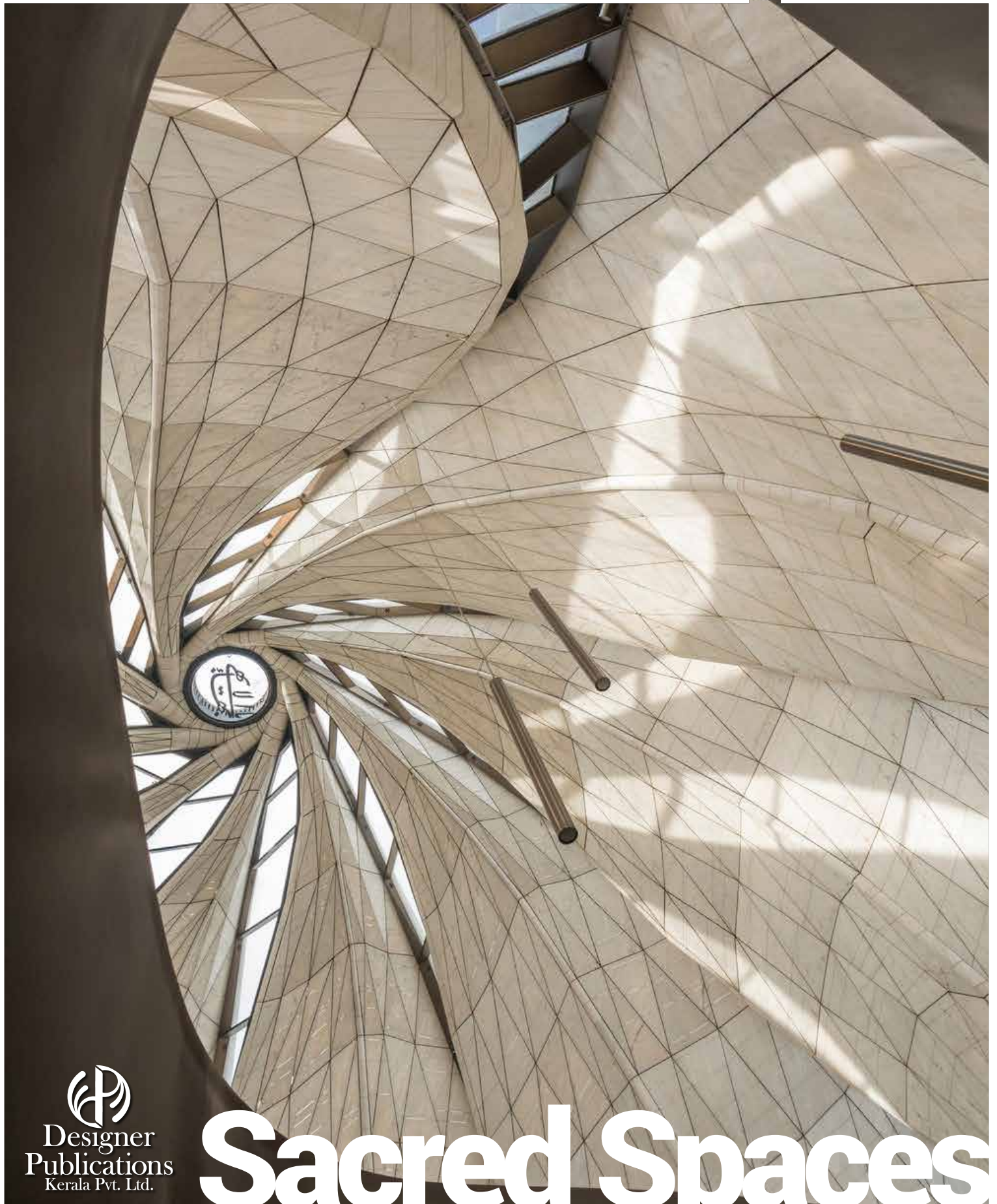


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THE OFFICIAL PUBLICATION OF IIID

SEP 2020 VOL. 01 ISSUE 08 ₹100




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Sacred Spaces

Stay safe @home we shall come to you

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




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Don't hold hands
Join hearts



exterior

The Original flows harmoniously
with the environment.

KAI Early Years, Bangalore, Photographer: Anire Fanthome, Noughts and Crosses, LLP



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Publisher : L. Gopakumar

Editorial Board

Managing Editor : Jabeen L. Zacharias, *National President - IIID*
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Co - Editor : Dr. Rema S Kartha

Editorial Team

Associate Editor : Farhaan Mohammed
Content Writer : Jayakrishnan Ranjit
Creative Director : Jiju Sarang

Contact : farhaan@designerpublications.com
inscape@designerpublications.com

Space Marketing

Assistant General Manager : Nitha Oommen
Manager : Sangeetha Usha

Contact : marketing@designerpublications.com

Corporate Office:

Designer Publications Kerala Pvt. Ltd.,
39/4722, DPK Towers, R. Madhavan Nair Road, (Old Thevara Road),
Kochi-16, Kerala Ph: 0484-2360304, 2367111

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Contact:
nitha@designerpublications.com
sangeetha@designerpublications.com
+91 9446006309, +91 7356639444

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FritsJurgens Pivot Door Systems by Häfele: Improving Upon Perfection

A pivot door is a rotating part of a wall that can influence space, functionality and perception. Häfele's FritsJurgens Pivot Door Systems allow minimal gaps around the door and make it possible to design pivot doors without limitations. The high load-bearing capacity of these systems gives freedom to create pivot doors that exceed the function of a normal door and become true design statements.

All FritsJurgens Pivot Door Systems by Häfele are fully integrated into the top and bottom of the door, no structural elements are therefore required in the floor and ceiling. All you see is your perfect pivot door, a virtually invisible system. This cost-effective and time-saving construction makes it possible to fit pivot doors anytime, anywhere, including in existing buildings.

The three unique systems – FritsJurgens System One, System 3 and System M, offer diverse functionality and even after being tested for over 1 million cycles (similar to 136 years of daily use) they still behave flawlessly ensuring maintenance-free operation of panels up to 500 kg.

These systems are truly designed for the ages: invisible, stylish and maintenance-free.

con tents



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Editorial

“There is nothing stronger than the power of silence”. What is it about sacred spaces that hold this power, this intensity to connect with the omnipresent, the ability to discover calm, the journey into an inner awakening? How does one successfully design to uphold these intrinsic characteristics within stated boundaries, enacting and internalising an emotion of deep relaxation?

Welcome to the September edition of INSCAPE on Sacred Spaces. We have two eminent Lead Contributors, Aabid Rehman and Lalichan Zacharias. Aabid questions the veracity of faith finding symbolism in design today and its continued reinventions in form alone, however stressing that in the discovery through design “the greatness of the spaces is to facilitate the fundamental purpose of the building in time and enhance the fulfilment of that purpose”. Lalichan through his immense body of work in Church design

has fulfilled this. For him, the scale has never been a deterrent and has with great elan and design prowess established this sense of purpose, something which Aabid has been questioning in his essay.

The Masjid -e-Haji Abdur Rauf by NBZ Architectural Consultants, Malegaon have broken out of the convention with a modern straight lined edifice. Interestingly symbolism remains elegant and subtle establishing a purity within inner prayer spaces. The simplicity and straightforwardness of the Islamic religion are here to imbibe.

The Chapel of Our Lady of Perpetual Succor in Goa by Architecture T, has been designed within a sustainable approach. Mindfulness of the environment and concerns of ecology are the kingpin tools behind Architect Tallulah D'Silva intelligently designed church. Here is an example of the powerful presence of divinity nestled within the pristine untouched attributes of the site. Kudos!.

Dulal Mukherjee's triangle Church for Don Bosco is a tremendous exercise in weaving the Gothic into a modern narrative. The structure is bold and imposing and its complexity is evident; triangles, barrel vaults, pitched roofs and stained glass certainly have a deep mutual understanding.

Sameep Padora's versatility can be seen once again in KJ Somaiya's Centre for Buddhist Studies. Jetavan is an example par excellence at what sacred spaces can achieve with simplicity, judicious planning, tremendous restraint to the preservation of the idyllic environment and the upholding of community values. The practice of Buddhism through meditation and yoga takes place under well detailed, simple yet dynamic structures and courtyards.

But the icing on the cake is Karan Darda's Tejorling Radiance temple on the scale of the street side urban temples. The four walls have the power to move one's state of mind merely through the sheer presence of the structure and with heightened grace and scale, Darda has managed to capture the essence of the omnipotent. How starkly impressionable is that!

Our foreign entry always promises to be par extraordinaire. The Bahai temples worldwide are known for their masterpieces in creativity and this is no different. At Santiago, nestling along the spines of the Andes designed by Hariri Pontarini Architects, the Bahai faith has yet again pulled a coup of sorts: “nine torqued wings and an oculus”....what a story!!3

You will see “random thoughts and startling suspense” trapped in Prithpal Sahadeva Ladi's sculptures in resin, aluminium and other mixed media. His humour gets revealed in his artworks with a seemingly direct subject albeit carefully peppered with queer musings. Ladi's work is deep and sensorial. I am happy to see an old friend's contribution in our magazine.

Chapter news with Future of Work Places in Kerala, IIID Students Reading in Master Practices and lots more from the vast body of work by other Chapters. The show goes on. Happy reading!

Shamini Shanker Jain



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Fortnightly Continuing Professional Development Program of 20 Webinars under four Verticals - Jnana, Vijnana, Viveka and Vistara. A great opportunity to learn with the Masters and widen our horizons through excellence in profession with IIID certificates & credits.

Panel



Ashok B. Lall
Practitioner,
Educationist, Delhi



John Pettigrew
Landscape
Architect, Bali



Gayathri Shetty
Partner, GNA
Bangalore

Jnāna - the wisdom Wellness – Inside Out

05 September 2020 | 11:00 am - 1:30 pm
Link in the description below Powered by **ACEDGE** >

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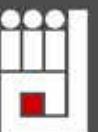


Rajinder Puri



Vishnu Bheda

Where is
North? Vision 2019-21



President's message

'Knowledge is like a garden; if not cultivated it cannot be harvested.' - Proverb

September is the "Harvest month" in Charlemagne's calendar; so is it for this term's IIID Calendar too. These past months together we have sown some of the greatest ideas ever, now all laden with fruits; it is time for us to reap and be rich & rewarded as members of IIID.

1. Continuous Professional Development Program (CPDP)- The Vision Series.

Our first and foremost wish is to excel in what we do- Design! If only somebody would put together the latest ideas and information on what we need to know in a brief and beautiful way! Well, IIID brings you a fortnightly series of 20 Webinars;- a well-curated comprehensive program to learn with the Masters! 20 Webinars under four Verticals Gnan, Vignan, Vivek and Vistara in collaboration with IGBC, IPA, ISHRAE, FSAI and CREDA!; - a great opportunity to widen our horizons through serious learning with Certificates & IIID knowledge credits to keep a tag on how we excel! Inauguration September 5th Teachers Day! Register at the link below!

2. IIID Awards for Design Excellence 2019-20- A journey where 1023 Designs reach the due finale. For the first time entire IIID members can participate in the live sessions of National Jury on 25th, 26th and 27th for some most captivating moments as zonal winners inch towards scintillating finishing lines in 11 categories and glory. What a learning curve would it be to listen to the most promising Designers of India! Keep an eye open for registration.

3. IIID Design and Culture Collaborative- DCC- The search for talent and poetry amongst our members which makes our Designs beautiful brought us 850 entries! The Jury process is over and what awaits is many live performances and the IIID Music Band itself at the Finale of the Awards Ceremony on the 30th. Let us rejuvenate and revel in the Z dimension of our togetherness in IIID.

4. India Design Quiz – IIID IDK. The 'I do know or I don't know' Quiz is about learning through fun and facts. Handled by Quiz Master Gita Balakrishnan, this is going to rock with a series of events starting from our Chapter levels to Nationals. Be part of the team!

But these are just a few to get you to join the harvest; Follow IIID in all Social Media to keep track. Unlike Lincoln who said ask not what the Country does for you; I am a President who can happily encourage you to ask what IIID does for you!



Jabeen L. Zacharias




Write to Inscape about your ideas on 'Sacred Spaces' in 800 words with your photo attached, on or before the 28th of September. 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

!!! CONTEMPLATIONS

Transcending The **Symbolic**

 Aabid Abdul Raheem



Hagia Sophia

Historically, right from the world's first civilizations, religions have been significant patrons of architecture by constantly demanding it to push what was understood to be conventionally possible at the time—whether that be the case of ziggurats, multi-storied rock-cut cave temples, extremely tall Gothic churches, large span domed mosques or modern work like the Chapel at Ronchamp. The association with God, tends to create an expectation for religious buildings to be awe-inspiring and for them to invoke a sense of the divine, often seen to be done with a dramatic play of light but also at times with large volumes or massing that makes oneself more conscious of how small one is in the grand scheme of affairs.



AABID A RAHEEM

Aabid Raheem is a Principal Architect and Urban Spatial Analyst at [ar&de], an architecture practice in Kerala concerned with enhancing the performance of the organisations it designs for. Aabid has worked with renowned practices in India and abroad such as those of B.V.Doshi, Suhasini Aiyer, Andre Hababou and Spacelab in London. He is a post graduate of The Bartlett at University College London and a graduate from MESSOA Kuttipuram.

Aabid has a keen interest in academia and was the founding Head of Faculty at Avani Institute of Design, Kerala. He blogs, has published research papers and has presented his work at international and national platforms. Aabid is a recipient of IIA and IIID Awards for architecture, product design and writing; as well as the Young Designer of the year award by the Indian Architect & Builder magazine.

Though the eventual separation of religion from the state in most places had affected patronage and put the onus of enabling religious buildings on the community of devotees, projects from across the world of any religious building typology reveals that these communities of devotees continue to be pushing boundaries within the limits of their resources. They also clearly indicate that the religions themselves are actually very open for their places of worship to take a variety of manifestations not only reflecting climates, building traditions of the area, material and technology availability, but also questioning what constitutes a temple, a church, a mosque, and so forth. Religious buildings of migrant communities or where there are considerable financial or spatial limitations are maybe a good place to start looking to realize what the essential components of a specific religious typology are, and bearing in mind what is truly essential opens one up to the kind of liberties that may be taken.

All said, there does remain a tendency for devotees and designers to repeatedly resort to certain symbolic forms (domes, minarets, spires, shikharas), spatial configurations (cruciform plans, large congregational halls, concentric courtyards), icons (cross, crescent, palanquins, chariots), and elements (arches, relief and sculpture, geometric patterns, false gable wall facades). Yet in most cases these symbols are not even truly symbolic or representative of the religion itself and can only be associated with particular occasions or places in the history of the religion, like where the religion originated from, maybe when the religion spread extensively, when kingdoms of rulers who practiced these religions flourished and patronized them extensively, and so forth. There seems to be a preoccupation with reinventing these symbols in new materials, with new technologies, often simple and less ornate, at times even very complicated and sophisticated, and sometimes with new added features. While I don't have a problem



Virasat-e-Khalsa



Ronchamp Chapel



per se with the enterprise of reinventing these symbols, I do have a genuine concern when as designers and architects we get completely distracted by them thereby spending most of our energies primarily on these symbols and how the building looks, feels or is made rather than much deeper and more significant concerns related to the very purpose of these religious institutions or places of worship, or the purpose of religion itself. I must ask what value this reinventing of symbols has on the faith of the individual; or in enhancing the connection that people have with the divine, their faith, and the community of devotees; or for the propagation of the ideas of the faith to more people. I think a great building must be able to facilitate the fundamental purpose of the building and enhance the fulfillment of that purpose. The building is first and foremost a means to an end, rather an end in itself.

One must ask how does the design of any religious building make us better believers- whether Hindus, Muslims, Christians, Buddhists, Sikhs, etc., or a better community of devotees? There is a need for religious buildings to go beyond solely accommodating and facilitating the practice of rituals, to be able to create a greater impact and value for devotees, religions, society, cities and the environment. I believe the distinctive expertise of an architect or designer is an understanding of what affects space; how space affects the lives of the individuals and diverse groups of stakeholders affected and the performance of the concerned organizations as a whole; and therefore what that space ought to be for the given project at the specific location. I think the expertise of a designer entails an analytic and critical engagement with the typology and must involve a



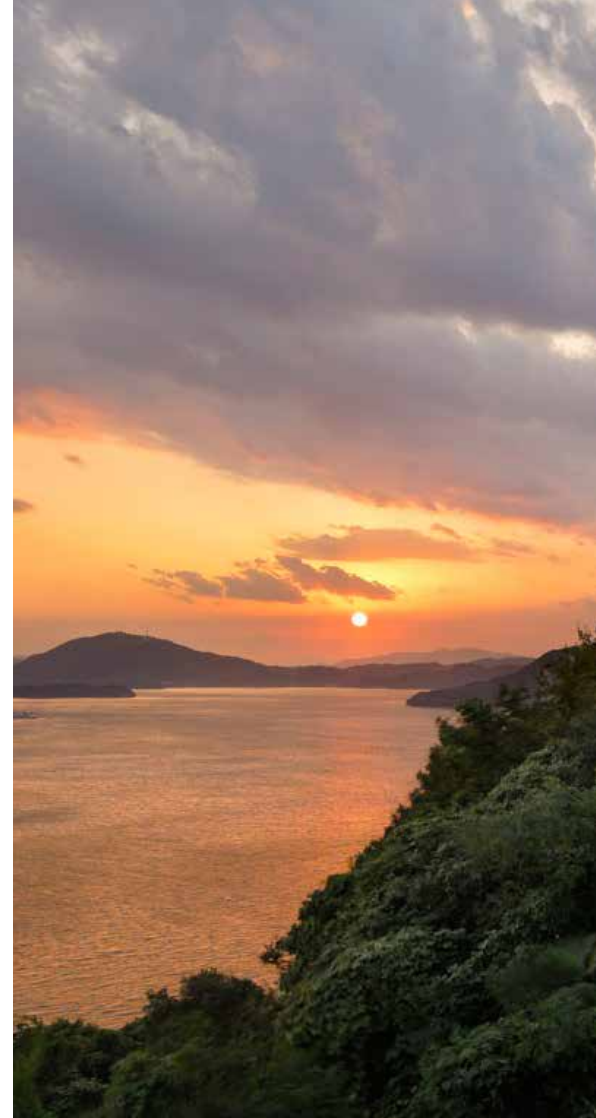
Kailasa Temple at Ellora

re-conceptualizing and rewriting of the conventional brief so that it is in alignment with the aspirations of the particular group of stakeholders, relevant to the realities of the time and context, and bearing in mind foreseeable futures. This will lead not only to new buildings but also new kinds of buildings appropriate to the lives and beliefs of today's stakeholders which are very different from those of the past. However, one is not asking for the forceful breaking away from traditions that are embedded with much wise time tested solutions of value, just for the sake of novelty.

