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Craft in Interiors



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exterior

The Original flows harmoniously
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KAI Early Years, Bangalore. Photographer: Anirudh Fanthome, Noughts and Crosses, LLP



The Max Exterior panel. The Original.

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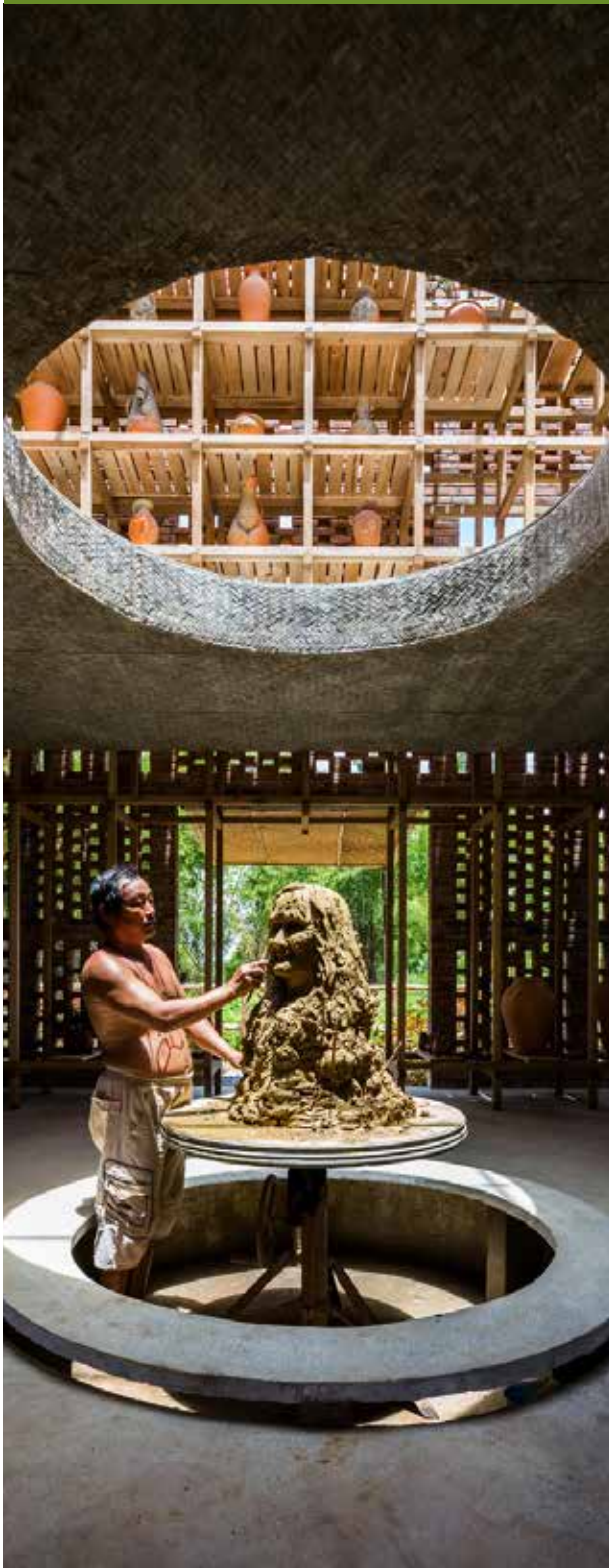
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Editorial

The October Issue on Craft& Interiors is a tribute to the many artisans in the industry who have fulfilled the multifarious dreams of designers and architects. The projects speak of our country's valuable human resources and heritage skills: architects and designers who have passionately worked in this domain to uphold the dignity of the craft clusters in the country and continuously spiked the community with creative adrenaline.

We are proud to publish an essay on Crafts & Interiors by the IIID- Roots Fellowship Research Team mentored by Durganand Balsavar. The Fellowship encourages young Architects interested in the world of journalism. Besides this we have our Lead Contributor , Rishav Jain, Craft & Design Researcher, who has importantly pieced together the Ten Commandments of Craft while posing a few thought provoking questions on recognising the value of craft (read handmade) in design. Thank you for this valuable piece of writing.

Taking a cue from his thought provoking questions and curiosity, a few projects within demonstrate the diversity of thought in integrating design and craft thinking solutions: some local; some glocal!!

Prasanna Morey's Kondan- The Retreat has moved beyond construction and has devised a model to sustain the village folk through skill training engaging them thereafter in the activities of the resort.

Krishi Bhawan Odisha by Studio Lotus is an ode to the rich craft fabric of the terrain. The spatial programme intertwines well with the regional crafts and embodies the idea of an environment created by the people and built by the people and expressed through their collective cultural identity.

Manish Banker of Tao Studio designs a contemporary rendition of a residence with stone masons and artisans. The combination of earthy handcrafted elements off set with contemporary machine- made materials creates a different architectural language recognisably "glocal".

This idea is carried through with a unique freshness at the Vasant Vihar residence by Untitled Design Consultants. Craft takes on a new challenge questioning the traditional values of colour, texture and scale and ultimately embodies a charm that signifies a rich 21st century living style.

Apart from our Chapters sharing their events our guest artist from Kochi, Radha Gomaty, is a multi talented individual. She is an artist, an educator, a thinker and an activist rolled into one. Her vibrant body of work reflects a close association with nature as is evident in her works.

IIID under the leadership of Jabeen Zacharias has successfully completed a hectic intense year! Chapter Webinars, Continuing Professional Development Programmes, Faculty Training Programmes, IIID Design Awards, Design Culture Collaborative, IDK Quiz, Reading Master Practices by Students....et al!!

Kudos to the Team!

Happy Reading OCTOBER INScape 2020.

Shamini Shanker Jain



ELIZABETH PRANITHA JOSEPH,
CO-FOUNDER,
EVIGART

Mosaic, as an art form, has a history since mesopotamian civilization. When it comes to India, the history is venerably associated with its varied, myriad fine specimens of art, architecture, sculptures, portraits and buildings. When allowed a mosaicist with resources and spaces, he can develop exceptional works of art. But what's saddening is that the artform is reduced to a



But what's saddening is that the artform is reduced to a mere smudge of its former glory, only limited to swimming pool floors, staircases and mirror frames

mere smudge of its former glory, only limited to swimming pool floors, staircases and mirror frames. What's more disheartening is the number of people who know and practise the art is lessening exponentially, leaving the artform endangered. Seeing the history and the potential of it for creating unimaginable abodes of beauty and awe, this art form deserves a rejuvenation, a reinvention.

Evigart is a group trying to bring mosaic art back to the limelight, an extended branch of Bosco Decor which is a decade old firm that has worked exclusively for church art all over South India. Experimenting on various mediums, the artists ultimately opened up a never-ending fascination and love for mosaic.

As a matter of fact, during the formative days of EVIGART, Steve Edward Correya the co-founder of EVIGART suggested on how one could have a

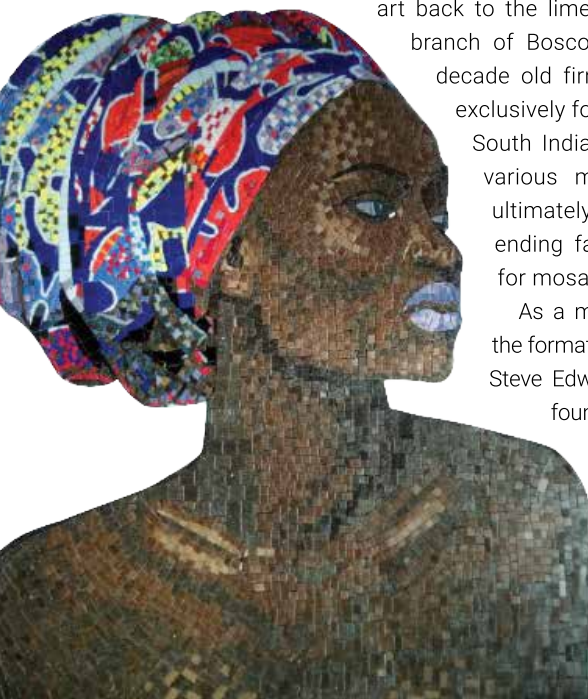
IN AWE OF HANDCUT MOSAICS

cozy art gallery by the beach with a front office that has the logo on the wall, created using mosaic art, like a complete art piece in itself. Little did he know that he was entering into a whole new world then.

'There is no other art that has given me satisfaction like mosaic did' says Joseph E M, Artist and founder, Bosco Decor describing his decade long tryst with Mosaic.

The team is currently taking up commissioned works for residential and commercial spaces intending to spread the art form nationwide.

What's to be noted is that, even though the primary focus is mosaic, the team is well equipped and proficient in creating other art forms as well. ■



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President's message



'October' literally implies a larger than life image; more than what the name implies! Oct- is 'eight' as in 'octagon' but is the tenth month; a little twist which Julius Caesar didn't anticipate when he added January and February to turn the 10-month Roman Calendar to the present 12-month one! For IIID too as we complete 1 year and step into the next year of the term' the feel is of more accomplished than we spelled and set out for! What humility from the President! Well as a person I am; but as the leader of this great organization which fought against all odds in these difficult times turning every challenge into big opportunities, I must stand proud in salute to the absolute resilient spirit of us all who made this possible in IIID.

October is big also for the many days of profound importance it brings us – Gandhi Jayanthi, World Habitat Day, World Architecture Day, World Crafts Day, the list goes on. I would like to zero in on Crafts particularly since I believe it holds the key to understanding everything, we designers hold holy as a creative creed in search of expressions to human aspirations.

Crafts and Interiors! Today we look at them as two different entities. We seem to have forgotten history; the entwined trails on the sands of time, where together they had scripted many a beautiful stories and empathic spaces to shape mankind. Poised at the verge of many uncertainties today, IIID believes scripting a joint narrative of Crafts and Design once again may be the way to not only find our bearings and go ahead but also to bring that special edge to Indian Design in the global context. Towards this IIID is exploring 100 Crafts of India which can enrich Interior Spaces and bringing out a publication – 'Craftinteriors' the first ever in its 48 years of history. Hope you have received the invitation to participate in this wonderful initiative. As a curtain raiser this October issue of Inscapes too is on Crafts!

Stepping into the second year let us rededicate ourselves to our Vision-Where is North? In this quest let Crafts be the guide because to quote Fritz Lang; 'There is no understanding between the head and hands until our heart mediates'.

Jabeen L. Zacharias

Write to Inscape about your ideas on 'Art & Craft' in 800 words with your photo attached, on or before the 28th of October. 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

Crafts & Interior Design

IIID-ROOTS FELLOWSHIP Research



Mathura. R, VaishaleeSree. N, Karthik. K

The reinterpretation and seamless integration of building crafts by contemporary architects is evolving new possibilities. Over the last 2000 years, building crafts have played a central role and were integral to Architecture. However, with the advent of factory-fabricated products, hand-made building crafts found it challenging to survive, for several reasons.

In the contemporary context, with the synergy of new technologies and traditional building crafts, architects are collaborating with woodwork, stone craftsmen and ironsmiths. The fact that these medieval building craftsmen communities carry centuries of indigenous knowledge enriches the spatial quality of the interior. Through a creative use of computer-aided-drawing and computer-aided manufacturing (CAM), digital technologies are supporting a new emergence of craft in architecture and interiors. The innovative collaborations between indigenous craftsmen and architects finds its expression in homes,

office designs, hospitality and several other typologies.

A brief investigation of building practices over the last hundred years indicate, that Modern Architecture, with Adolf Loos credo "Ornament is crime" alongside industrial productions systems, (with materials like concrete, glass and steel), each, contributed to the diminished role of indigenous crafts in the design and construction of habitat.

About a century ago, despite the efforts of the Arts and Crafts Movement, spearheaded by William Morris, the plight of craftsmen was reduced to those of manual labour in challenging conditions in large factories.

Skilled craftsmen were reduced to mechanical operators of machines that could produce more efficiently and cheaper. The Art Nouvelle attempted to restore crafts to its rightful position, and synthesize crafts with architecture. In recent times, the writings of Richard Sennet (The Craftsman) broaden the perspective beyond the confines of indigenous medieval crafts.









HUNNARSHALA - Integrating craft and architecture



Imprints etched onto the wall

A young generation of craftsmen and designers in Rajasthan today, combine CNC cutting machines, laser cutting, 3 D printing and several other digital technologies to combine efficiency with the intrinsic skills, that have evolved over centuries. A new narrative is emerging in contemporary architecture, that was lost with mechanisation and the concrete jungle. Architect Laurie Baker re-imagined the building craft traditions of Kerala. Combining rat-trap bond brickwork with filler slabs and a vast repertoire of woodwork, seasoning and varnishing techniques, Baker created a building universe, mentoring an entire generation of architects and engineers, who continue in his path.

Another kind of collaboration, has evolved in North Gujarat in the Kutch region. Architect Sandeep Virmani, says,"when architects and craftsmen work collaboratively, a new idiom revolves around 'the art of making' with a deeper understanding of materials. The materials convey a tactile, experience that reveals the conversation between mind, heart and hands, which evoke a sense of identity in a place. In such a collaboration the craftsmen is not a mute participant, but enriches the project." (PROJECT IMAGE)



A work by Dustudio, Credits: Dharmesh Jadeja

Mr. R.K. Gupta, states that the new generation of crafts families have incorporated some of the latest technologies of laser, 3D imaging, CNC cutting, to bring a revolution in the role of crafts in architecture and interior design. They have been collaborating with several architects in India and internationally, enriching the projects, with a new imagination and skill. Architects Parul Zaveri and Nimesh Patel worked with 250 craftspeople in the design and construction of the Oberoi Hotel in Udaipur. The resort, conjured from traditional Rajasthan craftsmanship, has the most modern amenities. Stone has been used as a structural element and not only as a finish alongside lime plastering (ghutai).

A recent project by Aniket and Smruti

Bhagwat in Vadodara, deploys appliqué and woodwork. Collaborating with Junas Luhar, whose family were traditional bell-makers, the team created a new idiom of red and blue copper sheets.

Studio Lotus has been working on several projects, which have craft traditions as an immersive element and not as an appliqué. Each region in India is endowed with rich traditions of building crafts. It is probably an appropriate moment to invoke these traditions in the construction of schools and other amenities.

The projects of Dharmesh Jadeja, Dustudio, based in Auroville, have worked with indigenous practices and traditional techniques in a contemporary context.

The projects are based on a rigorous study of locally available materials and skills and techniques. Local indigenous artisans are invited to collaborate and evolve contemporary contextual designs. Dharmesh has also been involved with the Dhrafa Studio, which explores a creative collaboration between urban and rural communities, engaged in research and study programs.

The Roots Fellowship has over the last two decades reintegrated indigenous craft traditions, both in urban homes as well as remote rural hinterlands. The revival of Athangudi tiles, from Karaikudi, has been a significant initiative, besides pottery and lime plaster and brickwork as well as working with local stones and woods.



The Saveetha College of Architecture, based in Chennai has established a heritage cell, inviting students from as far as Braunschweig University, Germany and South east Asia to collaborate in the FABLABS that are engaged in indigenous building crafts, to reinforce the education of young architects and extend dignity and respect to craftspeople.

Students of Braunschweig University, (Germany) work with craftsperson, making traditional Athangudi tiles, with contemporary designs at Saveetha College of Architecture, Chennai.

Such a paradigm shift to recognise the integral role of traditional building crafts in the college curriculum, with hands-on



Students of Braunschweig University, Germany at saveetha College of Architecture and Design, Chennai

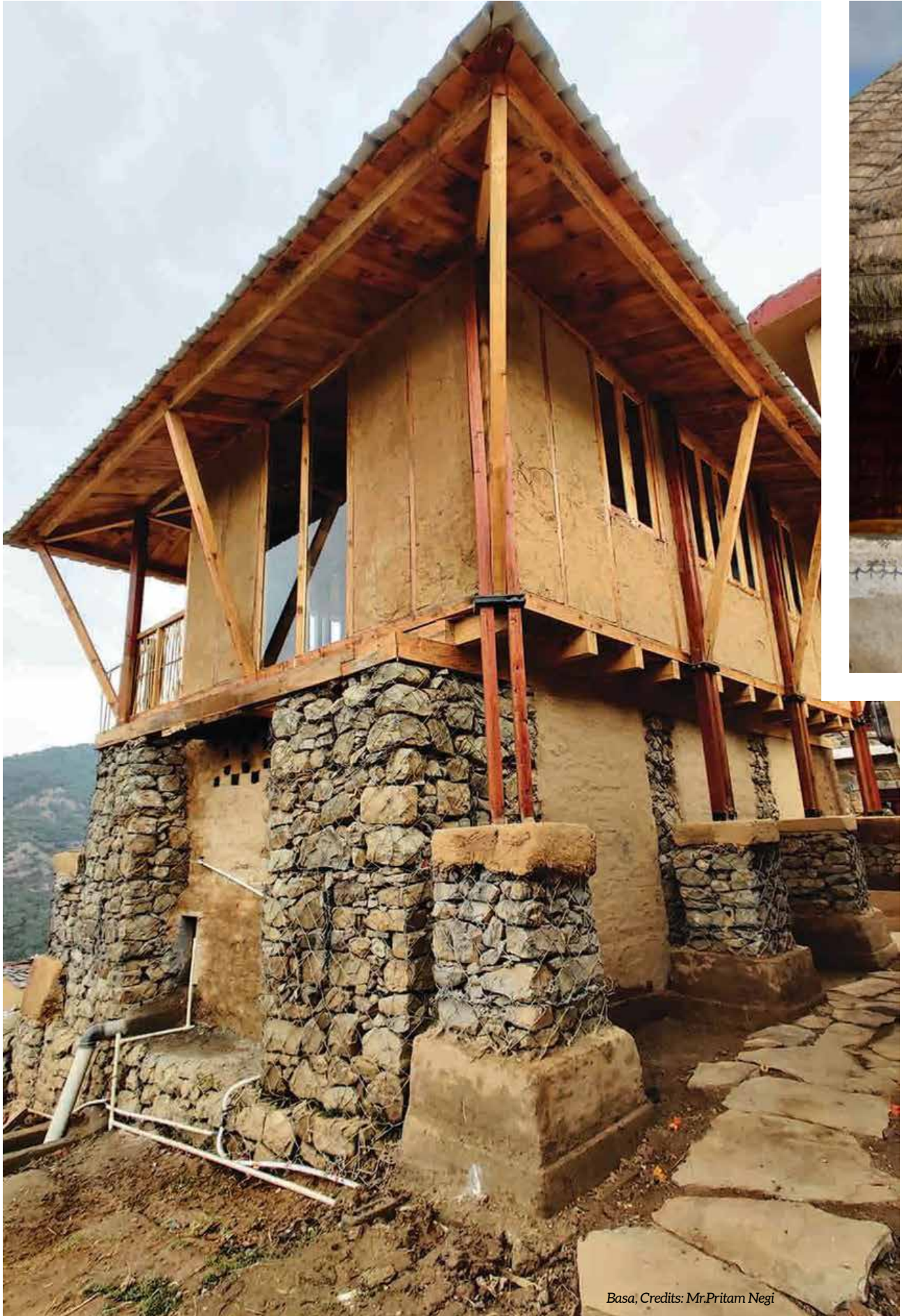
real experience, will provide a broader understanding of these centuries-old building practices, that continue to remain relevant. The ecological and sustainable principles, embedded in these traditional building practices, reveal its appropriateness for contemporary times.

