse ! - and that is also a very good reason to start a studio and settle in India. Chennai was the nearest metropolis to Pondicherry where I arrived about 20 years ago and was a natural choice to locate to. That decision was of course helped too by the fact that it is my wife's hometown ...

Your home, the "M House" seems to have a persistent sense of connection with nature with its high ceilings and transparent walls. How does nature and color -blue play a significant role in the design of the M House. How does it respond to your Indo-European roots and memories?

The sense of connection with nature lies in the centrality of the courtyard garden - and that in two ways -

Firstly and very literally- it is the exact center of the scheme - we like to think that this lends a certain calm and tension to the house: the center is a simple garden with 3 asymmetrically located trees of different heights .. as it 's visible from all rooms this is the omnipresent counterpoint to all the more symmetrically laid out architectural moves on either side of it. It draws the views into the diagonals across the court and makes the respective opposite house appear as a backdrop to the garden.

Secondly its central as it is the only "outside" to the house . All 3 outer sides of both the buildings are completely closed (with the exception of tiny "vent-windows").

All light is provided by this court, carefully dosed by the depth of the facade built-up, to light the interior spaces just so their wooden walls - some deep blue - can develop the



Interior view of the library in M house

right glow and are not overpowered by a high contrast, that a less "filtered" window solution would have created. This search for the right amount of light and depth of opening is rooted in the search for climate responsiveness as well as the poetic potential of the facade - something both Indian and European typologies achieve in fascinating ways.

The cabinet is a room, typically or a closet. Could you share the inspiration for the use of fabric and the collage of artefacts, like a magicians tent in your work, "The Cabinet of Curiosity"? Here, we see, by collaborating with master embroiderer Jean Francois Lesage, the use of the craft of embroidery, seems to reverse the facade and etch it on to the interior surface creating a vital sense of space. . . .

The craft based model of design and construction still produces today very sensual interiors - even when applied in this temporary context of a trade fair.



NIELS SCHOENFELDER

MANCINI ENTERPRISES

The firm founded in 2004 by Niels Schoenfelder, J.T. Arima, and Bharath Ram K. offers comprehensive design services in the fields of urban planning, architecture, interiors, landscape, furniture and lighting design. The firm's approach is based on dialogue with corporate and private clients and analysis of constraints thus establishing the project "reality". With base in Chennai Mancini's team consists 40 professionals and focuses on commercial buildings, residences, heritage conservation, eco restoration and even product designing.



View of the crematorium in Coimbatore



Exterior view

So that cabinet really builds on the past - not only as an idea but also through the deployment of age old spatial devices and decorative strategies: the central Apsis containing a golden bamboo frieze is one example, deep passage ways between interior rooms and the 2000 year old trick of hinting at an elaborate architectural scheme with a rather thrifty and sketchy technique of visual make-believe are others... think of Mughal tents with their elaborate translation of architectural structure into decorative surfaces ...

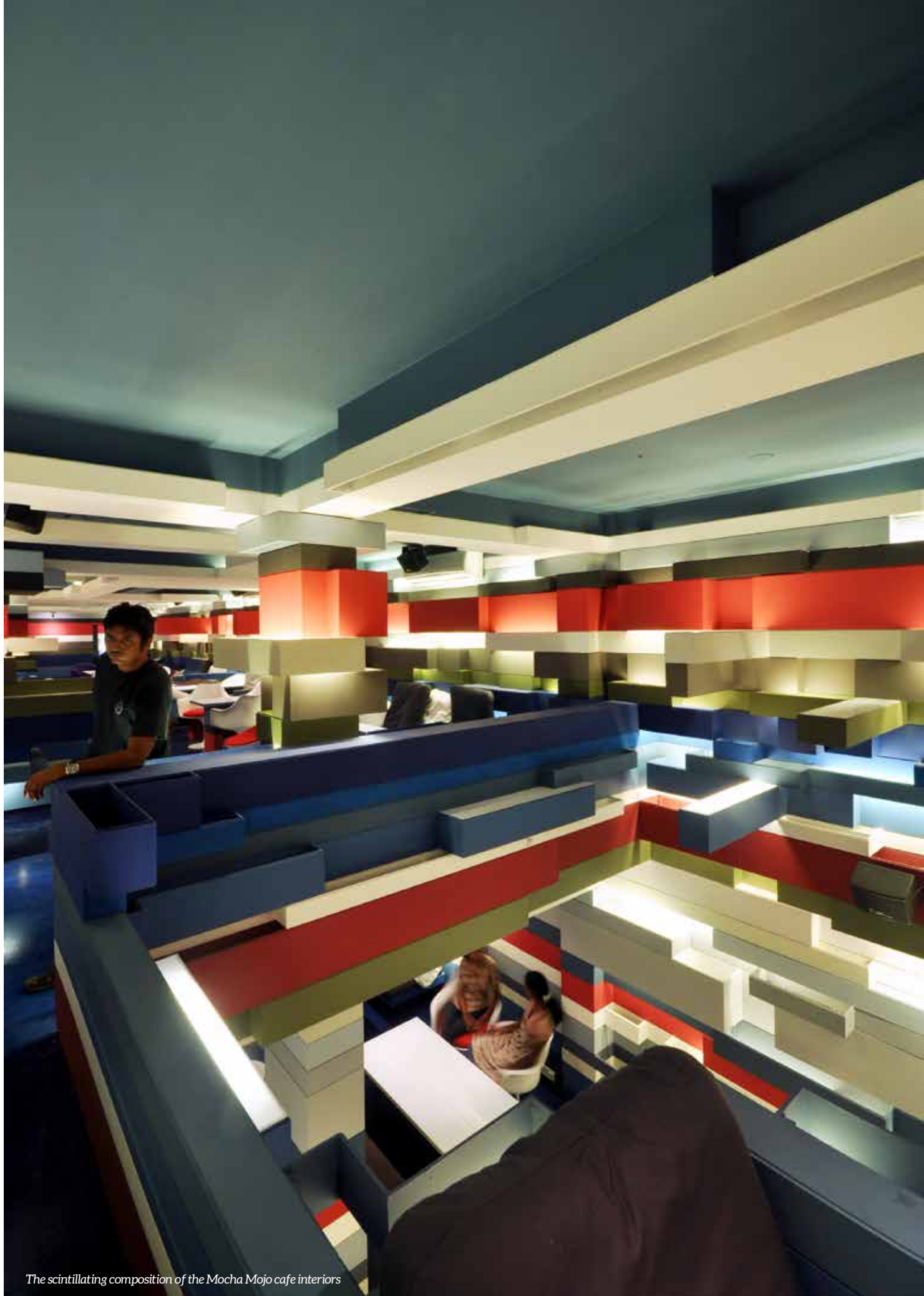
The craft traditions in India have evolved over centuries and reflect in your projects, as a contemporary experience. How has your atelier collaborated with indigenous craftsmen in both the design process as well as construction?

When a project can be constructed by the crafts (employing for example traditional masonry techniques, building carpenters, custom made millwork etc) it will necessarily have to be designed with their limitations and possibilities in mind. Consequently the entire project including its design is permeated, defined by that approach... and in that way the crafts with their innovations and their traditions influence and inspire the design.

Further of course some projects can afford even more specific collaborations for example with stone sculptors, wood carvers or the like.



Interior view of the House with two trees



The scintillating composition of the Mocha Mojo cafe interiors

The projects embody a very elegant simplicity. For instance, the attention to detail to the elements, doors, windows, textures, natural colours, and the light - is explored with considerable care and sensitivity. Could you share some of your experiences of detailing a building and what it means in a good design.

The attempt to get the details right for us is an attempt at coherence between the broader aspirations of a design and the way they are brought into reality... maybe one can compare that to the ideas or goals of speech and the language and ductus deployed... if they are not coherent it's unlikely that speech is effective in communicating the ideas nor will it be truly enjoyable...

The interior of the Mocha Mojo project is dynamic and lively. How did this unique theme evolve for a restaurant in Chennai. How did the carpenters and painters interpret the drawings and capture the vibrancy of the design ?

A light hearted shot at the clients brief .. in this case to create a 70's infused space bubble for a young coffeeshop ... the colour palette came from that and we riffed on the idea of 3 dimensional wallpaper - originating in the 60's maybe but brought to the broader public in the 70s ... - the carpenters and painters had as much fun as we did.

Could you share how the atelier explores the relationship between arts and architecture as an integral aspect of the interior design?

That's a complex question ... - interior design is an applied art. But has an enormous amount of liberties compared to industrial design for example - as it can chose to deploy or withhold "high" art or historic artefacts, cross cultural references in form of objects or in form of ideas as part of its strategies... the possibilities for layers of meaning and layers of atmospheres are huge and exhilarating.

Consequently there is no one-fits-all relationship between art architecture and interior design - rather to establish the right relationship for each project separately seems to be one of the key demands of that applied art.



The scenography of The Cabinet of Curiosity where embroidery is used to give architectural definition to the textile surfaces



The modern reinterpretation of arts and craft defines the work of Mancini

Each typology and project captures a different spirit. A rare project is the Sacred Space of the Crematorium for GKD Charity Trust at Coimbatore. What was the spirit behind the design? How do the choice of materials and design-theme convey the dignity of death and the grief of loss?

The crematorium is located in a dense urban situation and the design attempts first and foremost to create a sense of distance to the busy surroundings. That is as much a landscape design task as an architectural task ... So it's more about creating a calm and dignified situation to allow for diverse rituals to unfold and not about imposing a certain notion of hierarchy or iconography. Therefore the buildings really are pavilions formed by a series of columns reaching out in to the landscape allowing for wind and light to pass through - somewhat akin to the traditional setting on a river bank the materials are equally exposed and raw shying away from all formal or polished notions of beauty and instead relying on simplicity to connect with the landscape setting and time.

Un-built projects form the new frontier in design community as it contributes to both to Architectural sketchbook and criticism. What are your thoughts on the value of un-built projects in your experience?

Leaving aside the more obviously mundane reasons... - to look at the aesthetic and functional reasons for which projects remain unbuilt can be fascinating - sometimes they throw into sharper contrast the cultural conventions and aspirations at play than the reasons to actually build a project...

In the context of the pandemic, how do you see the transformation of the working of the atelier and the construction sites over the next year?

Some learning can be taken away from this remote nightmare - but by and large we'd like it to go back to a more interactive mode as soon as possible!

This interview is part of the IIID-ROOTS Journalism Fellowship Program, sponsored by IIID Journal and mentored by Prof. Durganand Balsavar, Dean - Saveetha College of Architecture and Design, Chennai.



The scenography is inspired by the 16th century tradition of Cabinets of Curiosities





Rendering of conceptual project



View of the inner courtyard

A glimmer in the desert

 Inscape Insider  Vinay Panjwani

PROJECT INFO

PROJECT NAME : THE RAJKUMARI
RATNAVATI GIRLS
SCHOOL

LOCATION: JAISALMER, RAJASTHAN, INDIA

DESIGN FIRM : DIANA KELLOGG
ARCHITECTS

COMPLETION DATE : 2021

“

This school in remote Rajasthan designed by New York-based architect Diana Kellogg stands apart for its noble cause as well the design

In the heart of the mystic Thar Desert in Rajasthan stands The Rajkumari Ratnavati Girl's School – a fantastical oval sandstone structure that blends seamlessly into the arid landscape. Set to open in July 2021, the school will serve more than 400 girls, from kindergarten to class 10, that live below the poverty line in the region where female literacy barely touches 36 per cent.

The Rajkumari Ratnavati Girl's School was built to improve the lives of the community. Local craftsmen—often the fathers of the girls—built the school using local sandstone, and soon two more structures will be erected: The Medha - a performance and art exhibition space with a library and museum, and The Women's Cooperative where local artisans will teach mothers and other women weaving and embroidery techniques from the region.

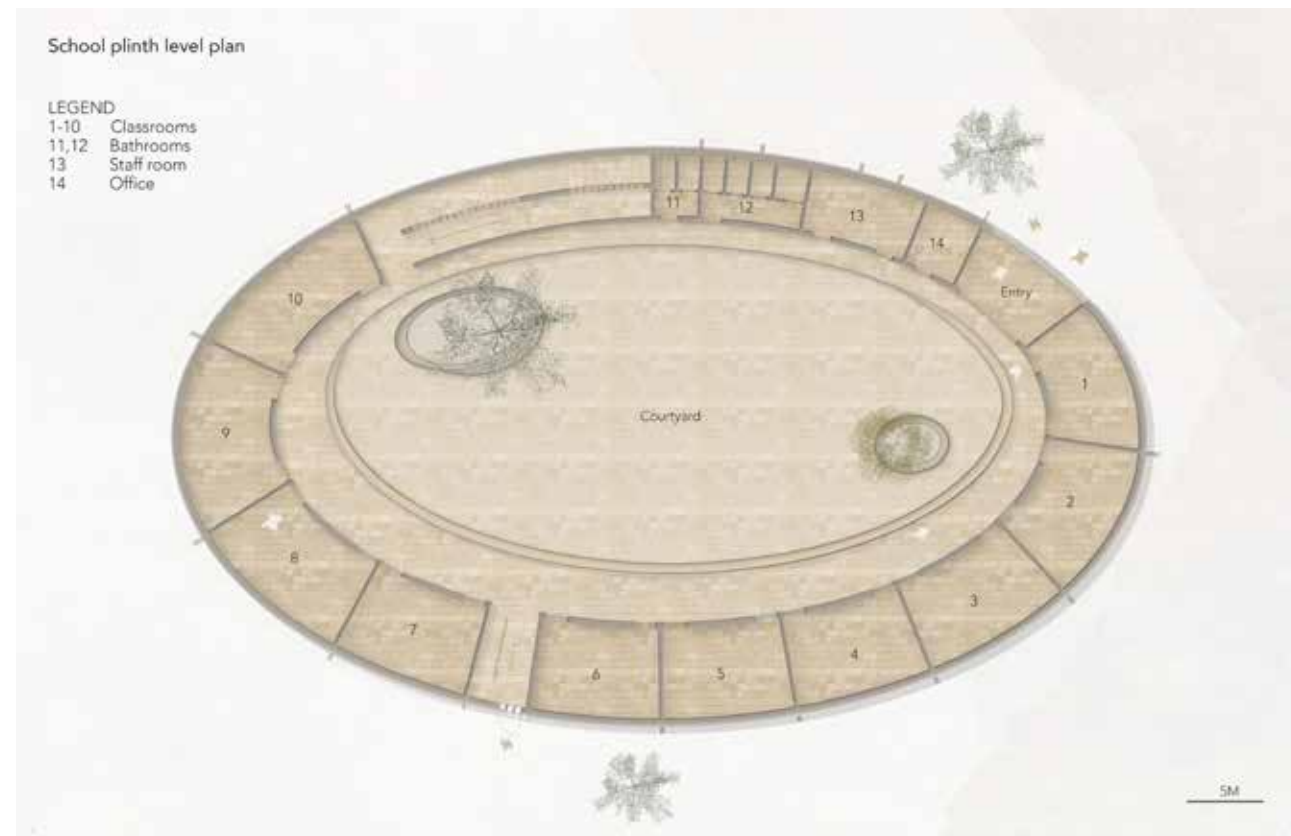
The complex of three buildings will be known as the GYAAN Center. Designed by New York City-based architect Diana Kellogg of Diana Kellogg Architects, the GYAAN Center

was commissioned by CITTA, a non-profit organization that supports development in some of the most economically challenged, geographically remote or marginalized communities in the world. The GYAAN Center will equip young women with the tools to further their education and independence as well as raise awareness surrounding the issues faced by women in India on a global scale.

"Effective design is a process requiring deep understanding of the history of a place – its culture, its topography and its vernacular," said Diana Kellogg. "I wanted to create a building about light and community – a

structure that resonates with the soul of its people and enforces the natural energies to nurture and heal the women and girls."

Since the GYAAN Center is designed by a woman for women, Kellogg looked at feminine symbols across cultures when starting the design process – specifically symbols of strength, landing on a structure of three ovals to represent the power of femininity and infinity. From above, the breathtaking ellipse structure blends seamlessly into the planes of sand-dunes in the region of Jaisalmer, with striking curved walls reminiscent of Rajasthan's famous forts.