Can religious buildings of today acknowledge the struggles of finding time between making ends meet and keeping pace with professional lives by providing space that allows for people to learn and understand their religion through new contemporary formats, events, and activities, beyond the assigned times of existing rituals? The Virasat-e Khalsa which was built to commemorate the 300th year of the Khalsa (Sikh scriptures) has a museum of Sikh history, an auditorium and a library, making itself a modern extension to the pilgrimage circuit of Anandpur Sahib and is an alternative for how religions can engage with society in contemporary times. Even with regard to rituals, there are ways that architects could make existing rituals so much more richer and fulfilling as Hiroshi Nakamura & NAP

does with the Ribbon Chapel by making the 'walk down the aisle' an even more reflective, personal, intimate, exciting, and dramatic experience. There may even be newer rituals that our buildings could foster- rituals that allow us to pause, reflect, remember, extend gratitude, make sacrifices and seek solace or reassurance, in solitude and with others. Or maybe the ritual of catching up with friends on a weekly basis could occur at these religious places that embody rich social possibilities.

Can we not invest our creativity in devising a programme that accommodates for new kinds of interactions between people of faith and those who are undecided or of other faith and eager to learn; those passing by and seeking refuge; those who are homeless or disadvantaged and seek compassion; those who are elderly and would enjoy spending more time there between rituals; and many others? How can our understanding of programme and space enable religious buildings to engage with and reach out to the youth? What can we do for toddlers, preschoolers and young children to allow for their parents to spend hours of their weekend rediscovering their faith? By redefining and redrawing traditional thresholds within religious buildings can we make those who felt less welcome previously, more welcome. Marks Barsfield does some of the above with their Cambridge Mosque by placing a café and flexible learning spaces



Plaza at the Cambridge Mosque

Photo Credits :Morley von Sternberg
Source: www.dac.dk



Cambridge Mosque floor plan

Source: www.faihandform.com



Ribbon Chapel
©Koji Fujii Nacasa & Partners Inc



at the heart of the complex behind a series of other loosely defined spaces. By providing a movable screen in the main hall as the partition between spaces of both genders it allows women through the main entrance and into the main hall in addition to the choice of them using the upper balcony where their access is at times limited to in other situations, thereby making them feel as welcome.


When land is limited and costly in inner city communities, do we not need to rethink how we use space? Can large congregational spaces be broken down into smaller ones that can be combined as required for weekly masses or be provided with the digital screens and provisions for live streaming, thereby allowing them to be used for other activities of the centre? Can space be used flexibly considering the peaks and lows in occupancy across the day? Can the design make running a place of worship easier and more economically sustainable? Can the design contribute to solving the other problems these communities face? The skill development centre that's part of the Buddhist monastery Jetavan by sP+a demonstrates how a religious institution can engage with its community in meaningful ways beyond traditional rituals. This way can the design of today's religious buildings help solve real present and future challenges faced by these institutions and communities, in addition to feeling and looking great?

Religious buildings have inspired metaphors of buildings (temple of learning/ democracy/ modern India; Mecca of Indian cricket) and a great deal of influential buildings themselves (IIM Bangalore being a personal favorite). A great many practices constantly draw inspiration from the proportions, ritualistic pathways, play of light, entry sequence, water elements, etc. found in religious buildings, just like how the belief systems continue to affect the behavior of the faithful in other buildings as well. Yet can that influence extend further to allow the buildings of our daily life to help those of faith and others alike to seek the divine within us, with moments that make us pause, introspect, meditate, see the bigger picture, and be grateful for being alive. Maybe even inspire one to say a prayer.

In the meanwhile, I pray for us to be able to transcend beyond the symbolic into realms of greater meaning and value while continuously pursuing the art of reinvention. Let the contemporary reincarnations of our religious buildings not only push the boundaries of what we consider a religious building to be but also continue to push the edges of architecture itself.

Blog: <http://thinkspacemakespace.wordpress.com/>

On a **Holy** Trail

 Lalichan Zacharias



Lalichan Zacharias

The Holy Bible says "If more than one person assembles in the name of God and pray, I will be in their midst". So the church is a place where the members of the Parish can come and pray together.

Holy Bible gives the narration of the first church built by Solomon, to sufficient detail

"...During the fourth year of his reign, Solomon began work on the temple. The Stones were carefully cut at the quarry. The inside walls were covered with cedar wood from to the ceiling...The floor was made of pine wood....All the inside walls of the inner room where the Covenant Box was placed, was covered with gold..."

"At last, Solomon completed the temple exactly as it had been planned....".

Church Architecture has passed through many transitory phases over the last two thousand years of the Christian religion. An evolution by innovation, imitation/adaptation of various architectural styles, responding to the belief systems, practices and local traditions. The design of the church and its techniques have transformed through the Byzantine, Roman, Gothic and Renaissance periods with its emphasis on harmony.

The design, the aesthetics, and scale of the church had to be on the requirements of the community that thrived around the location

of the church. The construction style must be adopted adhering to the community for which it is built. Some prefer a simple modern structure, but some seek tradition with detailing preferably in Roman/Gothic styles or any other. My philosophy is always to follow a simple and elegant approach to my church designs. The proportion of the structure has to be kept in mind while I derive concepts, based on golden proportion and ratios. The volume of the church plays a significant role in bringing an expansive and ethereal feeling, as it should acquaint immense volume, summoning people who come in to feel humbled by the grand scale.



Chapel for Assissi Shantikendra, Karukutty

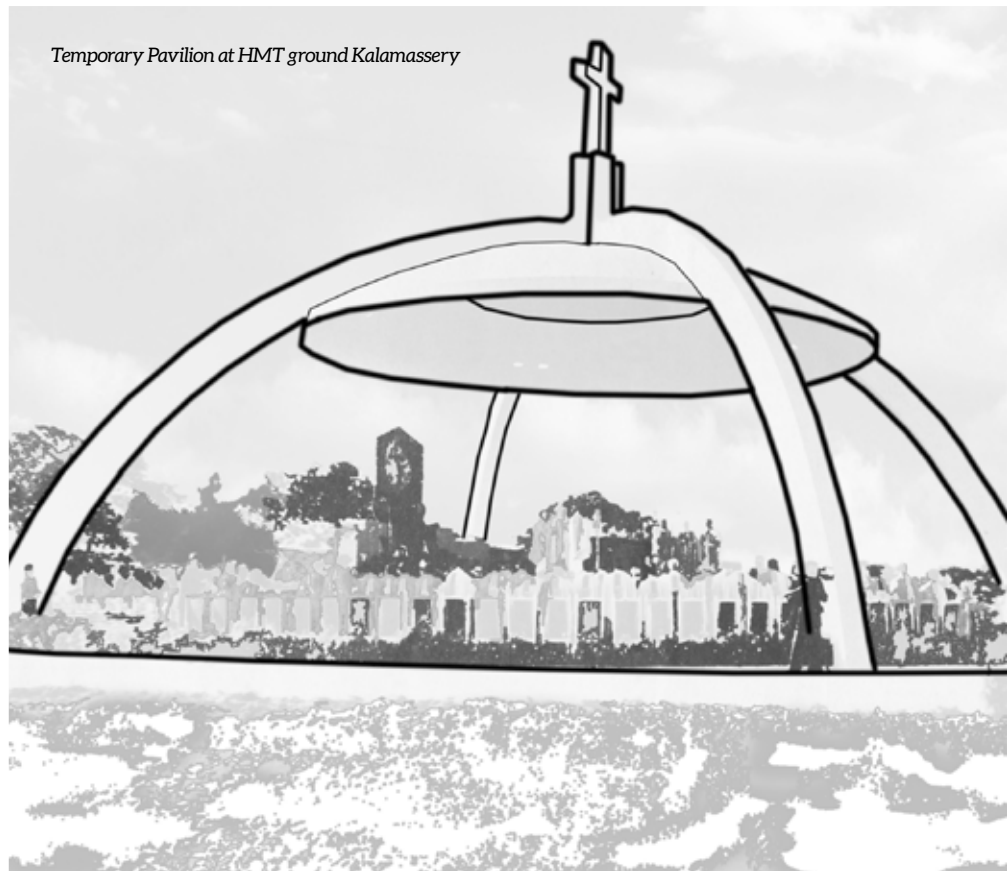


Chapel for Assissi shantikendra Karukutty

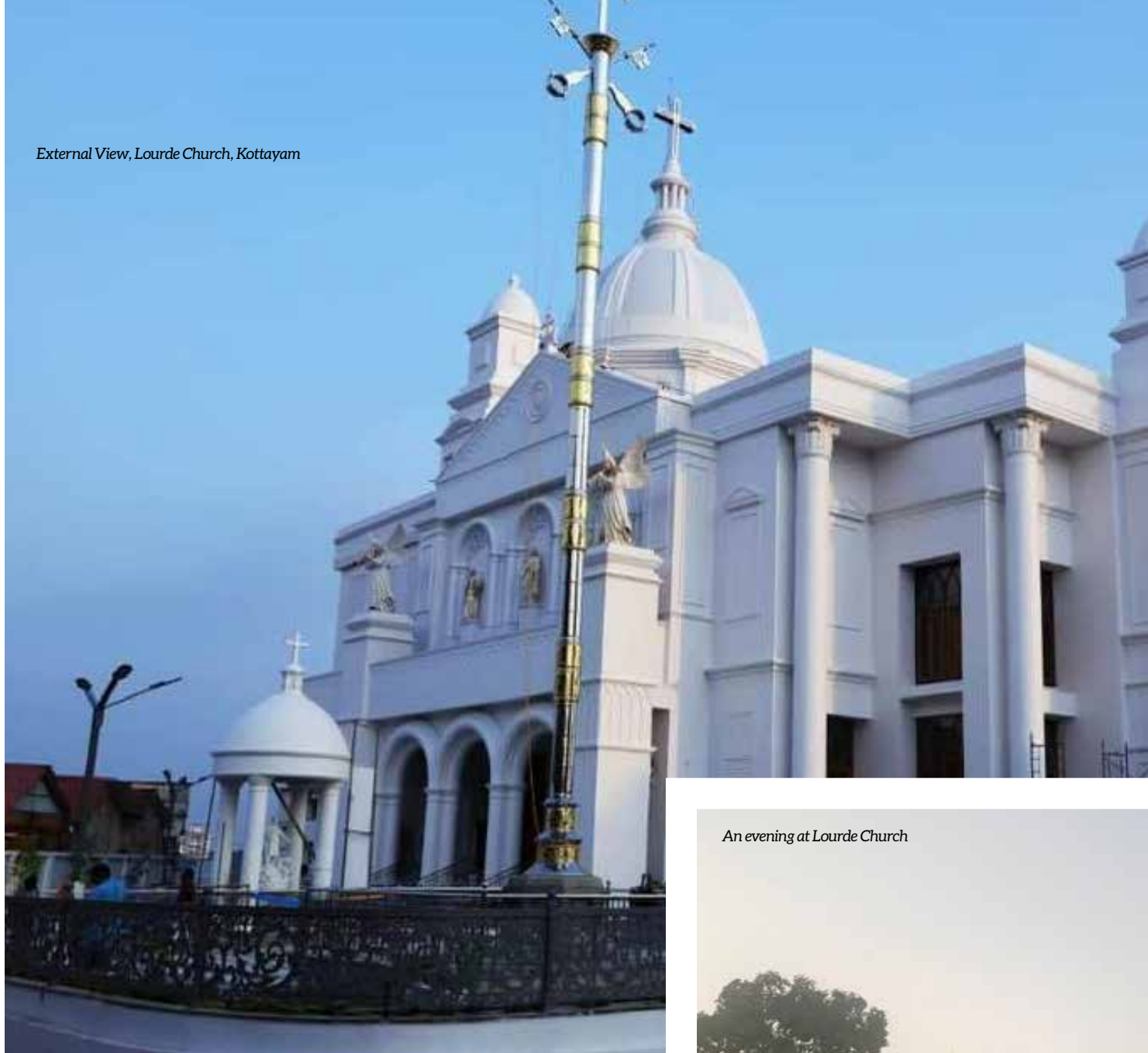
The church must be designed to stand testimony for many years to come, outliving time, emanating radiance and showering blessings, thus soliciting a spiritual and humanizing value with decorum.

During construction, I keep the cost bare minimum, because I believed in awakening the elegance of the structure through a simple and gentle play of masses and voids, rather than spending money on elaborate detailing and decorative materials. My works are mostly using locally available materials, that elevates the spiritual quotient and invites the warmth of God into the altars.

Temporary Pavilion at HMT ground Kalamassery



External View, Lourde Church, Kottayam

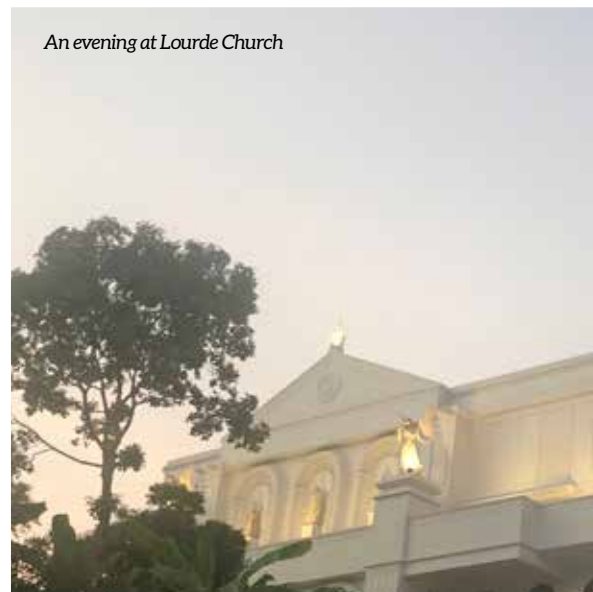


My journey into religious architecture dates back to the year 1986 when H.H. Pope John Paul visited Cochin. The church called for a design competition for a temporary podium to be erected at the HMT ground, Kalamassery, for him to celebrate the Holy mass. The requirement was to accommodate 300 con-celebrants along with him, for the holy gathering, on the podium. Many leading architectural firms of South India were directly invited by the church to submit their designs. Seeing the news in one of the English dailies, myself along with my partners in Sony Mathai Lalichan Architects, volunteered and submitted a design for the podium. The concept that was so intriguing, derived from the small skull cap that the Popes used to wear. The roof was shaped like a skull cap, supported on crisscrossing arches. We erected the podium in two different levels, slashed across a small hillock on the undulating terrain of the HMT Ground. The

top level of the podium accommodated for the Pope and the second level, the con-celebrants. The spaces between the levels and beyond were richly landscaped, a sloping lawn was added about the podium elevated from the ground. Steel truss structures of arches and domes were erected, enveloped with plywood and paint, once finished the frame looked like concrete, solid structure. The church recovered 70% of their cost by reselling the scrap, after the function. The design of this iconic structure encouraged me to take on more works of religious buildings like seminaries and churches.