The fact that contemporary building crafts lend themselves to a diverse range of construction practices, enables them to adapt to the new phase of construction during quarantined periods. With an access and wide global reach, through internet and digital platforms supported by new technologies, it is possible to evolve new

collaborations between architects, patrons and indigenous craft communities. The newfound skill of the younger generation of craft communities to deploy laser imaging, augmented reality and state of art tools and machinery, reduces wastage and rework drastically. Eventually the humane aspects of an integral and tactile architecture will emerge, as opposed to highly industrialised processes.

NOTE: This essay has been supported by the IIID-ROOTS FELLOWSHIP and Prof. Durganand Balsavar, mentoring young architects interested in pursuing architectural research and journalism. 📄

!!! CONTEMPLATIONS




Basa, Credits: Mr.Pritam Negi



Banni Settlements in Kutch

The Ten Commandments of Craft

 Rishav Jain

 Various Sources

“

Our common perception of integrating craft as an applique or an afterthought of design is short lived and the divide between craft and design widens more.

Indian built landscapes have been a panorama of people, culture, religion and social values, all deeply rooted in traditional wisdom passed over generations. As we evolve, our beliefs in such systems change and one begins to wonder what value these traditional ideas hold. The globalisation and internationalisation of every field has removed the contextual responses in design. Instead of looking inward, the design practices today are widely looking outward for inspiration and execution of ideas. The potential of integration of craft, as a traditional wisdom, in the built environment is often not explored fully. Our common perception of integrating craft as an applique or an afterthought of design is

short lived and the divide between craft and design widens more.

The modern day discourse on 'what is design' is well defined and there are many theories and debates centred on the idea of 'good design'. One of the most widely discussed amongst these is the 'ten commandments of good design', by the famous designer Dieter Rams, a quintessential list of principles of good design. Though these came into discussion only in the last few decades but historically, these were inherently present in the craft practices. They continue to be the centre of discussion and indeed could become a forerunner to discuss that good design could be an outcome of craft be it a process, a technical knowhow of tools, or manipulation of material.

It is crucial for the designers to see these as tools to argue that integrating craft and working with craft practices itself is a benchmark of good design. As we discuss them, let us also look at examples from traditional craft practices and towards the end see them being manifested in a multitude of approaches today. Let me pose them as questions- each arguing that craft indeed is everything of a good design

1. Can Craft be innovative?: Craftspeople innovatively used a handful of resources available to them, creatively with their skills and tools, to transform any object or space. The sheesh mahal, for instance, used convex shaped mirrors in thikri craft to make a single source of light reflect multiple times, illuminating the entire hall - an innovation led by knowledge of handling material and exploring its possibilities.

2. Can Craft make a product useful?: Craft revolves around the core principle of functionality and utility. A deep reverence for resources, materials and skill ensured the outcomes were relevant and contextually useful. A stone jali, for instance, was made in a manner to serve various functions - reducing the glare of the sun, giving sufficient ventilation and also guiding the air movement within a space.

3. Can Craft be aesthetic?: Indian narrative craft forms- Madhubani, Gond, Mata ni Pachedi, Kalamkari et al showcase the cultural heritage of the country through highly refined aesthetic style. Each of these showcase an emotion, a sentiment, a belief or sometimes simply an excellent use of color, form, geometry, material meticulously evoking a rasa- the basis of Indian Aesthetics.

4. Can Craft make a product understandable?: Craftsmanship, as Kamaladevi Chattopadhyay describes, was a creation by ordinary people which was aimed to meet their direct needs. Matka, or an Indian pot, is made in a variety of forms and materials, but the basic idea of it remains constant. It is understood clearly by everyone as a vessel or container for multiple purposes of daily use- in the kitchen, temple or just about anywhere

5. Can Craft be unobtrusive?: Craft has always been a natural extension to one's environment and culture, and is never





forced or non-contextual. On looking at the settlements of Banni, with circular houses made of mud and roofed with thatch: these materials were highly suited to the hostile desert environment. The floor and walls of bhunga flow into each other, being made from the same material.

6. Can Craft be honest?: The craftspeople never hide- neither mistakes nor masteries. Each application is a soulful rendition of hand- as David pye- mentions workmanship of risk- not knowing where the process will lead but finishing it with truthfulness and honesty. The Kath Khuni buildings in Himachal Pradesh uses a characteristic layering of wood and stone, with slate roof- a building style speaking of honesty of what a material could do best.

7. Can Craft belong-lasting?: The Indian built landscape has architectural marvels that have stood the test of time. The materials used, the detailing and the elements are structurally sound as well as timeless to

look at. The step well of Adalaj makes us appreciate such timelessness of crafts, where a simple ritual of storing rainwater was elevated to a lifestyle, the meticulous carvings and structural planning so perfect that speak volumes of the vision of the craftsmen who must have made it.

8. Can Craft be thorough down to the last detail?: Craft is an inherited knowledge, acquired through experience and passed on to generations. It is the knowledge of materials, tools, techniques, gained over years of practice. It is therefore, meticulous and thorough, having been perfected over the years. In Kerala, the detailing of the wood craft is so immaculate that there was not a single nail joint seen in the houses there. This was the result of experience of years of the craftspeople and the knowledge that in the highly humid weather conditions, nails would have rusted and affected the structure.



Mod Skool bamboo doors, Credits: Suryan & Dang

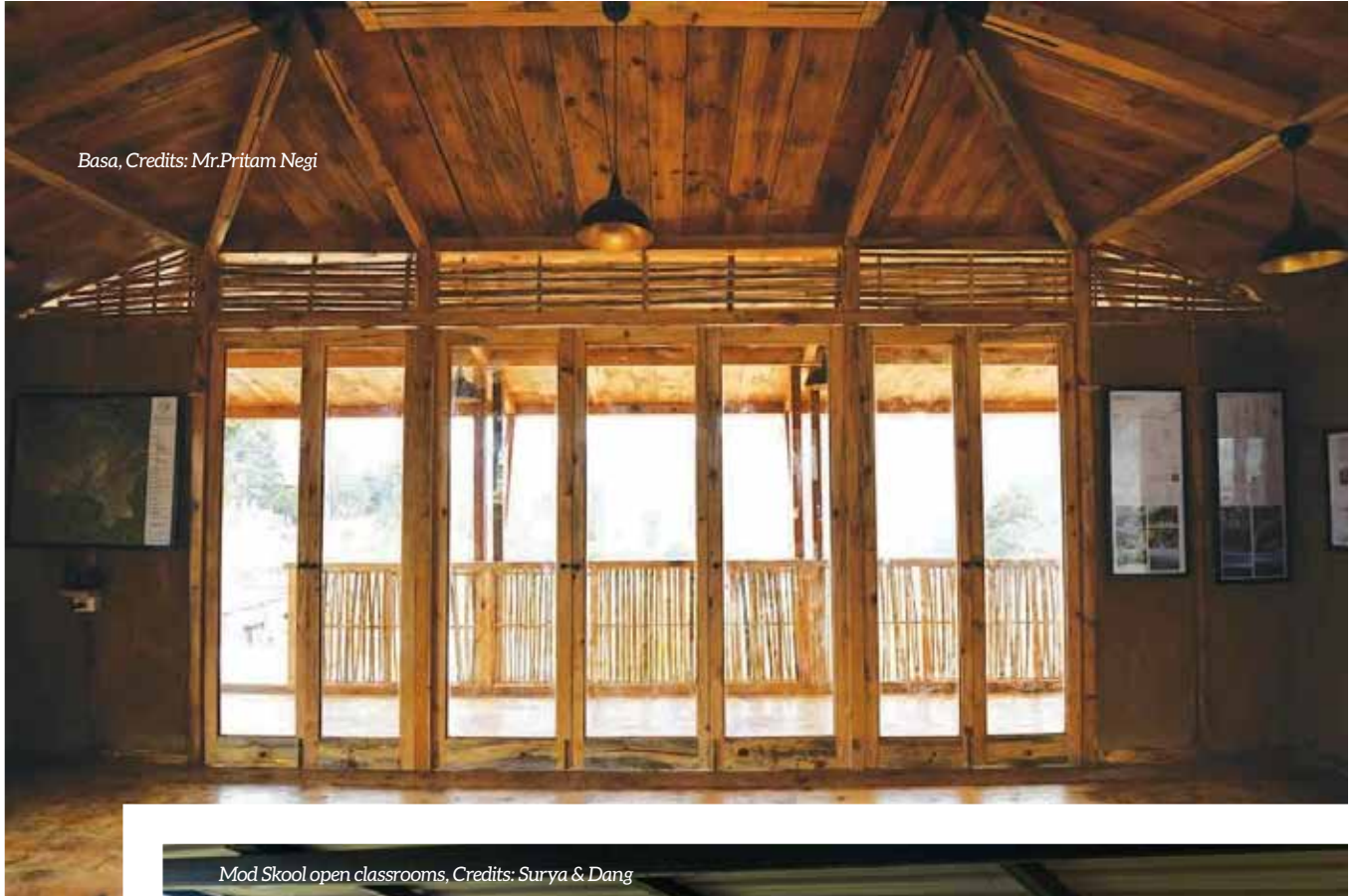
9. Can Craft be environmentally friendly?:

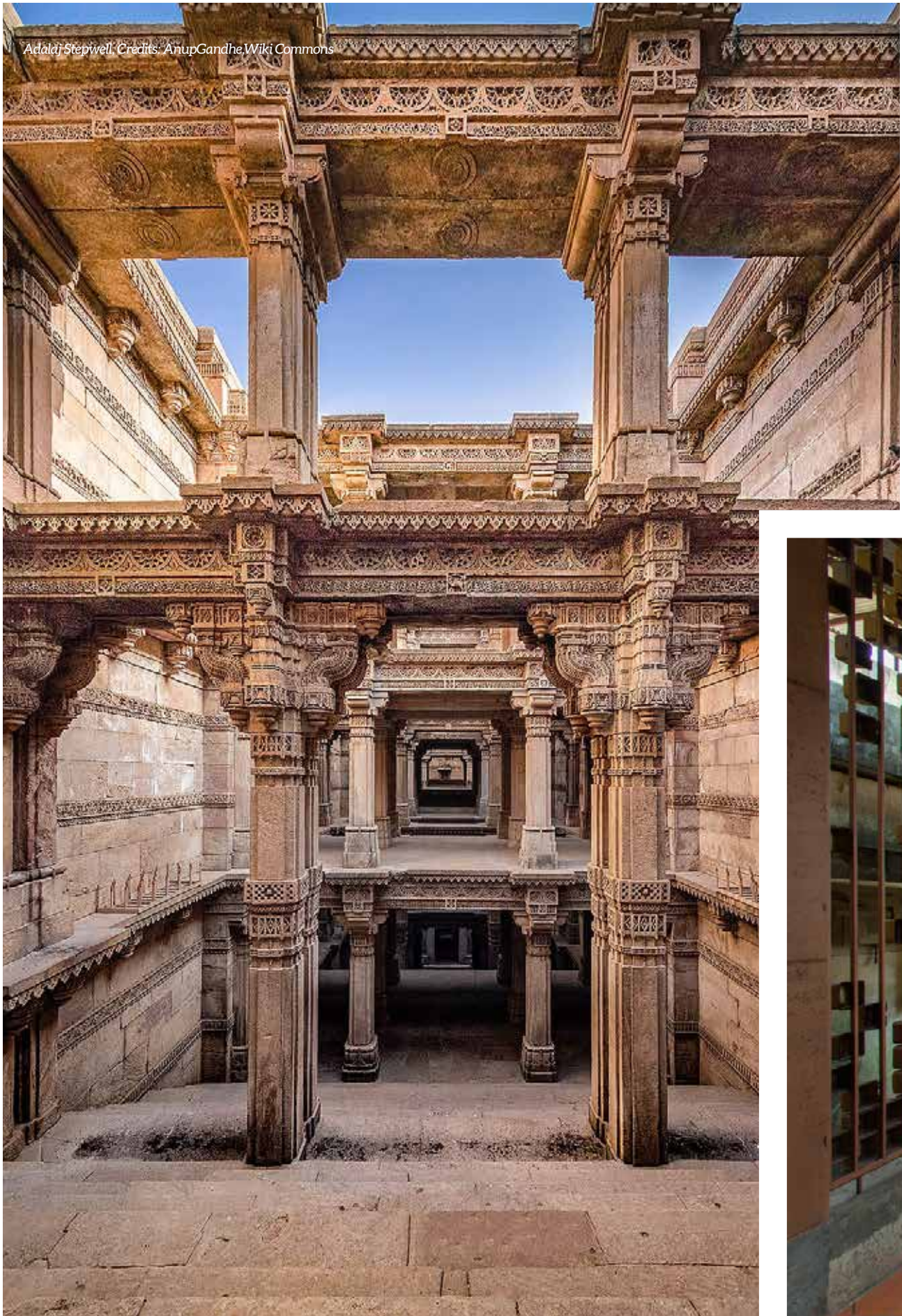
In a traditional building process, the use of materials was limited to locally available materials. Not only was this environmentally friendly but there remained a symbiotic relationship between the use of local materials and the skills of the local craftspeople. The bamboo houses in north east India truly portray this quality. Responding to the natural hazards of flood and rain, the bamboo houses are kept elevated from the ground. The walls are woven out of bamboo strips which permit ventilation in the interiors. The craftspeople carefully select what kind of bamboo would serve which function.

10. Can Craft be as little design as possible?:

One may argue that craft is more of a celebration of color, material, skill, with a lot of cultural, religious and personal associations attached to it which are usually highly expressive and not subdued. But when we look at it from the perspective of materials and skills, and the core values of craft, we realise that the 'less is more' philosophy was definitely ingrained in crafts too.

After looking at these commandments from the perspective of crafts- another key question arises is Can Designers integrate craft as a forerunner to good design?





And, the possibilities are infinite. As designers- we often look outward to practice what will be labelled as the idea of 'good design' when our backyard is full of these possibilities. Many design practices today- work with craft closely and are able to achieve designs that are exemplary of great designs.

The Rane Vidyalaya School by Shanmugam Associates uses coloured baked earth bricks, terracotta jali and other natural materials - each creating a contemporary language using local wisdom and low cost construction techniques. It celebrates integration of craft for its qualities of being functional, aesthetic and a possibility to innovate with the craft communities.

The MODskool by Social Design collaborative uses local materials such as bamboo and local charpai weaving technique to create an easily dismantable school structure. The project builds upon the qualities of craft being honest, unobtrusive and using as less design as possible.

The Gallery House by Abin Chaudhry innovates with brick masonry inlaid with ceramic blocks opening new possibilities of working with brick. The qualities of craft to be innovative, aesthetically pleasing and honest can be seen in this project.

The Debris House by Wallmakers uses recycled and eco-sensitive materials, hand-crafted meticulously to build a residence - exploring the qualities of being environmentally friendly, long lasting and honest in usage of material.

Basa, a project by Compartment S4, highly relies on traditional wisdoms and balancing it with modern construction techniques. The project is designed with attention to detail, is highly functional, and is long lasting.

The marble bulbs and embroidered wooden tiles by Rooshad Shroff celebrate the inherent quality of material innovation by craftspeople. The projects are executed to the last detail and have a highly contemporary aesthetic.

Debris House, Credits: Wallmakers



RISHAV JAIN

Rishav Jain is an Educator and Independent Writer. He currently works as an A/Professor & Program Chair for the Master of Design(Interiors) at Faculty of Design and a Research Expert at DICRC, CEPT University, Ahmedabad. He is passionate about crafts in interior architecture and design research. He has curated and designed exhibitions, written for publications and conducted various craft design workshops. His research explores the idea of craft beyond traditions and objects, dwelling into an exploration of the contemporary perspective on Crafts in India. His book, *Crafts in Interior Architecture: India, 1990 onwards* discusses positions designers and architects take while working with craft.

Many contemporary interior design practices are working towards meaningful integration of craft in the built environment. These practices, tangible or intangible, rely on the wisdom of craft practices- each exuberating a niche quality of good design. It is imperative that as designers, we start actively collaborating with craft, engaging in a wider conversation- that craft indeed is a forerunner of good design. Through these integrations- one would not only practice a design which is mindful, honest, unobtrusive, aesthetically pleasing and functional- but has a lot of indirect implications on craft communities and society at large. As designers- let us explore the 10 commandments of craft as a response to these as principles of good design.



An abode for soul cleansing



Inscape Insider



Hemant Patil

PROJECT INFO

PROJECT DATA

TITLE OF PROJECT: KONDAN-THE RETREAT

LOCATION : MAVAL, PUNE,
MAHARASHTRA

ARCHITECTURE : PMA MADHUSHALA

BUILT-UP AREA : 5600 SQ.M

“

*Measures were taken not to disturb
the terrain of the location*

There is an interconnection between art and architecture in many ways. Art is the creative part of designing, while architecture adds dimension to any building. So when brought together, they both combine perfectly to create a masterpiece. A building that doesn't have a perfect harmony of these two otherwise, turns out a structure without soul or out of place. The Kondan retreat nestled in the scenic hilly terrain of Maval region of Maharashtra is a comprehensive coalescence of the art and architecture.