Children playing along the exterior curve of the structure



Aerial view of the school



The finishing has been done using locally sourced natural stone

Sustainability was of utmost importance to Kellogg and her team, who designed the GYAAN Center pro bono and worked entirely with all local craftsmen to build the first structure – The Rajkumari Ratnavati Girl's School – out of hand-carved Jaisalmer sandstone. Inside the school, visitors are greeted by a sweeping staircase and a wall decorated with diyas, small stone flower medallions signifying each classroom and the donors for the project. Winding corridors lead you to classrooms, a computer centre and a sprawling terrace, all donned with furniture made locally out of rosewood with classic Charpai woven seating. A parapet wall is also featured as a reinvention of the Jallis, screen walls traditionally used to hide women for privacy.

The design team followed the local ancient water harvesting techniques to maximize

the rainwater and recycle greywater in the school. While the building is oriented to maximize the prevailing wind and keep maximum sunlight out, the team also employed solar panels for the lighting and fans in the building. A solar canopy on the roof with a metal framework doubles as a jungle gym with seesaws, swings and monkey bars for the girls. Both the solar panel canopy and Jallis keep the heat out and the elliptical shape of the structure also helps bring aspects of sustainability, creating a cooling panel of airflow, in addition to passive solar cooling where temperatures peak close to 120 degrees. The wall allows air to flow through the building and keep the sun and sand out. A central structure weaves together The Rajkumari Ratnavati Girl's School and The Women's Cooperative, representing a blending of generations.



Interior view of classroom

"Since the building was built for a non-profit to support girls' education, every effort was made toward economic design," said Kellogg. "It was imperative that we incorporated authentic cultural elements, so the Center was a true representation of the region and its members."

Famed Indian fashion designer Sabyasachi Mukherjee was tapped to create the uniforms Mukherjee was tapped to create the uniforms for the students. Sabyasachi used Ajrak, a traditional textile from the region that is block-printed with natural dyes using a technique that predates modern history. They were made to reflect the region's craft heritage to highlight the beauty and power inherent to the crafts, as well as provide a better sense of community, connection and pride for their home.



Interior view from the courtyard



The jaalis filter harsh glare

Sunlight creates dynamic interior patterns





DIANA KELLOGG

DIANA KELLOGG ARCHITECTS

Diana Kellogg Architects is an international, award-winning firm established in 1992 and has worked primarily in high-end residential design and non-profit community projects. The firm is committed to sustainable design, deference to an existing sense of place and history and creating spaces that provide for communal interconnectivity. Also the belief that thoughtful design can positively impact people's lives through spatial arrangements rather than complicated details and expensive materials. The design process is a very important component as the firm works to bring out the best design as a true collaboration with the client and finding the essence of the site or existing structure. The overall emphasis of the firm is one of flexibility to programmatic requirements, the site and historic concerns and innovative construction with a dedication to high quality of design.



features on the wall

The GYAAN Center will invite renowned female artists, designers and education advocates to create artwork, host events and present installations. Students will learn to read, write, and develop traditional artisan skills unique to the region. While girls are receiving an education at the Girls School, mothers and other women in the region will work with local artisans at The Women's Cooperative. Exhibitions at The Medha will embody the importance of women's empowerment, while drawing people to the centre space will also periodically act as a marketplace to share the women's creations with tourists venturing to the nearby dunes to experience the sunset. The education, independence, and empowerment women gain at the GYAAN centre will, in turn, incentivize families to educate their daughters, bringing the benefit of the centre full circle.



The natural stone features are amplified in the sun



Ushering a gentle breeze

Inscape Insider Baymaas Lake House, Karl Damschen, Abi Prabhakar

PROJECT INFO

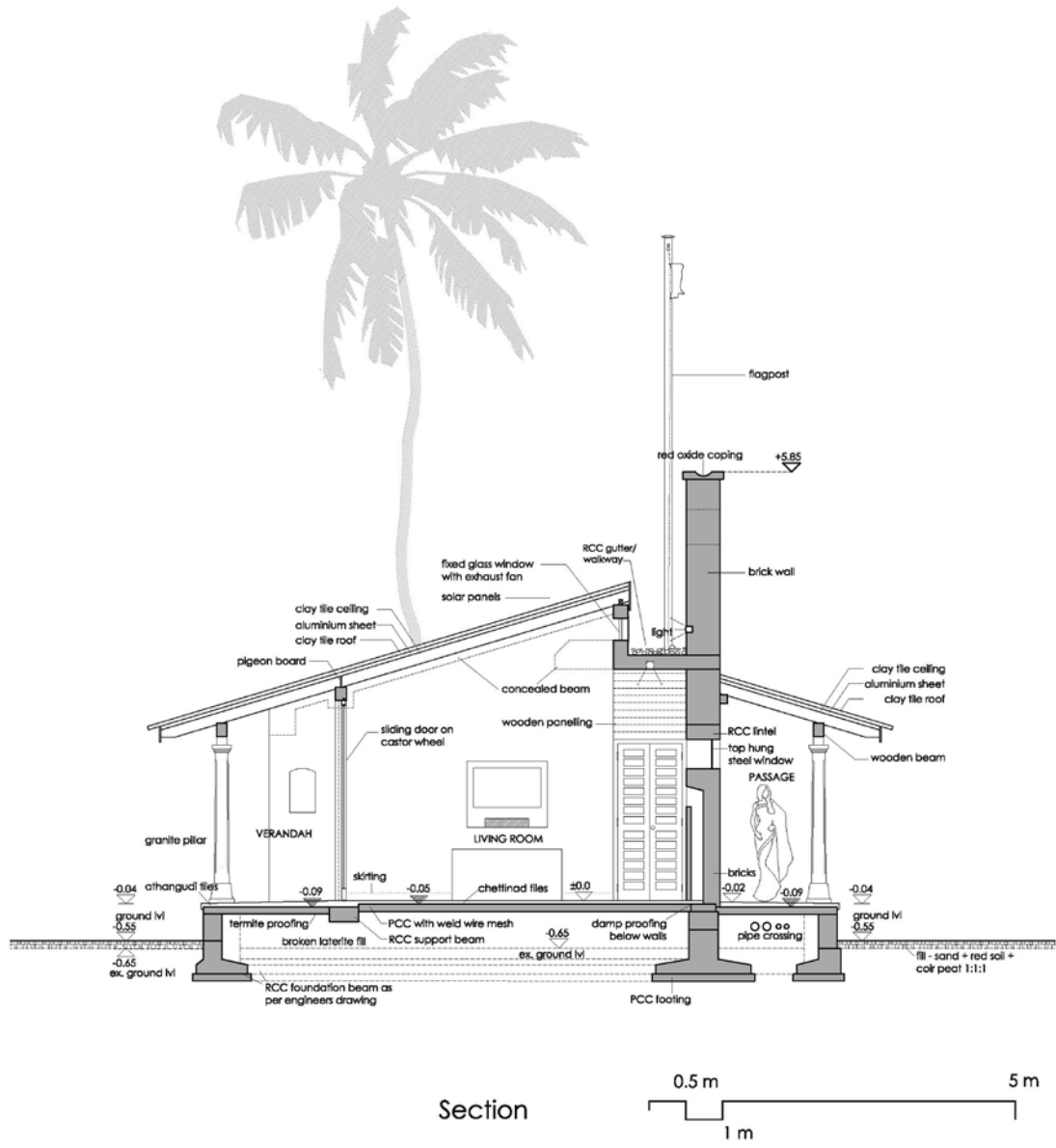
PROJECT NAME : BYMAAS LAKE HOUSE
COMPLETION YEAR : 2017
BUILT AREA : 2800 SQ FT
PROJECT LOCATION : COCHIN, KERALA, INDIA
LEAD ARCHITECTS : KARL DAMSCHEN, KRISHNAN VARMA
DESIGN TEAM : ANILA CHERIAN, SONIA STEPHEN
CONTRACTOR : NATURAL CONSTRUCTIONS
STRUCTURAL DESIGN : RAO & ASSOCIATES

“

Bymaas resort, designed by Swiss architect Karl Damschen and Meister Varma, present a nostalgic retelling of modern hospitality

The design of this resort is born of the constraints and opportunities the waterfront site offers. Coastal regulations in force at the time mandated a 50m setback from the high tide line. This left a large frontage unusable but also free from development. The site had an existing building that needed integration into the programme. Future development also had to be taken into account when the resort expanded and if the owner chose to live there. An appropriate layout was needed that could accommodate all this.

The rooms of the resort overlooks the artificial pool towards the Vembanad lake.

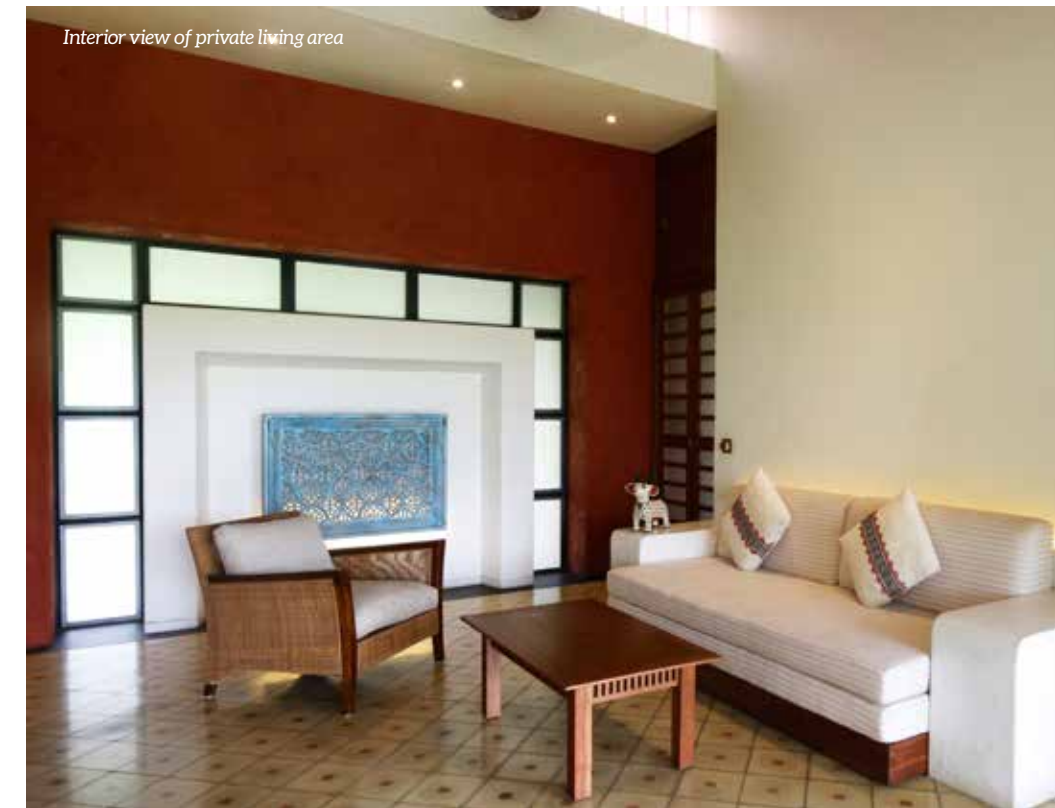


The villa only has two rooms which has been carefully curated to bring in the nostalgic element of the resort.

The site is divided in deference to the regulation line with a terracotta red wall that rises among the trees and slices across the site. It at once delineates the public from the private zones and becomes the spine from which the architecture emanates. The stoic wall gradually gives way to a more transparent, light wooden structure which ensures each room has a panoramic view of the landscape and waters beyond. Large glazed doors and wooden louvers draw in the lake breeze. A 'moonlight window' perched above the bed fills the rooms with diffused light.



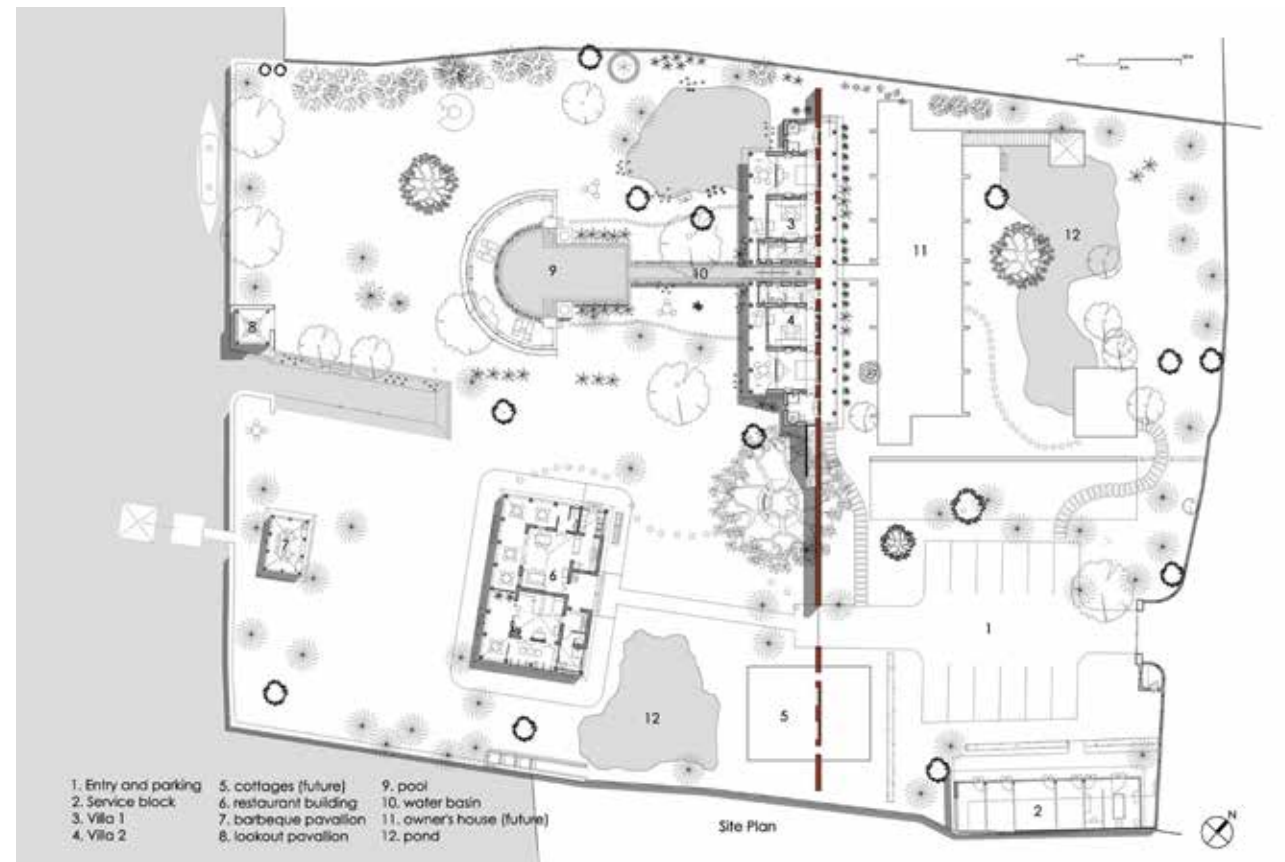
Moonlight windows helps to fill the interiors with diffused light



Interior view of private living area



The wall becomes the spine of the design



the wall helps to delineate the private and public areas

The material palette is one of elegant restraint – dressed granite pillars and handmade Athangudi floor tiles complement the antique brass fittings and hardwood furniture. Built in beds and sofas pare away the clutter. The bathrooms with ferrous oxide walls are washed with light filtered in through marble louvers. A sensitive approach to landscape and water conservation is employed throughout. Nearly all trees are retained; existing ponds



The artificial pool is a fitting backdrop to the elegant structure.