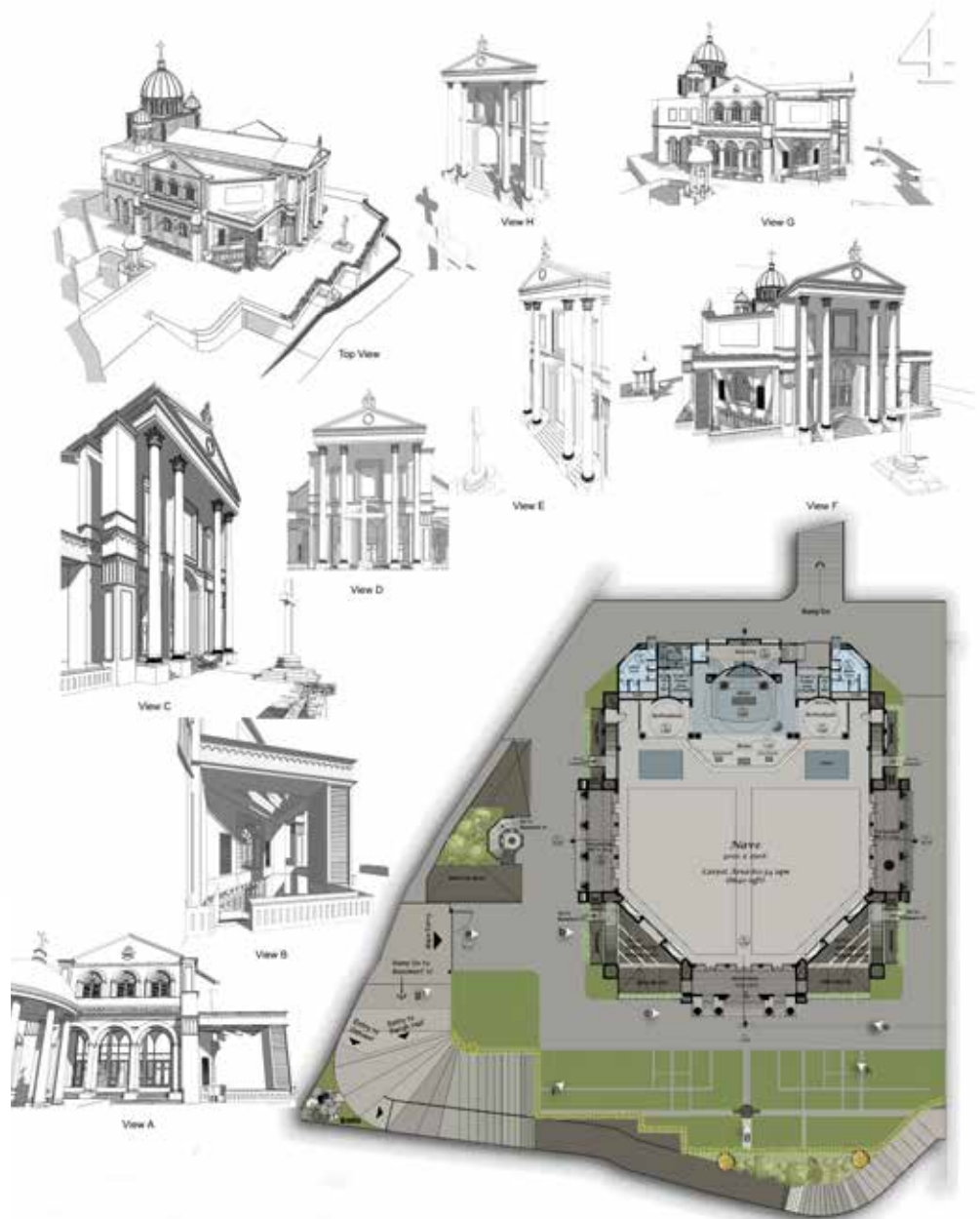
In my longstanding career, I have designed for many small scale and large scale churches across Kerala. "Designing a church is very challenging, We have to cater to the demand of a whole community in the Parish. Most of the members will be having their dreams about their church. It's so close to their heart, as their own home. So selling our thoughts and ideas, accommodating

An evening at Lourde Church



their dreams or deviating from their ideas, is the most challenging part of the design. There will be constant interventions from the people even during the progress of the work. But sailing through the process and bringing the project to its finale gives me a lot of satisfaction"

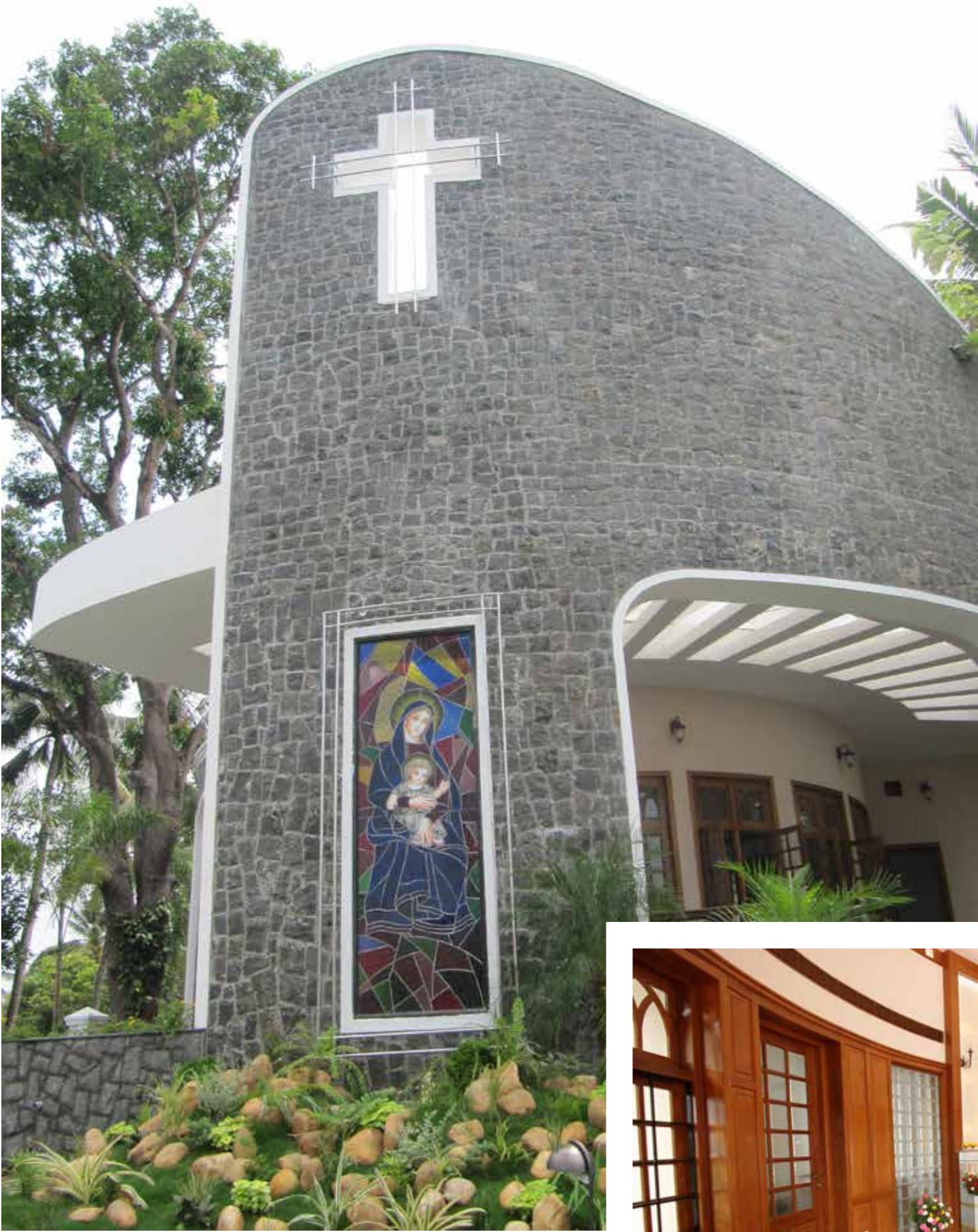
For me, crafting and visualizing a church is a passion and not merely a business. A few of my appreciated works would be the Lourde Forane Church, Kottayam, The Adoration Chapel at Kalamassery and The Adoration Chapel at Lisie Hospital.



Lourde Forane Church, Kottayam

When I received the work of Lourde Forane Church, I had the idea of incorporating a Neoclassical style, characterized by grand scales, simple geometric forms, dramatic use of columns and exposition of blank walls. This church caters to a large community of about 1500 families. The varying levels in the site were used to its advantage splitting the church, creating two floors below for auditorium and parking. Large spanned structures and spacious interiors invoke divinity in symbiosis with the elegance of the design.







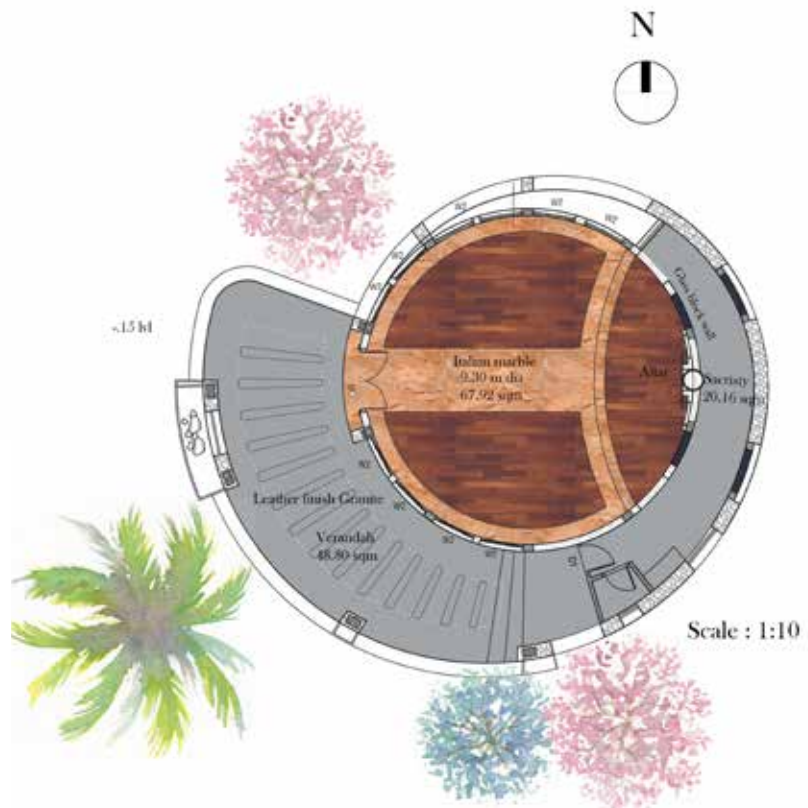
Entrance, Radial Chapel, Kalamassery

The Adoration Chapel, Kalamassery

An enticing radial structure enthalls us in exposed granite, pinnaced by a dashing dome. I had a unique vision for this chapel, a sculptural image gleamed in my mind as I began my initial sketches. This chapel sits in a mesmerizing Eden like garden, the harmonious form of the building acts as a landscape element rising and merging with its fascinating surroundings. The space inside accommodates about 75 people, by a curved veranda that snails around the chapel, inviting more room for special occasions. The interior of the chapel resonates a meditative vibe, peaceful and calm, dissolving our soul into a trance with the almighty.



Interior View, Adoration Chapel, Kalamassery



Adoration Chapel At Kalamassery

Plinth Area : 164.00 sqm

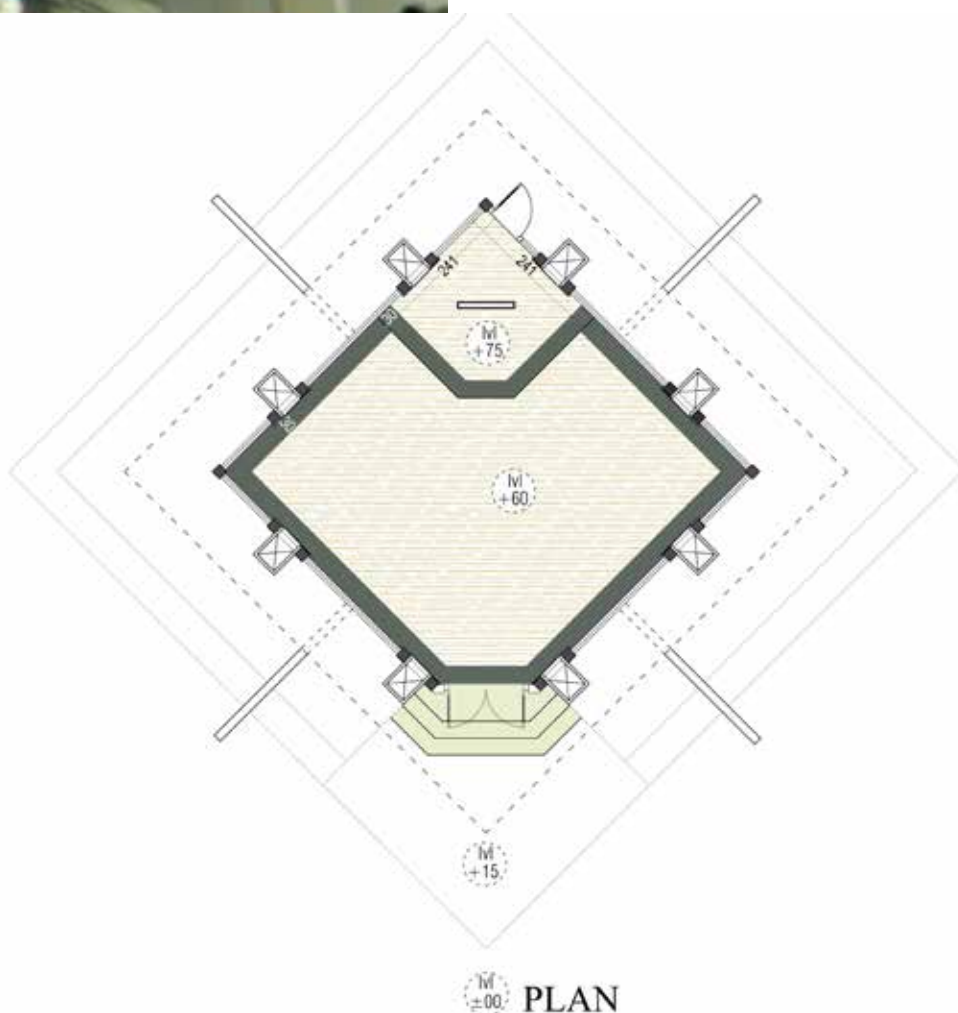




Lisie Chapel, Exterior View

The Adoration Chapel, Lisie Hospital

A rare piece of my work envisaged in steel and glass shaped like a pyramid is an open place for devotees to come and pray at any time. This chapel located almost towards the middle of Lisie Hospital. A well-ventilated structure with ducts below ground. An integrated AHU unit pushes fresh air into the chapel, while the hot air gets bellowed out through the vents placed at the roof. This natural cooling invokes an essence of purity and refreshing ambience, and biblical pictures printed on the glass pyramid roof aggrandizes a dramatic experience inside.





Elevate your Spirits



Inscape Insider



NBZ Architectural Consultants

PROJECT INFO

PROJECT	: MASJID-E-HAJI ABDURRAUF
LOCATION	: MALEGAON, MAHARASHTRA
ARCHITECTS	: NBZ ARCHITECTURAL CONSULTANTS
DESIGN TEAM	: LATE AR. NOORABOOJIWALA, AR. BAKIRZAFAR, AR. SUNIL THANEKAR
BUILT-UP	: 900 SQ. MT.
YEAR OF COMPLETION	: 2016

“

The Masjid-e-Haji Abdur Rauf designed by NBZ Architectural Consultants is a mosque situated in Malegaon, Maharashtra that articulates a judicious juxtapose of traditional Islamic symbolism in a contemporary veneer.

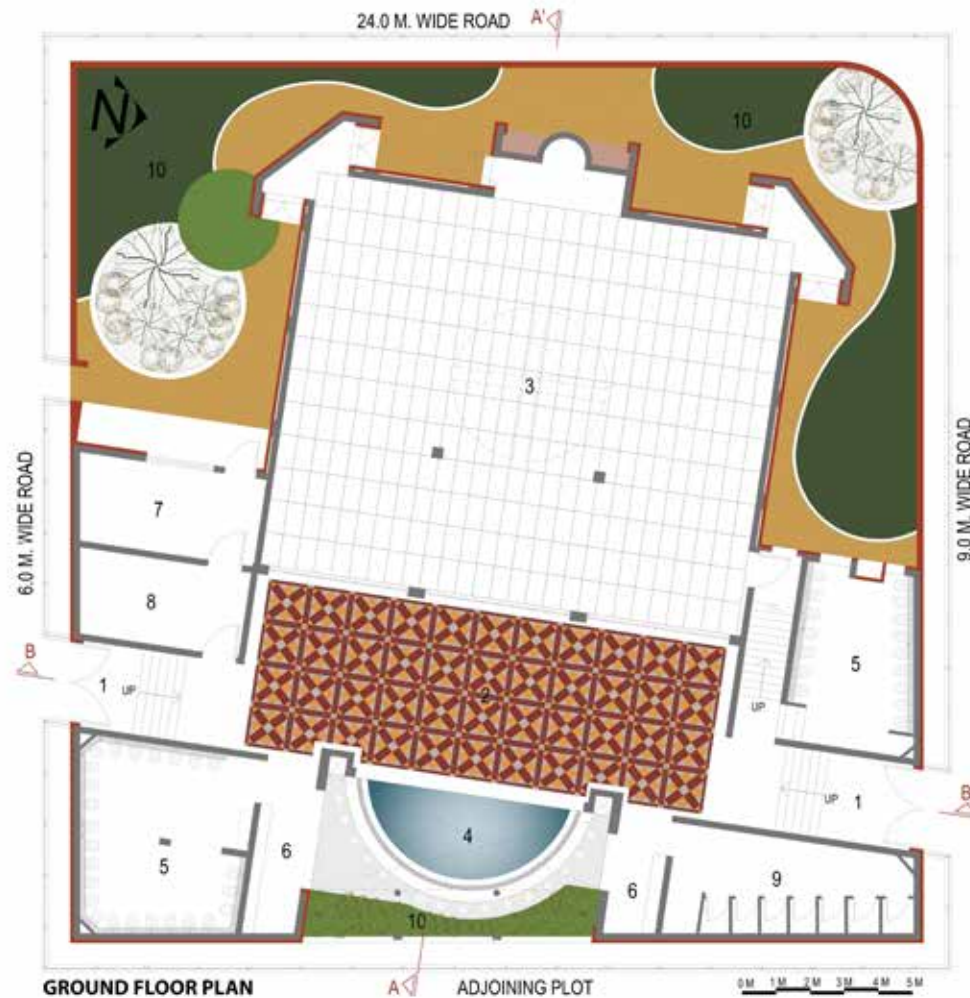
A religious shrine must evoke our spiritual emotions. These abodes of the almighty heralds our inner spirits, connecting with the metaphysical divine entity rooted in almost all religious credence's present in human society. Architecture finds a coherent dialogue between this ethereal presence widely emanating from temples to churches to mosques and monasteries, resonating immense positivity that is uniquely characteristic and gratifying. Every inch of the house of gods, the layout and materials, the dramatic ingress of light, the diminishing din of the physical world and beyond, the divine aura within, all of which exemplify the particular form of worship in its grandeur and glory.