Bamboo roof and stone walls bring in daylight into the reception area

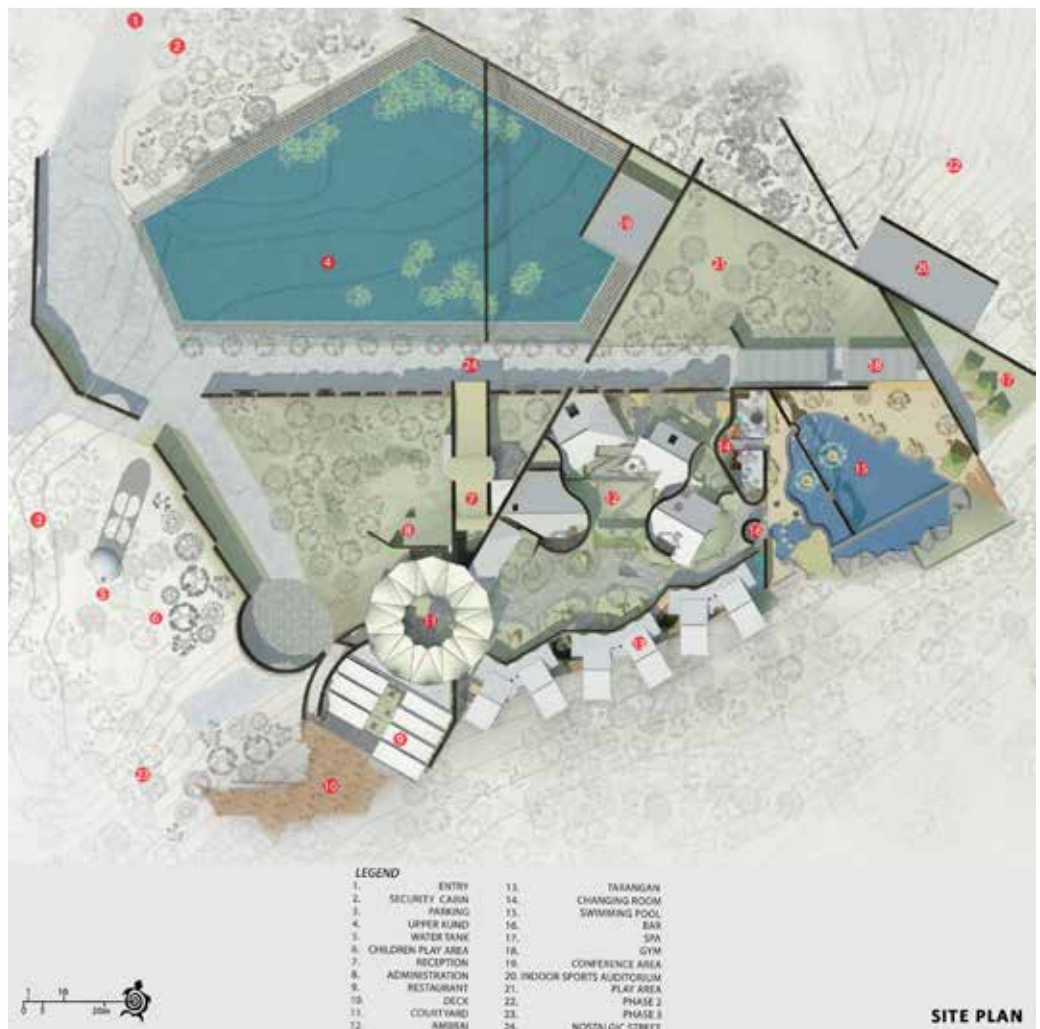
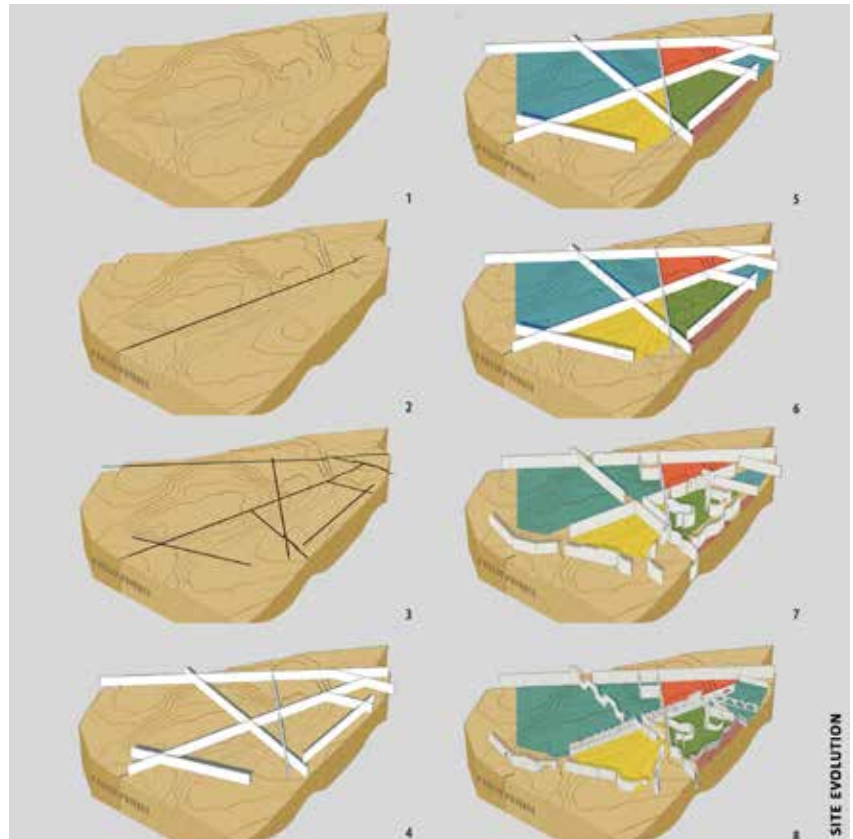
Maval is a scenic region between Mumbai and Pune. Though rich in natural resources, the villages along interior hills still lack availability of transportation, school and medical facilities. Only income source here is farming and dairy. The client chose the site so that it would not only satisfy his business module but also open up livelihood opportunities for local people.

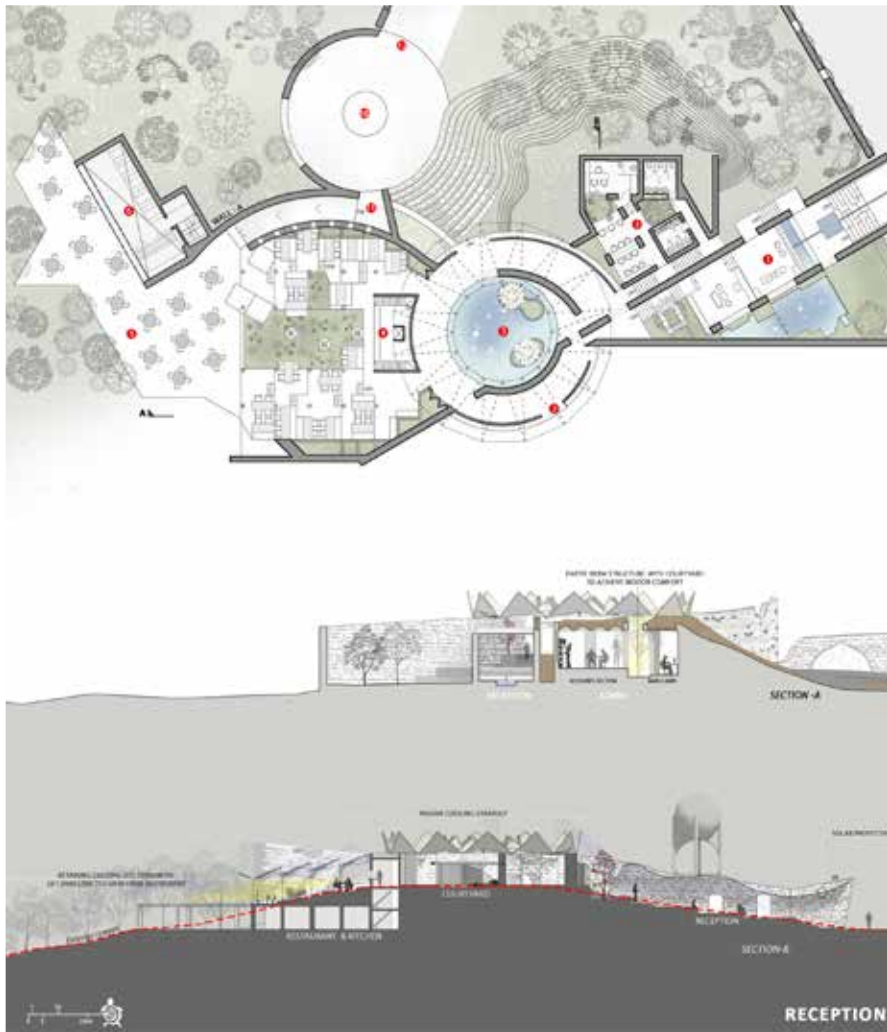
The project sprawls over 30 acres of a sustainable campus, out of which resort

stands on five acres. Meanwhile, three acres goes to the water lagoon and power management plant and seven acres for plantation and nature. The remaining land is leased out for economic sustainability of the project.

The design philosophy includes core factors such as self-sufficiency in terms of water resources, strategic energy generation with low maintenance and minimum dependability on the grid.

Other points include development with minimum intervention to the site by its proportions, planning and everyday waste management. Proper site management, suitable landscape design with local plants to maintain its primitive ecosystem. Use of local resources in the form of material and manpower. It also includes providing opportunities for locals retaining the traditional values to uplift the current living standards.







Multi-level cottage Aamrai

In the process of maintaining the freshness of the site, a division of social and private spaces was created. Only the built form is designed to facilitate the user with the actual urban level comfort and the surrounding has left to retain its original sense, encouraging the user to adjust with surrounding nature.

Social space includes workshops and stalls for artisans, a moha (Madhucalongifolia) orchard for weekly farmers' market, and a hall for conferences or other informal gatherings. Ghats (stepped reservoir) and upper lake, is designed to enhance the

economics of the project as it acts as a big catchment area. It is designed that reflects the nostalgic values of traditional public spaces, where people connect themselves with the characteristic elements like the main door of any fortified city "PramukhDwara" (ceremonial gateway), water kund (stepped reservoir), the streetscape of the traditional bazaar (shopping street), designs which are proven to deal with the maximum people by enriching the quality of spaces.

Considering the scale, the site is zoned with eight walls of individual characters, resulting

in interwoven spaces for different activities. This eventually grew the built form with its characteristic microenvironment without disturbing the existing site condition, flora and fauna.

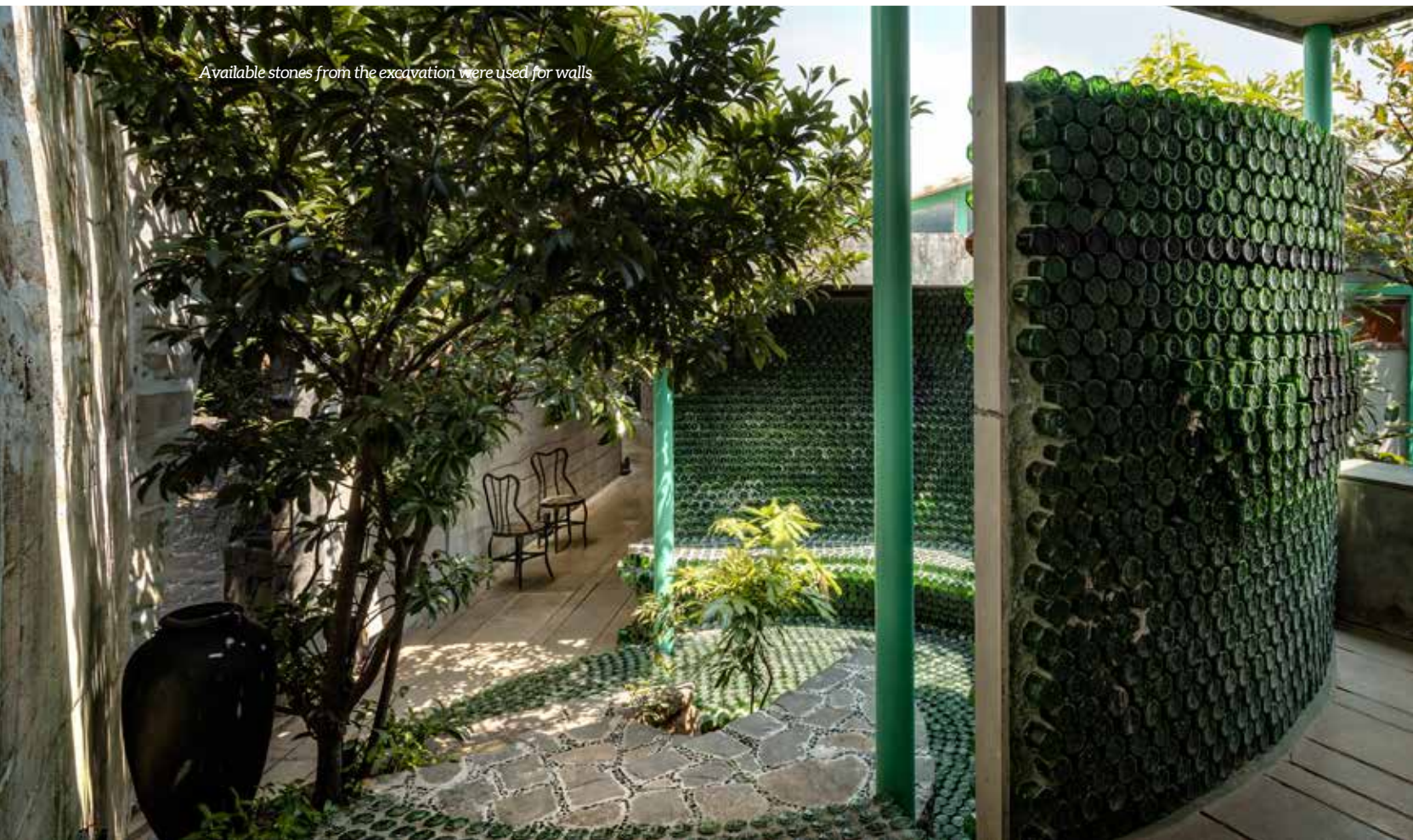
Reception, administration and restaurant can be accessed through the pramukhdwar (ceremonial gateway). While, the reception area creates an experiential connection from the public to the private zone via a gently rising, narrow and introverted lane that eventually opens onto the restaurant's main deck with a stunning view of the valley to the south.







Inside the multi-level cottage



Available stones from the excavation were used for walls



Suites Aamrai are multilevel cottages inside the existing mango orchard. These spaces play along with trees on existing contours with courtyards and open garden toilets. Tarangan Cottages are a series of six cottages cantilevered off an axial spine towards a grove frequented by fireflies.

Swimming Pool is placed among a cluster of trees, ending in an infinity-edge towards the eastern valley. Its organic shape and two existing trees excel the 'nirvana'. The spa is on the north-eastern end of the site. The spaces open onto the forest, with parts that are open to the public, such as the indoor sports facilities and gym. They can be being accessed directly from the public area.

The effort has been taken for each amenity not to disturb the terrain of the location so that rainwater flow is maintained as per existing site. Available stones from the excavation were used for walls with different typology used extensively in various interpretations of vernacular techniques like dry masonry, thin composite stone wall, finished stone wall. Roofing in lightweight insulated wood wool panels and bamboo roof to achieve the economy and free-flowing nature. Local artisans are used for stone light fittings and mosaic work. Labourers from nearby villages trained for skill work in construction and later endure them as a team to run the resort.



PRASANNA MOREY

PM MADHUSHALA

Prasanna Morey founded Madhushala in 2010 that suffused with this inherited stance of impermanence into open-ended practice. Studio Madhushala below the surface of our senses, is free from influence and effort, it is a world of absolute beauty. The firm is conceived as an opportunity to dream and play, to discover and explore, to build and break, to share with and be inspired by each other. The team comprises of a collective of hearts, minds and hands brought together by a shared love of architecture. The firm's objective is to breathe life into structures that respond appropriately to traditional and natural environment.



Swimming pool winds through a cluster of trees, ending in an infinity-edge



The complex extends into the street through a laterite-clad stepped pathway, turning the Public Plaza into an urban node

Indigenous Inclusivity



Inscape Insider



Sergio Ghatti, Andre Fanthome

PROJECT INFO

PROJECT NAME	: KRUSHI BHAWAN
TPOLOGY	: INSTITUTIONAL (GOVERNMENT ADMINISTRATIVE CENTRE)
LOCATION	: BHUBANESWAR, ODISHA
CLIENT	: STATE GOVERNMENT OF ODISHA (DEPARTMENT OF AGRICULTURE & FARMERS EMPOWERMENT)
DESIGN FIRM	: STUDIO LOTUS
DESIGN TEAM	: AMBRISH ARORA, SIDHARTHA TALWAR, RAMAN VIG, SACHINDABAS
SITE AREA	: 2 ACRES
BUILT-UP AREA	: 1,30,000 SQ.FT
START DATE	: 2013
COMPLETION DATE	: 20TH SEPTEMBER 2018
PMC	: ODISHA INDUSTRIAL INFRASTRUCTURE DEVELOPMENT CORPORATION
CRAFTS	: COLLECTIVE CRAFT (CRAFTED JAALIS & FOLK ART)

“

Studio Lotus took cues from Königsberger's original vision for Bhubaneswar where he saw the Capitol Complex with a host of government offices becoming “a lively point of public life”

Government institutions are often associated with a social construct that tends to repulse the common man through its imposingly intimidating character. This project, the Krushi Bhawan, situated in Bhubaneswar envisioned by the State Government of Odisha strives to blur boundaries between the public and government administrative bodies. Entrusted with the design of this ambitious institution, the team of highly experienced and creative minds at Studio Lotus took cues from Königsberger's original vision for Bhubaneswar where he saw the Capitol Complex with a host of government offices becoming “a lively point of public life”. Thus the design approach of actively integrating the public realm and community spaces in tandem with the administrative services of the facility was put forth.



The Public Plaza consists of a garden with native Flora, featuring an informal amphitheatre and a pond that cools the forecourt



The building profile along the Central Court is characterized by staggered masses which enables self-shading and blocks direct glare

The spatial planning was worked out in a way that the ground plane functioned as a seamless extension of the street through progressive planning of plazas and community intrinsic gathering spaces. Congruent to the project objective, the ground floor comprises of a learning center, a gallery, an auditorium, a library, and training rooms while the roof-top has been

designed to house urban farming exhibits and demonstration of innovative agricultural practices. The floors in between cater to the offices for the State Department and Directorates since these require relatively restricted access. This allows the offices to be secured off, making it possible to keep most of the other facilities open to public even on holidays. Through exhibitions,

workshops, haats (weekly markets), lectures and school visits, these public spaces become a hub for imparting skills and sharing knowledge that engage diverse sections of the city's population. The ground floor, thus, functions as a public node that turns the traditionally austere image of government facilities into one that is welcoming, inclusive and collectively owned.



Project Site In Urban Context

1. Auditorium
2. Pump Room
3. Drivers' Hall
4. Circulation Core
5. Maintenance Room
6. Entrance to Parking Area
7. Exit from Parking Area



Basement Floor Plan



The overall design character was conceived as a glorification of the indigenous material manifest vernacular craft culture, expressed in a manner that is both aesthetically appealing and climate responsive. Over a hundred highly skilled artisans were employed to create a vibrant and contemporary narrative of traditional Odia craft depicting agricultural folklore and mythological stories, envisioned at an unprecedented architectural scale. The tribal technique of dhokra (cast metal craft) has been adapted to make light fixtures that wrap around the ground floor columns, as well as metal screens that line the building corridors. Locally sourced laterite and khondalite stone has been extensively used for the pedestal level and North Wing. Hand-carved khondalite lattices provide a sense of enclosure to the Central Court that is reminiscently rooted in the local context.