Small niches perforate the wall



KARL DAMSCHEN & KRISHNA VARMA

KARL DAMSCHEN

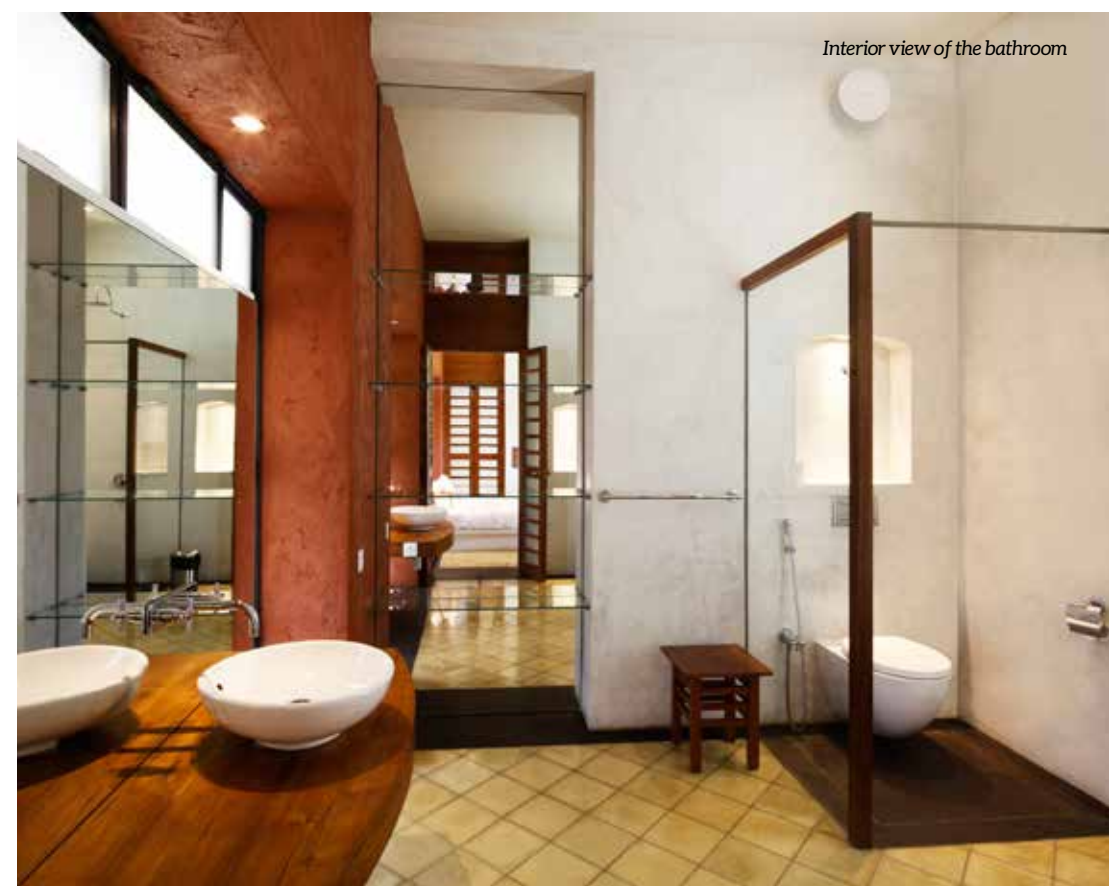
Karl Damschen is a German architect renowned for his work on heritage restoration in Kerala. As a young architect in the 1970s, he travelled extensively through Asia by land - an experience that imparted a unique vernacular sensibility to his work. Dividing his time between Bern and Cochin for over 2 decades now, Karl has built up a body of work characterised by a strong conceptual sense on one hand and a sharp eye for detail on the other.

MEISTER VARMA

Meister Varma Architects was started to focus on site-specific, design-led solutions for the residential and hospitality sector. Drawing on Kerala architecture traditions and woodworking, the practice strives to design climate-responsive buildings for cities. The lead architect Krishnan Varma completed his B.Arch from the School of Planning & Architecture, New Delhi and gained experience at ABRD architects working on retail and office projects in Delhi. An interest in urban design and master planning led him to do his post-graduation from ETH Zürich and then onto the UK. Upon his return, Krishnan chose to live and work in the south Indian city of Kochi where he is also involved in heritage restoration.



The pool divides the building layout into two rooms



Interior view of the bathroom

are shaped and consolidated so future development can be designed around them. A boat channel lined with aquatic plants brings a piece of the backwaters right into the property. The granite-clad swimming pool and water basin stretches out into the landscape and ties the buildings to the land and Kerala's enchanting waterscapes beyond.



A loft space gets a facelift

Inscape Insider Ossip van Duivenbode

PROJECT INFO	
PROJECT NAME	: FUTURE TOWERS
LOCATION	: AMANORA PARK TOWN, PUNE, INDIA
PROGRAMME	: MIXED-USE, HOUSING, COMMERCIAL SPACE AND PUBLIC AMENITIES.
DESIGN	: MVRDV
PRINCIPAL-IN-CHARGE	: JACOB VAN RIJS
HEAD OF DEPARTMENT	: STEFAN DE KONING
YEAR OF COMPLETION	: 2010 - 2018
CLIENT	: CCL AMANORA PARK TOWN

“

The Future towers by MVRDV in Pune redefines the stereotypical benchmark for communal living in the city

The vertical city inspired by the cutting-edge biomimetic architecture that stands tall at Pune, Maharashtra, is the first project in India by renowned international firm MVRDV. The Future Towers provides 1,068 apartments for a diverse section of the rapidly expanding population that will house around 5,000 people in one building. The iconic project translates into mixed-use towers imagined as a landscape formation complete with hills and valleys.

Future Towers is a part of Amanora Park Town, a community created in 2007 to encourage the development of residential “townships” near its cities.



The scheme of the design incorporates plenty of shared communal spaces

Aerial view of the towers



In Pune, these townships help to house the young professionals attracted to the city by its auto-manufacturing and technology sectors but, as with much of the rapid development all over India, many of the new buildings on Pune's outskirts are generic, repetitive residential towers. In just 11 years, Amanora Park Town has grown to over 25,000 residents by focusing on a diverse, high-quality mixture of towers alongside low-density villas. But the pressure to expand faster with more high-density, low-individuality housing was ever-present.

MVRDV's design for the Future Towers aimed to offer an alternative to this pattern, while still delivering apartments at the usual low price. Instead of a cluster of freestanding buildings, MVRDV's response to the brief was a singular mountainous structure with peaks and valleys, under which 1,068

apartments are unified in one building. However, despite its expressive appearance, the design of Future Towers stems from a series of methodical decisions based on MVRDV's research into Indian housing.

A critical deviation from the norm was to convince the client that the entire development would be more vibrant with a mixture of different units. This way, the building would ensure that users from the full spectrum of India's exploding middle class all mingle, including young, mobile professionals who are new to the city; older, established residents; and families both large and small, all at a range of income levels. Apartments ranging from 45 square metres to 450 square metres are mixed together, a diversity enabled by the building's mountainous shape and the shifting floor plans that it generates.

The pops of colour elevates the design composition.





View of the hallway



View from community area



Staggered balconies of penthouses

With the design, they offer more variety and bring people from more different backgrounds together. In the original master plan, 16 separate towers were planned, all of which would have more or less the same type of apartments. The MVRDV team thoroughly researched modern Indian housing and came up with a system to create a mix of different types of apartment inside one building. This project will attract residents with a variety of incomes, something that will benefit the diversity of Amanora Park Town.

Because construction costs are low in India, and elevators comparatively expensive, the economics usually applied to residential design could be inverted; thus a reduced number of lift cores combined with corridors were in this case more economically desirable than having many towers, each with its core and fewer corridors. As a result of this calculation, MVRDV's design features

nine housing wings ranging from 17 to 30 storeys arranged around just four circulation cores.

The slabs form a hexagonal grid, which allows for wide views from the apartments and leaves large open public courtyards at ground level. The 'peaks' allow for optimized daylight conditions and the resulting inclined roofs allow for several exterior terraces, both private and communal. Recessed balconies on the main facades of the residential slabs themselves hint at the diversity of the homes behind, with a mixture of normal size, double-height, double-width and even some L-shaped balconies. The strong graphical appearance created by the balconies is accentuated by large, brightly coloured openings known as "scoops" that puncture the building's façade to connect with the central corridor, providing public meeting spaces and cross ventilation in all communal spaces in the process.



Interior view of apartment

These spaces which originated in the need to provide refuge spaces to meet the fire code requirements for long corridors help to give a sense of "neighbourhood identity" to different parts of the building, with each scoop designated for a different activity (such as yoga or mini-golf) or as children's play area.

The courtyards below are linked by four-storey-high triangular gates, creating a 500-metre-long walk, and also feature different uses, with some designated for play, and others for sport, garden spaces, and more. This impressive list of amenities was made possible by the scale of the development: With so many apartments in one project, luxury features such as a 50-metre lap pool only add a fraction to the overall cost.

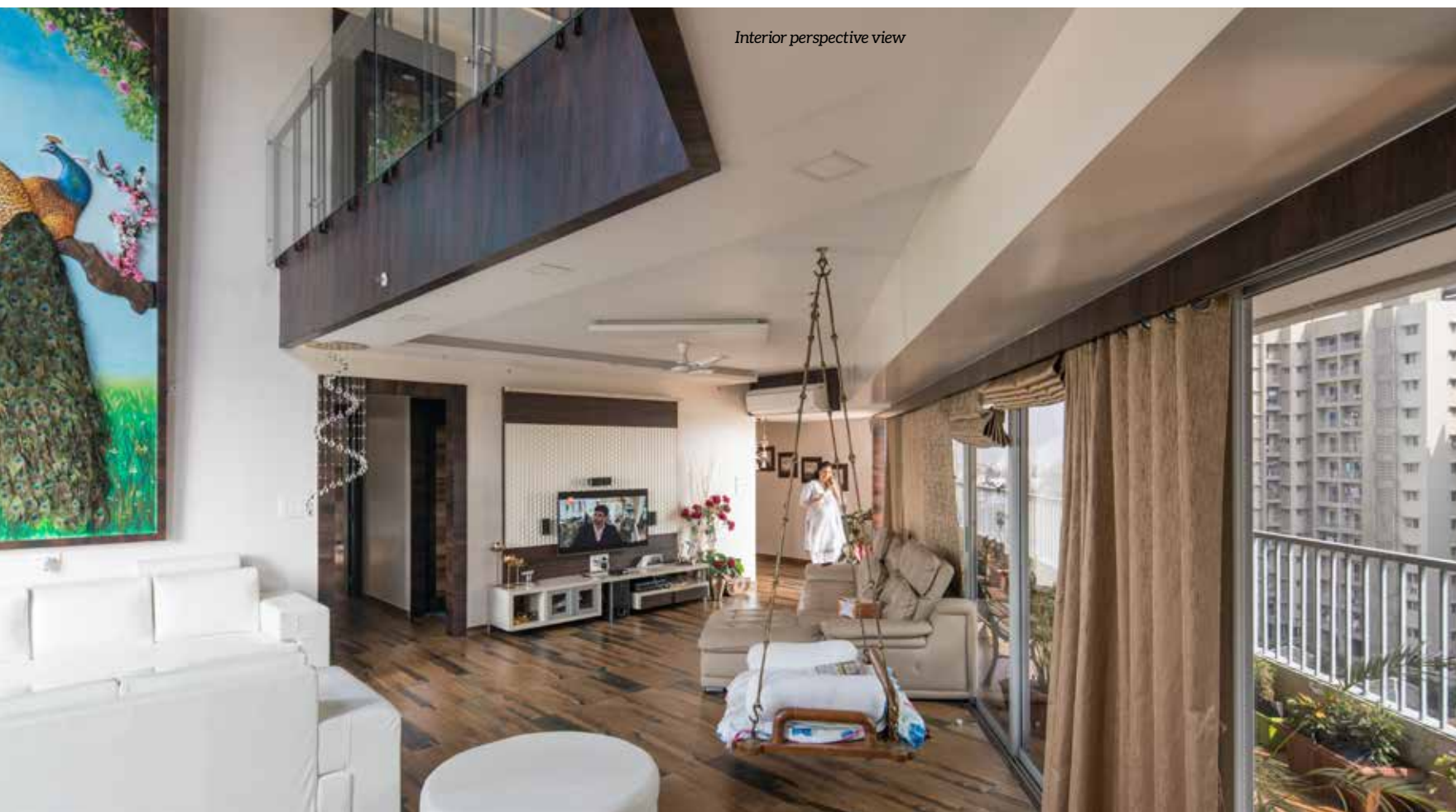
While much of MVRDV's approach focused on rethinking Indian housing, the design also recognises which features should carry over from typical housing developments. A simple yet effective natural ventilation system, which both cools the apartments and can help extract air from kitchens, helps to make personal air conditioning units optional for residents. The floor plans also incorporate the principles of Vastu Shastra, the traditional system of architecture (often described as India's answer to Feng Shui) that has long been expected of new developments in India.



Pooja ceremonies in new apartment



View of the restaurant



Interior perspective view



JACOB VAN RIJS

MVRDV

MVRDV was founded in 1993 by Winy Maas, Jacob van Rijs and Nathalie de Vries. Based in Rotterdam, the Netherlands it has a global scope, providing solutions to contemporary architectural and urban issues in all regions of the world. The highly collaborative, research-based design method involves clients, stakeholders, and experts from a wide range of fields from early on in the creative process. The results are exemplary, outspoken projects that enable our cities and landscapes to develop towards a better future. The work of MVRDV is exhibited and published worldwide and has received numerous international awards. Two hundred and fifty architects, designers and urbanists develop projects in a multi-disciplinary, collaborative design process that involves rigorous technical and creative investigation. MVRDV works with BIM and has official in-house BREEAM and LEED assessors.

Though "context-sensitive", "diverse", and "community-focused" may not be the first terms that come to mind when imagining a building that houses over 5,000 people, MVRDV's Future Towers is an attempt to upend those perceptions. It is a building that understands the demands of Indian housing and the expectations of Indian culture and uses the context of a brand new township to reimagine how they can be combined in a way that is better for both residents and cities at large. 🏠



Communal spaces painted in bright colour palettes



The space becomes a backdrop for learning activities



In pursuit of defining the details

 Inscape Insider  Ashish Sahi & Sanjay Kothari

PROJECT INFO

NAME : DEEPPURA FORT
LOCATION : RAJASTHAN
PRINCIPAL ARCHITECT : SANJAY KOTHARI IN COLLABORATION WITH PHILIP D VILEGAS
STRUCTURAL CONSULTANT : MANUKA STRUDS
BUILT-UP AREA : 35,540 SQ.FT
YEAR OF COMPLETION : 2018

“

This renovated mansion in the Shekhavati style of architecture in Rajasthan is an ode to the beautiful collaboration between the designers and the client.

“Rajasthan” the land of undiscovered heritage. The place where an affluent royalty and merchant upper class once vied amongst themselves in creating intriguing artwork and embellishing magnificent structures. These buildings, which have since become defunct due to changing trade patterns, relate the long lost stories of various artists and their efforts to create architectural masterpieces.

Shekhawati is one such region in northeast Rajasthan, where "Deeppura fort" is situated. The client Maria Garazia Baldan is a jewellery designer from Milan, Italy. She bought this property with a succinct vision to develop a space for herself and at the same time as a tourist destination especially for foreign guests and friends who show interest in "Shekhawati" region.