The private personal entry



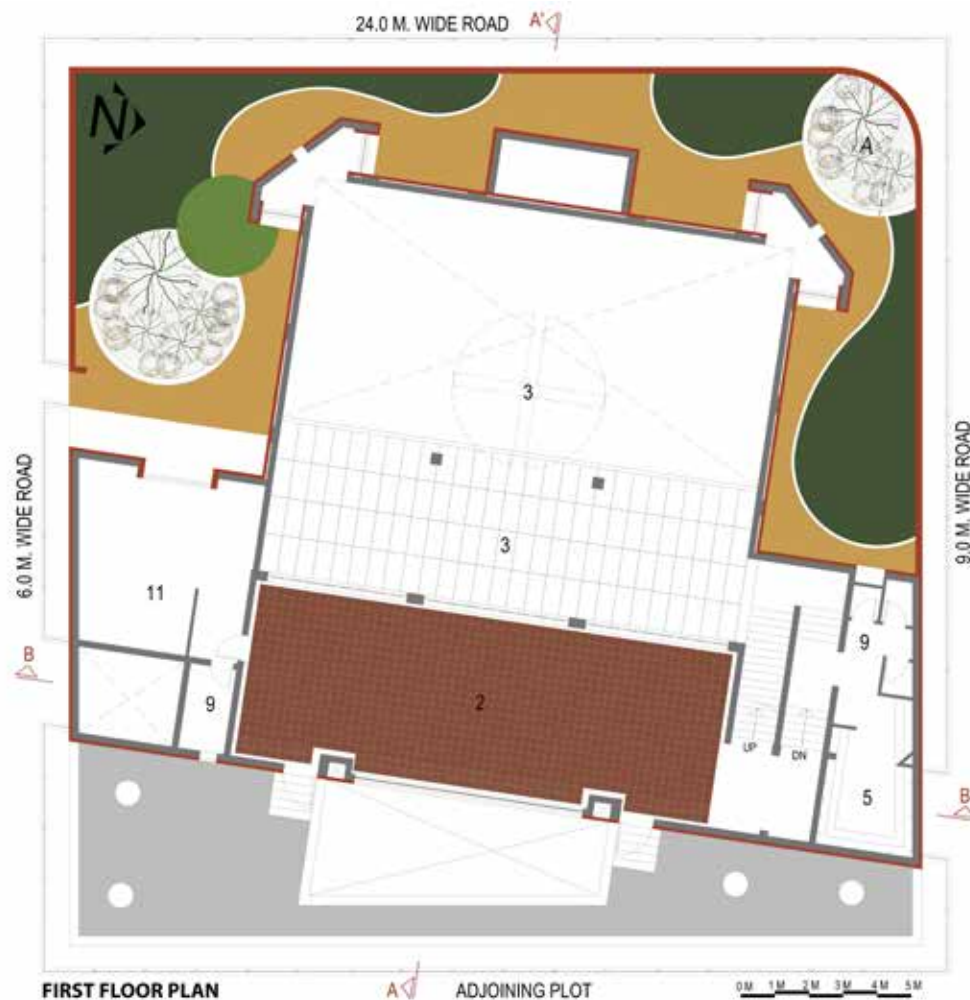
LEGEND:

1. ENTRANCE
2. SAHEN
3. PRAYER HALL
4. WATER BODY+WAZOO
5. WAZOO AREA
6. FOOTWEAR RACKS
7. OFFICE
8. STORE
9. TOILET
10. PLANTATION COURT
11. DORMITORY



LEGEND:

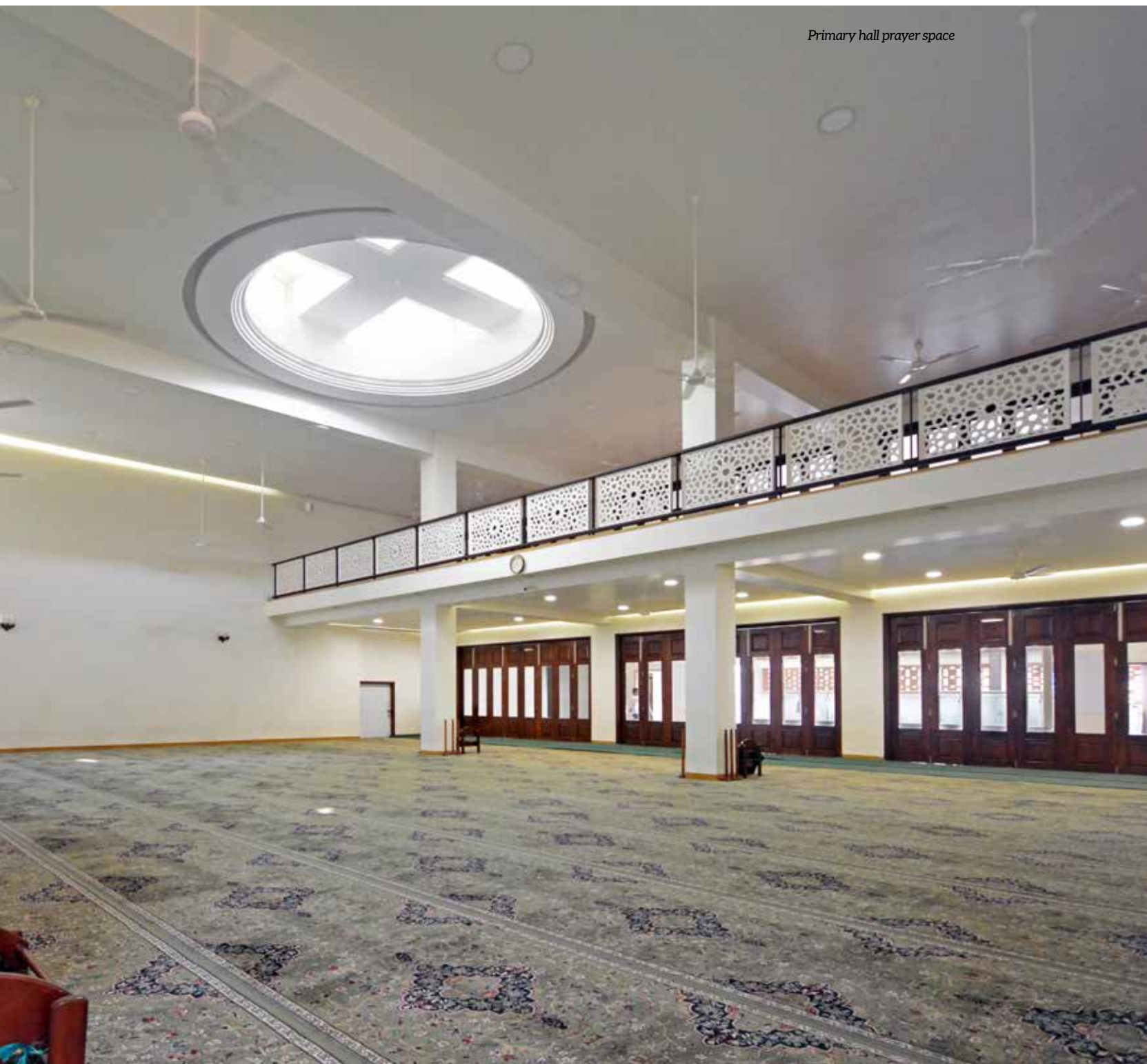
1. ENTRANCE
2. SAHEN
3. PRAYER HALL
4. WATER BODY+WAZOO
5. WAZOO AREA
6. FOOTWEAR RACKS
7. OFFICE
8. STORE
9. TOILET
10. PLANTATION COURT
11. DORMITORY



Arches, domes, minarets, spires, gopurams, mandapas, altars and naves all of which embody the facets of art and architecture, are symbolic elements that essay a conventional typology of the place of worship - but the question being, are these symbolisms necessary to invoke spirituality? Or do they function as a mere typological representation? Time and again we come across architects trying to break free of these inhibitive shackles through their designs, even the masters too. The outcome of which is often highly subjective and debatable. Nevertheless, these out-of-the-box ideations pave the way for more innovative attempts at delineating differing design derivatives. The Masjid-e-Haji

Abdur Rauf designed by NBZ Architectural Consultants is a mosque situated in Malegaon, Maharashtra that articulates a judicious juxtapose of traditional Islamic symbolism in a contemporary veneer. The domes and minarets are reinterpreted in the form to depict a monolithic composition of a series of cuboids finished in exposed brick throughout, laid to follow fine lines with precise junctions reflecting the spirituality of the form; a design character that reciprocates the minimalistic and straightforward way of life Islam promotes and propagates. The spatial orientation, designed to fall in axis with the Qibla (direction of the Kaaba in Makkah), thus the volumes encompassing the prayer hall appears to be skewed

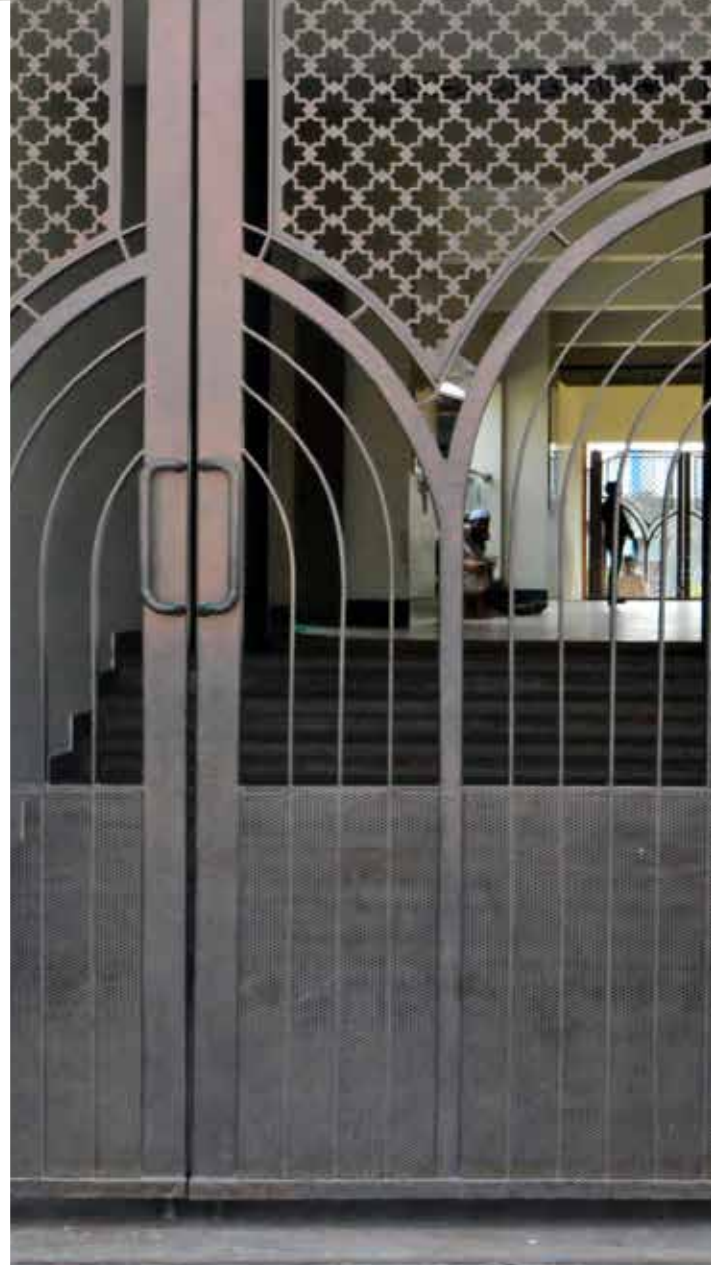
Primary hall prayer space



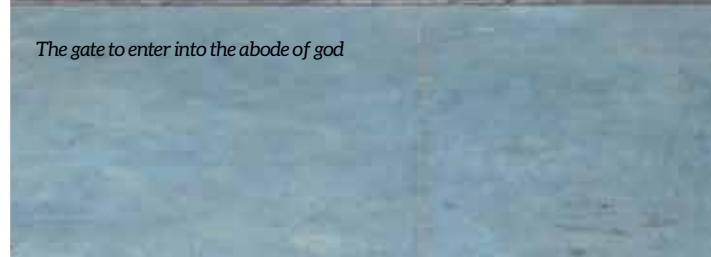
from the boundaries demarcated by the adjoining roads. The stagger of spaces thus formed accommodates the ancillary functions of a mosque such as an office, store, dormitories, ablution areas, toilets and washrooms, thereby facilitating a hassle-free circulation for large congregations of prayer. The north and south entry portals into the mosque lead one into a 'Sehan' (a secondary prayer space), the former also branching out to a stairway which leads to the mezzanine floor with separate ablution facilities. This mezzanine level can be used as an overflow prayer space for gents or an exclusive prayer area for women as and when required. The Sehan borders an open court that accommodates a semi-circular water body and a plantation court. This cutout thus serves as the source of natural



Play of light in the interiors



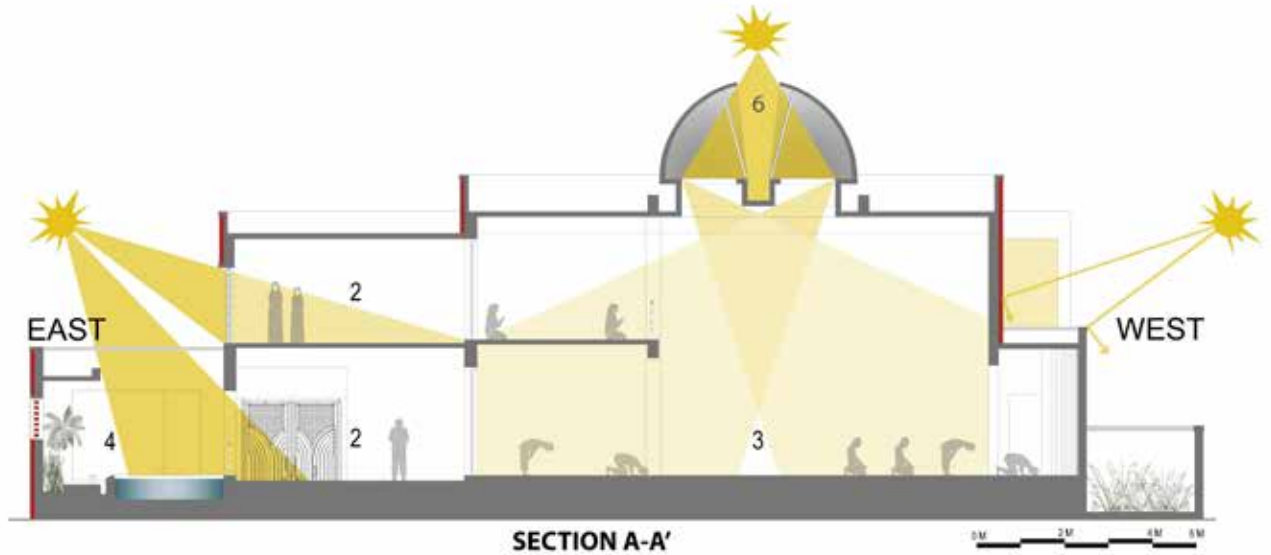
The gate to enter into the abode of god





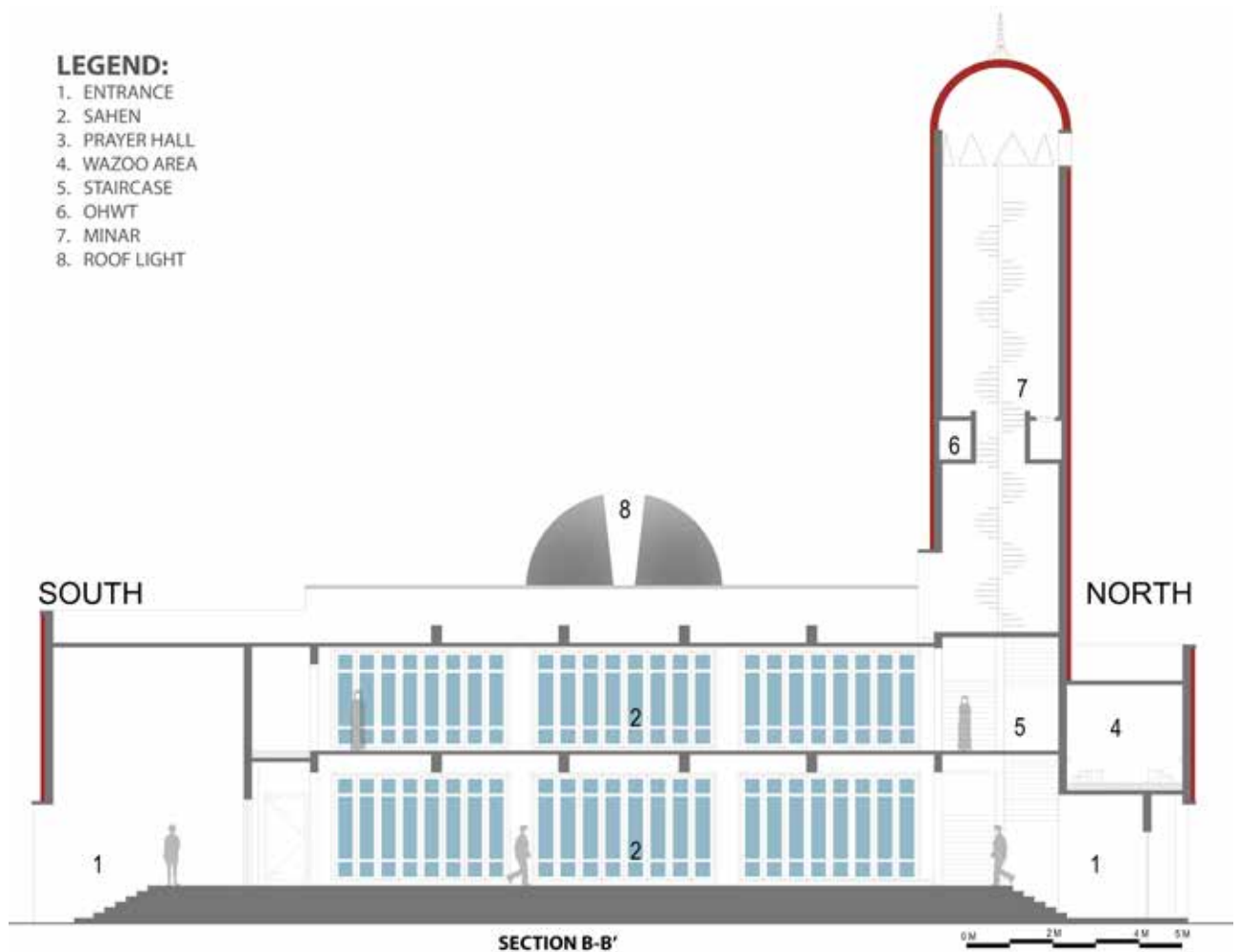
LEGEND:

1. ENTRANCE
2. SAHEN
3. PRAYER HALL
4. WATER BODY / WAZOO
5. STAIRCASE
6. ROOF LIGHT



LEGEND:

1. ENTRANCE
2. SAHEN
3. PRAYER HALL
4. WAZOO AREA
5. STAIRCASE
6. OHWT
7. MINAR
8. ROOF LIGHT



First floor prayer space overlooking the primary hall







AR. ASHFAQ ABOOJIWALA

AR. HASNAIN ZAFAR



LATE AR. NOOR ABOOJIWALA,

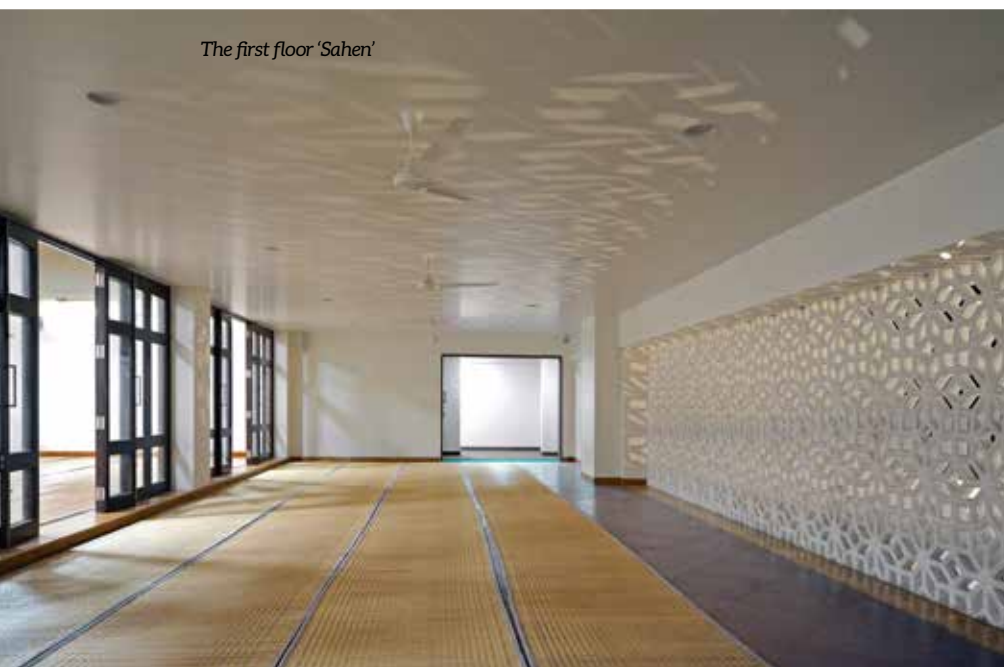
AR. BAKIR ZAFAR

NBZ ARCHITECTURAL CONSULTANTS

Since 1979, NBZ Architectural Consultants has explored an array of architectural and interior design projects that showcase the vibrant design culture of the organization. With offices in Mumbai and Nashik, the focus has always been to embody design concern and philosophy into each of their assignments. 'Clients' brief and expectations are reinforced by creative interpretation to evolve a worthy architectural expression. The firm's wide range of commissions till date comprises of award winning and published projects in architectural, interior and landscape design which include villas, educational campus, hospitals, religious buildings, social facility buildings, winery complexes, industrial buildings, service apartments, corporate office buildings and retail stores.



The first floor 'Sahen'





The waterbody in the ablution (Wazoo) area

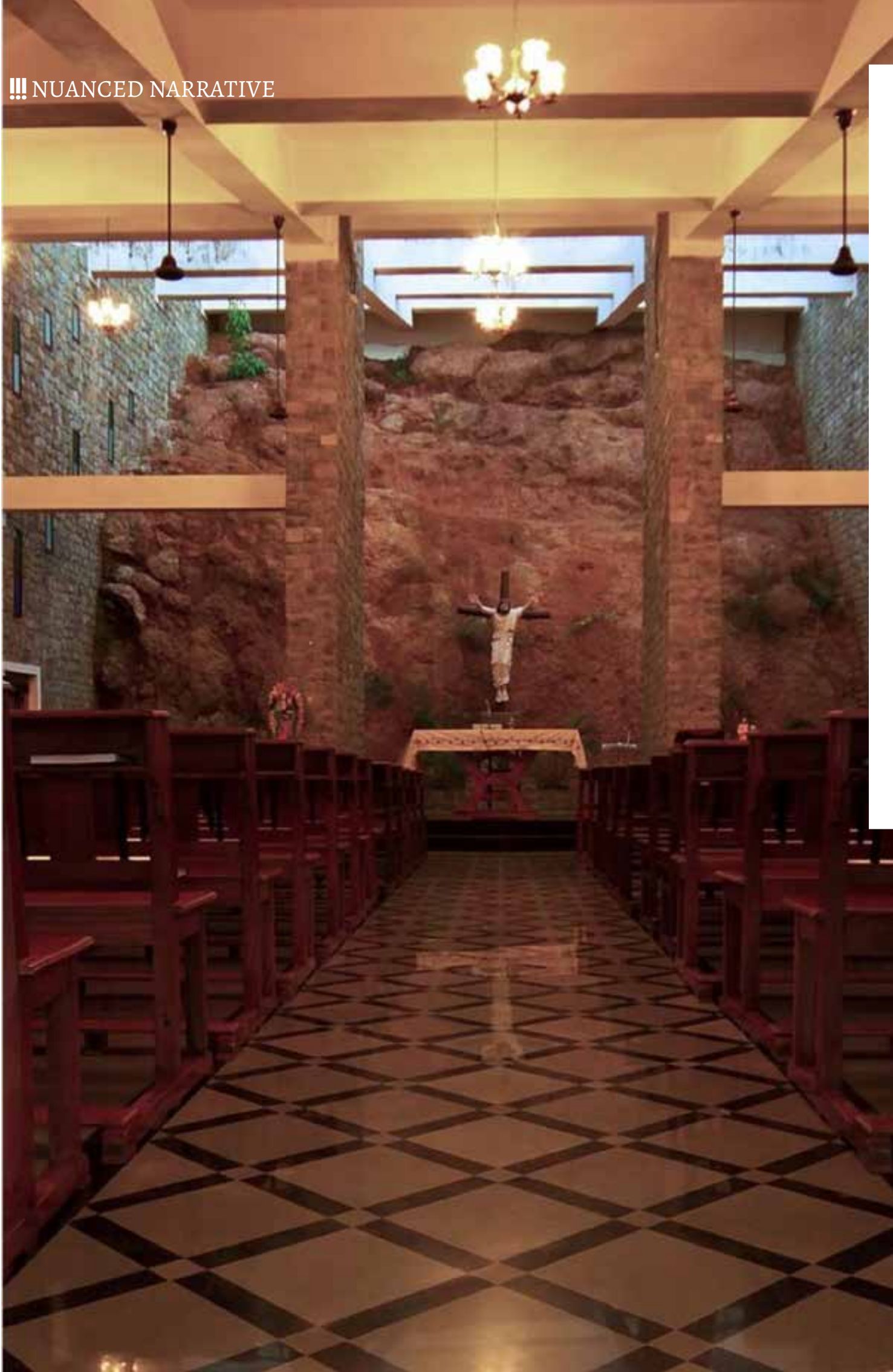
light for its immediate surroundings. The primary prayer hall, however, has an ethereal sense of candour brought out by ambient natural light seeping in through the central domed roof light and two vertical crevices on either side of the west-facing 'Mihrab' wall. Wrapped in double skin masonry cavity walls and a hollow clay block insulated roof, the structure is well enveloped to cater to the harsh climate of Malegaon.

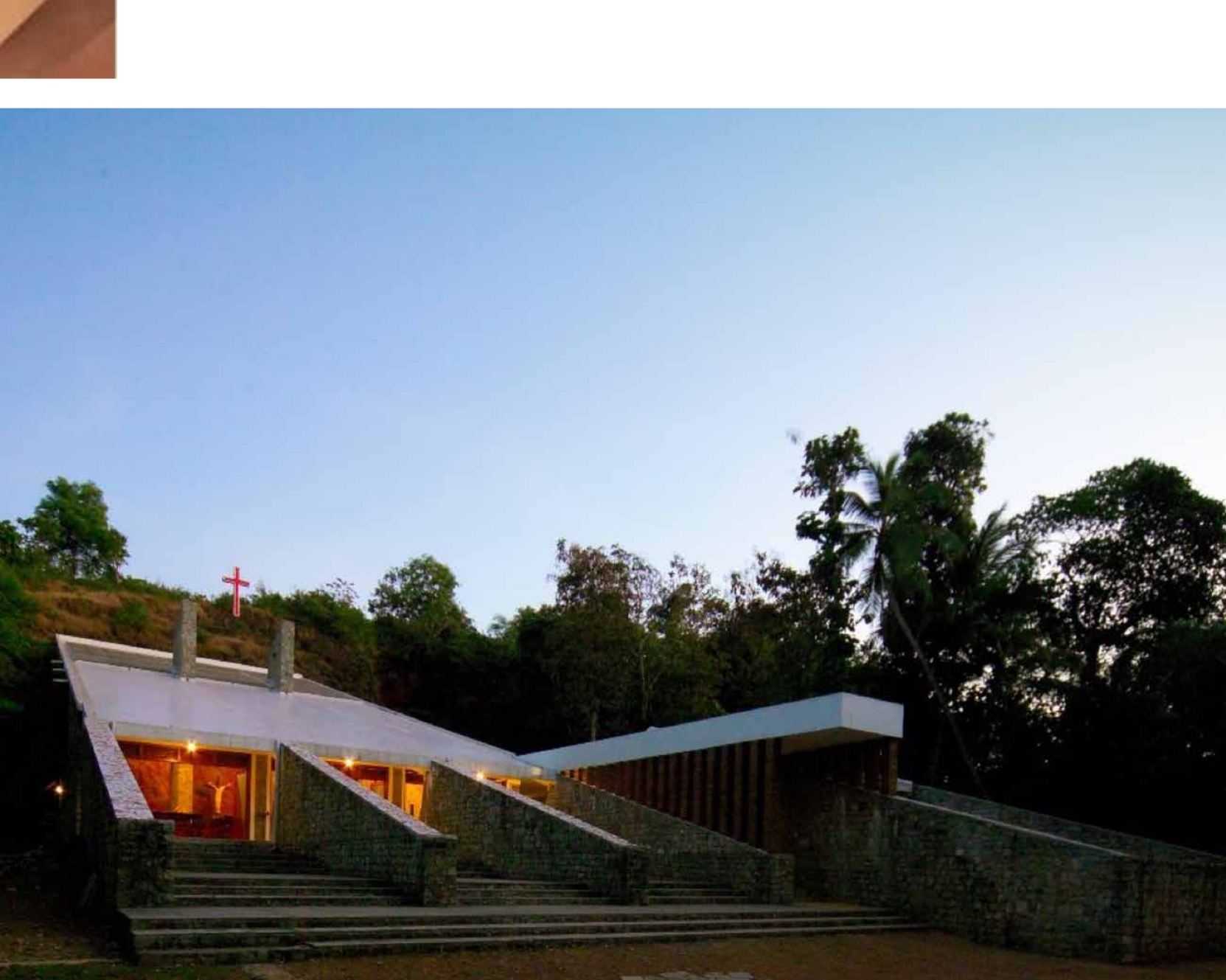
The architects, therefore, have realized and acknowledged the fact that spiritual awakening is undeniably a factor of spatial quality perceived through various indices of thermal comfort, passive cooling, lighting so on and so forth. The Masjid-e-Haji AbdurRauf therefore truly embodies the ethos of the 21st century while still efficiently upholding the Islamic beliefs and sentiments of a place of worship. A design that not merely testifies, but rather irrevocably fortifies the widespread expression of 'God is in the detail'.



Entrance gate

!!! NUANCED NARRATIVE





The **Divine** setting



Inscape Insider



Harshan Thomson

PROJECT INFO

PROJECT NAME	: CHAPEL OF OUR LADY OF PERPETUAL SUCCOUR
ARCHITECTS	: ARCHITECTURE T
LOCATION	: MASHEM, CANACONA, GOA
LEAD ARCHITECT	: TALLULAH D SILVA
AREA	: 570 M ²
STRUCTURAL ENGINEER	: YOGESH BHOBE
GEOLOGIST	: MARIAN BORGES

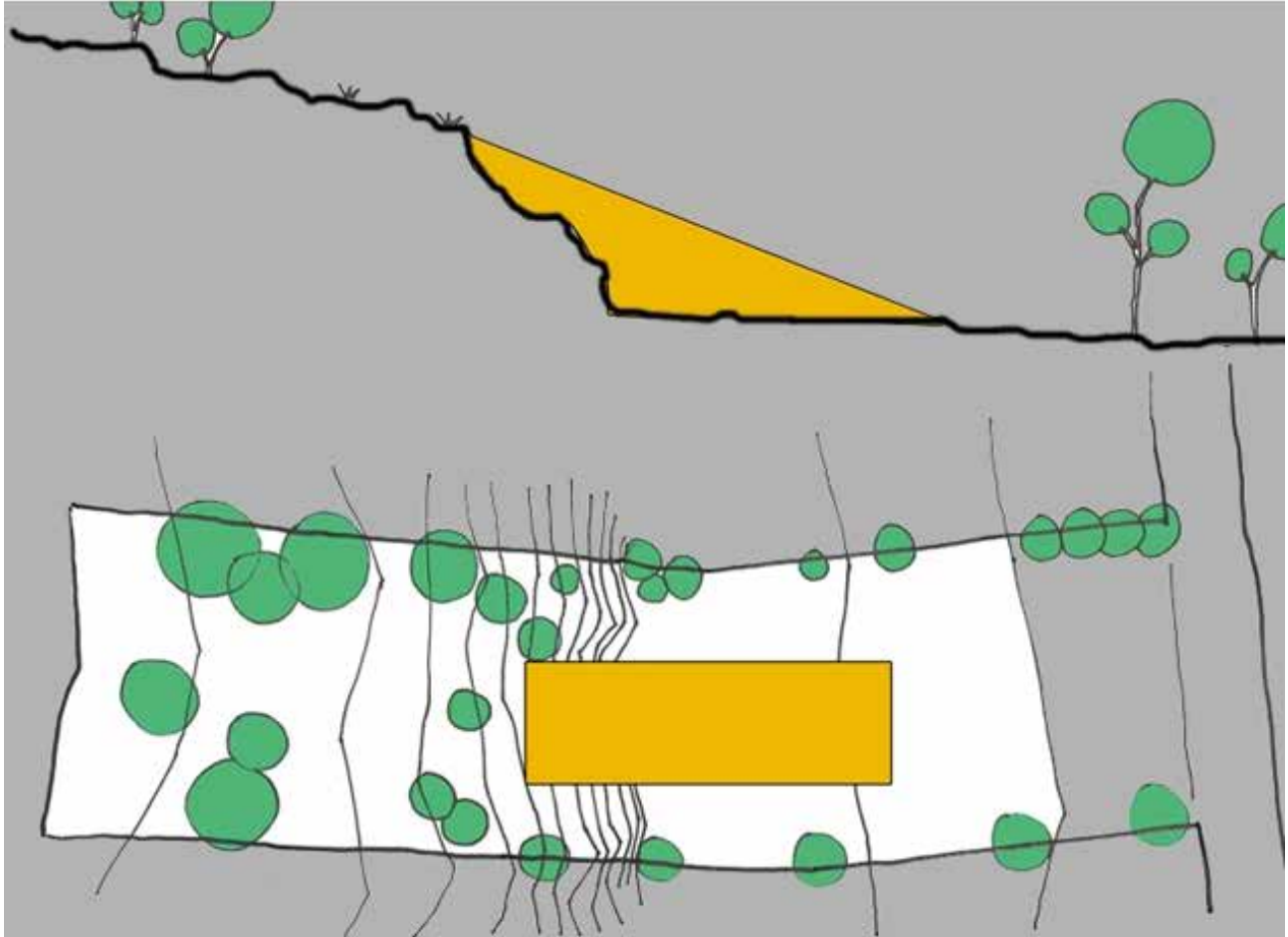
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The chapel bears no resemblance to others in the locality, yet has a deep-rooted connection to its location.

Religious architecture is as old as history of human culture. These structures have a prominent role in the flourishing of civilisations. During the Middle-Ages, the churches as an institution had influenced the urbanisation of many European cities. They were the representation of the seat of power, and so a new language of architecture with more symbolic representation emerged during that era.