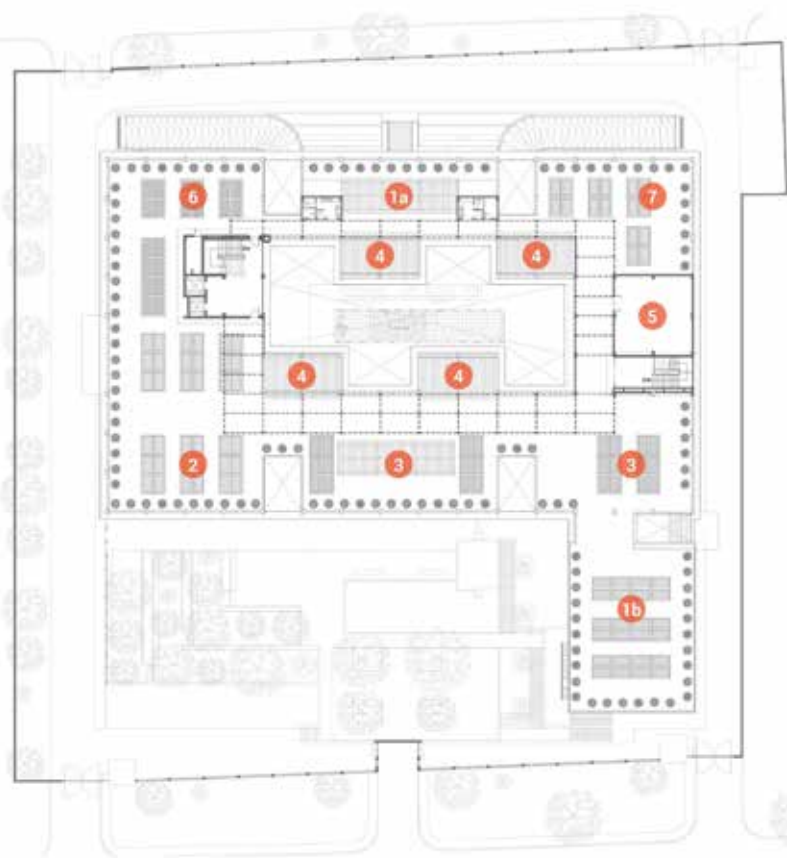
and bring in a vibrant dynamic into quality of space. Similarly, agricultural motifs have been displayed across the building through a variety of craft techniques – such as the bas-relief carvings in laterite along the Public Plaza, which depict ripe paddy crops illustrated in the Odia Pattachitra (cloth-based scroll paintings) style. The Central Plaza court features an iconic Crop Calendar that has been created on a stone inlay floor, depicting the harvesting cycles for the most prevalent crops in Odia farmlands. The opulence essayed through local handcraft carefully curated to the tiniest detail truly sets out this facility from an institutional domain. This craft inspired character isn't solely limited to the elemental aspects of its interior spaces, but rather transcends onto the exterior façade treatment that is intricately iconic in its visual identity. The upper floors of KrushiBhawan feature a

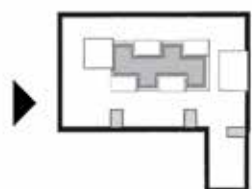
- 1a. Animal Husbandry Exhibits
- 1b. Veterinary Exhibits
- 2. Crop Planters
- 3. Horticulture Exhibits
- 4. Fish Ponds
- 5. HVAC Plant
- 6. Vegetable Planters
- 7. Soil Testing Planters

0 5m 10m 25m



Terrace Floor Plan





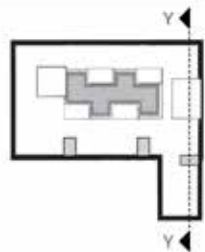


The landscape strategy entails the utilization of local flora in the lawns of the public plaza, as well as the creation of green terraces on the first and second floor of the building



0 5m 10m 20m

Section Y-Y





Depiction of local mythologies and agricultural deities, drawn from the ancient temple architecture of the region, are expressed through hand-carved laterite and khondalite lattices



SIDHARTHA TALWAR

STUDIO LOTUS

Studio Lotus is multi-disciplinary design practice founded in 2002 – seventeen years later, it is one of the most path-breaking architectural firms in India, with Ambrish Arora, Ankur Choksi, Sidhartha Talwar, PankhuriGoel and Asha Sairam at the helm as Principals.

Fostered with a culture of learning and intra-preneurship, the work of the practice is grounded on the principles of Conscious Design, an approach that celebrates local resources, cultural influences, an inclusive process and a keen attention to detail.





Details of the cast-metal tribal craft depict folk motifs and animal figures

distinctive brick façade inspired by Ikat patterns of Odisha handlooms, created using clay in three different colours that represent the geographical diversity of the region. This brick-louvered screen wraps around the building like a second skin.

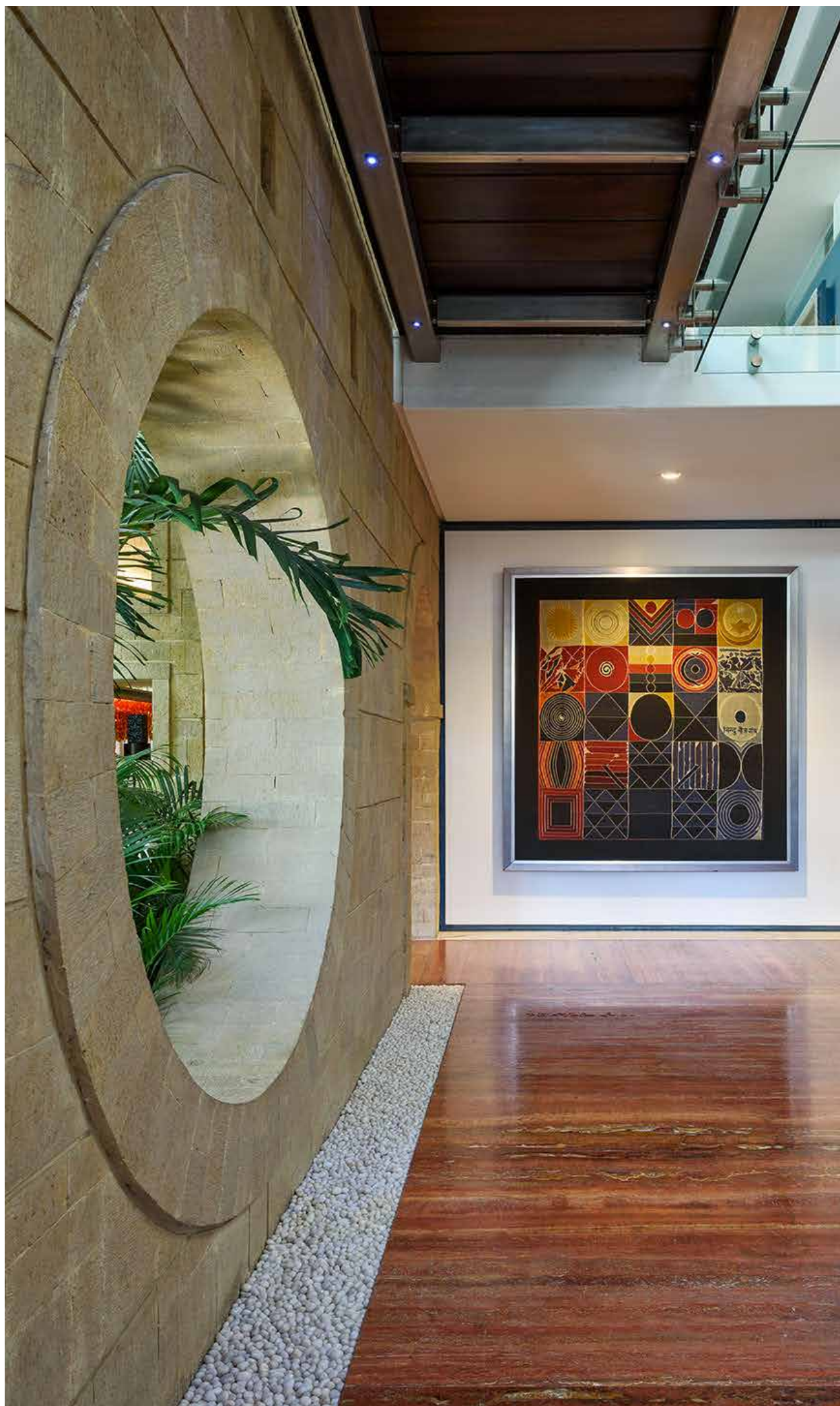
The KrushiBhavan further explores the prospects of a government institution serving as a forerunner for establishing sustainable design practices in the region. Right from a central courtyard and the inclusion of a stilt level that aids optimal air circulation through the building, to the low window-to-wall ratio and deeply recessed windows and balconies help lower heat gain, the design facilitates several passive features that can be adopted and adapted for the region as a generic practice.

KrushiBhawanthus redefines the typical closed office campus morphology by integrating governmental functions with direct community engagement and education. Through a meticulously developed spatial programme, the complex brings the Odia farmers and the citizens of Bhubaneswar into the fold and facilitates their interaction and collaboration. It thus seeks to present with its design and building process a model of frugal innovation that celebrates culture and, ideally serving as a reference for the country at large. It also serves as an example of how the government can become a key patron of regional crafts, and sustain the communities and economies built around them. An embodiment of the idea of truly inclusive architecture – created for the people, built by the people, and expressive of their collective cultural identity.



The ground level has been designed as a free-flowing public space that can accommodate community functions for the citizens of Bhubaneswar as well as facilitate education and training for local farmers on the best agricultural practices

!!! MODERN MARVEL





One with nature



Inscape Insider



Hemant Patil

PROJECT INFO

PROJECT	: NEST - PRIVATE RESIDENCE
LOCATION	: KOREGAON PARK, PUNE
ARCHITECTS	: TAO ARCHITECTURE PVT. LTD
DESIGN TEAM	: AR. MANISH BANKER, AR. SHAILESH UNTAWALE.
PLOT AREA	: 5300.00 SQ.MT.
BUILT UP AREA	: 2030.00 SQ.MT.

“

The lavish interiors open into its natural surroundings, developing a relationship between the inside and outside.

The image when we think of urban space is the conglomerate of structures looking more or less the same. But it is refreshing to acknowledge that some end users wish to bring a change to this boring routine. The private residence Nest TAO Architecture Pvt. Ltd. follows this new topography trend which has its axis in the natural landscape.

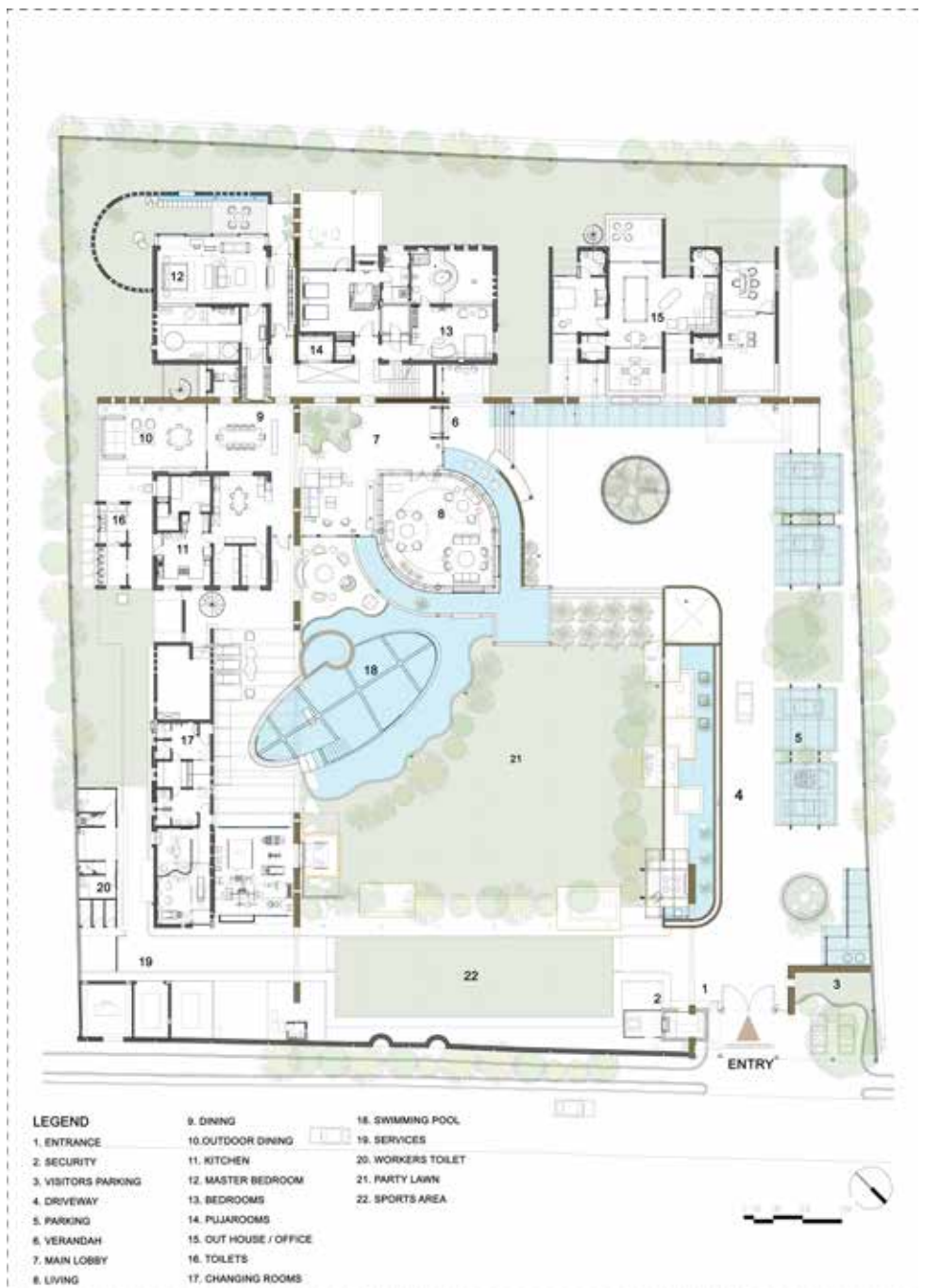
Dynamic integration of furniture with interiors

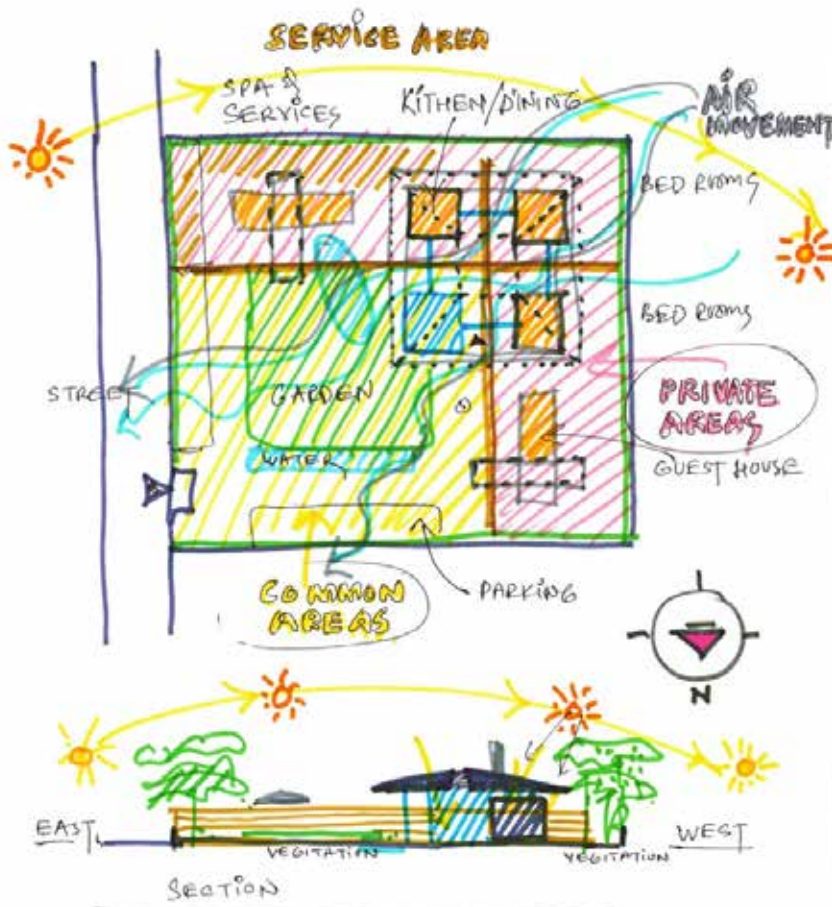
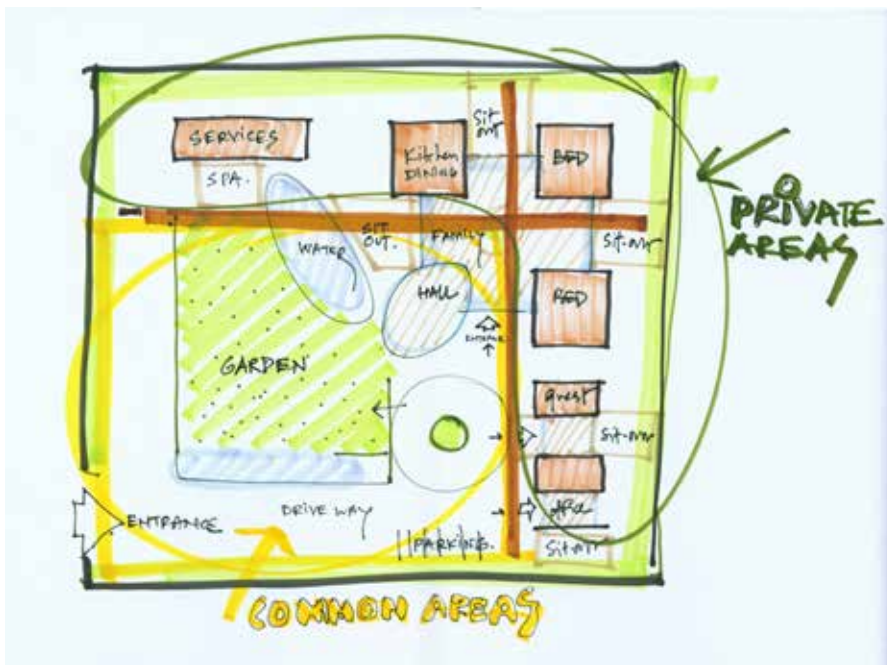




Crystal waters splatter down a spouted archway, as mystical winged creatures bask in the luxury of warm sunrays and filtered South-Westerly breezes across the grassy front lawn of this fairy-tale eco-abode; secluded from the hustle-bustle of Koregaon Park.

A long entryway dotted with landscape elements provides apt appreciation distance as it leads one to the grand onyx foyer door through an entry court. Inside the house, a day lit lobby with a densely vegetated courtyard integrates an open sitting area. The lavish interiors open into its natural surroundings, developing a relationship between the inside and outside.