The whole process of converting this medieval "fort", into a property for a contemporary tourist destination was not only an exercise to deal with multifaceted challenges, but was a delightful learning experience for the team of designers. Architect Sanjay Kothari worked with designer and developer Philip D Vilegas (Belgian resident) to transform the structure with the utmost sensitivity towards the architectural history behind it. They had an inherent respect for the elements to be conserved as a responsibility. Their take was to conserve this within the larger precinct, with a vision of "whole to parts and parts to whole"



The renovation gives utmost respect to the existing design framework of the Shekhavati style



View of the bathroom

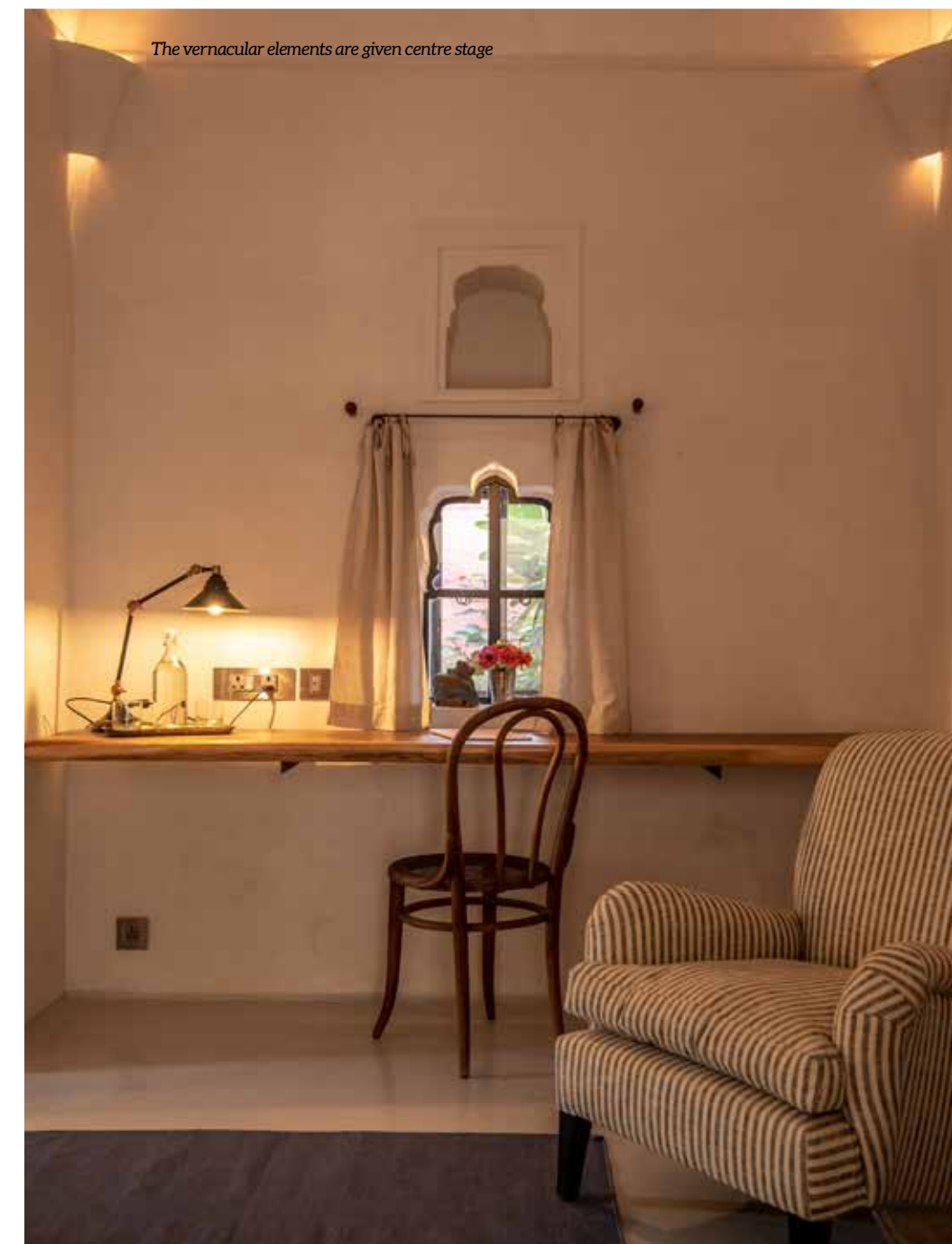


Interior view of the stairs

The project was formed in collaboration with Maria Garazia Baldan and Philippe who gave the insight to look at the project from the perspective of the soul rooted deep inside the structure and spaces witnessed in history. They persevered to revive the soul, keeping in view the traditional techniques of construction and basic architectural character of spaces.

The structural expression of the fort was adequate enough - as it was able to become a benchmark to be followed for the next stage of its journey.

The team kept a resistance between epistemological learning and the pragmatic approach towards spatial and structural expression.



The vernacular elements are given centre stage



Perspective of the courtyard



Extensive mouldings of the Shekhavati style



AR. SANJAY KOTHARI



PHILIPPE D VILLEGAS

KALEIDO

"Kaleido" is a team of creative professionals, who believe that the significance of any profession lies in the perspective to look at every attempt concerning the progressive development of society as a whole.

The firm was established in 1987 by Architect Sanjay Kothari with a simple vision to learn the deeper meanings of architecture through practice based on strong design and drawing discipline learnt through formal and informal ways of learning the art of architecture. They have always believed and realized at every level, that architecture is the strongest medium of social expression and tried to exploit the medium to find various narratives to move on. Within more than three decades they have developed an extensive portfolio including urban development, architectural and landscape design and interior design projects of varied nature and intent.

PHILIPPE D VILLEGAS

Phillipe is a Belgian resident. He is an enthusiastic traveller by nature. After having a brief political career in Belgium, he left for the USA in 1974. He worked as a developer in Virginia for almost 10 years. Subsequently, he moved to Marrakech (Morocco) in 1985 where he designed and developed residential luxury villas. In 2005 the designer moved to Jaipur in India. He received critical acclaim when he designed and developed a tourist destination known as "Anopura resort" near the famous Ramgarh Lake. During his stay in India, he has developed various private farm villas in Jaipur and Jodhpur for private owners. After a stay of 15 years in India, the designer has currently left for Belgium in 2020.



Interior view of the bedroom



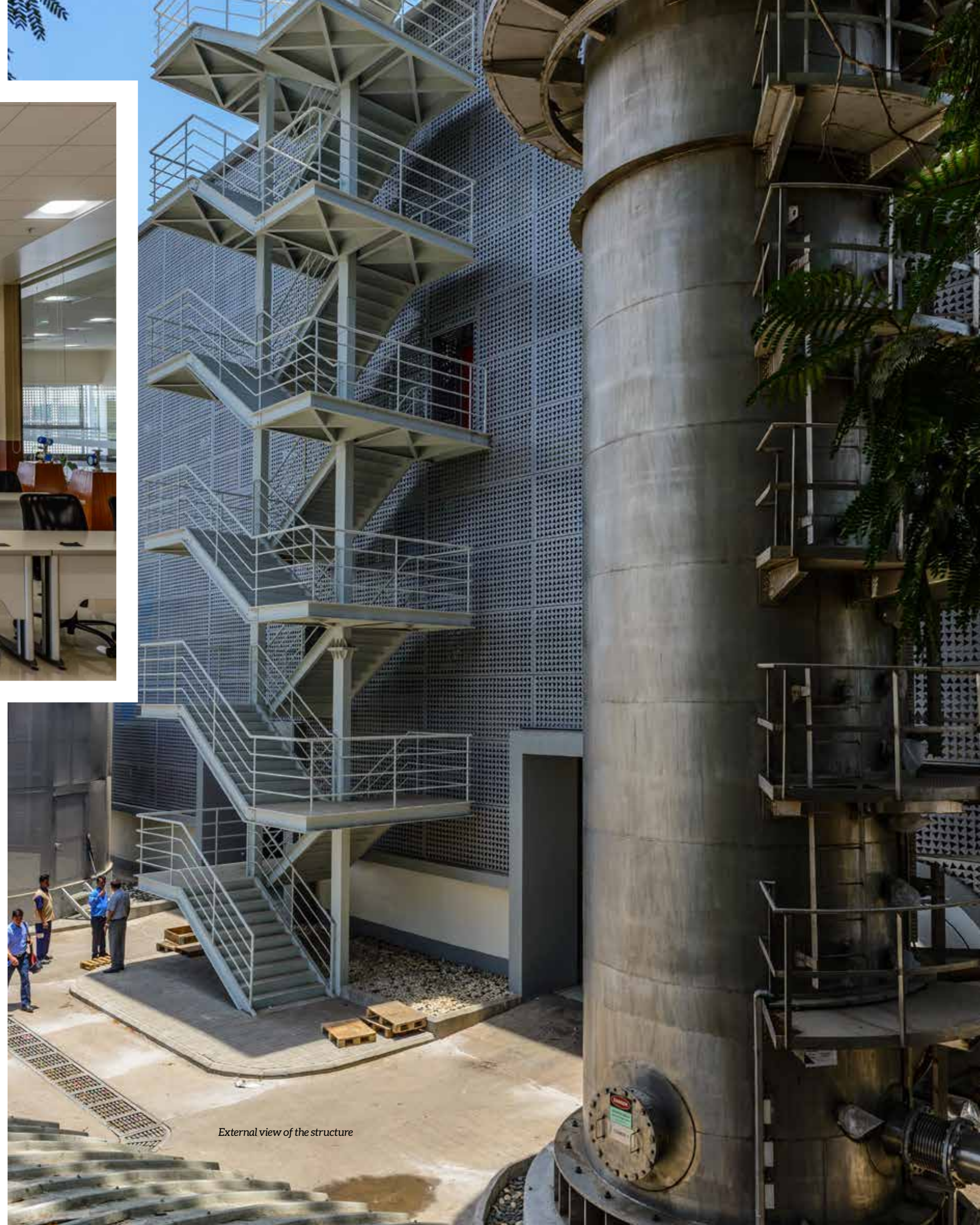
View of the living area

There were many challenges the designers faced to develop the vision and a prominent one was finding the right skilled craftsmen for the job. But collaborating with a multifaceted team of design professionals helped to envision different possibilities for approaching the challenges. This back and forth thinking proved to be an efficient exercise to solve each problem that cropped up during project execution.

The team actively participated in continuous research and engaged in discussions extensively to make sure the retrofits were done according to the historical references, as there were many portions of the existing structure that were stripped of its original work. The ultimate realization through the whole process of design and execution was that the "God lies in detail". The studies and discussions proved to help in creating a structure that paid homage to the past and manifested a most authentic new lease of life.



View of the bath overlooking a courtyard



Coalescence at its best

Inscape Insider © Ramprasad Akkisetti and Deepak Kaw

PROJECT INFO

PROJECT NAME : KROHNE MARSHALL
NEW MANUFACTURING
CAMPUS
LOCATION : PUNE, MAHARASHTRA
ARCHITECTS : CCBA
DESIGN TEAM : PROF. CHRISTOPHER
BENNINGER, RAHUL
SATHE, DARAIUS CHOKSI,
JASMEET KAUR JITE
COST OF PROJECT : 38 CRORES
BUILT-UP AREA : 8,806 M2
**YEAR OF
COMPLETION** : 2016

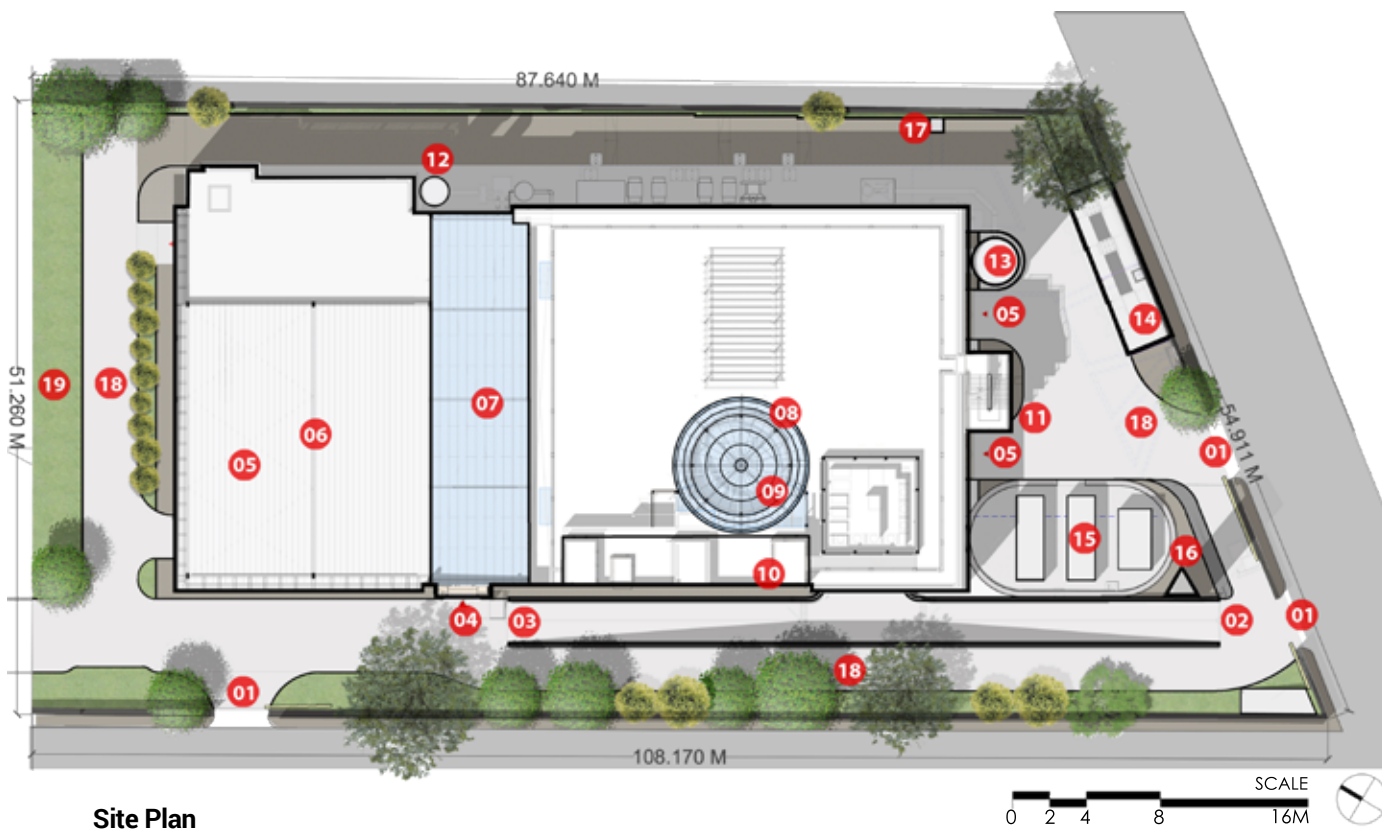
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The Krohne Marshal manufacturing campus for flow systems at Pune designed by CCBA breaks new ground in industrial architecture in India

Industrial architecture approach in India has evolved over the years and now delightfully combines functionality with aesthetics that is worthy of appreciation. Established in 1984, Krohne Marshal, Pune campus, is constituted with the purpose of manufacturing valves and allied flow systems. The company has grown exponentially since its inception, but the factory setup was never created with a long term vision and the same was reflected in the buildings which were later added or modified onto the original structure over the past years.