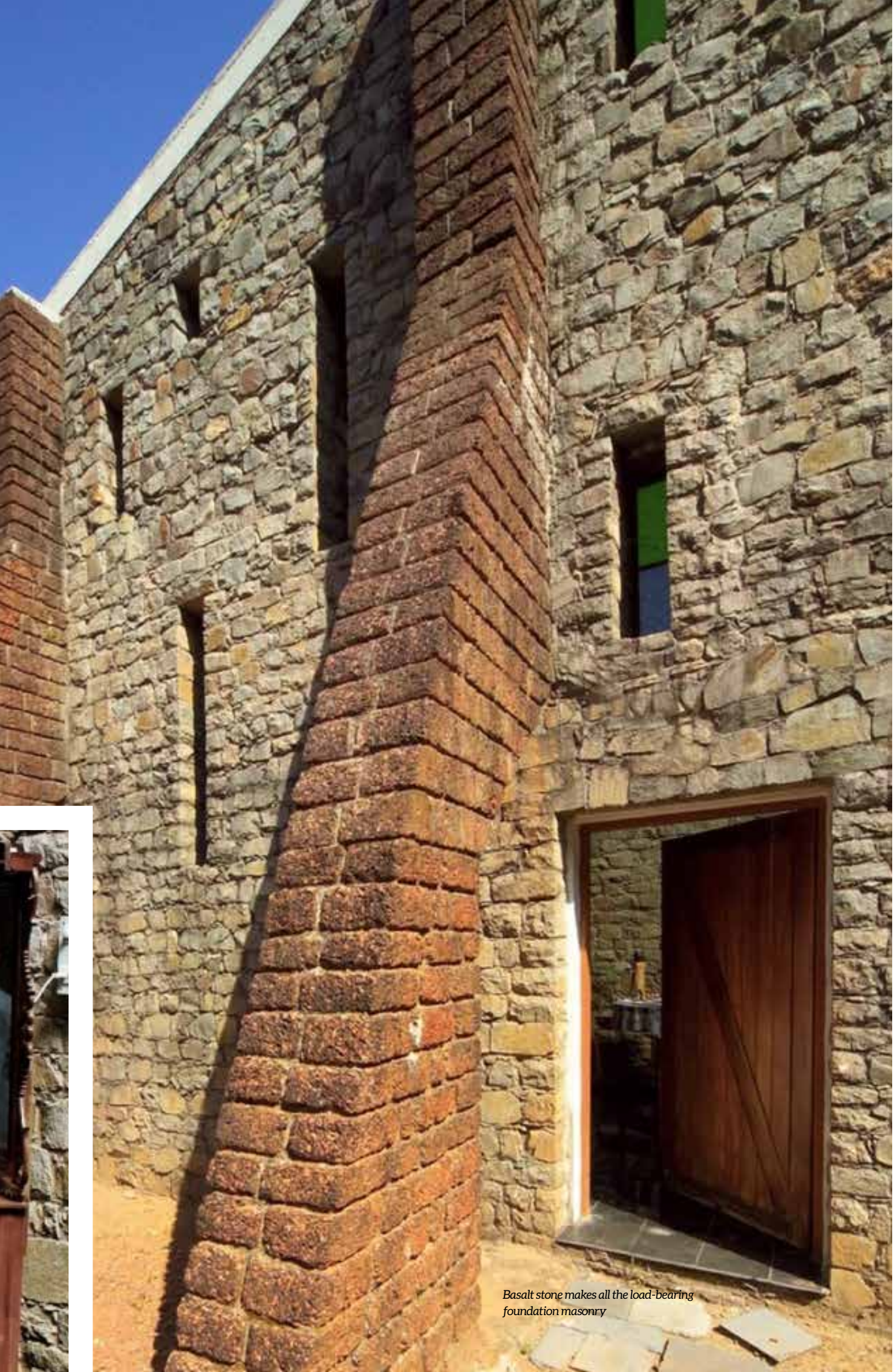
The modern religious buildings, however, have moved from this traditional representation of power. And many architects now focus on factors such as sustainability and innovation. Instead of going for the Gothic style of sensory

excess, they mainly focus on the necessity and climatic response. One such chapel that attracts the art lovers with its innovation is the Chapel of Our Lady of Perpetual by the firm Architecture T, at Mashem in Goa.



Prayer hall is bathed in natural sunlight

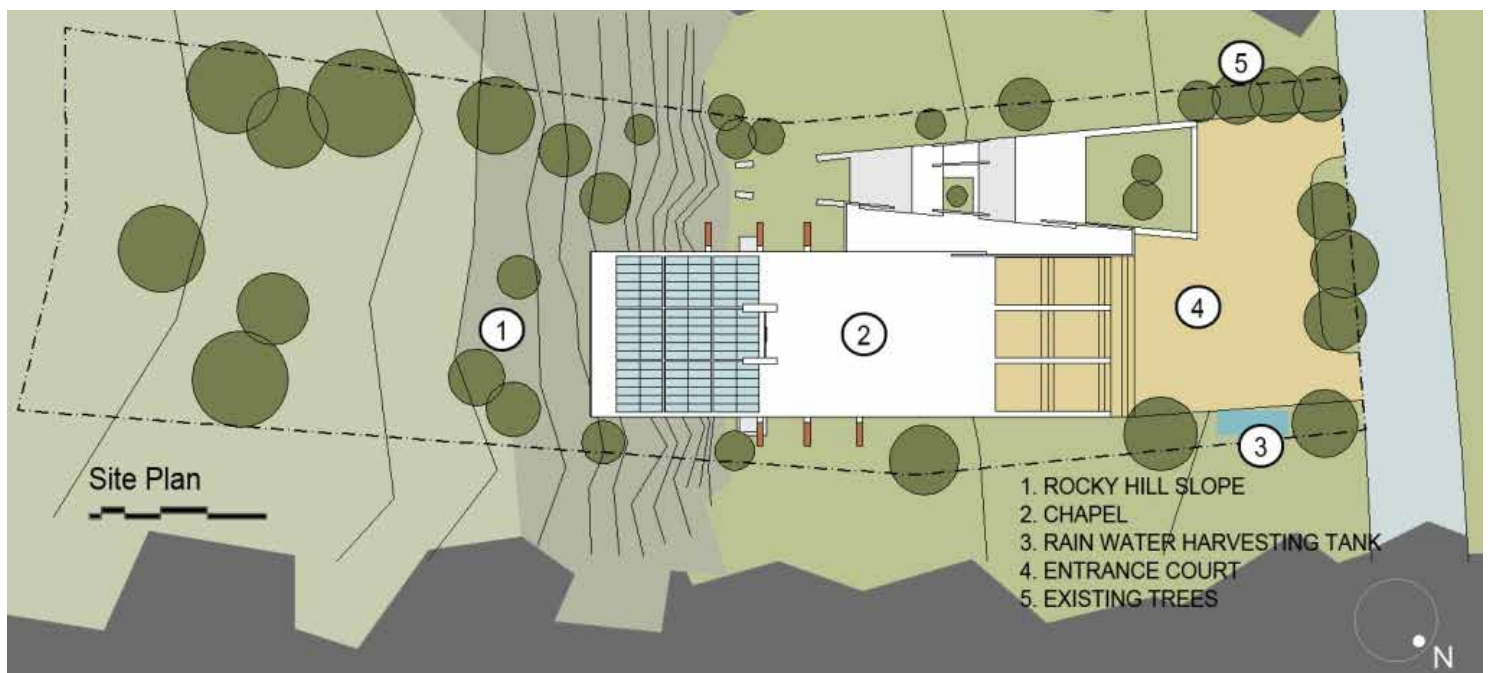
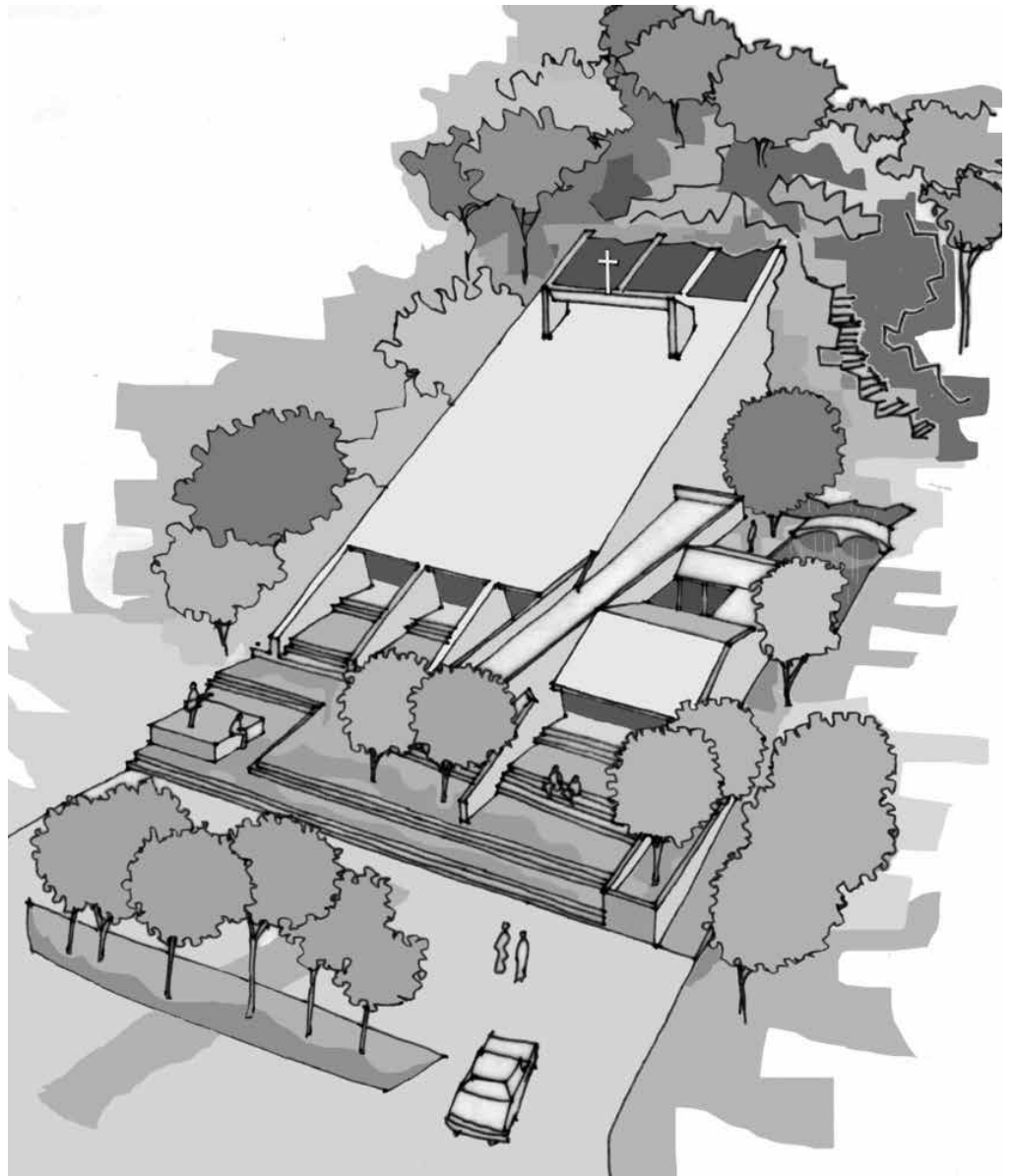




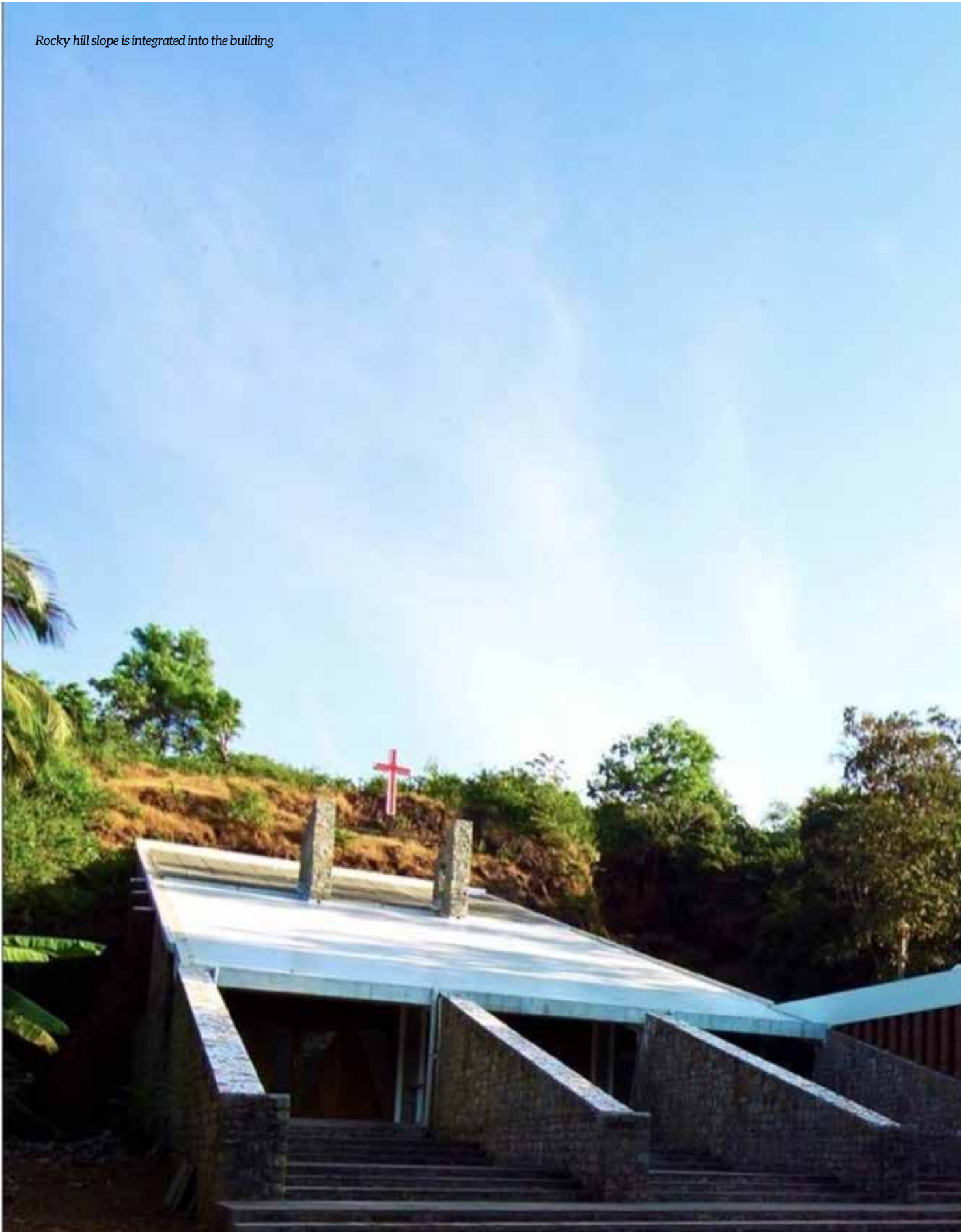
Basalt stone makes all the load-bearing foundation masonry



The chapel bears no resemblance to others in the locality, yet has a deep-rooted connection to its location. The building with natural stone textures blends well with the surrounding vegetation and complements the hill slope on which it abuts. The natural stone backdrop provides a divine setting, bathed in natural light, to the prayer hall. Other than the flat portion of the site where the old demolished chapel sat, the rest of the area including the hill slope and the hilltop beyond was replete with wild vegetation and teak trees that were more or less undisturbed. The chapel construction is in the most environment-friendly manner. For one, the entire hill slope was conserved. By using it as the main feature of its interior space, the rocky hill slope got integrated into the building. Secondly, the texture of this natural structure was left undisturbed both inside and outside.



Rocky hill slope is integrated into the building







Hill slope becomes part of the interiors



TALLULAH D SILVA

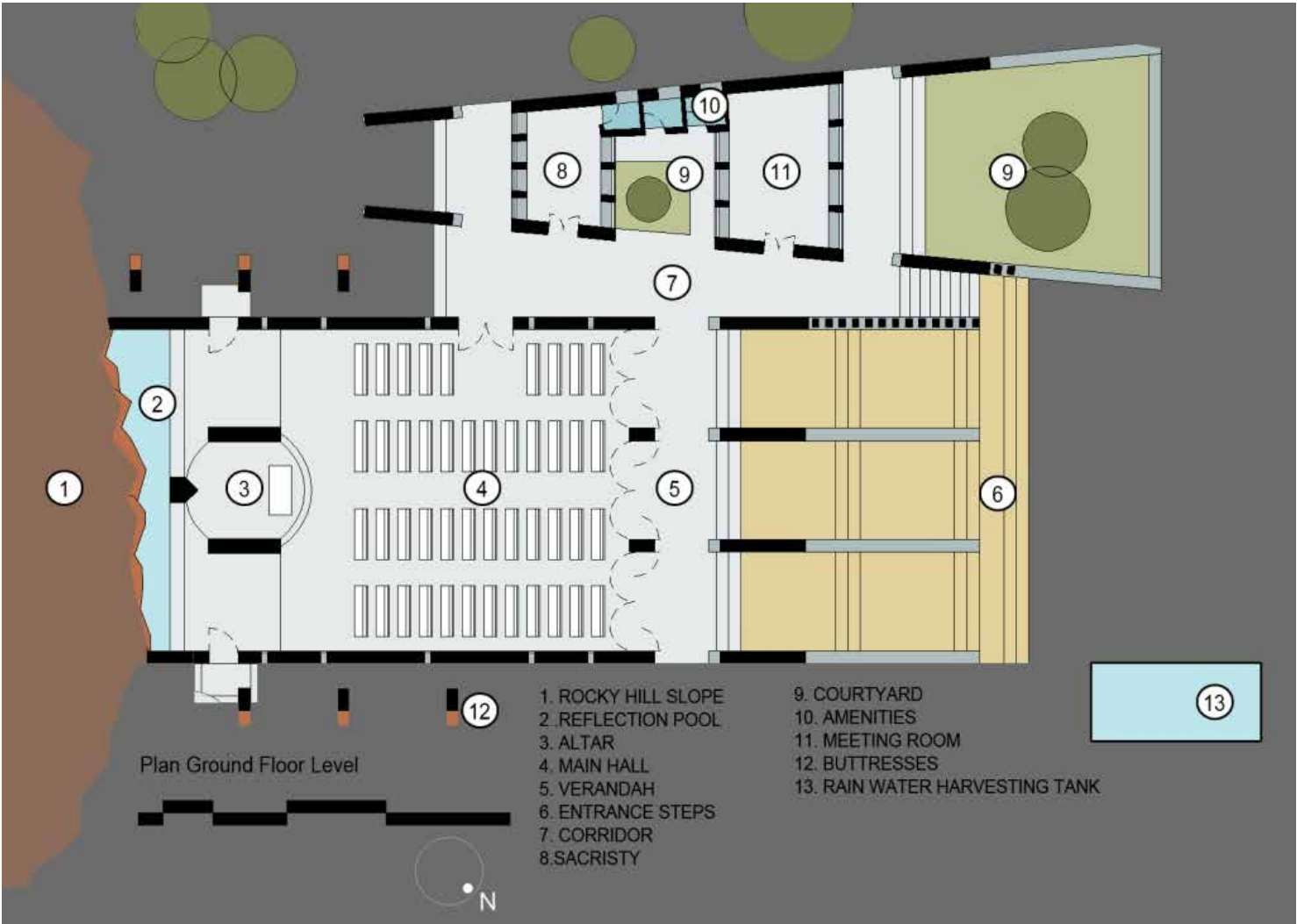
ARCHITECTURE T

This award-winning architecture group is passionate about the environment and its sustainability. And this is mirrored in the collaborative, inclusive and participative work at architecture T. The team lead by Principal Architect Tallulah D Silva creates innovative designs, build, work with community and experience the spaces they create. Simplicity, contemporary, minimalist, hands-on, interactive and an intimacy with nature are tenets they try to adopt in all their work. Tallulah is passionate about architecture, sustainability, vernacular building systems, ecology and Goa. Social and environmental issues are close to her heart. She loves design and build, cost effective construction, entrepreneurship, citizen initiatives, social architecture, writing, mentoring, environment, outdoor learning and is a consummate net-worker and doer.