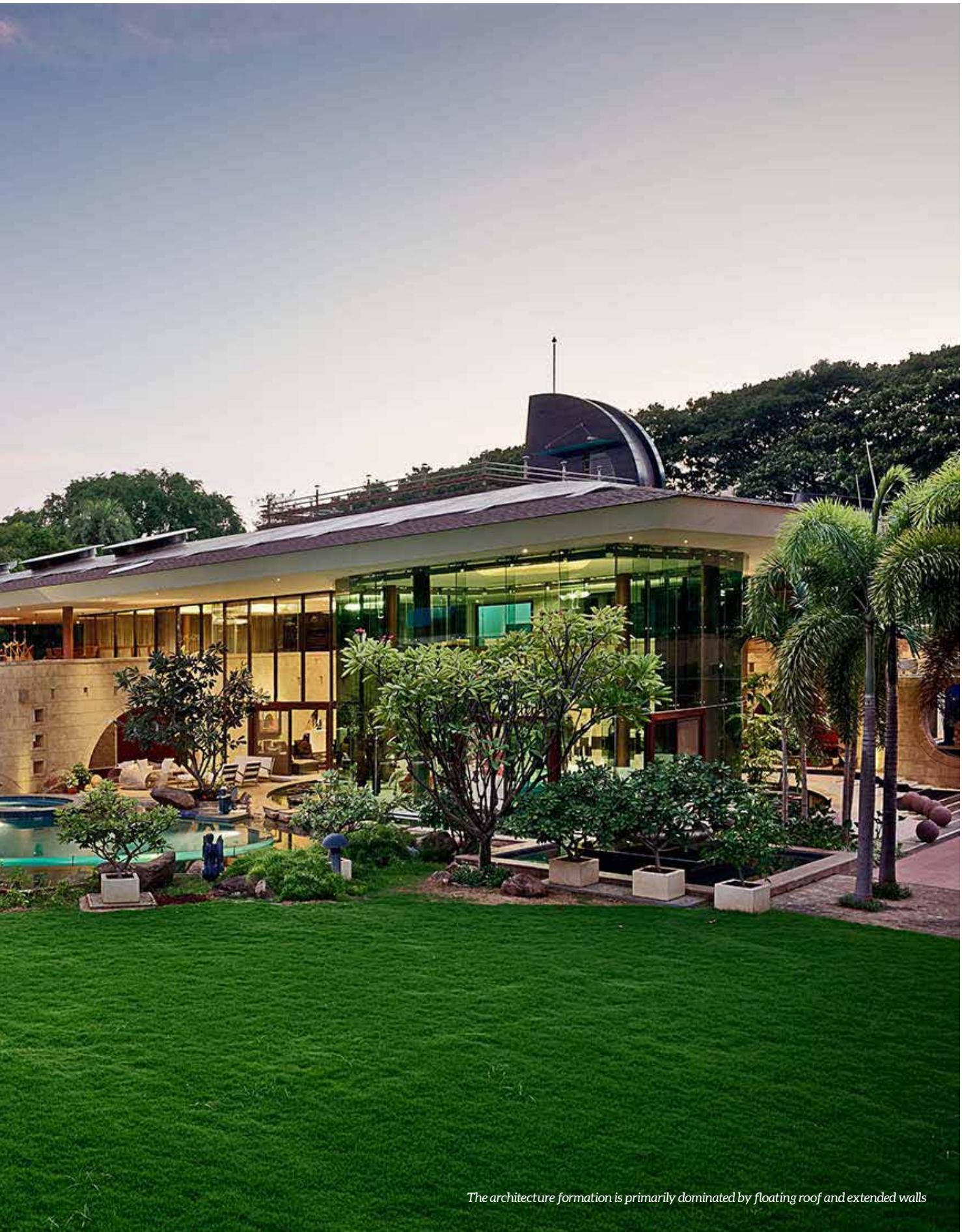
Courtyards set in the residence create a micro nature within the private spaces. Attached to the foyer is a glazed formal living room encircled by a water channel connecting the building with an elliptical swimming pool. The interconnected water bodies reflect the peaceful earthy aesthetic of the building, being one with its surrounding greenery, along with the dynamism of shifting lights and shadows through the pergolas above the open deck.





The design blends sunny and shaded spaces creating a perfect harmony





The architecture formation is primarily dominated by floating roof and extended walls



The glass walls successfully dissolves boundaries between rooms and outdoors



Stone wall segregates common and private zones



Decorative elements highlighted by mood lighting



PRINCIPAL AR. MANISH BANKER



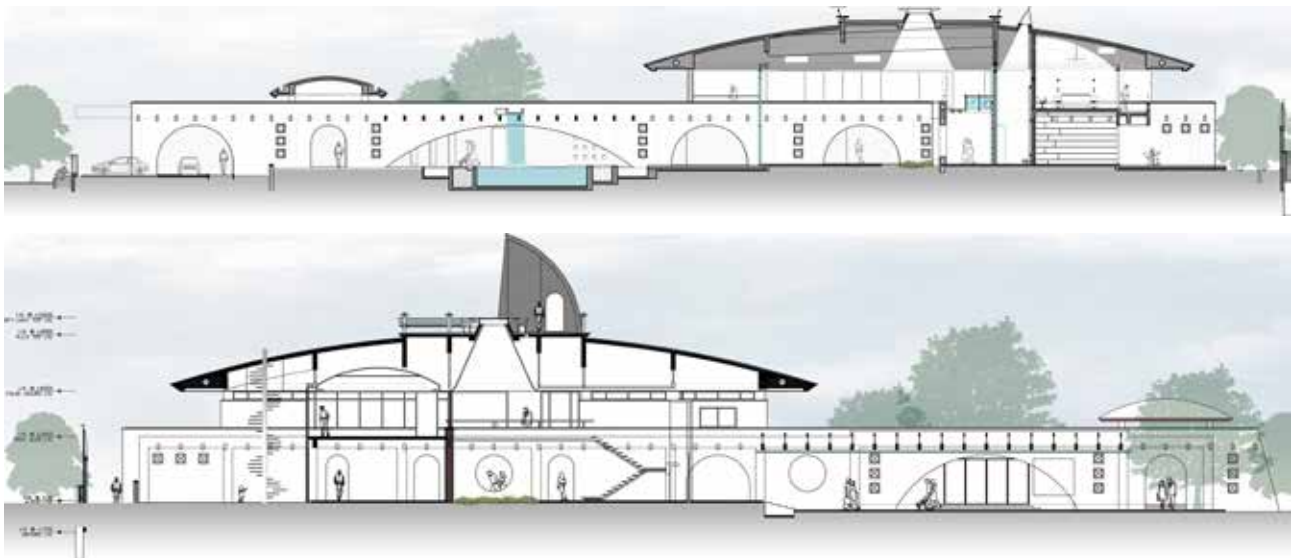
SENIOR AR. SHAILESH UNTAWALE

TAO ARCHITECTURE PVT LTD

TAO Architecture Pvt. Ltd established in 1994 renders professional services in architecture, interiors, landscape and project co-ordination. The primary objective of the design studio is to explore creative scopes while visualizing and developing living environments. Design services include formulating briefs, concepts, design developments, engineering integration, execution of drawings and details, tender documents and project co-ordination.

The plan of the home set along two perpendicular free-standing Malad stone walls segregate public and private zones, with their arches allowing a continuous flow of space. The entire area punctuates with courtyards and foliage; tempering the interior climate through evaporative cooling and passive ventilation.

Nature seems to weave its way through each space, with bedrooms incorporating private sit-outs and bathrooms overlooking the outside environment. The understated transparency of the exterior walls opens up the living spaces to the exterior landscape. A single floating roof unites the entire structure, its punctures acting as lungs that breathe light and air into this snug retreat nestled in the lap of nature.





Uniquely Ubiquitous



Inscape Insider



Pranav Purushotham

PROJECT INFO	
PROJECT TITLE	: VASANT VIHAR RESIDENCE
LOCATION	: NEW DELHI, INDIA
PRACTICE	: UNTITLED DESIGN CONSULTANTS
PRINCIPAL ARCHITECTS	: JOYA NANDURDIKAR & AMRITA GUHA
AREA	: 17,200 SQFT

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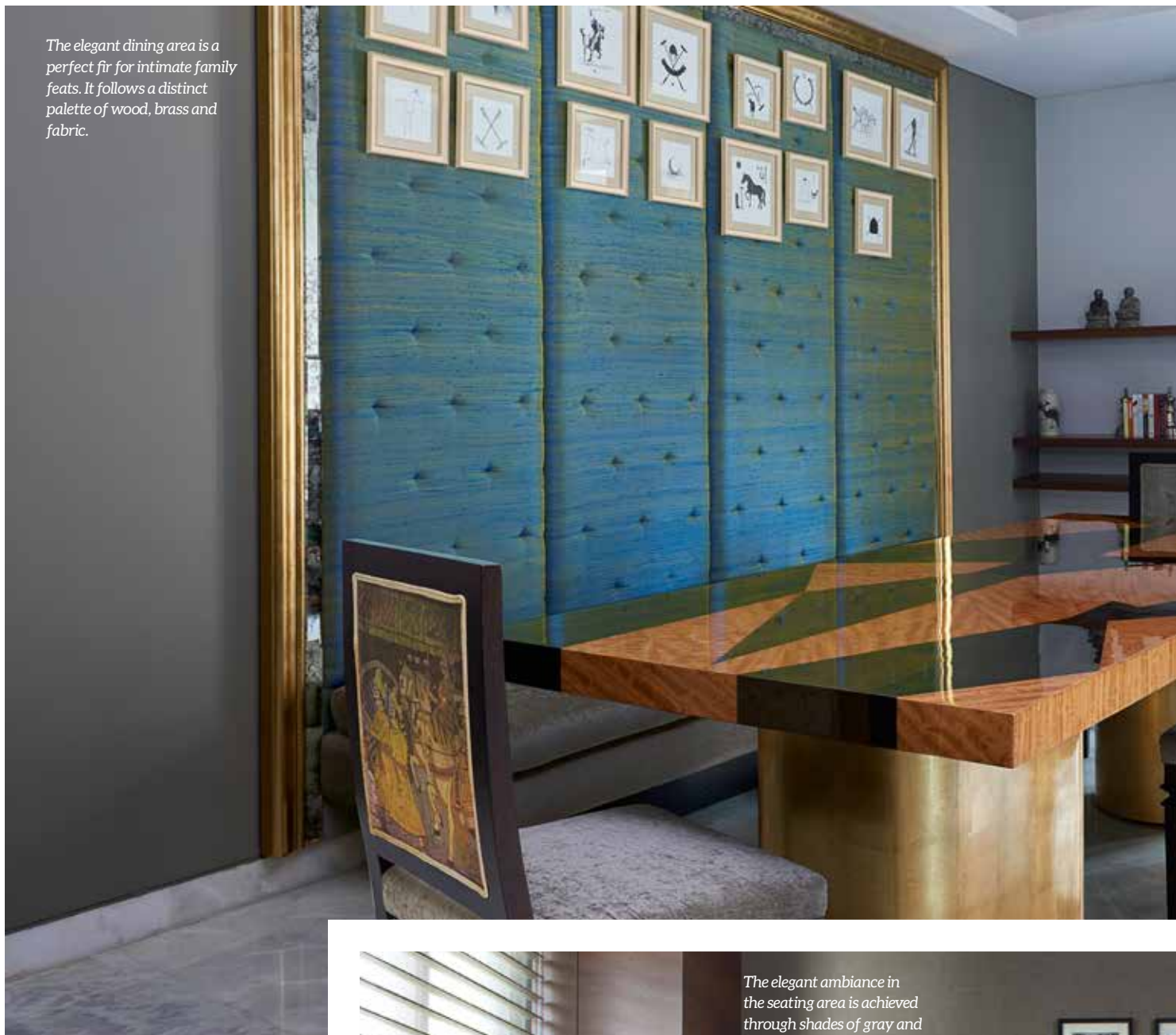
An intricate space planning that revolves around the concept of openness ushers ample natural light and fluidic air movement, as a multi-dwelling residence.

The art of interior decoration deals with the use of exquisite materials splashed with colours, texture and unique craft, that resonates with our feelings and hurdles with our emotions. Our heritage has an immense array of art and artistic techniques that are waiting to be recalled, revoked and revamped. Does age matter to our experience in the spaces we create? What elements of interior design do we channel through the volume of a home to create harmony? Dive into the meritorious work of Untitled Design Consultants as they reconcile a home in an 18-year-old building in New Delhi.



Indian craft 'thatheras' has been used for the fascia of the bar. The backdrop is clad with hair on leather.

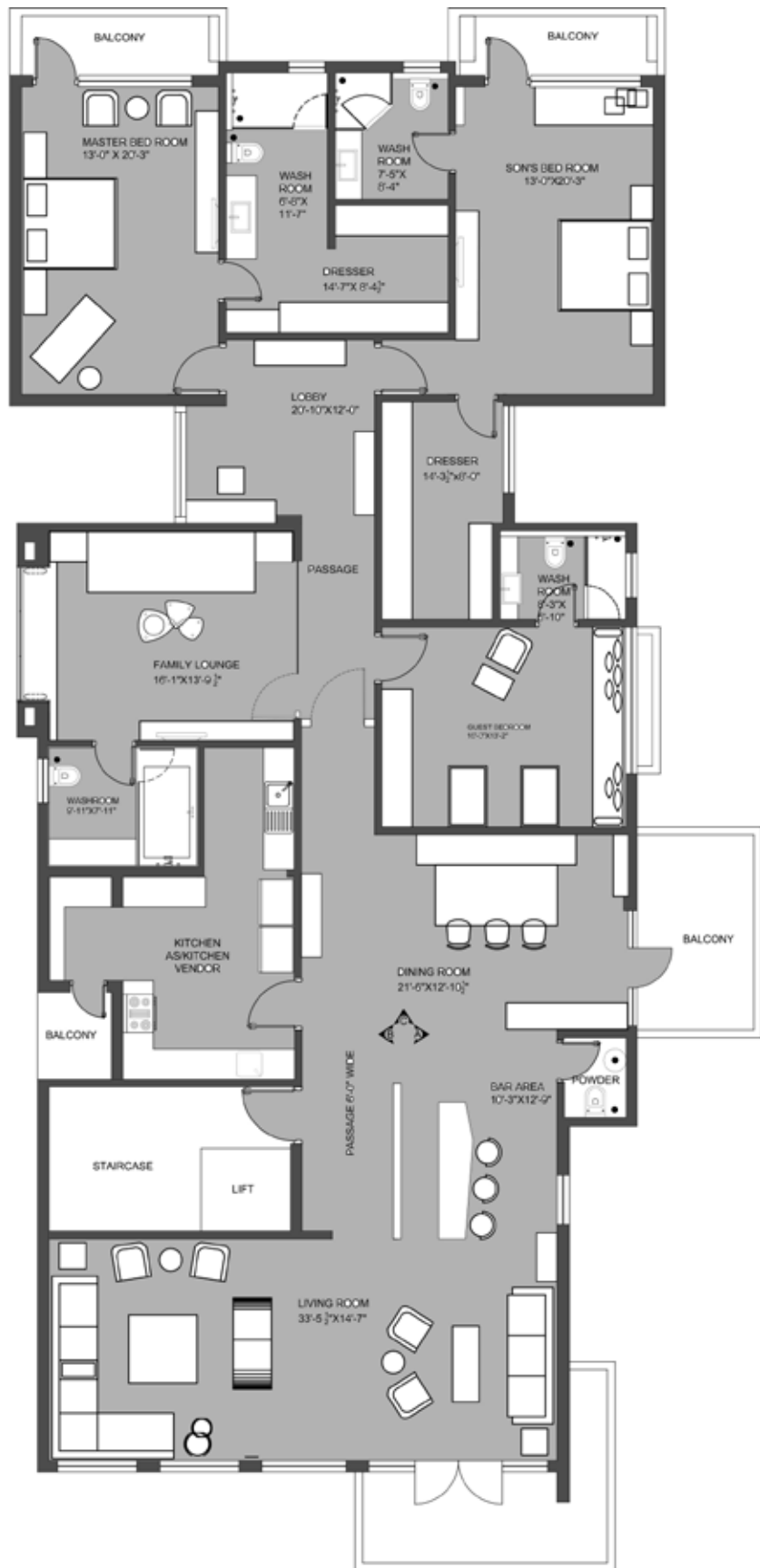
The elegant dining area is a perfect fit for intimate family feasts. It follows a distinct palette of wood, brass and fabric.



Residence at Vasant Vihar sprawls over an area of 4000 sq.ft, conceived with the idea of a modern contemporary house upon client's interest with the ethos of Indian art and craft. An intricate space planning that revolves around the concept of openness ushers ample natural light and fluidic air movement, as a multi-dwelling residence. The overall revamp reflects a touch of flair and finesse while retaining the existing beams, columns and the existing structure. Extraneous efforts have been made on envisaging distinct spaces with enthralling installations conceived by various iconic artists. One such piece of art created by Ashok Acharya adorns and shines at the entrance foyer wall reflecting Lord Ganesha (God of Auspiciousness) in a unique technique known as 'nail art'.

The elegant ambiance in the seating area is achieved through shades of gray and beige. 'Sanjhi art' embellished in center table gives contemporary vibe.







Inspired by the Indian mythology Mahabharata the tall cabinet acts as a piece of art.

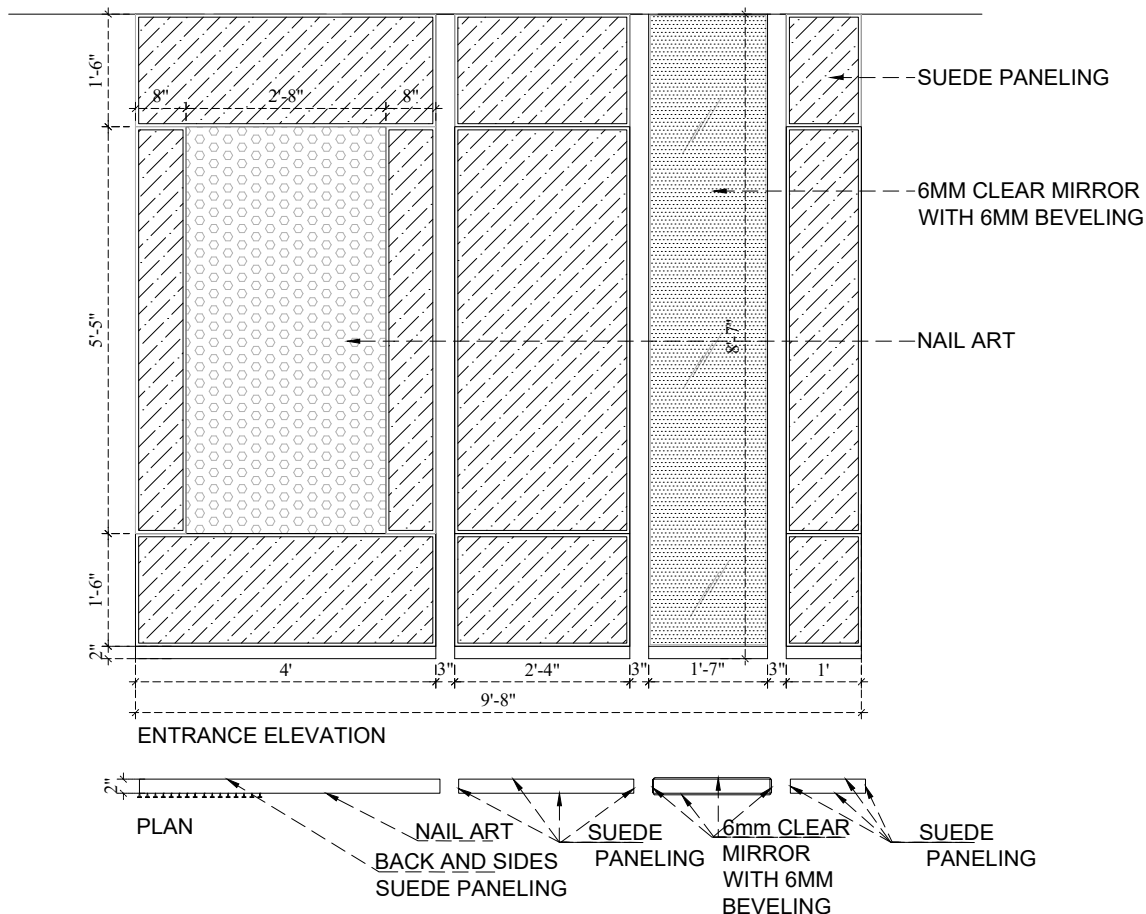




In the formal areas, an ingenious photo art sculpture by Bikram Das and dash of vibrant colours upon the upholstery exhibits art and culture in a contemporary fashion. The spaces look out to green gardens, invoking in the natural sunlight during the daytime. A unique composition by a ceramic artist capturing the phases of the moon and its impact on Humanology is clubbed with a tall unit finished in printed veneer depicting a scene from the Indian mythology 'Mahabharat'. The décor of the furniture follows hues of brown and beige in confluence with the art and sculptural works. The bar strikes an elemental tone, with the Indian craft 'Thatheras' exposed on its fascia. This space follows a composition of panels finished in diverse, yet aesthetically pleasing materials along with bar stools that are sourced from the scrap market. The area is further highlighted with the decorative light from Klove studio, dancing in the ceiling. The design of the powder room revolves around the installation of a printed art canvas which

is mounted on ceiling named "Reflections" which highlights the space.