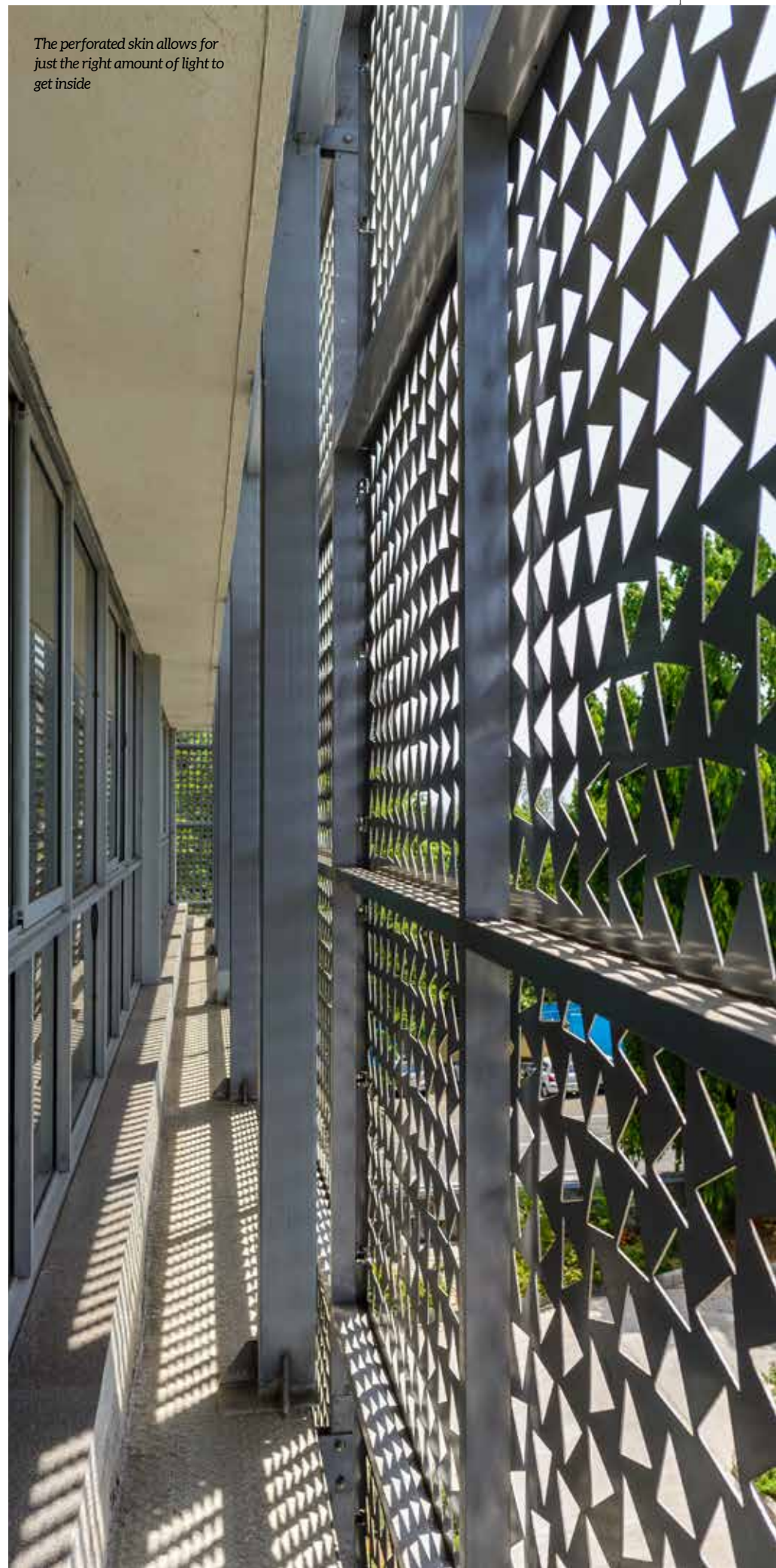
External view of the structure



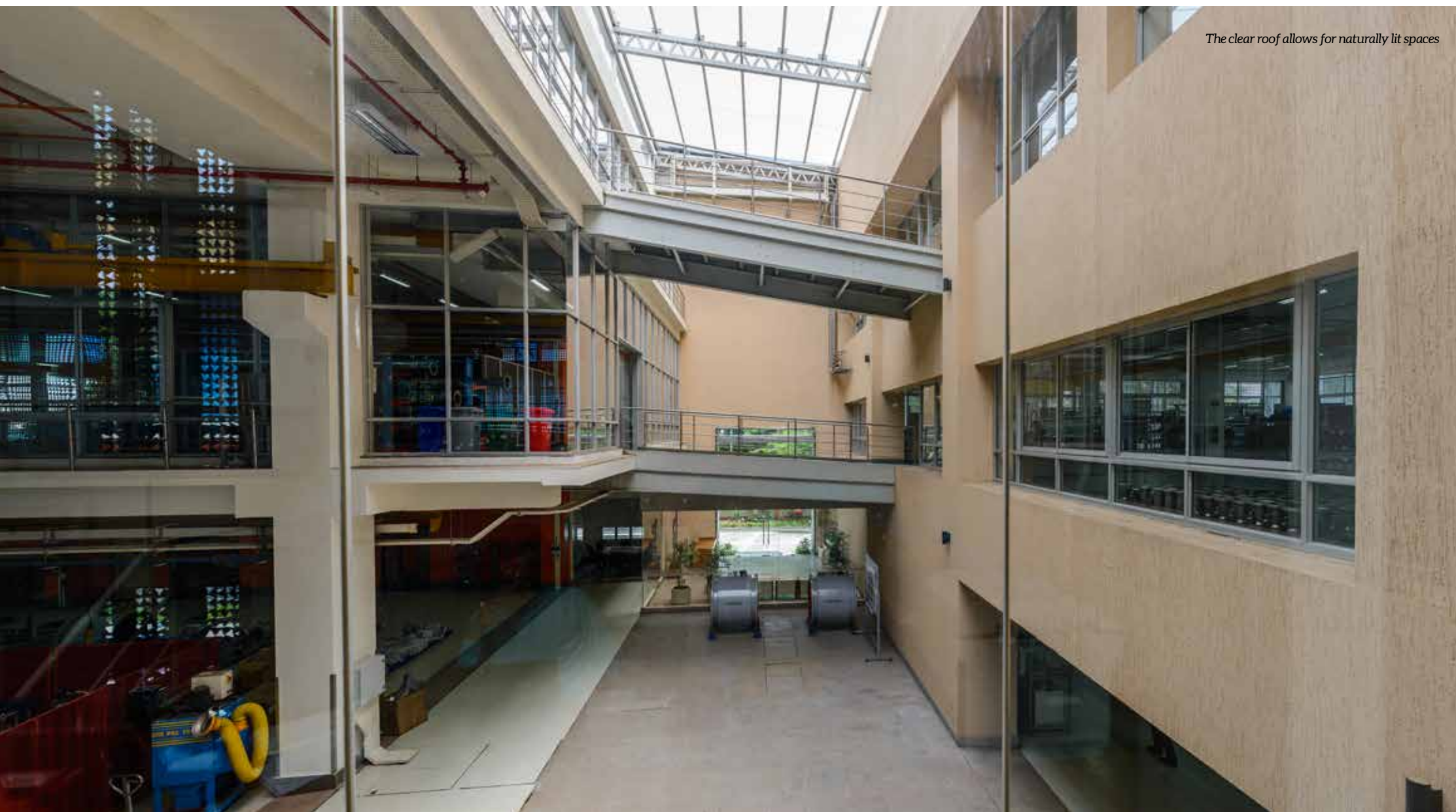
Site Plan

- LEGENDS
1. Site Entry
 2. Ramp Entry
 3. Ramp Exit
 4. Main Entrance
 5. Material Entrance
 6. Old Workshop
 7. Atrium
 8. New Workshop
 9. Office Floor Skylight
 10. Utilities on Terrace
 11. External Fire Staircase
 12. Tower 2
 13. Tower 1
 14. Metering Kiosks
 15. Electrical Utilities
 16. Exhaust Chimney
 17. Exhaust Vent
 18. Fire Tender Road
 19. Adjacent Forbes Marshall Office

The company later approached CCBA to create a large workspace adjacent to the current factory premises and to re-develop the existing space which lacked many amenities. Thus the additional space was designed as a new building which though linked and symbiotic to the existing structure has no physical similarities either in space planning, volume or layouts. The major challenge was to integrate the old and new buildings, which despite differences in the structure should look like part of the same. This was achieved by wrapping both the existing and new workshops homogeneously with a perforated aluminium screen resembling a traditional 'jaal' inspired from the 'triangle' logo of Krohne to fit along the entire façade.



The perforated skin allows for just the right amount of light to get inside



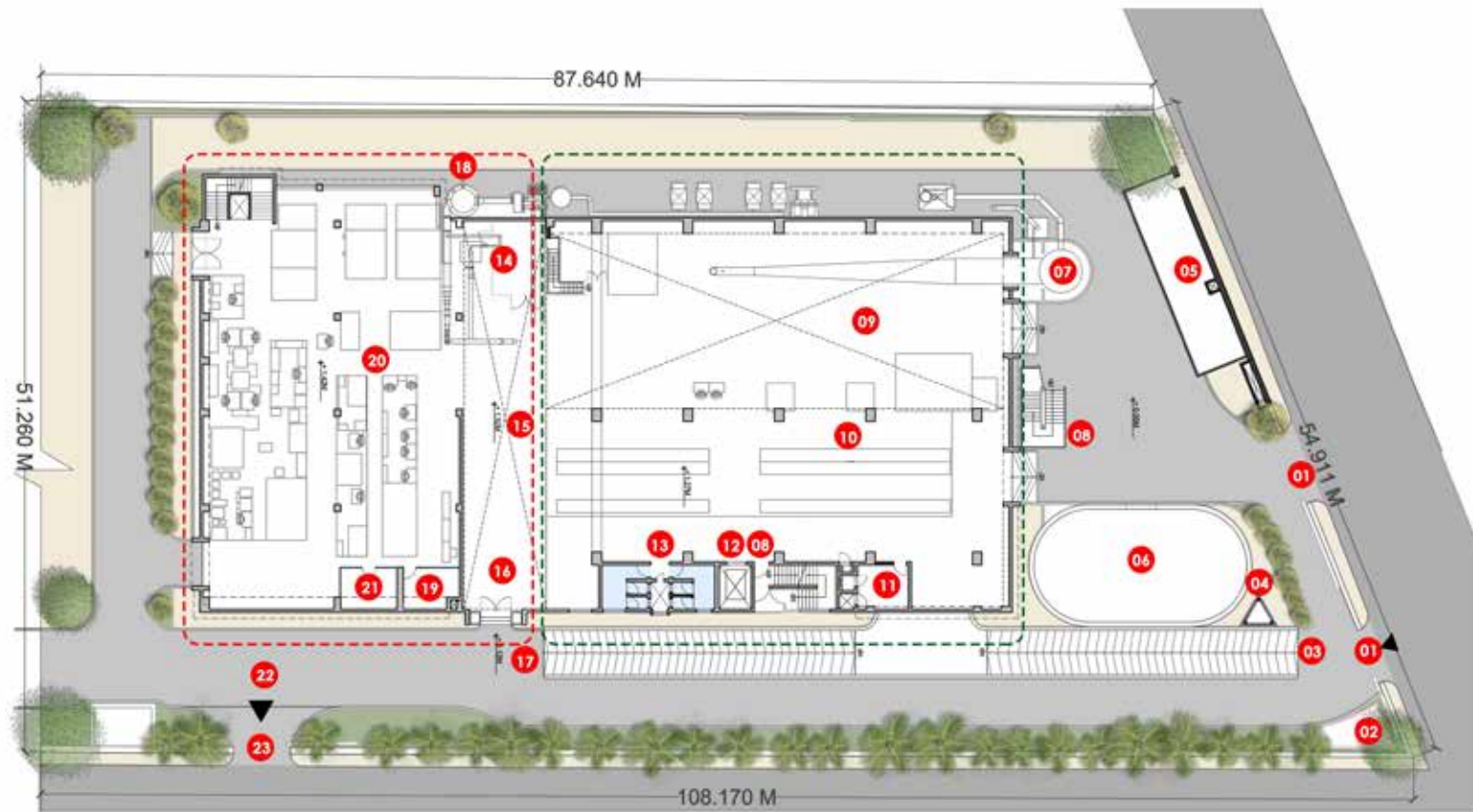
The clear roof allows for naturally lit spaces

The new and old buildings are bridged through a functional atrium. Spread over a 2,200m² footprint, the new setup is a mix of double-height workshops, large spanned concrete structures and offices. Another challenge was that all these development works were to be carried out without stopping the current workflow.

To create large column-free spaces in the new building, post-tensioned slabs and beams were proposed. This ensured clear demarcating functions while streamlining the operations. A utility bay zone, which would have all the circulation areas, wet areas and utility shafts, was placed along the long south-west façade to prevent unwanted heat gain while allowing a canvas where the interplay of controlled fenestrations could be explored.



Since the facility already existed prior, the challenge was to carry out the design without hindering their daily workflow



— Old & Re-developed Area - 2,302.8 m²

— New Construction Area - 6,503.2 m²

Ground Floor Plan

- LEGENDS
- | | | |
|--------------------------------|---------------------------------|-----------------------|
| 1. Site Entry | 10. Single Height Workshop Area | 20. old workshop area |
| 2. Watchman's Cabin | 11. Service Room | 21. Dual Cabin |
| 3. Ramp Entry | 12. Elevator | 22. Road |
| 4. Chimney | 13. Toilet | 23. Site Exit |
| 5. Meeting Kiosk | 14. Control Cabin | |
| 6. Electrical Utility Area | 15. Atrium | |
| 7. Tower 1 | 16. Reception | |
| 8. Staircase | 17. Ramp Exit | |
| 9. Double Height workshop area | 18. Tower 2 | |
| | 19. Calibration Room | |

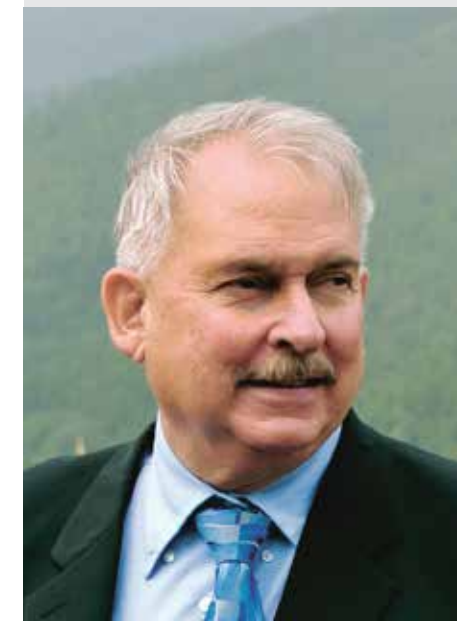
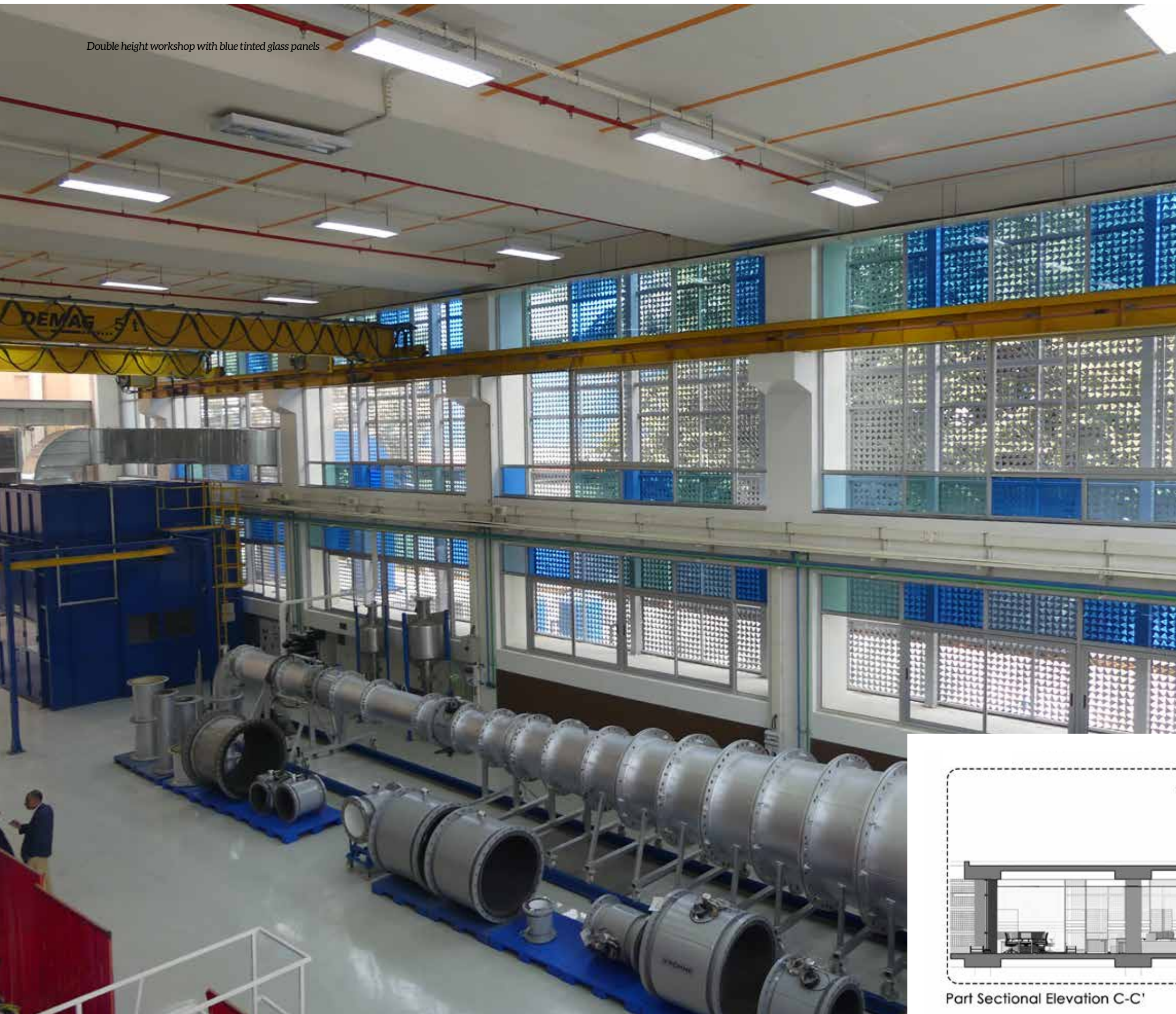
Aerial view of the facility





Glass cylinder around sky-court that brings in diffused sun light

Double height workshop with blue tinted glass panels



PROF. CHRISTOPHER BENNINGER

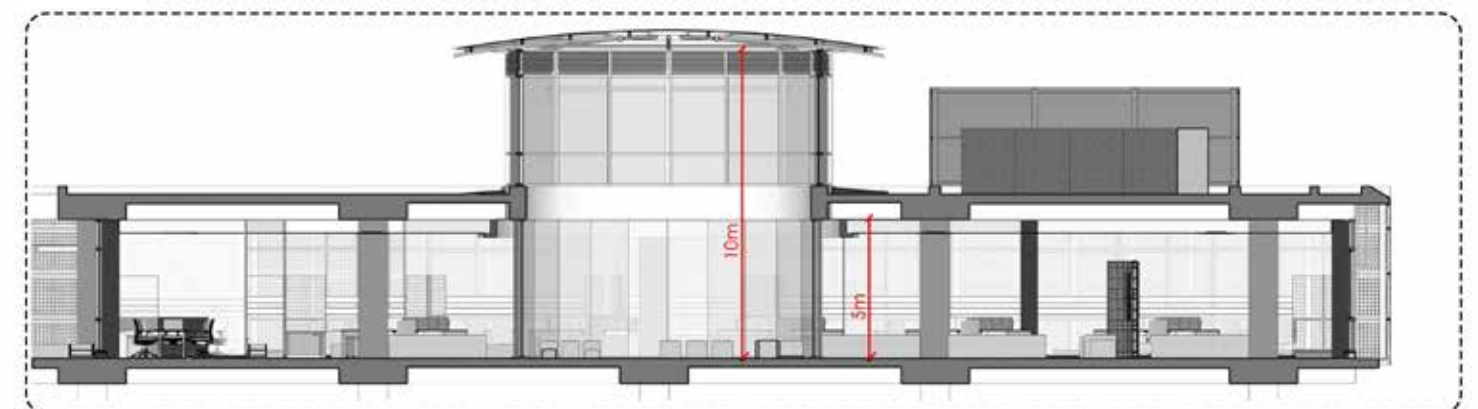
CCBA

CCBA mentored by Harvard and MIT educated Prof. Christopher Benninger, is an Indian Multi disciplinary design company with primary focus on Architecture, Design and Planning. The firm started as a small proprietorship design firm in 1995 by Founder Chairman and Principal Architect Prof. Christopher Benninger along with Founder Managing Director Mr. Ramprasad Akkiseti. Christopher Benninger's initial works like CDSA in Pune, and UWC India gave way to an individualistic style, which has matured through works like Samundra Institute of Maritime Studies, Suzlon One Earth and the IIM at Kolkata. Besides numerous awards, he has won the prestigious IIA award six times.