One of the key aspects is how the rocky hill slope is conserved and integrated to be a characteristic part of the design and building as a whole. The use of stone as a primary element for structural support and the adoption of a vernacular load-bearing system of construction is exemplary of longevity and sustainable use of stone as a building material. The enormous laterite rock that forms the backdrop to the altar of the main prayer hall is the key feature of the building. The use of complimentary grey basalt stone in the main triangular profiled sidewalls that frame this rock face further enhances this feature.

Basalt stone makes all the load-bearing foundation masonry, plinth masonry and load-bearing walls in the superstructure with walls reaching a height of up to 9m. Also, it is used in masonry for the entrance flight of steps and retaining wall of the adjacent building block. The colours of the basalt stone contrast with the laterite rock face on which the building abuts. It also blends well with the surrounding vegetation. Besides its aesthetic appeal, basalt stone is seven times the strength of concrete. To take advantage of the fact, the entire building which scales a height to more than 9m at some places uses this stone for the load-bearing system of construction.





Play of **Triangles**



Inscape Insider



DMA

PROJECT INFO

PROJECT NAME	: DON BOSCO CHURCH
LOCATION	: KALYANI, WEST BENGAL
ARCHITECTS	: DULAL MUKHERJEE & ASSOCIATES
PRINCIPAL ARCHITECT	: DULAL MUKHERJEE
AREA	: LOWER GROUND FLOOR (SCHOOL) 802 SQM
UPPER GROUND FLOOR (MAIN CHURCH)	: 947 SQM

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The façade comprises of triangles, the sharp apex, terminated by the use of a barrel vault.

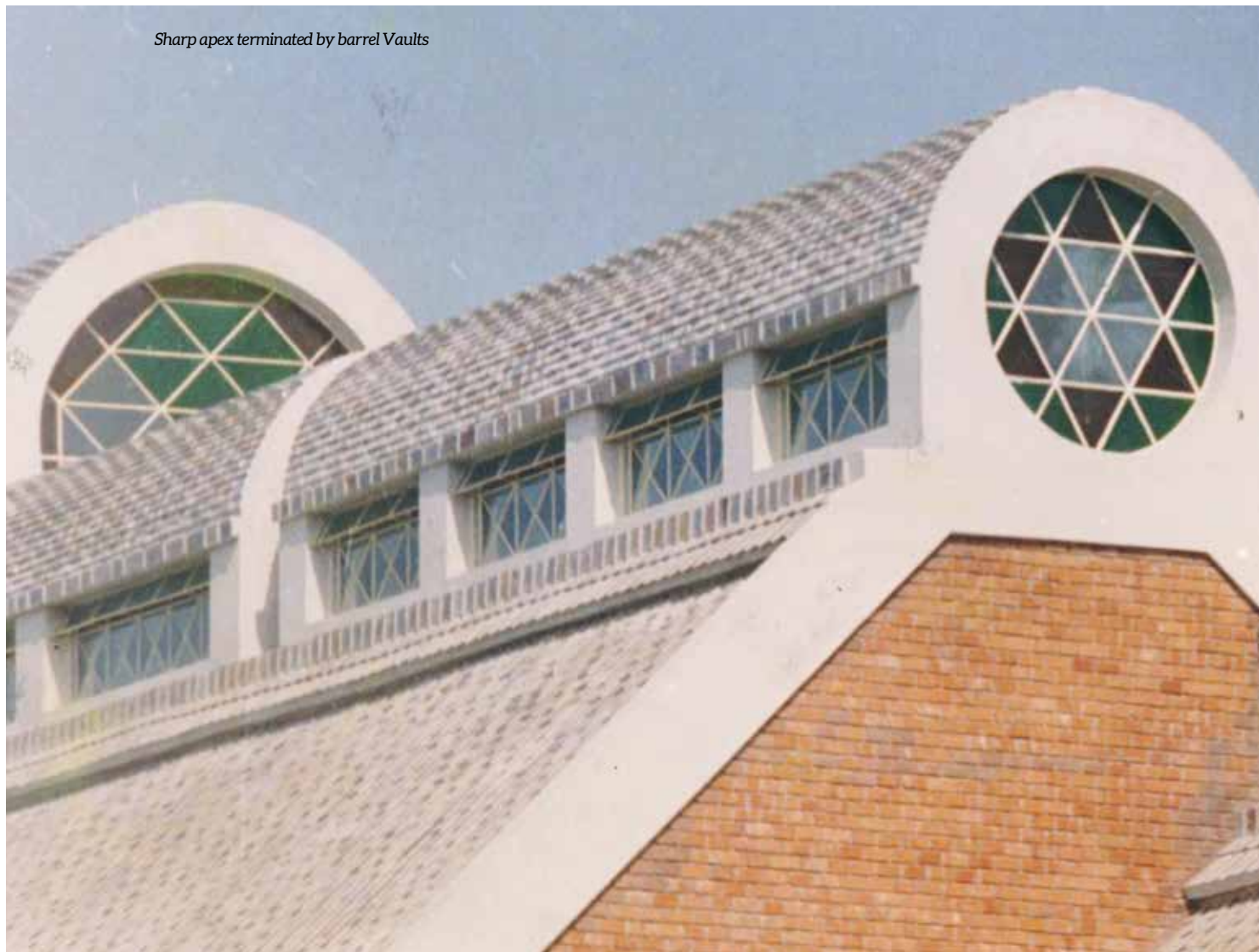
The Don Bosco Church by Dulal Mukherjee and Associates is at the fringes of Kalyani town, 50km north of Kolkata. The architect has focused the design on a contemporary touch with traditional building materials. The creation of Baroque design and the oval figure gracefully combines contemporary design within natural surroundings.



Skylight seeps in through the stained glass



Supporting buttresses



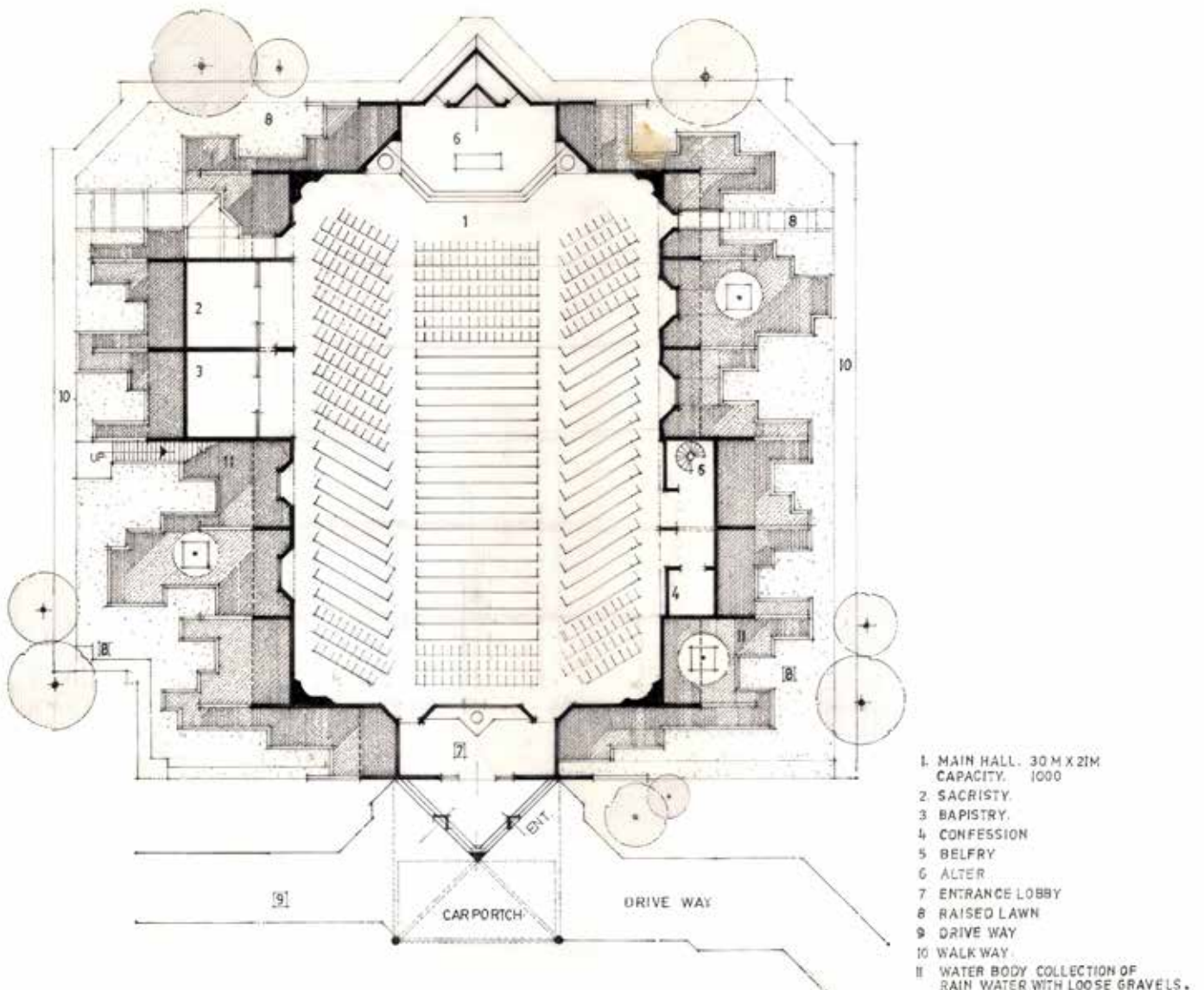
Sharp apex terminated by barrel Vaults

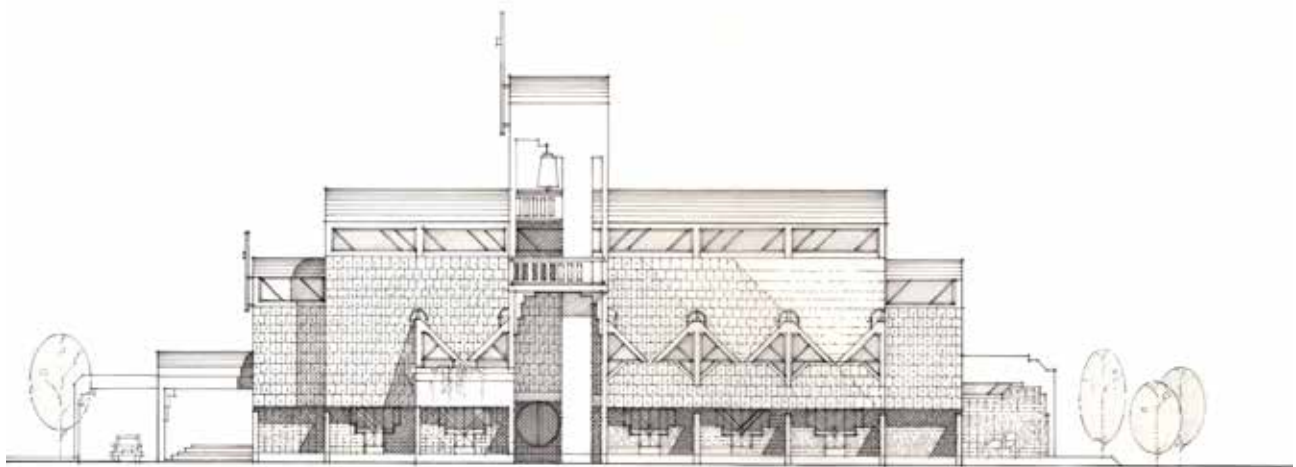


The locality of the church is a typical mixture of semi-urban and semi-rural character. It was conceived as a small satellite town about 60 years back by then Chief Minister of West Bengal late B C Roy. Due to his early demise, the locality lost the necessary boosting to become a potentially important place of urban activities. However, of late infusion of a few industries has brought about renewed development activities in Kalyani.

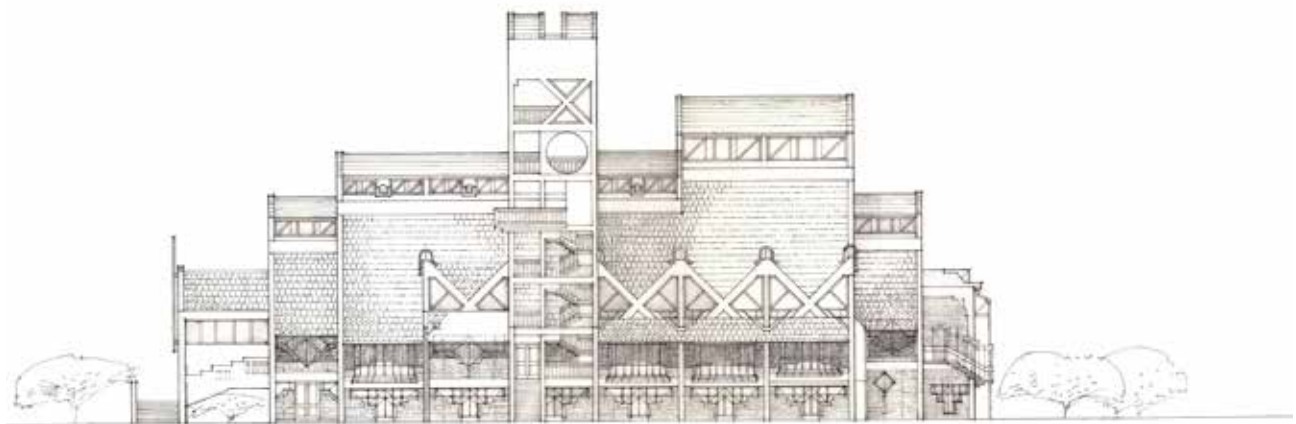
The site is at the middle of dense vegetation and agricultural land. But, the view of the modern buildings in the form of housing and

industrial complexes gives it an urban twist. This contradictory environmental character is the major source of inspiration in creating the church. It has a strong geometric character that emerges out of the ground like a small hillock and ending into a pinnacle. The façade comprises of triangles, the sharp apex, terminated by the use of a barrel vault. A series of such composition with varying heights created an imposing effect. The bold line touches the ground as though they are supporting buttresses. The towering belfry stands as a contrast to the composition.





SIDE ELEVATION



SOUTH ELEVATION
SCALE 0 3M



Interior volume enclosed by strong structural lines



Belfry is twice the height of the main building

In architectural language, it is a juxtaposition of the alphabet 'A' ending into a vaulted roof. The effort was to create a sculpture around a definite axis broken by softer and flowing masses and details whereby the built form and the surrounding nature fuses into one total composition.

The plan is rectangular, terminated near the altar, converging to a point. The altar is a raised podium at the end of the main hall. Pitched roofs cover a series of entrances

on the side. The repetition of this form creates a very rhythmic composition. The valleys created are detailed in such a way that water is naturally drained off- by concealed MS-pipes. On the gabled ends of these pitched roofs, the use of stained glass creates a very ethereal feeling as light filters through into the main hall. The use of different materials adds to the dramatic effect. Paint emphasizes the exposed bricks on the exterior with the structural element.



DULAL MUKHERJEE

DULAL MUKHERJEE & ASSOCIATES

The veteran architect's 'designs for the future' are the brilliant timeless, vernacular architecture of the past. Having started his journey with small interior projects, that nevertheless had the Dulal Mukherjee hallmark, he moved on to landscape designing of residential properties, commercial buildings and educational institutions. An architect who self-confessedly designs from his heart, he has given anew dimension to all his works. Mainly inspired by the vastness and unconquerable majesty of nature, his designs have always striven to be embellishments in the canvas of the Earth's natural beauty. The multi-hued range of his designs includes housing, office & commercial complexes, institutions, interior work, resorts and restoration & reuse projects. The architect is at present involved with several landmark projects in the city, as a designer and a consultant.