The elegant dining area with a distinct palette of wood, brass and fabric dazzles with a flamboyant wall showcasing the client's love for polo and horse riding in framed snippets. The space about the TV lounge doubles up as guest room with the comfortable deep sofa that can serve as a bed at night. The window seat foreseeing the Gulmohar tree is the perfect reading niche with cuddling warmth provided by the fabric wallpaper highlighted by an existing stone column clad with veneer. The bare wall leading to the Master bedroom has been visualized by a Sheesham bench accompanied with intriguing artwork. A curated collection of artwork from the client adorns the headboard inspired by the Indian myths. The bay window is used to look out into the green landscape with hand-picked burl veneer and an interestingly carved wooden backrest on the side.



Spa area has been finished in traditional technique of lime plaster. The colour palette adds modern and eclectic feel







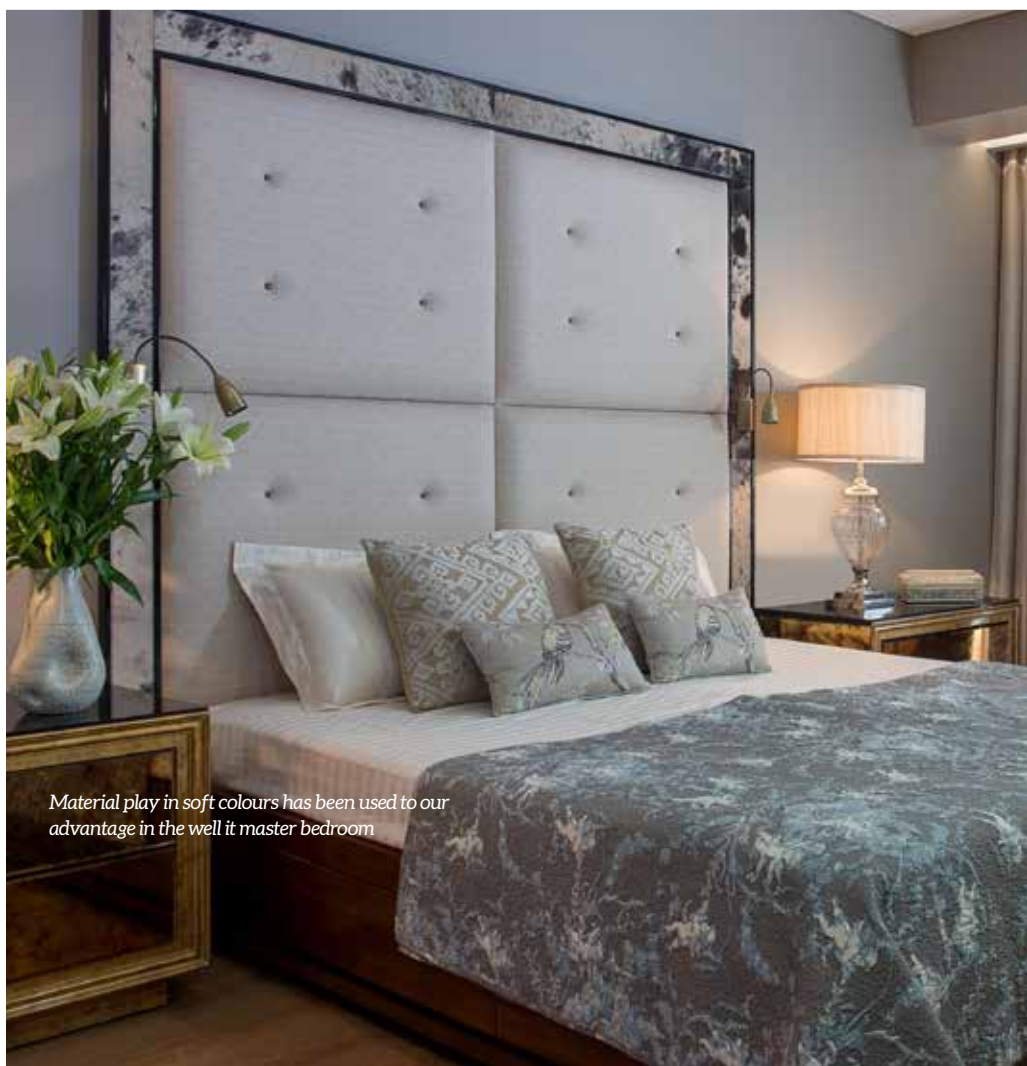
JOYA NANDURDIKAR & AMRITA GUHA

UNTITLED DESIGN CONSULTANTS

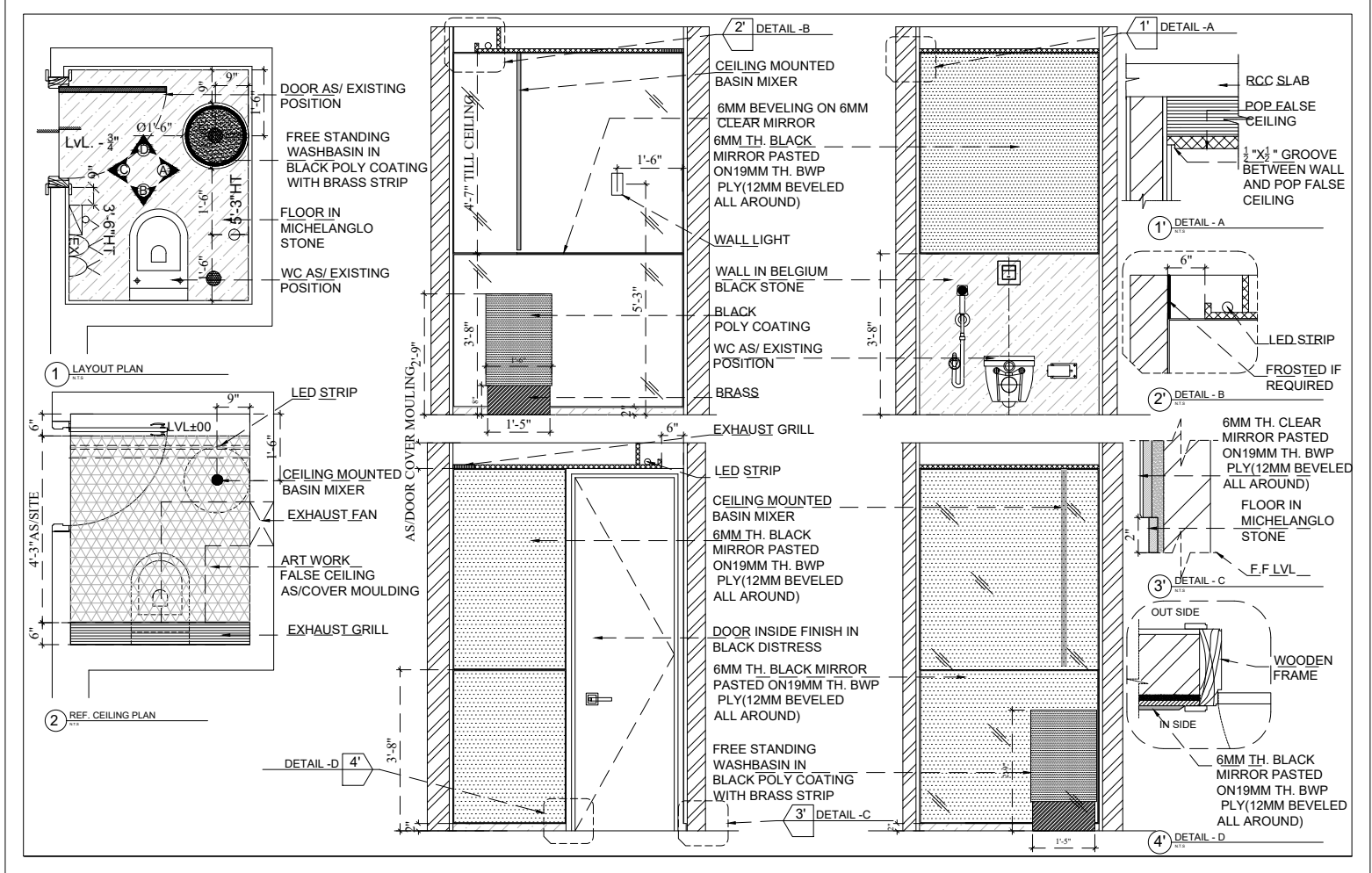
Untitled Design is a design practice founded by Joya Nandurdikar and Amrita Guha, with almost two decades of ingenious service towards providing an aesthetically efficient environment for their clients by successfully implementing commercial, residential and hospitality assignment as per desired specifications. Having earned the respect of the industry in the form of several, zonal and national awards from IIID (Institute of Indian Interior Designer). Untitled has been bestowed with AD50 by Architecture Digest India 2016, 2018, 2019 & 2020 which further seals their position as the '50 most influential name in architecture and design 2016' in the Sub-continent and '100 most influential name in architecture and design 2018, 2019 & 2020' in the sub-continent. India Design honours by Elle Décor 2019 & 2020 is the newest addition to their design journey.



The textured Indian marble combined with burl veneer and Italian stone displays an exorbitant material play in the limited space

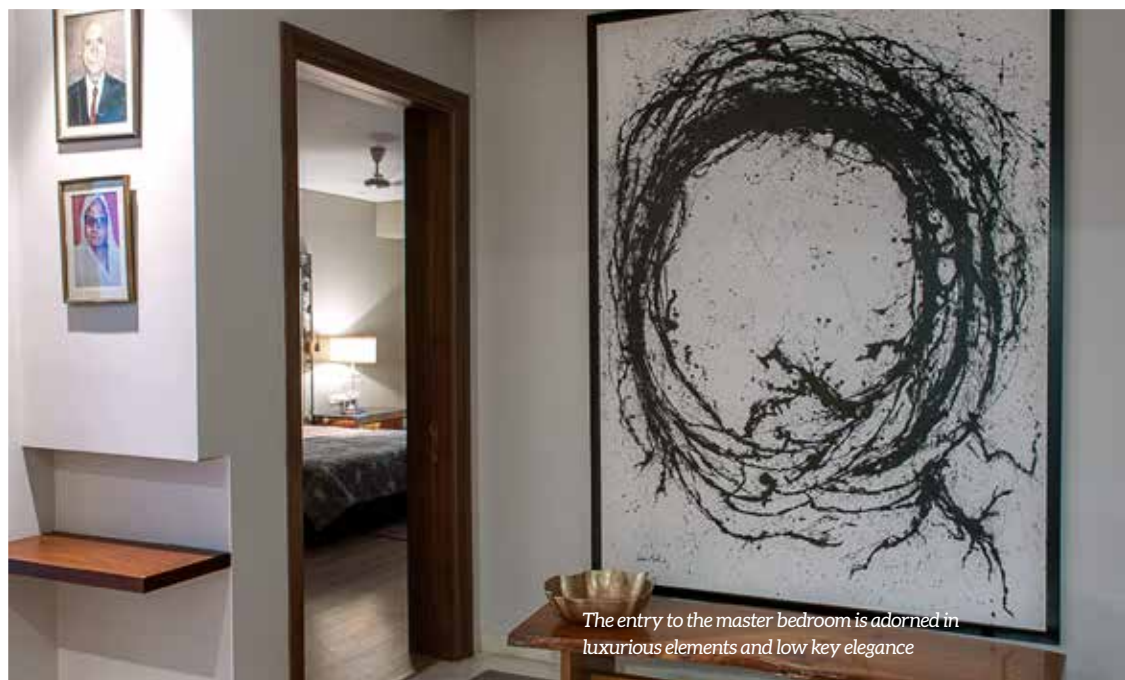


Material play in soft colours has been used to our advantage in the well it master bedroom



The entire furniture of the residence has been planned to suit the requirements and taste of the client with reclaimed wood from the existing house. An antique mirror beside the bedside tables and a recliner to laze around during the day time differentiate the Master bedroom from the rest of the spaces. A neutral colour scheme has been used in most areas with artworks and furnishings seamlessly highlighting the same. This

residence attunes to a time long gone by, reflecting on our heritage and culture in the very essence of its spaces, thus invigorating a unique experience through juxtaposition of contemporary furniture and crafts that drew inspiration from our traditions and tales of the past. Residence at Vasant Vihar is a canvas that depicts a unique character of a home that is purely antique and contemporary.





Feel the Wind



Ar. Jayakrishnan Ranjit



Okii Hiroyuki

PROJECT INFO

PROJECT TITLE	: TERRACOTTA STUDIO
LOCATION	: DIEN PHUONG, DIEN BAN, QUANG NAM PROVINCE
PRACTICE	: TROPICAL SPACE CO. LTD
ARCHITECTS	: NGUYEN HAILONG, TRAN THI NGUNGN, NGUYEN ANH DUC, TRINH THANH TU
SITE AREA	: 49 M.SQ
BUILDING AREA	: 98 M.SQ
MATERIAL	: CLAY SOLID BRICK, SOLID WOOD, CONCRETE, BAMBOO
CLIENT	: LE DUC HA TERRA COTTA - HTTP://WWW.DATNUNCUAHA.COM/
CREDITS	: V2COM NEWSWIRE

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From sunrise to twilight, the artist and his works interact in a glorious dance with the sunlight, where it glints, burns, moulds and hardens the idea that flows from his hand.

Imagine a workspace so open to nature and an interior that showcases your indigenous craft. A brick building that gives the renowned Vietnamese artist Le Duc Ha, his dedicated space to explore, perform and display his unique art and skills, is the Terracotta Studio designed by the innovative firm Tropical Space.



The turning table sitting in centre of the void

Located near to Thu Bon river in the Dien Ban district of Quang Nam province rests a structure that is inviting, illuminating and floating like an earthen jewel. The studio is an engaging art structure holding strong influence on the life of the local residents as the majority of people there are dependent on agriculture along with a variety of traditional crafts using terracotta, mat or silk.

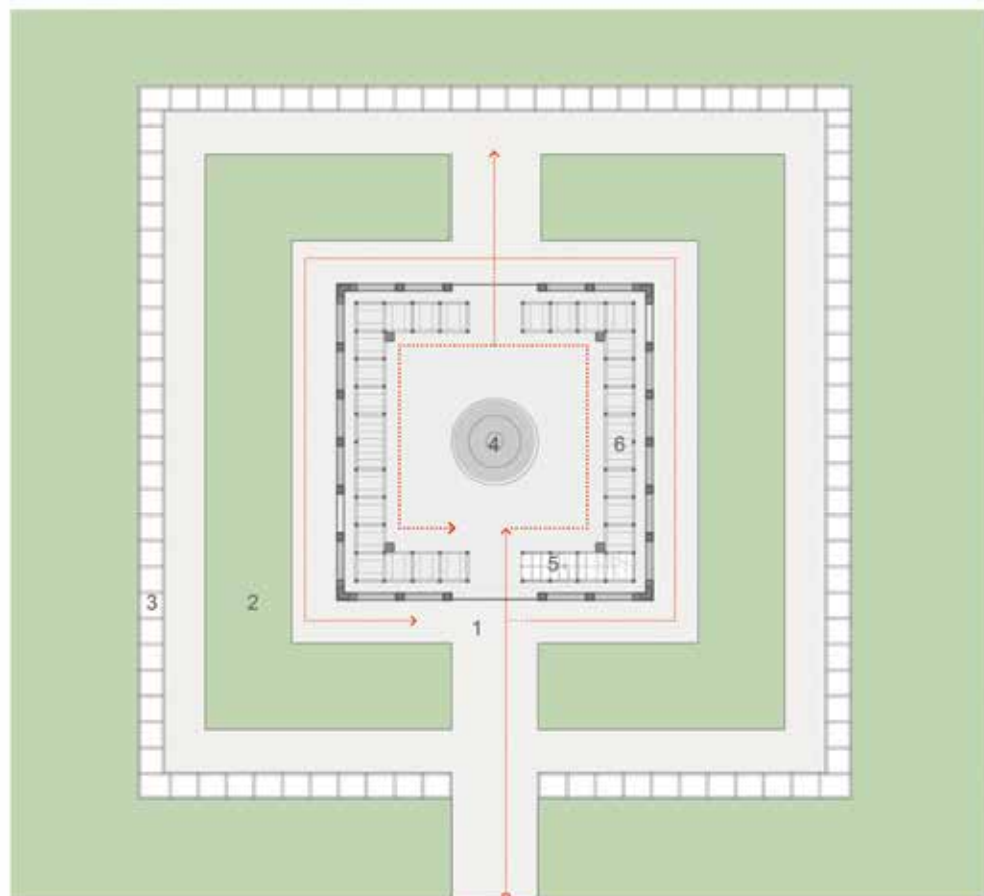
A cube-shaped building of 7x7x7metres of space envisaged about a bamboo frame platform used for drying out terracotta artworks and sculptures, further encrusted with two large benches for resting, relaxing and having tea. This raised platform also aids to serve as a boundary segregating the studio with the workshon arena.