The large external fire staircase and the chimney at the entrance serve as a visual anchor for the building. An open to sky strip terrace and a glass cylinder, encircling a courtyard were introduced as a breakout space. It also ensures that the workspace is well lit with natural light, spacious and provide views beyond the industrial skyline. The atrium not only creates a visual break but also creates a link between the old and the new. Its concrete roof was removed to create a triple-height volume which brings in indirect daylight. The atrium accommodates the change of scale and levels beautifully between the old and the new building.

Large indoor plants were introduced in the workspaces to soften the industrial look. The interiors with warm colours and a circular sky-court linking the exterior with the office made the industrial workspace, a place where people felt invited each morning as against a stark industrial set-up. The focal point in the atrium space is a control room, used for the operations of the rigs. Since the old building is shorter compared to the new one because of the structural system, inclined passages seamlessly connect the old and new wings over the atrium.

The new Krohne Marshall Manufacturing Campus is a fine example of sustainable architecture since instead of demolishing the old building to make way for the new design the CCBA erected an updated and functionally advanced mega-structure cost-effectively. It also sets a benchmark for other practices to follow while renovating mega-structures and all these without disturbing the manufacturing processes being carried out at the company.



Part Sectional Elevation C-C'

The Glass cylinder acts as a breakout space during the long working hours. It also brings in daylight, saving on artificial lighting costs.



The structure overlooks the serene backwaters of Kerala



View of the rear side of the building

Overlooking the backwaters

 Inscape Insider  Sahal Mohamed Design Studio

PROJECT INFO

NAME, LOCATION: KUDAPURAM HOUSE,
ALAPPUZHA, KERALA

DESIGN TEAM : DR. KLAUS-PETER GAST,
BIBIN SKARIA

MATERIALS : CONCRETE, BRICK,
MORTAR, KOTA STONE,
PLANTATION TEAK,
STAINLESS STEEL

STRUCTURAL
CONSULTANT : PROF. ABDUL KALAM,
COCHIN ALUVA

AREA : BUILT AREA 3000 SQ. FT

“

The designs of German architect Peter Gast emphasises a modern minimalistic design sensibility

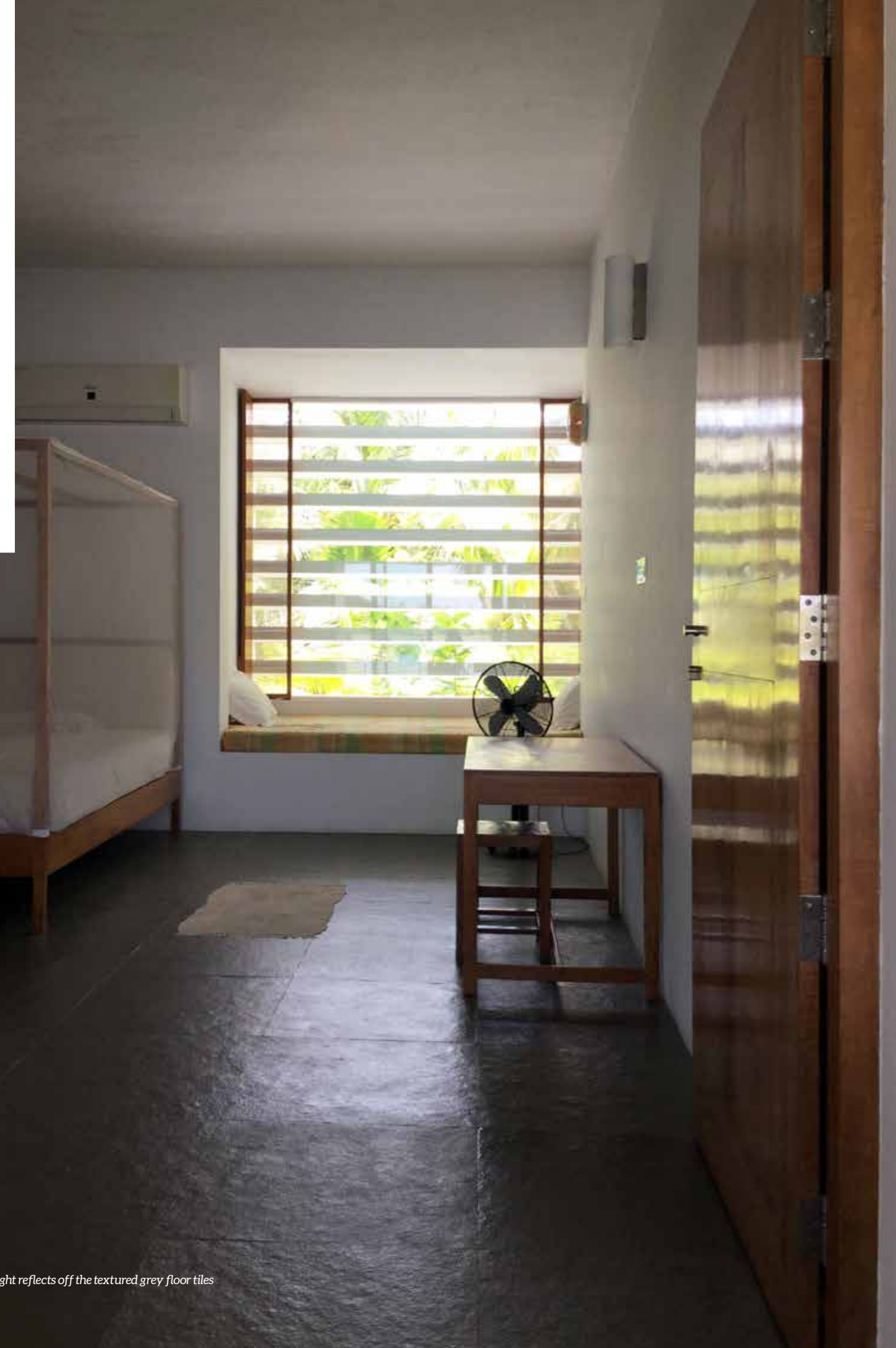
Magnificent Backwaters of Kerala in South India attract nature lovers from all over the world who look for a peaceful, calm and undisturbed natural experience. Water-front properties not too far away from the historic settlement of Fort Cochin, once occupied by Dutch and Portuguese, settlers are always in high demand.

About 15 km south of Cochin this purist modern house is located at one of its great Backwater channels with a west view to the sunset. The wonderful green garden of Kerala can be experienced at a quietly moving river throughout day and night. This area was declared as 'one of the must see destinations in the world' by National Geographic's "Around the World".

The fully glazed front on two floors allows the view towards the river from the main living room on the upper floor with a connected bed room at the back and from the two bed rooms in ground floor.

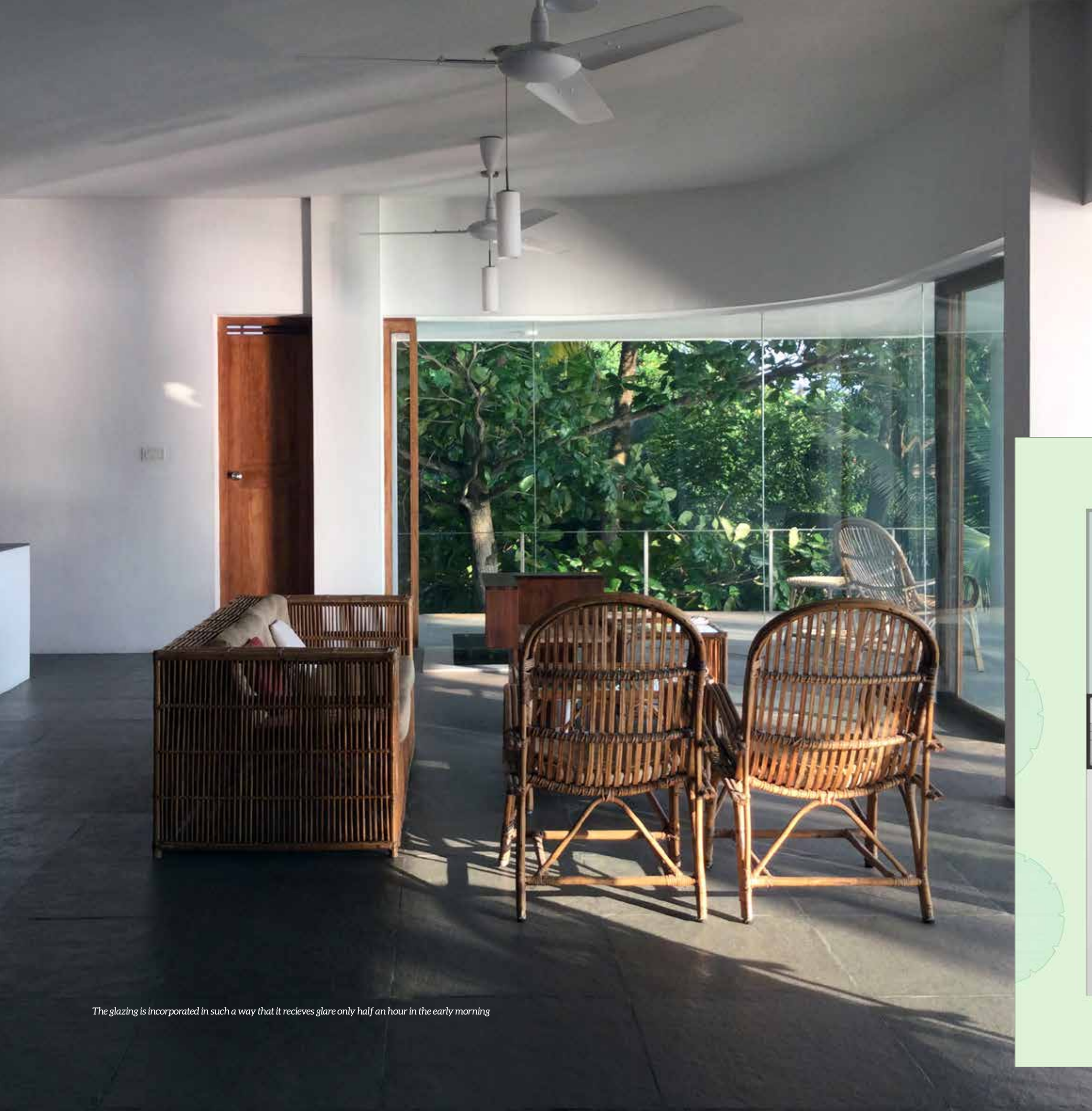


The stripped back interiors feature vintage bamboo cane furniture



Light reflects off the textured grey floor tiles





The glazing is incorporated in such a way that it receives glare only half an hour in the early morning

Generous openings of the house only towards the river and its almost completely closed eastern and northern side let the sun enter just for half an hour at sunrise in the morning and at evening time during sunset. As a natural cooling system, the strong breeze from the nearby Ocean passes through the house continuously.

Following the classic modernist style, the language of the house is adopted to specific Indian climate conditions. Large sun and rain shades, partly as verandas, a bay window inspired by traditional architecture, cross ventilation and local materials and craftsmanship make it a timeless, but locally suitable architecture for a life with the charm of a continuing relaxed holiday feeling.



FIRST FLOOR



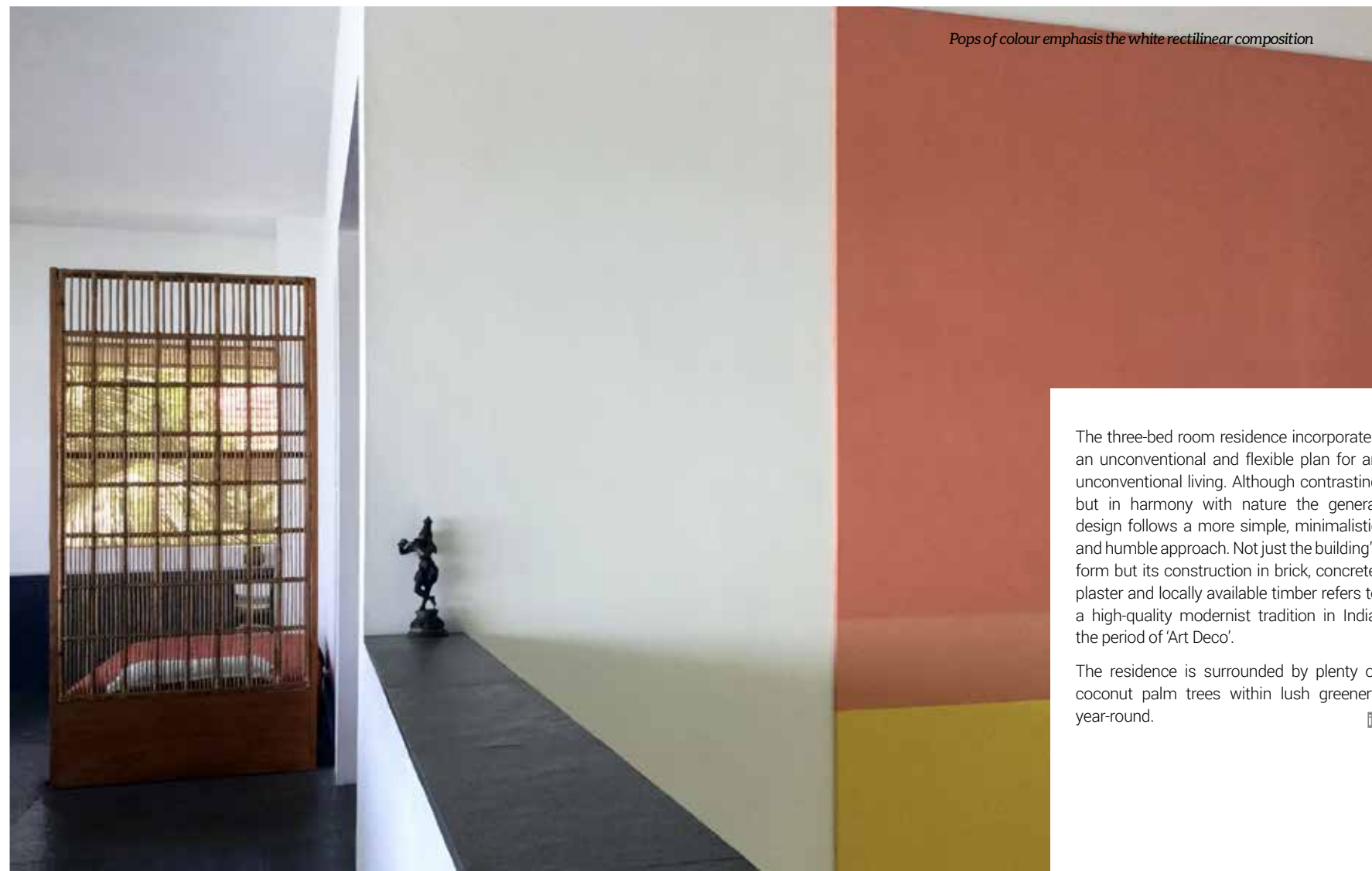
The wide corridors are perfect for enjoying the view and it wards off unnecessary glare directly falling on the glass



View of the staircase



Public spaces overlook the backwaters in the layout of the house



Pops of colour emphasis the white rectilinear composition



PETER GAST

Peter Gast is a German Architect living and practising in Kerala, India. His architectural work is based on a minimalistic, timeless design approach beyond short-lived fashions.

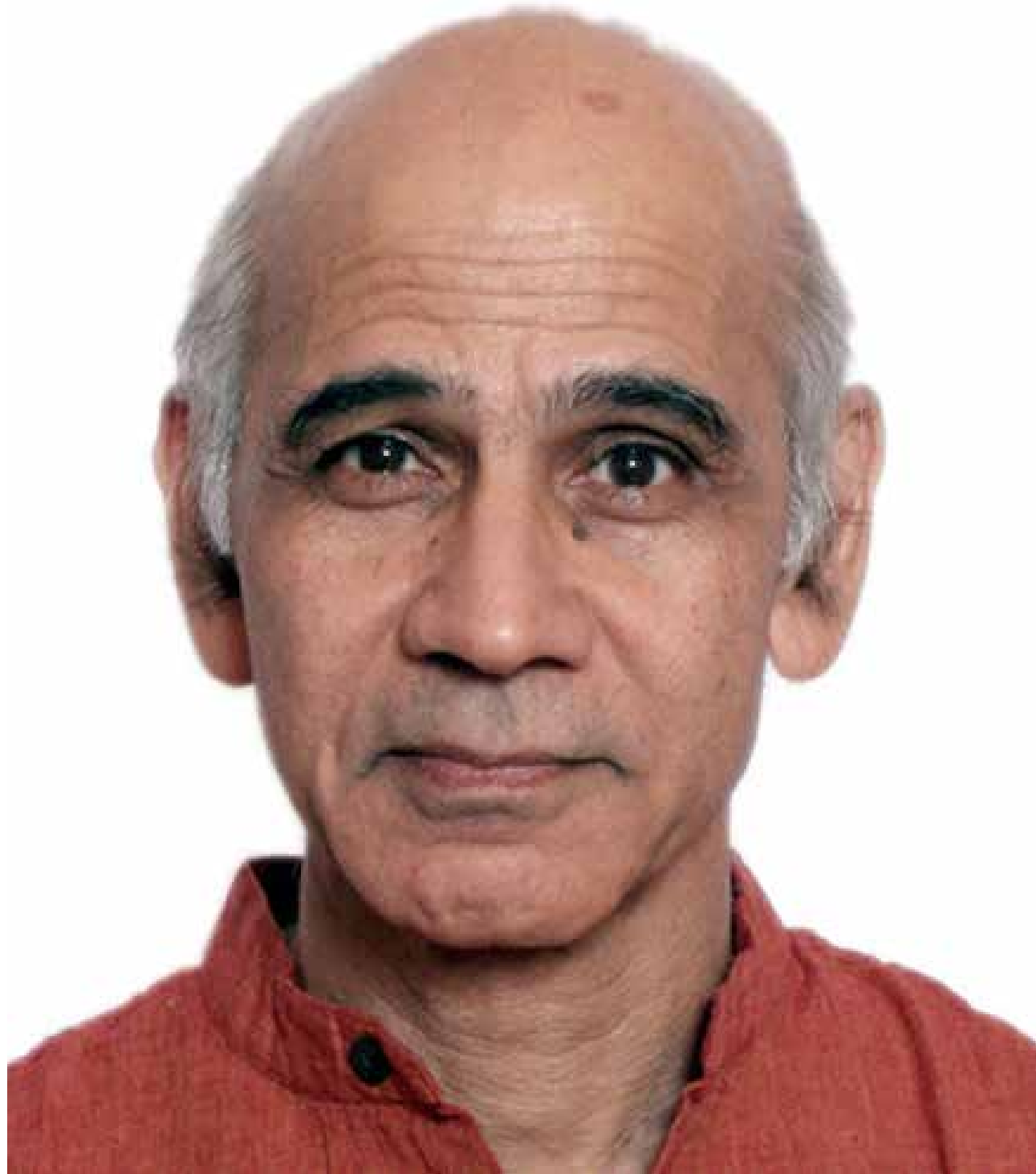
The classic modern language, which was developed in the early 20th century in Europe, is the foundation for his contemporary architecture in India under specific Indian conditions. Works by Le Corbusier, Giuseppe Terragni and Walter Gropius with his Bauhaus, but also the ordering principles of buildings by Louis Kahn are inspirations of his creations. He finished his Doctorate on geometry in the work of Louis Kahn in 1994. His work in India is widely published in international books, Indian magazines and TV channels. He is one of the few foreign Architects in India permanently practicing for the last two decades. He became well known for his built houses in Kerala and Kerala house plans which are different from the common local designs.

Peter Gast is an Architect, Interior Designer and City Planner. He studied and taught at the Technical University of Braunschweig in Germany, taught at several Colleges in India, gave lectures and workshops around the world and as published many books.

Peter Gast is a registered Architect in Germany and India and a member of the German Architect's Chamber and an Elected Fellow of the Indian Institute of Architects.

The three-bed room residence incorporates an unconventional and flexible plan for an unconventional living. Although contrasting but in harmony with nature the general design follows a more simple, minimalistic and humble approach. Not just the building's form but its construction in brick, concrete, plaster and locally available timber refers to a high-quality modernist tradition in India, the period of 'Art Deco'.

The residence is surrounded by plenty of coconut palm trees within lush greenery year-round.



Ashok Dhawan

The architecture community is reeling under the loss of Ashok Dhawan, an architect par excellence who embodied everything good in this medium. The architect was known for his keen eye for detail. His drawings and models were always impeccably made. He is well known for his flair for designing brick buildings. WESTIN Sohna, probably one of the very few luxury hotels done predominantly in brick amply demonstrates the architect's genius.



After completing his Masters from the prestigious Yale University in the US, he gained experience working with the finest international firms. Later Ar Dhawan served as a junior architect in the office of I M Pei in the US and has also collaborated with eminent architects like Moshe Safdie and Robert Stern.

He was a gentle soul with a compelling intonation that captured the attention of the people around him. His expansive portfolio included everything from town planning to furniture design. He is also remembered for designing his own clothes! The designer even found time to pursue his passion for acting in between his busy schedule. He was a thoroughly cultured man with a smiling cynical wit in his razor-sharp critiques which always encouraged growth and evolution in the field of architecture.

He will be forever remembered and his teachings will be etched in the hearts and minds of all the many students who were taught by him.

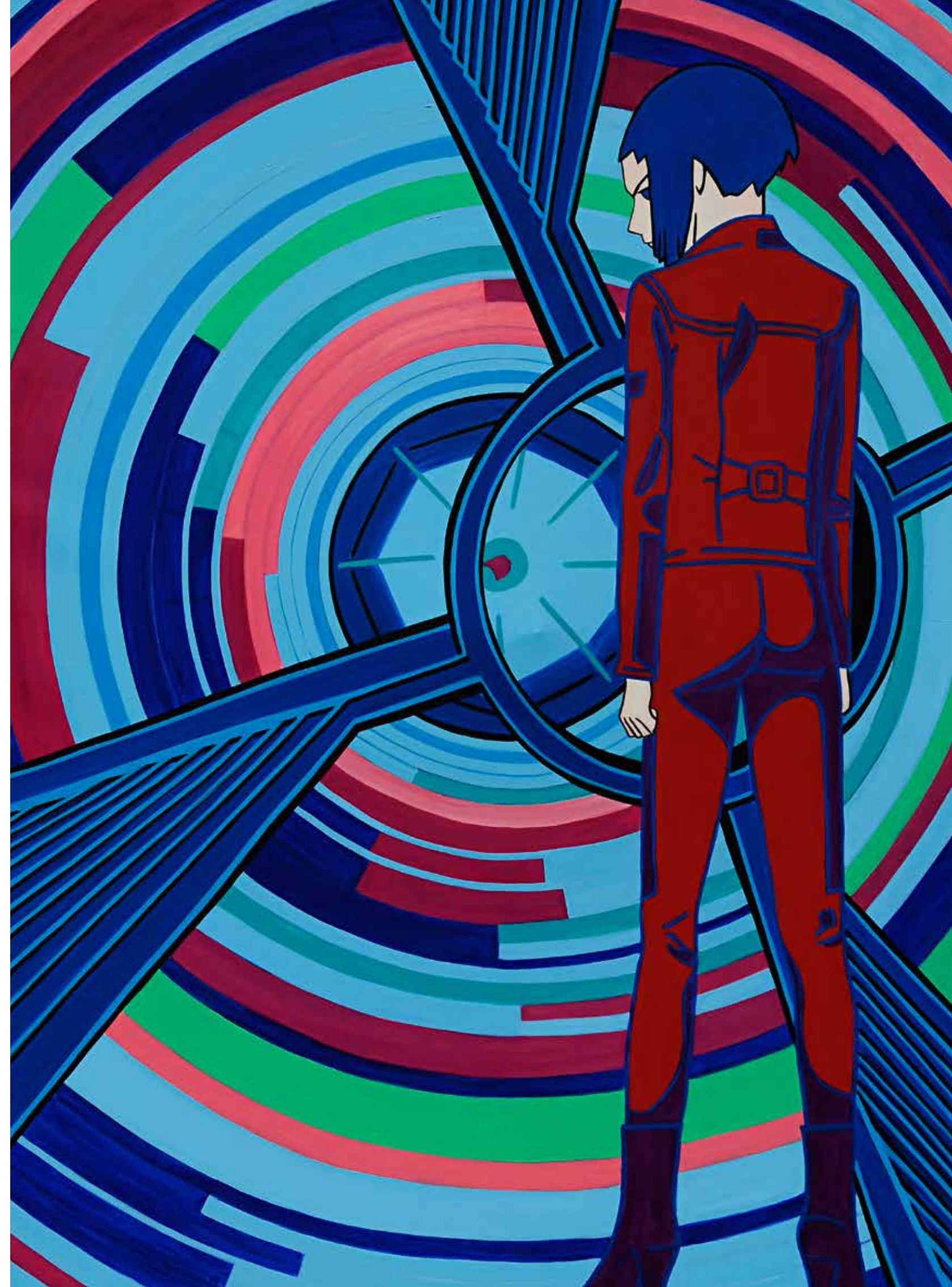




The perception of oneness

© Sheefali Asija

I consider myself an artist inspired and informed by the world that science has revealed to us and that technology has provided for us. I believe that for humanity to have a prosperous future it is critical to understand what we know, how we know what we know and how we got to where we are today and that it is this knowledge that will enable us to rise to the immense challenges that we are presented with as a species.





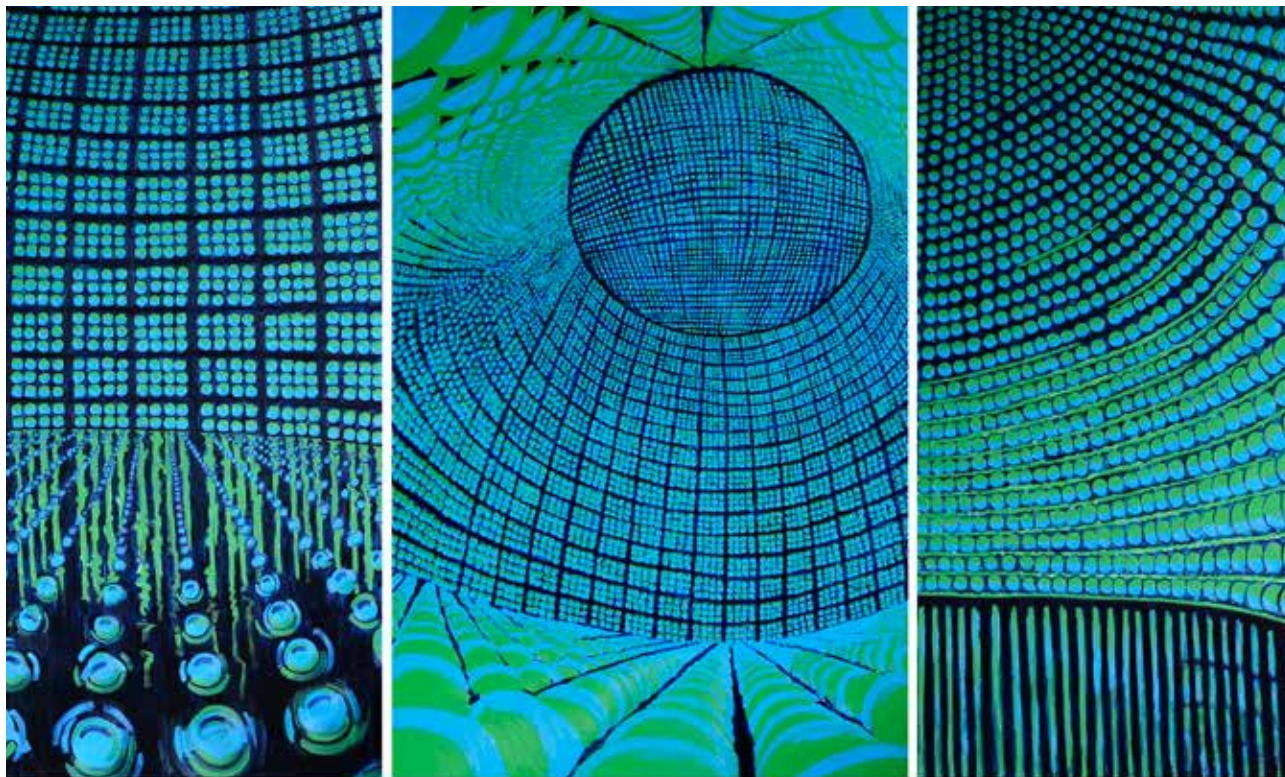
SHEEFALI ASIJA

Sheefali Asija is an Indian origin London-based British artist. She finished her Masters in Fine Arts from Chelsea College of Arts in December 2019. She finished the Complete Atelier Program from 2012-2014 in New York at the Fine Arts Union Square Atelier learning from the amazing Sam Adoquei. So far she has done exhibitions of her works in New York, Miami, LA, London, Paris and Vienna.

In my recent work, I have taken inspiration from the Apollo space program of the 1960s and 1970s, both from a visual and philosophical perspective. Neil Armstrong's words at 3.17 pm CST on 20th July 1969: "Houston, Tranquility Base here. The Eagle has landed," sent a cheer that reverberated around the world, and for one priceless moment in the whole history of mankind, all the people on this Earth [were] truly one.

We had left the planet that gave birth to us and travelled to another world. In my mind, this was humanity's greatest secular "religious" moment and represented our greatest achievement as a species. It is that cheer—that sense of shared destiny and accomplishment achieved through cooperation, planning, understanding, sacrifice and ingenuity—that I explore with my art.

The Saturn V rocket that launched Neil Armstrong, Buzz Aldrin and Michael Collins in their Apollo XI spacecraft to the moon and brought them safely back to Earth was not only the most powerful machine built to date it is also profoundly beautiful to apprehend with its immense scale and the rhythms and patterns contained within its overall design and individual components.