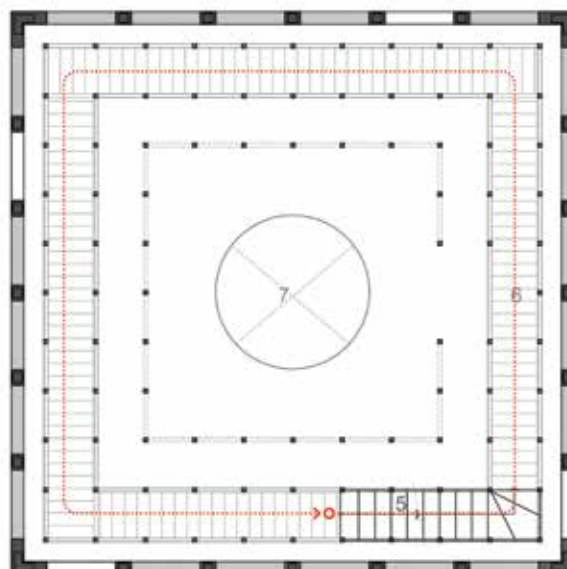


- 1 : Entrance
- 2 : Vegetable garden
- 3 : Bamboo frame for drying terra cotta
- 4 : Turning table
- 5 : Stair
- 6 : Bench and shelves
- 7 : Void
- 8 : Glass



Ground floor plan

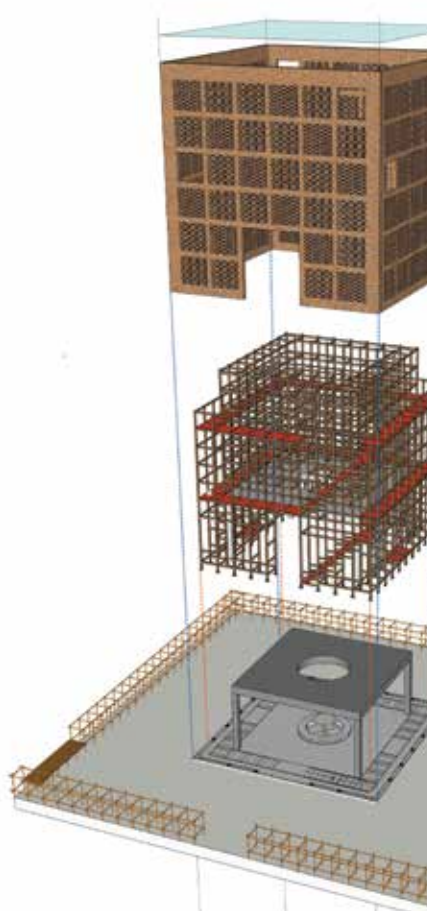




Second floor plan

The exterior skin of the studio is weaved in solid clay brick reminiscing Vietnamese traditional furnace. The studio also carries the characteristics of Champa culture as the area was part of Tra Kieu, Champa Kingdom capital from 4th to 7th Century. The bricks were interleaved about creating holes which ventilates and lets the building breathe acting like a natural air conditioner. The artist can feel the wind brewing about him, the cold blow of the flowing river and the fantastic surrounding sounds of nature all the while creating enough privacy for the artist, letting his imaginations and hands flow.

The interior of the studio is split in three levels of wooden frames locking into each creating 60-centimetre square modules for displaying artworks. A staircase shoots up alongside leading to the floors above. The frameset at 7 metres height allows ease of



Architecture diagram





The entrance frames the interior working space in a warm glow.

The central void that brings in the natural sunlight.







A view from above looking down at the artist's workspace



A permeable pattern of brick that forms the skin of the studio



A skyward view through the wooden frames from the interiors giving an ethereal ambiance



NGUYEN HAI LONG



TRAN THI NGU NGON

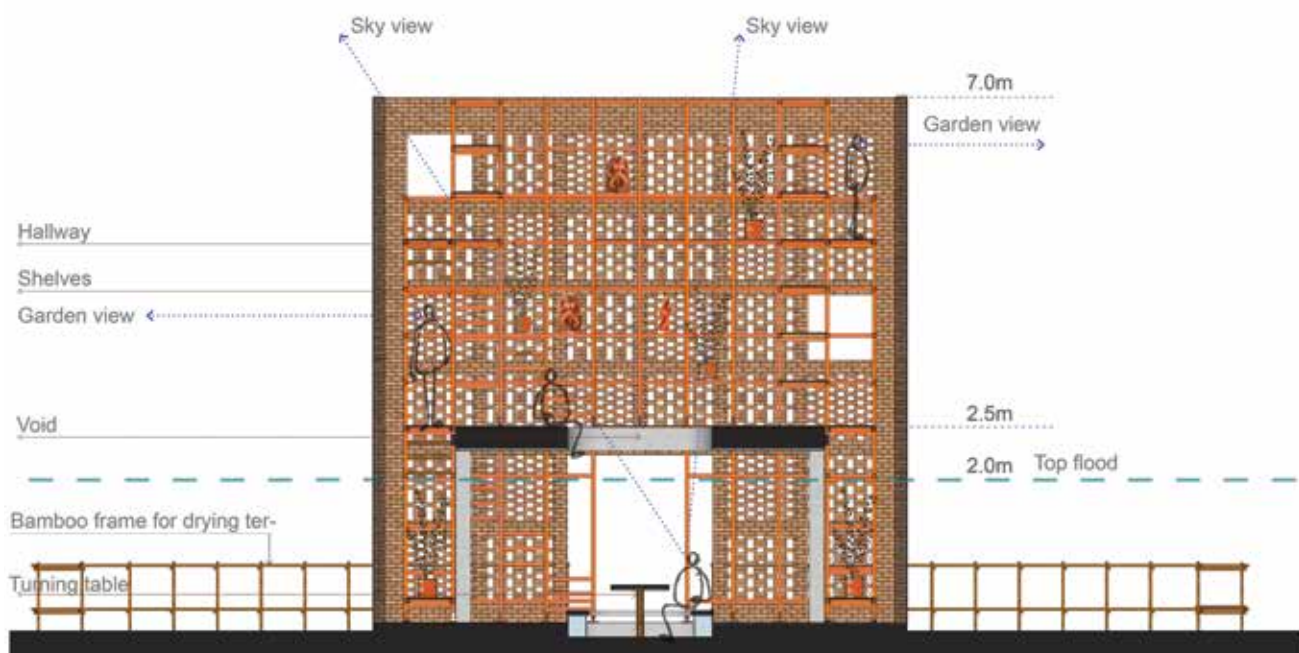
TROPICAL SPACE CO. LTD

TROPICAL SPACE is an architecture firm based in Ho Chi Minh city, founded by architects Nguyen Hai Long and Tran Thi Ngu Ngon. They are a team specialized in the design and planning of urban design, master planning, architecture, landscape and interior design. Their works showcase a deep understanding of Vietnamese culture and climate. Tropical Space is committed to the use of environmentally friendly building practices and sustainable material selection. The firm is dedicated to satisfying their clients with innovative and unique designs whilst delivering the projects on time and budget.

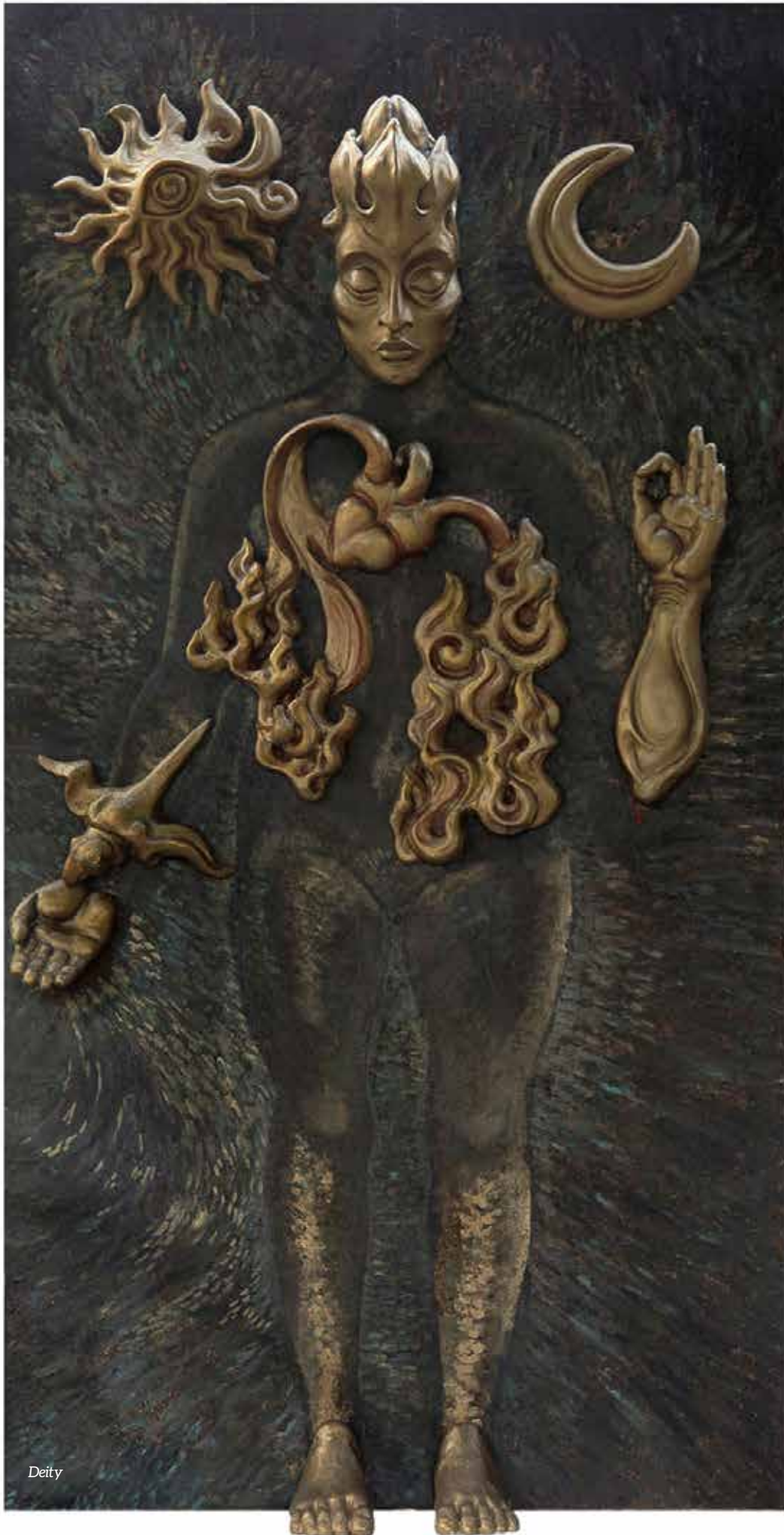
following the hallways, where people can observe the workshop, river banks and the entire green landscape through window openings.

The centre of the studio consists of two floors, wherein the ground a turning table shines like a timeless wheel where the magic happens. From sunrise to twilight, the artist and his works interact in a glorious dance with the sunlight, where it glints, burns, moulds and hardens the idea that flows from his hand. Visitors can watch the performance where the artist is in conversation with his works, while he himself revels in its shadows in silence. The same time, people can watch and feel the time passing about the terra cotta artworks by the moving sunlight. On the mezzanine, people can see different spaces integrating the inside and outside of the studio, as well as observe the artist in action by the round void in the centre.

Flooding was a significant problem in this area, that was well considered by the designers while constructing the structure by encouraging the artist to put both his finished and unfinished works on the upper shelves, where it will remain unaffected by the river bursts and flows into the building. The design team derives the studio as a shelter to contain, complement and celebrate the emotion of the artist and his process. The terracotta studio is a masterpiece for a master artist that enables him to visualize and ponder on his creations.



Section





Circle

Beyond Boundaries



Inscape Insider



Radha Gomaty

“

'Art is Liberation' says Radha, as a woman who believes in everyone finding their true self, unflinching from all confinements and expanding and growing to live our dreams.

Life is an experience, it's a journey which is sweet and sour at times as we move through it slice by slice. Art has many expressions and forms that speckles and frills and dazzles in myriad mannerisms. An infinite presence is portrayed by art, unfettered and unravelled by its emotions that clutch our mind, channelling us into the depths of its boundaries that lie beyond. Artist Radha Gomaty is a multitasking personality who is shaped by the boundless experiences of her own life. She believes in enriching humanity through a creative magnificence pushing

her boundaries to visualize, empathize and synchronize things that are pure and breathtaking.

'Art is Liberation' says Radha, as a woman who believes in everyone finding their true self, unflinching from all confinements and expanding and growing to live our dreams. In her every piece of artwork, sculpture and writing, those depictions shed away its skin, revealing the natural essence, the bareness behind it exposed in sheer magnitude. Some of her intriguing works extol its concepts and the very aesthetic quality it portrays.



Ahalya

CIRCLE

It is a nine-minute video performance portrayed by the artist herself accompanied by three photographs that explore the attitude of Titeeksha, a perspective of self immersive rejection. It is shown as a yogic state of immunity to both polarities of which the feminine is at the receiving end and both of which are a mere falsification of her being—deification (STUITI) on one hand and denigration (NINDA) on the other. A looping video from one extreme to the other and the spectator becomes a participant with the self immersed body experienced as breath and heartbeat that continue without interruption steadily through both situations of deification and denigration, one following the other endlessly.

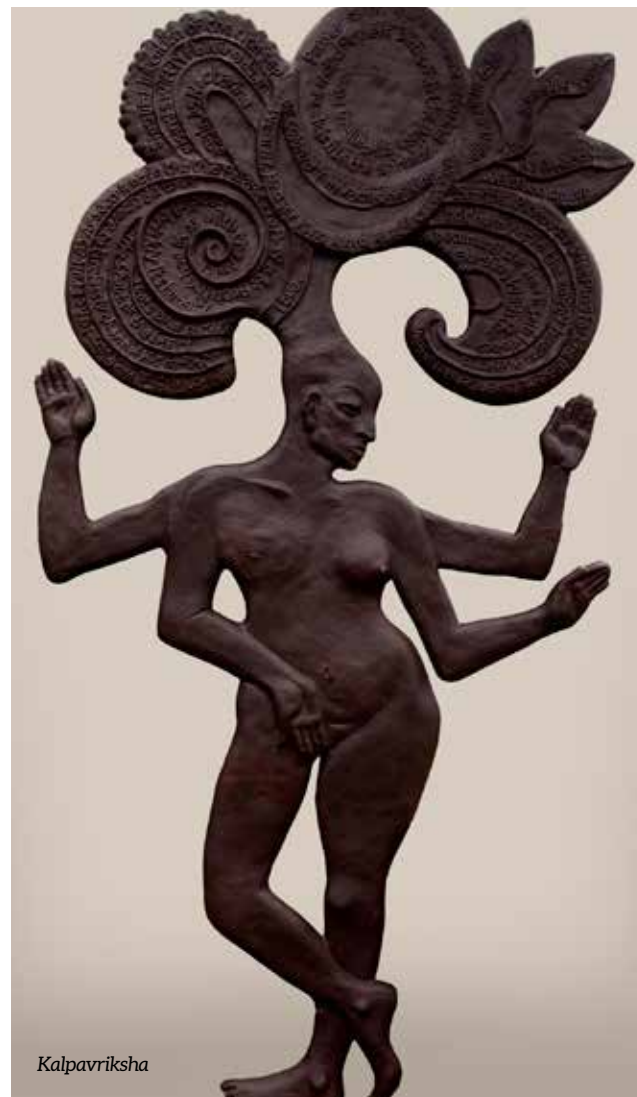
DEITY

It is represented as a relief sculpture in shades of gold figurine elements hung over a black painted surface. The features are portrayed as a deity in daily life participating in a woman's daily struggles, livelihoods, chores and preoccupations.



Poet

Hymavaty

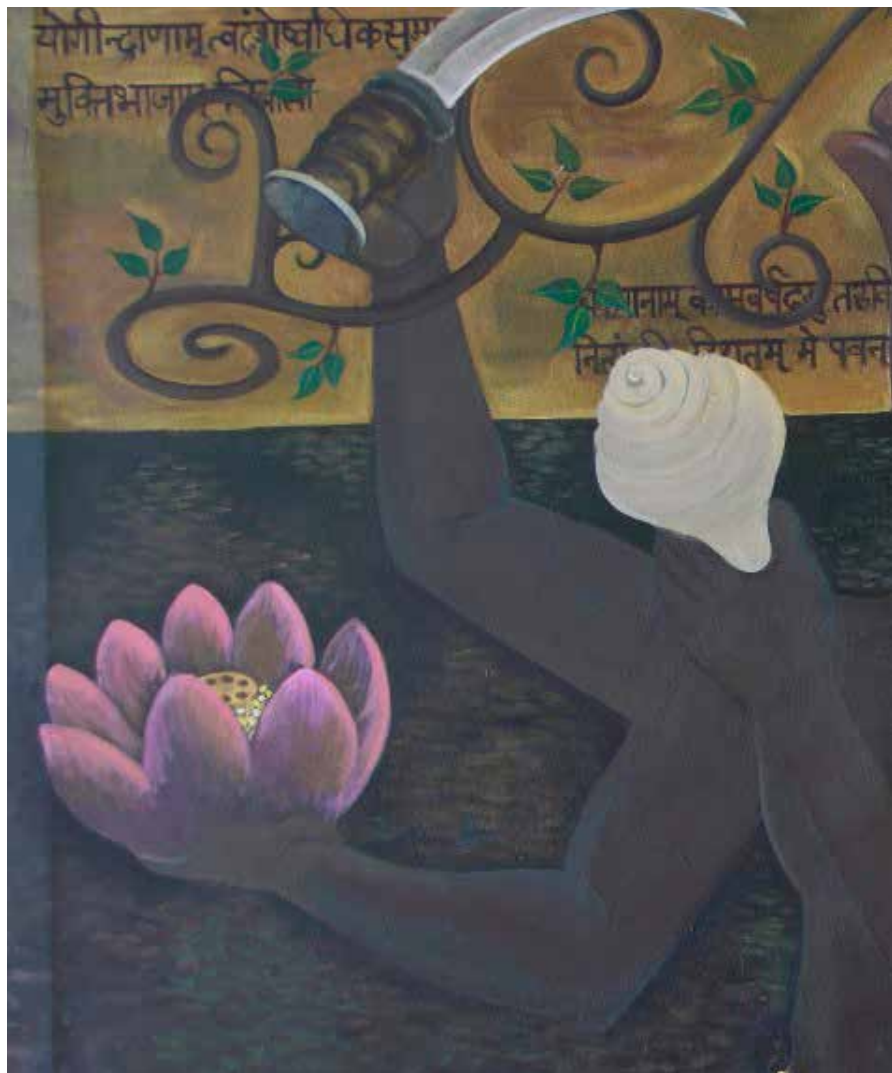


Kalpavriksha

Poet



Matsyavatar





Before the Tsunami (Crone)