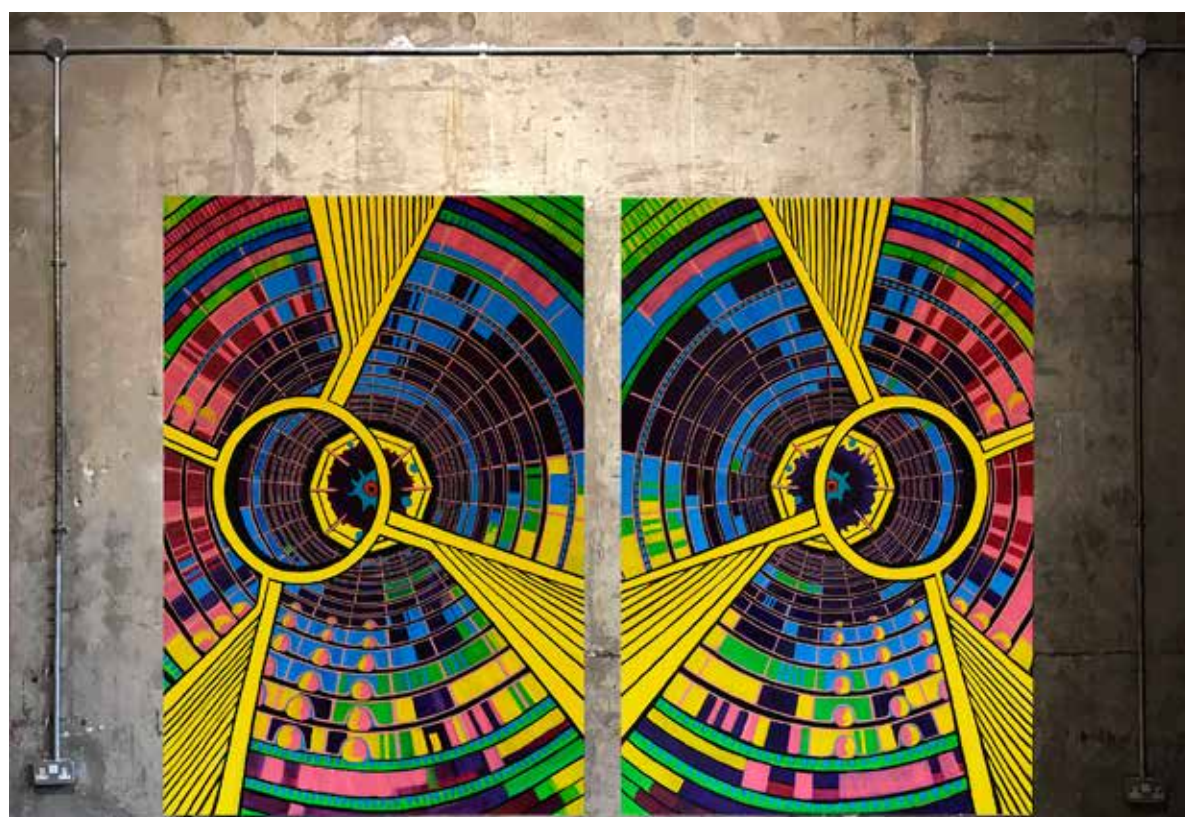
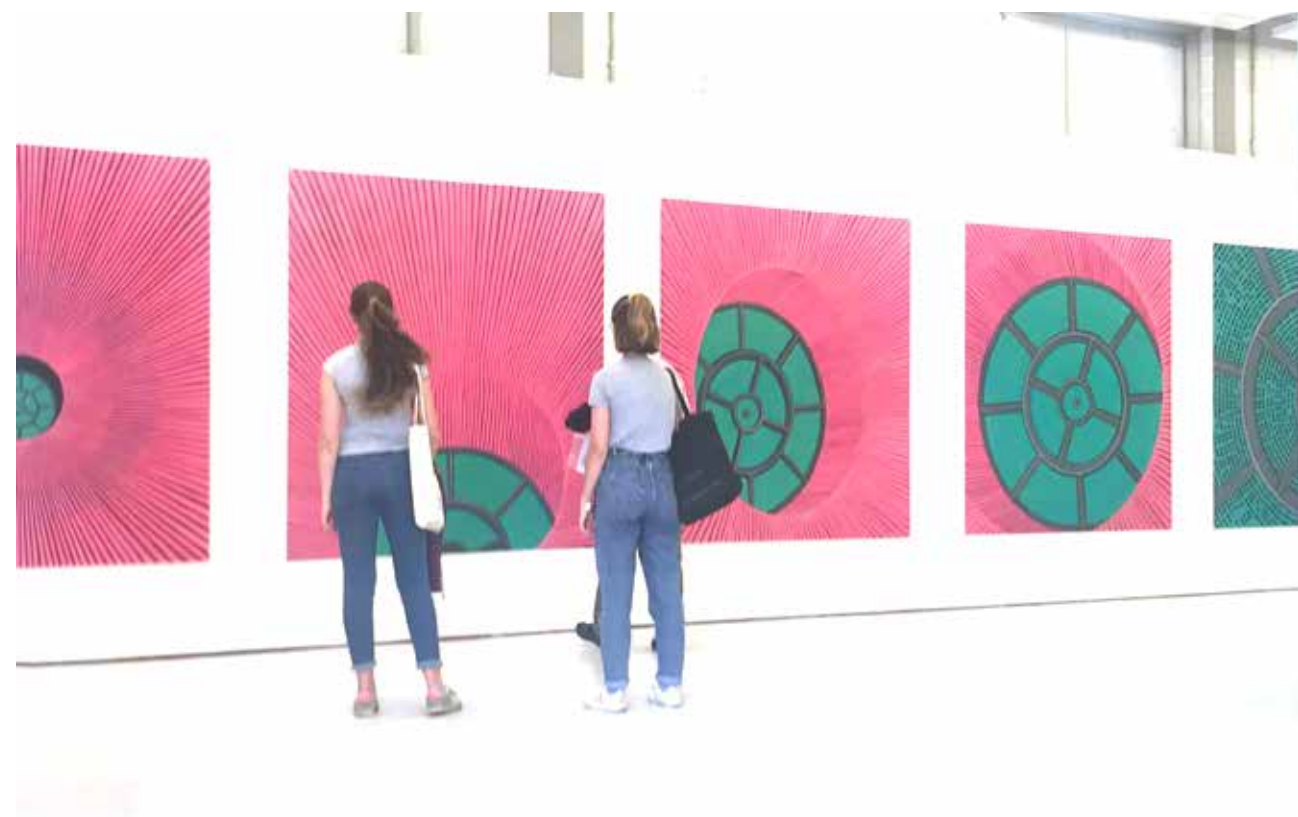
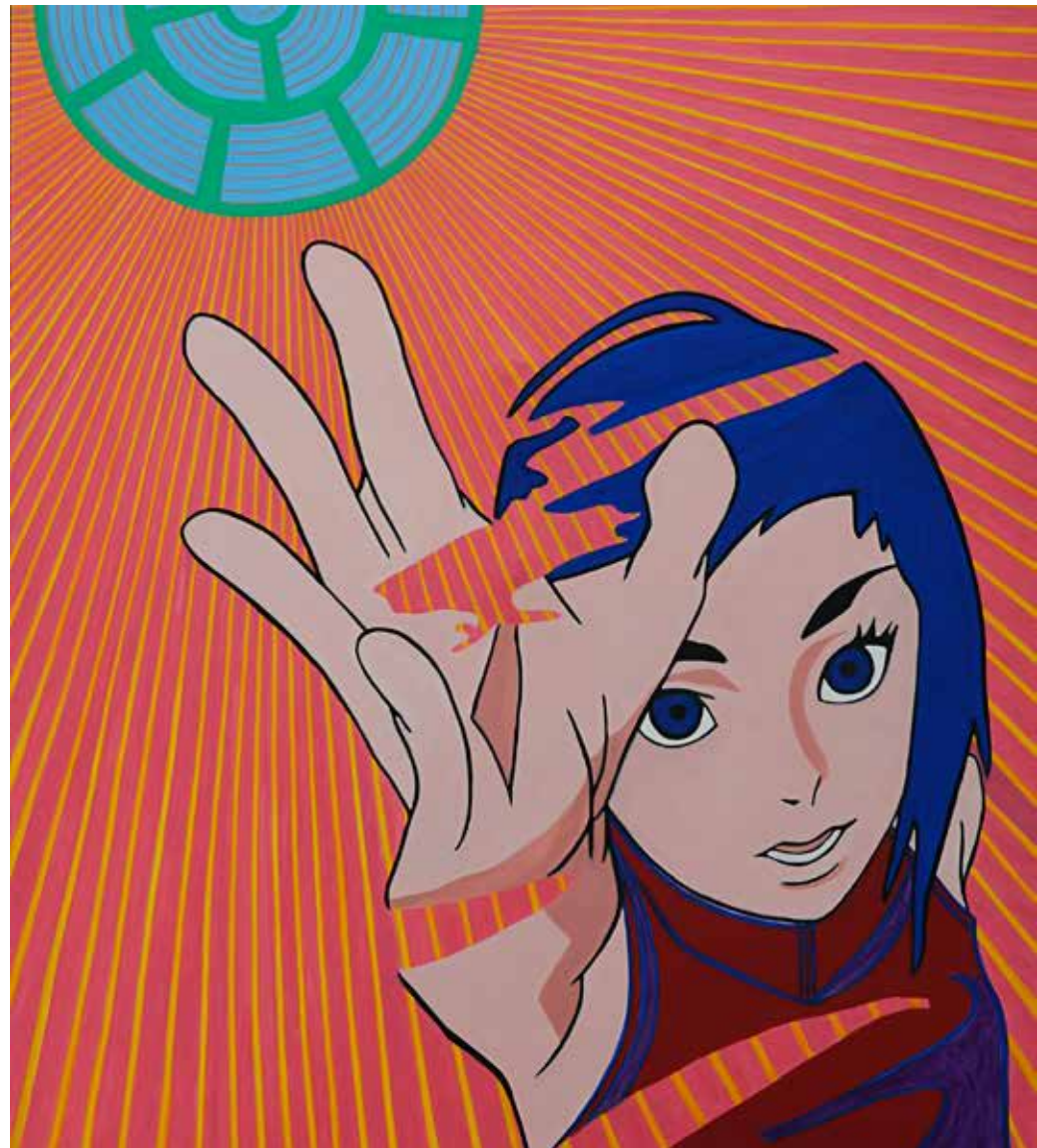


And when taken in totality I find that in the colossal vehicle echoes of both the form, but also the intention of medieval cathedrals and temples of the past. However, whereas the effect that cathedrals and temples achieved through the edifices of stone and light to create places of awe and wonder, Saturn V achieves that and so much more by its sheer existence, its ambitions and the history of what we accomplished with it.


These hugely ambitious endeavours may well lead to answers to questions that have troubled philosophers and religious thinkers for thousands of years – who are we, where do we come from, what is our purpose – is there a purpose.

Our ancestors were pattern-seeking hunter-gatherers way before they were farmers whose ability to seek and find patterns in the world allowed them to live long enough to procreate and pass on what has been humanity's unique characteristic – our curiosity.

My practice has been greatly shaped by the books of Richard Feynman, a professor of theoretical physics; David Grinspoon, a planetary scientist and astrobiologist; the art historian EH Gombrich; and the art of Kara Walker and David Hockney. Feynman believed the beauty of science could outweigh what any poet or painter might ever imagine about the world – the deeper our knowledge of any question, the greater our enjoyment can be. David Grinspoon makes the case for humanity to become graceful planetary engineers, conscious shapers of our environment and caretakers of Earth's biosphere.



Today humanity faces monumental challenges: how to prepare for the next pandemic once we are done with one, how to prevent catastrophic climate change, how to stop the disastrous pollution of the environment, how to ensure that we continue our progress towards gender, sexual and racial equality continues. Addressing these challenges will require global collaboration, global investment in technology and global changes in our behaviour and outlook towards each other and towards the environment.

In the face of the shrill cacophony that often characterizes today's political rhetoric, where facts are misrepresented and tribal interests are prioritized over global needs, the celebration of a fact-based worldview has never been more essential. 

BANGALORE

IIID BRC FLASH

BANGALORE CHAPTER 01/05/2021

IIID BRC "Flash" was conceptualized to give all designers an opportunity to participate and showcase their work. The idea was to keep the IIID fraternity engaged in something positive and fun during the current lockdown season. The format is kept really simple. All one needs to do is upload one picture of any of their works that speaks to the weekly theme. The contest is open to all IIID Members. Each week we would have the esteemed jury comprising Architects, Gayathri Shetty and Sanjay Puri with Photographer Archana Vikram, pick a winner. The winning work would be showcased on IIID BRC Instagram page as a complete story plus a year-long subscription of Livingetc India as a reward.

IIID BRC PRESENTS
FLASH
THEME 04
GOD IS IN THE DETAILS

- STEP 01 : OPEN INSTAGRAM & ADD A PICTURE OF YOUR WORK TO YOUR STORY BASED ON THE WEEKS IIID THEME
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Our Jury Panel

Archana Vikram Sanjay Puri Gayathri Shetty

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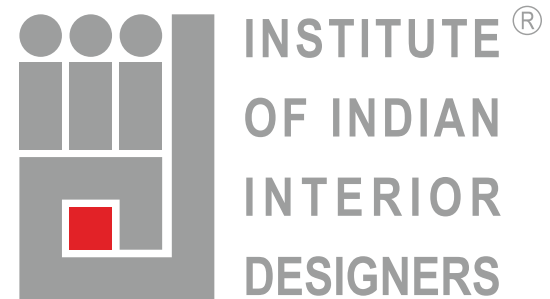
INSTITUTE OF INDIAN INTERIOR DESIGNERS
Bangalore Regional Chapter

HYDERABAD

READING MASTER PRACTICES

10/02/2021

IIID Hyderabad Regional Chapter hosted Reading Master Practices by the students of JNAFAU, Hyderabad on Wednesday, 10th February 2021 at 6 PM on Zoom App. This conceptualized program focusses on students and it provides opportunity for them to not only study award winning projects of the leading Architects/Designers of India but also to present it live in front of a panel of distinguished Architects/ Designers from across the country. The panelists will not only witness the presentation prepared by the students but it also interacts with them. This Webinar is Moderated by Ar. Mayur Shah, Mayur Shah and the panelists are Ar. Anshuman Sharma Chairman of Ar. Anshuman Sharma, Ar. Nanda Kumar B Chairman of Hyderabad Chapter, Ar. Ranna Parikh Chairperson, Ahmedabad Chapter, Ms. Sharwari Deshpande Chairperson, Marathwada Center, and Ms. Tarannum Kadri Chairperson, Nashik Chapter. Students team of JNAFAU, Ms. Vaibhavi Ajjan, Ms. Shaik. Nafia Reshma, Ms. Sai Seetal, Ms. Sai Seetal and Mr. Mirza Abdul Rahman presented the works of featured Master Practice: NUDES- Ar. Nuru Karim.



MUMBAI

HERITAGE WALK AT BMC HQ-IN COLLABORATION WITH IIA BRIHANMUMBAI CENTRE

27th MARCH 2021

Executive Committee member of IIA Brihanmumbai Centre and Chairperson at IIID MRC, Ar. Leena Nimbalkar took a smart step by planning a joint visit IIA+IIID to the BMC HQ, opposite Victoria Terminus station. Many thanks to IIA Chairman Ar. Nilesh Dholakia and team lead Ar. Abdullah Atari for spontaneous support and coordination. We had to keep a vigilance on attendance due to strict government norms as per the covid situation. This was our South Zone activity.

The 'BMC HQ Heritage Walk' is a venture by the civic body and the Maharashtra Tourism Development Corporation. Brihanmumbai Municipal Corporation's 128-year-old headquarters has been constructed in the Venetian Gothic, Indo-Saracenic style. We thoroughly enjoyed the guided tour through the building with story-telling sessions about its historic and architectural significance.

TOGETHER WE CAN AND WE WILL MAKE A DIFFERENCE.



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This month's theme for Inscape is 'Transcending Borders'. We are discussing some of the matchless contributions - some unique projects - the foreign designers working in India have given this land. Art and culture have always developed through give and take. Design is no exception. We can see that the foreign talents have given expression to the architectural expertise they have gained from their lands in a way that blends well with our land and culture. It is the cultural and geographical specialities of our land that inspired late architect Laurie Baker and the likes to stay in India.

As we go through the projects in this issue we shall be able to see how the borders dissolve and how architecture prospers through collaboration.

Enjoy reading without borders...

Dr. Rema S Kartha
Co-Editor
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Inscape
THE OFFICIAL PUBLICATION OF IIID



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