Source



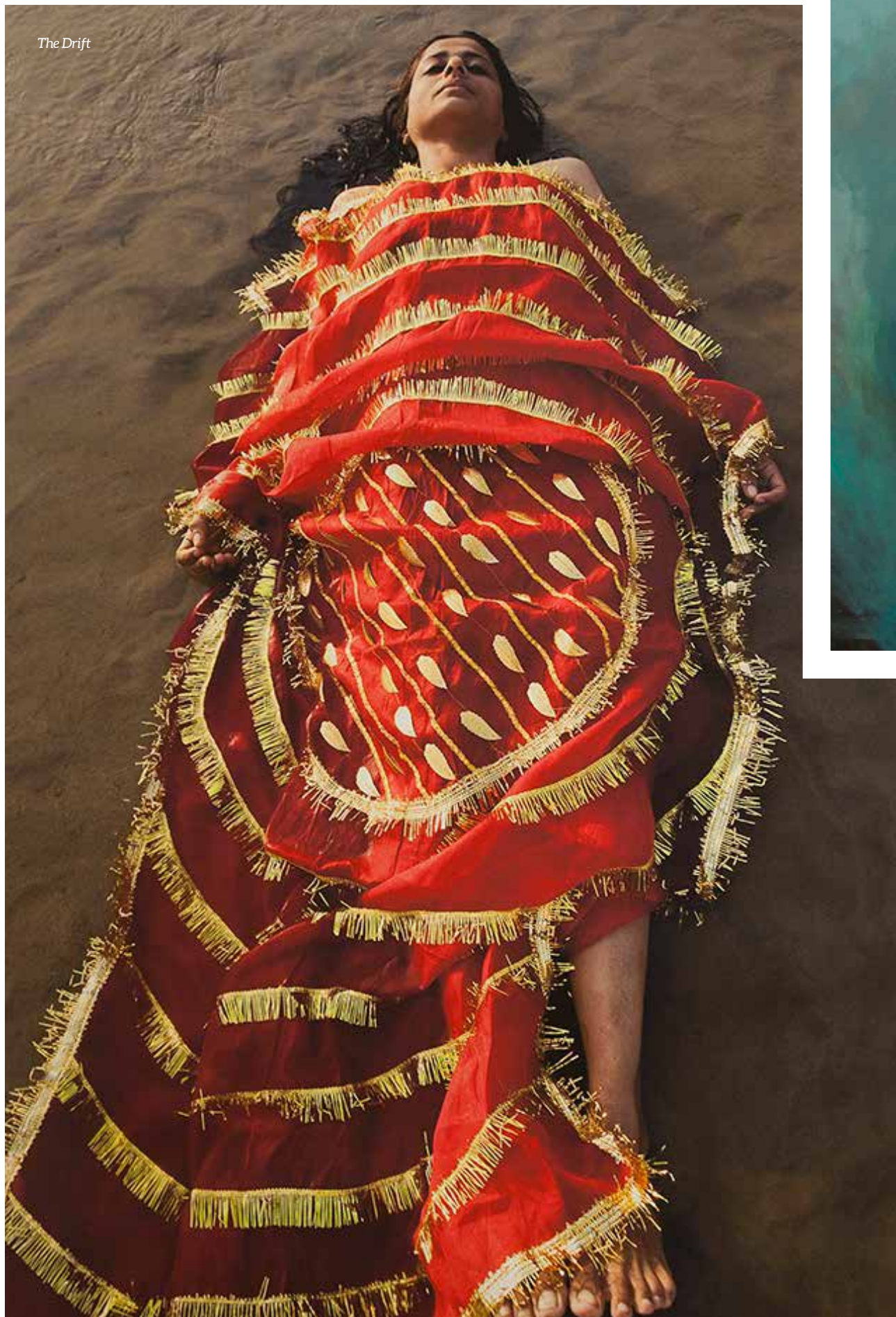
THE DRIFT

It is the story of floating memory, edited to fourteen minutes from two and quarter-hour real-life float down the Ganga river, a re-enactment of a real-life event from her life. The drift is an expression of homage, a rite signifying surrender and an act of passive resistance. It is dedicated to the creation of a parallel counter river within that flows backwards and points to the source.

MATSYAVATAR

A poetic and descriptive artwork from 'Through Moonless Nights' published by Central SahityaAkademi. A colour scheme of black, yellow, pink and aquamarine literally paints the sculpture of a face with tears and a crow flying forth. The poem also drifts on these lines, about the story of a voyage to an endless shore on an endless sea.

The Drift





Presence



The Drift

There are similar works of her on the lines of a poem and a sculpture depicting its characters in mystifying emotions. According to my perception of Radha's works, these thoughts are strewn across my mind of the works in Ganga - A deeply meditative 'Hymavaty'; relating feminine to flowing in 'Homage to Flow'; an emancipatory inward journey by 'Ahalya'; prayer and tree in an intriguing composition of 'Kalpavriksha'; words in love blazed by fire in the enigmatic 'Poet' and 'Yab-Yum' that

feels like a conspiring thought of a tortoise and cosmos.

Her other paintings and drawings created during the lockdown period appear enticing and vicious at the same time. Radha Gomaty's lines are vibrant and emotive in every dash and slash of her hand at the works she emerges into creation. She honestly tells stories and dramas that are untold and feared, rightfully expressing a voice of her own that travels beyond boundaries.



RADHA GOMATY

Born in 1968 in Kochi, Kerala, India, Radha Gomaty attended the Foundation Program at NID, Ahmedabad, and then went on to do her BA in Fine Arts – (Painting) from Faculty of Fine Arts at MS University, Baroda, while involving herself with the Indian Radical Sculptors & Painters Association in her final year. Taking periodic breaks from the academy to work on various pursuits and diverse occupations, Radha completed a postgraduate course in History of Art from Viswabharathi University, Santiniketan, and later briefly did research in Aesthetics in preparation for a PhD which she later abandoned. Radha was a volunteer coordinator of Anmpe Media Trust during which time she scripted and was involved in the post-production work of the internationally acclaimed documentary "The 18th Elephant-3 Monologues" besides intensive outreach educational work with children & youth on ecological issues. Radha, also a poet, works in a range of media, including video, painting, sculpture. In a mix of natural and other material, most of her art is layered and conceptual – mythic in nature and classical in approach. Her poetry has been published in two collections, and she has exhibited in solo and group shows throughout India. Two of her works are in the permanent collection of the Museum of Sacred Art in Brussels, Belgium. Today Radha heads 'SlingIt!', in collaboration with a small rural women's unit that upcycles lovely bags from tailoring waste, works on Art & Creative Thinking Outreach Sessions as curator & coordinator of EkaRasa in collaboration with Sparcs Studio & writes for Lumiere Organic Home Store. She is currently also in partnership with DezynMode in coordinating online programs in Art & Creative Thinking.

In & Happening

IIID CHAPTER NEWS



AHMEDABAD

Insite

Driving down the memory lane, we cherish the moments when IIID Ahmedabad got special award and recognition for contribution in Interior design Practice is Society, by 94.3 MYFM radio...which was indeed an honor.

'Three Mistakes', one of the successful talk series of IIID Ahmedabad had a fabulous response last month. The speaker was architect Prashant Pradhan based in Gangtok, Sikkim. He is a graduate from CEPT and has completed his post graduate from the Belgrade Institute, Amsterdam. After having worked and taught in the Netherlands and New York, he returned to India in 2007 to establish his practice in Gangtok.



JAIPUR

IIID Reading Master Practices

9/2/2020&9/16/2020



IIID Jaipur Regional Chapter has conceptualized a unique program focusing the students and is supported by the other 32 Chapters/Centers of IIID thus making this an 'Inter Chapter/Center Exchange Program', which will be first of its kind in the history of IIID. The Jaipur Regional Chapter over the years has been working towards the betterment of the quality of Interior Design Education as well as the profession. As a result, we have 8 premier Institutes/Universities of Rajasthan which have been granted affiliation by IIID over the past couple of years.

This is a tailor made program designed specifically for students and is a unique opportunity for them to not only study award winning projects of the leading Architects/Designers of India but also 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 also interact with them. We intend to broadcast this online session live, across the 32 Chapters/Centers of IIID whom we consider as one big family.



MUMBAI

Dialogues Between Two Presidents

8/11/2020

IIID Mumbai had an opportunity to initiate, conceptualize & execute two wonderful sessions of webinars on the platform of 20/20 IIID Design Webinar Series, our vision for future, along with Delhi Chapter.

They say "People are born with a golden spoon".. We had with us, the two top of the line eminent personalities from our fraternity, "who are born with a gift of extraordinary artistic calibre". Ar. Habeeb Khan is President Council Of Architecture & Ar. Jabeen Zacharias, our beloved National President Of the Institute of Indian Interior Designers - the first lady President in 48 years.

We curated an ultimate experience for audience to understand the other beautiful side of their persona, challenges these leaders face & how they are going to complete their vision. What we understood is all about the two institutions, mission & objectives, vision for the future, their definition of design leadership, supreme court judgment, urban planning, legacy & role of the government & views on interior design regulations.

This was indeed a rare & unique opportunity to be rubric face to face with two Presidents.



SURAT

Adaptive Reuse & Restoration Project of Surat Fort

11/23/2019

"Interactive visit to Adaptive Reuse & Restoration project of SURAT FORT"

IIID SRC and IIA SC 60 members visited best historical place in Surat on 23rd November 2019, along with the conservation architect Sumesh Modi, Sarosh Wadia and Azmi Wadia followed by their presentations. The Surat Fort known as "Surat Killo" along the bank of River Tapi, is one of the best heritage monuments in the city was built in 16th century. There after not used for decades, remain in dilapidated condition; now under restoration and open for public.

KERALA

Design For Life

IIID Kerala Chapter is embarking on another major initiative "The Creative Class room"

This intervention program is part of the Design for Life initiative of IIID KRC term 2019-21, which aims to bring social change to society by informing, inspiring and impacting through design.

The first initiative would be connecting with a Government run public school in Kochi, where a creative lab would be established in the school by IIID for the children. The overarching objective would be introduce a holistic design thinking and creative problems solving skills in and through the academic rigours. Design would be the key driver in this direction.

The tagline, which captures the essence, is "Collaboration – Creativity –Communication by design in curriculum".

The concept would usher a paradigm shift in the thinking of children at very young age, who would otherwise within a govt. school setup be denied the opportunities. The opportunities to expose students to design thinking, to explore nature inspired forms, to explore materials and its transformational capabilities. To add to this, the lab would facilitate collaborated creative projects and finally open possibilities for that exciting convergence of Art, Design and Technology.



BANGALORE

Unmasked 2.0 Series – IIID BRC

Episode 1 – 'THE PRACTICE' with Sandeep Khosla & Amaresh Anand

Sponsored by Quattroluxe

Hosted by Sathish Desai

Khosla Associates, a leading Architecture and Interior Design firm based in Bangalore India, was established by Sandeep Khosla in 1995.

The firm headed by principal Sandeep Khosla and partner and principal Amaresh Anand create a versatile body of work ranging from architecture and interiors of residences, offices, and institutions to retail and hospitality spaces.

Khosla Associate's distinct style of tropical architecture uses local materials and concepts but reinterprets them with a unique and contemporary design sensibility. The firm's interest in global/local trends in fashion, lifestyle and design is reflected in their varied palette of bar, restaurant, offices and hotel projects across India.

Sandeep and Amaresh took the audience through a roller coaster ride of their practice from inception to date sharing their joys, challenges and narrating various instances with images of their rich array of projects.



Episode – 2 'ARTISANAL' featuring Shruti Jaipuria, Atul Johri and Suman Roddam

Sponsored by Simply Sofas

Moderated by Kavita Sastry

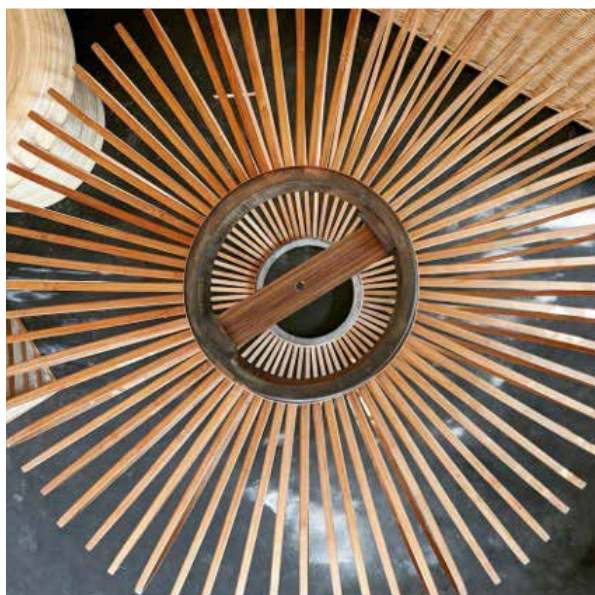
Shruti Jaipuria is the Principal Designer at MAIA Design studio. MAIA Design is an Interior Design studio in Bangalore, that undertakes projects in the residential, retail, hospitality and commercial spaces. The work approach at MAIA demands detailed explorations in material, study of human behaviour and collaborations with artists, chefs and homeowners to create unique spatial experiences.

Atul Johri, an arts graduate from Lucknow Christian college wears many hats like architecture and interior design in the formative years of his career and later after working with finest master craftsmen from across India started working on paper sculpture lights.

After graduating as an engineer, Suman Roddam worked in the US for over 7 years, returned home to pursue his passion and co-founded Bamboopeaker.

Bamboopeaker started with Bamboo furniture, but today uses various Eco-friendly materials to provide complete sustainable lifestyle solutions to clients - from the foundation to construction, lighting, interiors and furniture, kitchen and dining, home and garden, personal care and fashion.

Sharing their experiences on collaboration, use of craft in design to nuances of developing craft products and design process of engaging hand made, artistic motifs the session was beautifully woven by the threesome.



Episode 3 – ‘SERENDIPITY’ with Palinda Kannangara & Varna Shashidhar

Sponsored by Panasonic Kitchens

Hosted by Aakshara Verma

True to its title this episode was an experiential voyage of blurred boundaries between Architecture and Landscape. This session highlights the collaborative works of Sri Lankan architect, Palinda Kannangara and predominantly Bangalore based Landscape architect, Varna Shashidhar.

Through their rooted approach to reading a site, their work is a poetic exploration of relationships; between the built and the unbuilt, between material and nature, between architecture and landscape. Palinda's and Varna's collaborative works are an Ode to Nature! Our audience loved the simplicity and cohesiveness of the picturesque environs and contemplative spaces.

Palinda's inspiration primarily is monasteries of Sri Lanka with no demarcation between architecture and landscape.

Projects showcased

Artists Retreat at Pittugala – A sensitively designed retreat harmonizing client requirements with locally sourced material and a profusion of landscape

Wellness Retreat Harbanara- Taking away from the ancient cities surrounding the site, the architecture takes on the same language giving precedence to the landscape and waterbodies

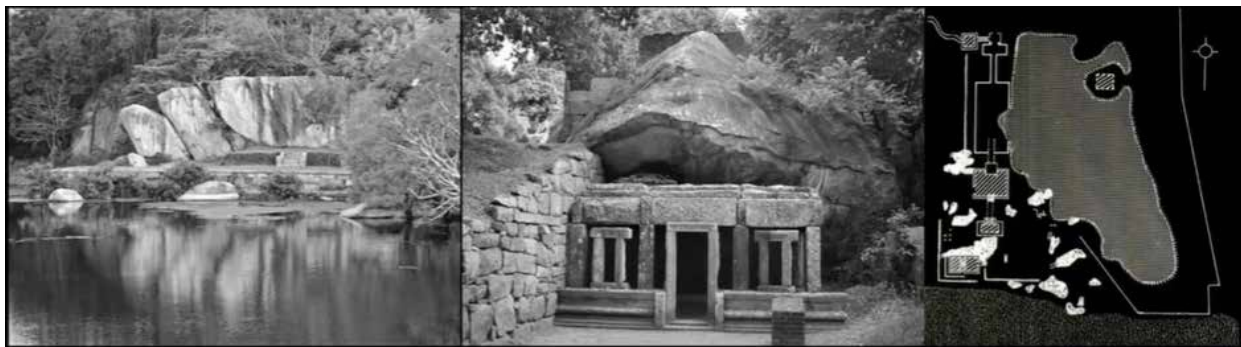
Urban Sanctum in Colombo- interior project, Personal studio and Frame at Imaduwa were few other featured projects.

Varna focuses on the creation of contextual landscape. Her projects also encompass degraded and ecologically sensitive environments.

Some of her well-known projects are BIC wherein most plant species used are urban pollinators.

Big Brewsky having intelligent use of water bodies with multi species plants creating a micro system.

The duo carried us through sharing of behind the scene project stories and deliberations on a practice that is future ready!



Episode 4 – ‘PARTNERS IN CRIME’ with Arun Balan, Arjun Nambisan and Nilanjana Roy

Sponsored by MCI (Marble Centre International)

Hosted by Andre Camara

Arun, Arjun and Nilanjana narrated their journey of how they eventually culminated into a practice that is thriving today. This episode is a short journey of sorts of all the order and chaos that led to the formation of BNA architects.

Dotted with humorous anecdotes and fun-loving partnership they all share BNA took us through the journey of their practice and projects sharing key learnings.

Each of them provided their diverse perspectives and narrated incidents right from Arun's days at Mistry Architects to date. The session concluded with profound thoughts on leadership transition in the firm and what the practice aspires to be in future.

Each episode had a valuable Q&A session at the conclusion with over 300 audience engaging and truly benefitting from the shared knowledge and experiences.



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The Art in Architecture

Art maybe for art's sake. But the art in architecture is also for its totality. Art and architecture are inseparably bound together. When architecture is a craft in itself how could there ever be a distinction between them!

A scrutiny of our vernacular architecture will reveal the distinguished place craft occupies. The ancient structures of any place are the standing testimonies of the exclusive art and architecture of that place. Today, media and material palette of art and craft have changed drastically with the changing times. This could be accounted to the enhancement in the appreciative skills of man.

There is one thing however, that has stood the test of time - the place of art in our lives."The fact that contemporary building crafts lend themselves to a diverse range of construction practices, enables them to adapt to the new phase of construction during quarantined periods. With an access and wide global reach, through internet and digital platforms supported by new technologies, it is possible to evolve new collaborations between architects, patrons and indigenous craft communities. " In the article 'Crafts and Architecture' its authors Mathura. R, Vaishalee Sree. N and Karthik. K mention this same truth.

Prof. Rishav Jain in his article re in-forces the importance of art and craft in design. " It is imperative that as designers, we start actively collaborating with craft, engaging in a wider conversation- that craft indeed is a forerunner of good design. Through these integrations- one would not only practice a design which is mindful, honest , unobtrusive, aesthetically pleasing and functional- but has a lot of indirect implications on craft communities and society at large."

I am eternally hopeful that the contemporary craft and thereby the interior spaces, will become more artistic in the coming years and also that, the artistic community will find a permanent foothold in the mainstream of the society.

With this hope ,

Dr. Rema S Kartha

Co-Editor

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