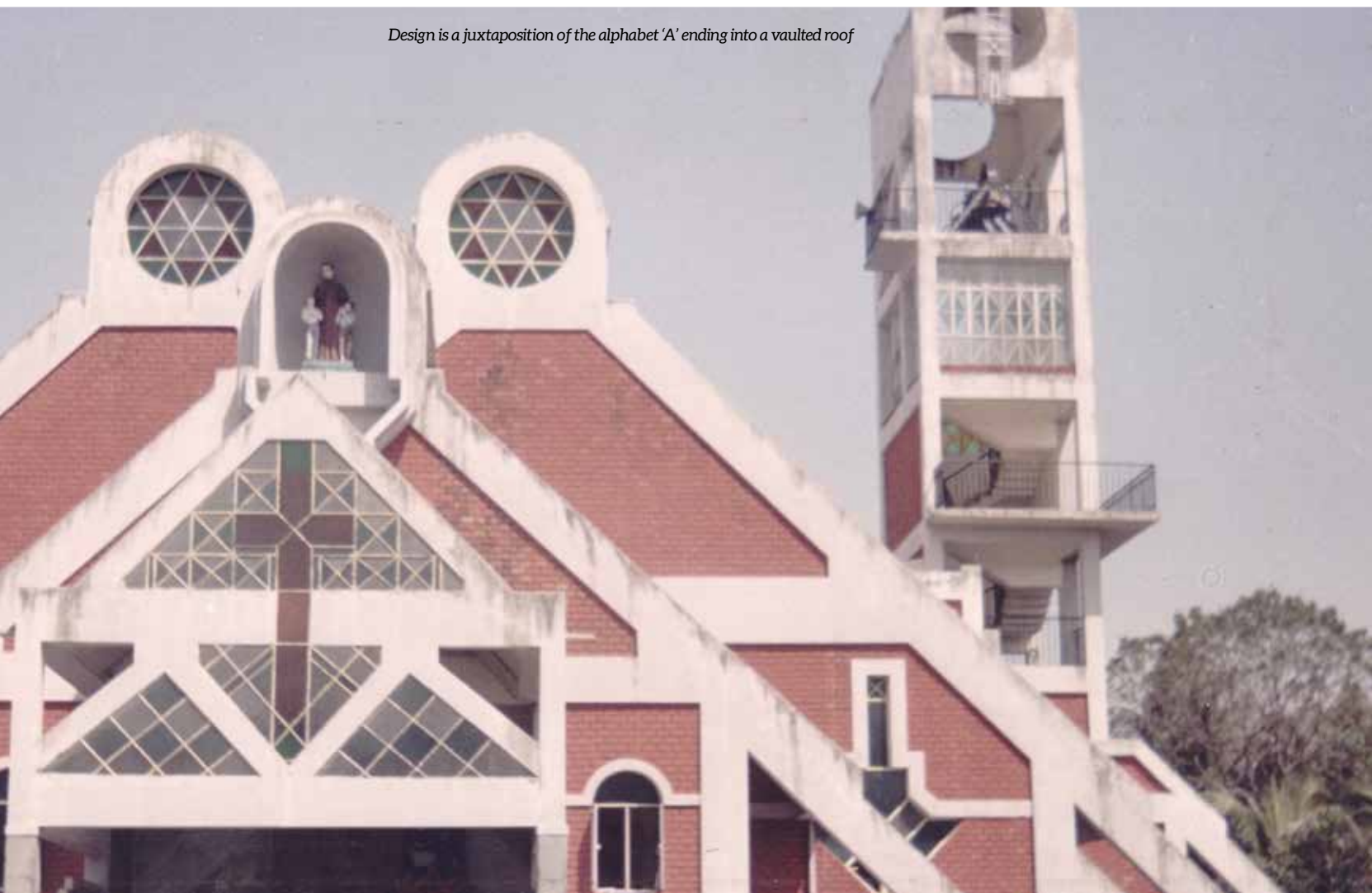
Roofing material comprises of slate tiles. The change in the colour between the materials breaks the monotony. Brickwork between the ground and angular ribs is staggered and left incomplete- the entry to the classrooms is through one of the subsidiary entrances, with vegetation on these ribs give it a rustic set-up. The form itself is rather strong, dramatic, but framed by creepers. Within the nave itself, the volume encloses with strong structural lines, that is clearly visible from the interiors. Natural light fills this place, pouring in through sill level windows and between the natural vaults. Skylight that seeps in through the stained glass add to the mood.

The belfry almost twice the height of the main building looks 'on-guard'. The walk up to the bell has several standouts. As one translates the vertical movement, the steel staircase winds up within the rigid framework of concrete. The vantage points offer sweeping views of the parish and its semi-rural surroundings. A unique experience with materials and forms, this church has a nostalgia, once again of the sloped houses and terraced contours of the hills.





Stained glass decorations



Design is a juxtaposition of the alphabet 'A' ending into a vaulted roof





The facility being used as a community centre

Sensitive Serenity

Farhaan Mohammed Edmund Sumner

PROJECT INFO

PROJECT NAME : JETAVAN
LOCATION : MAHARASHTRA
CLIENT : K J SOMAIYA CENTER FOR BUDDHIST STUDIES AND SOMAIYA VIDYAVIHAR TRUST
ARCHITECTS : SP+A DESIGN
DESIGN TEAM : SAMEEP PADORA, APARNA DHARESHWAR, KRITI VEERAPPAN, KARAN BHAT
ARTISAN CONSULTANTS & COORDINATORS : HUNNARSHALA - KIRAN VAGHELA, TEJAS KOTAK, BHARAT CHAUHAN, HEMANT DUDHAIYA
PROJECT MANAGERS & SITE SUPERVISION : SOUDAGAR KULAL, ATUL KULKARNI
STRUCTURAL DESIGN: RAJIV SHAH
CONTRACTORS : LAYERS (RAMMED EARTH), OZARI JOINERY (ROOF STRUCTURE), MATHACHHAJ (THATCH, MUD ROLLS), LUSTRE (RCC)

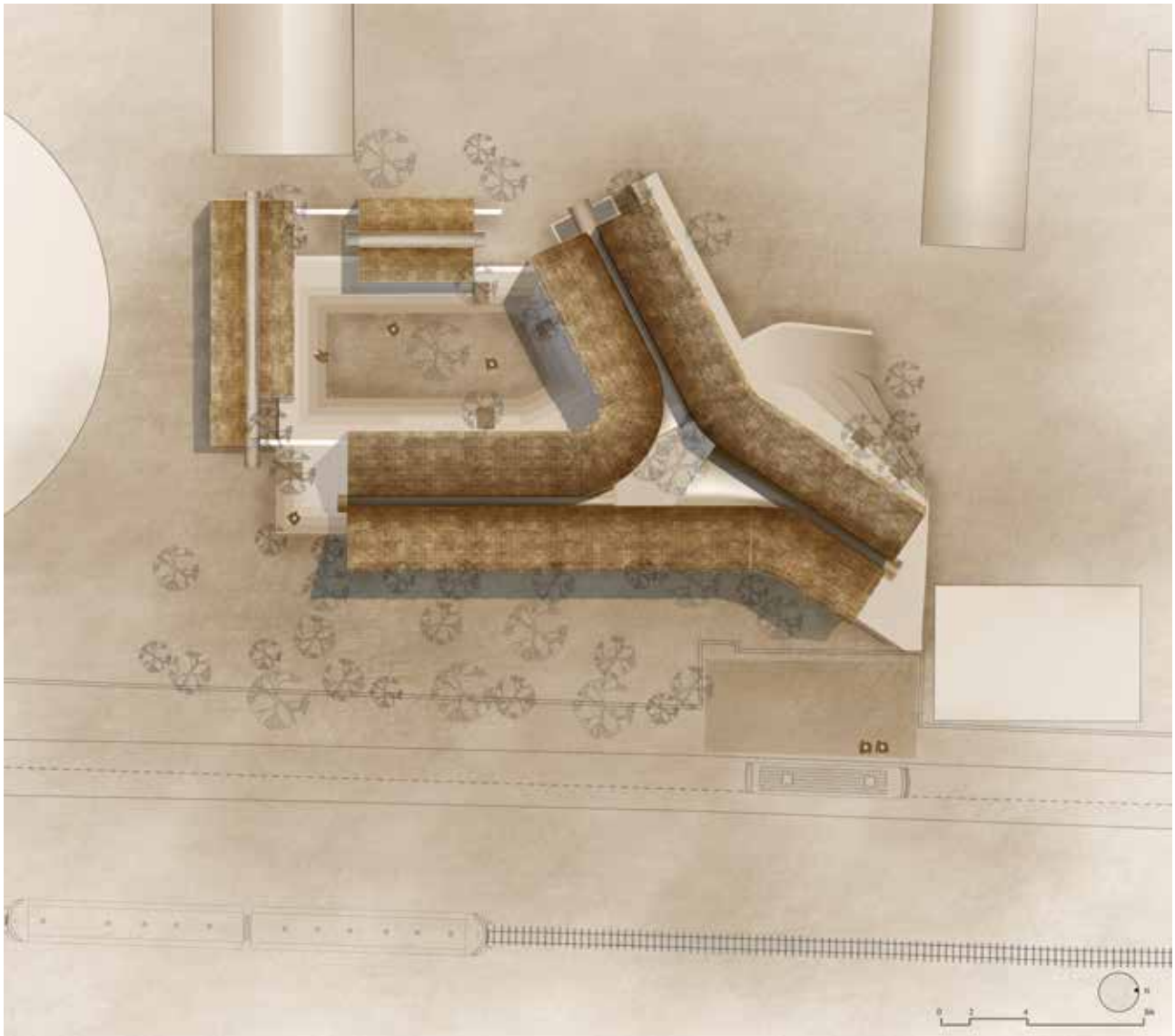
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The Jetavan project is thus an approach by the architect to extend the idea of the regional paradigm whilst separating it from the pervasive 'image' of what defines the local.

Buddhism as a belief system is often synonymous with the sense of serenity, a religion that embraces an ethereal way of life. Thus, when an institution is envisaged to cater to the holistic development of this religious community, the design too should resonate to such principles of tranquility. Nestled away within a quaint village in rural Maharashtra is Jetavan, a spiritual and skill development center for the native Dalit Baudh Ambedkar Buddhist community. Assigned with the responsibility of conceiving the facility, the design team of SP+A has meticulously materialized spaces that not only serve the functional requirements as provided by the client, but further augment the overall character of the micro-environment.

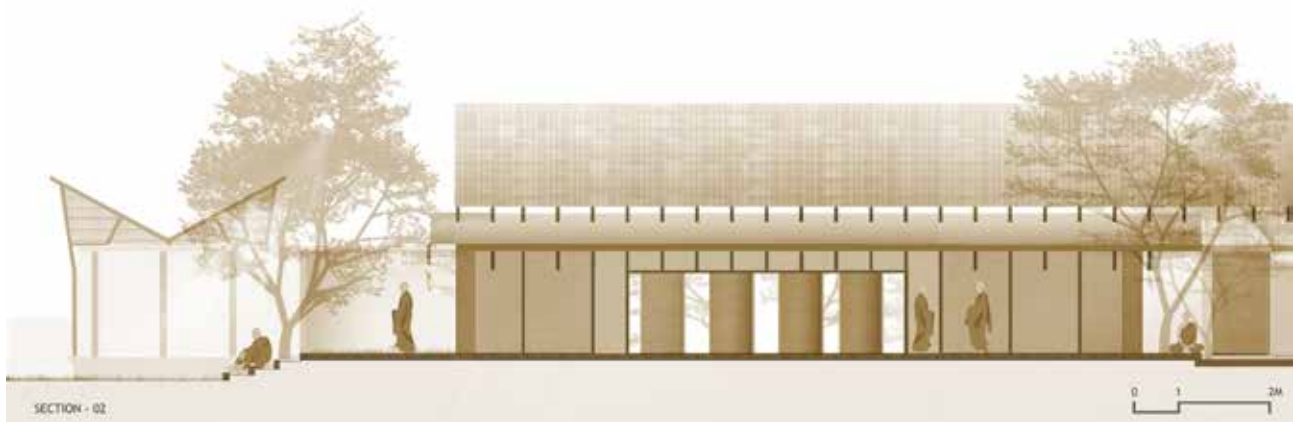
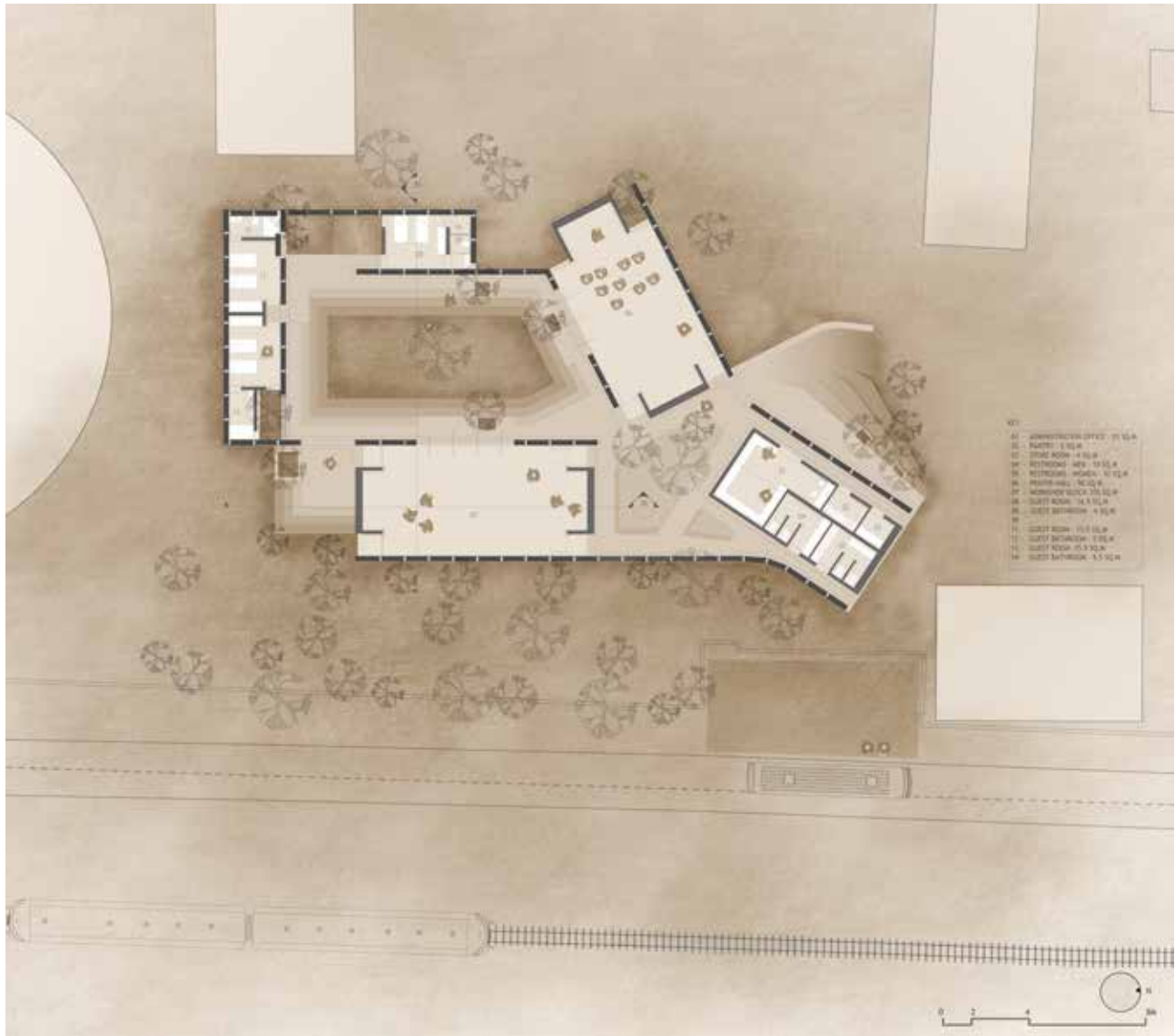


The butterfly roof imparts a striking visual character to the institution



'Jetavana' in Buddhist mythology is the name of one of Buddha's most important spatial edifices, literally meaning 'the grove of Jeta'. The name of the facility was thus inspired owing to the site's resemblance in the thickly forested natural setting, an idyllic grove of sorts. With a mandate of causing no harm to the existing vegetation, the spatial design scheme was split across six

buildings that were strategically set into the pristine clearing within. This site responsive arrangement of built masses thereby carved in courtyards, which facilitated an added depth in the identity of spaces. The vision of the institution is to provide a spiritual anchor for the practice of Buddhism through meditation and yoga while simultaneously functioning as an active community hub.



Contrary to the conventional practice of prayer halls having a large volume of space that sloped down to the sides, an inverted sloping roof was envisaged taking into consideration the unique site condition. The 'butterfly' roof thus opened up to both light and ventilation while facilitating scenic vistas of the green beyond. The central

valley houses a water gutter that efficiently harvests rainwater, further enhancing the uniqueness of the design. The spatial quality of both the interior and exterior spaces have positively improved with this innovative roofing design, the scale of which imparts an added sense of security and enclosure to the courtyard.



The courtyard functions as spatial crux of activities in Jetavan



The prayer hall





SAMEEP PADORA

SP + A

Sameep Padora is a practicing architect and principal of the design studio SP+a in Mumbai. He graduated with diploma in architecture from Academy of Architecture and later went on to study at SCI-Arc in Los Angeles. He further pursued his Masters from the Graduate School of Design, Harvard University in 2005.

The studio's approach is to look to context as a repository of latent resources connecting production process and networks, appropriating techniques beyond their traditional use while allowing them to evolve and persist not just through preservation but more so through evolution. Their ultimate aim is to thus push the embedded typologies in the context of contemporary culture in India.

The team undertakes projects ranging from architecture, interior and urban planning. SP+a's projects have received numerous international awards including The Architectural Review's Emerging Architecture Award in London, the MARMOMACC International Award Architecture in Stone in Verona and the WAN 21 for 21 Award for 21 Emerging International Practices for the 21st century.



The basal stone dust rammed earth walls supporting the 'butterfly' roof





The inverted 'butterfly' roof



Visitors experiencing the spaces at Jetavan

The design team also closely collaborated with Hunnarshala, a practice that eagerly strives to revive and resuscitate local building traditions. The material palette for the facility was thus cohesively collated so as to ensure that the Jetavan stands as a true testament to being in harmony with nature. The structure was built using rammed load bearing basalt stone dust walls, the stone dust a waste material that was sourced from a nearby quarry. The walls were mixed with waste fly ash, another waste material. For the roof framework, repurposed wood from old shipping vessels were used while the understructure was finished in mud rolls that accentuated insulative characteristics. Clay roof tiles salvaged from older demolished buildings were used for the upper exposed face of the roof. The flooring is a traditional mud and dung floor, executed by members of the local community.

The Jetavan project is thus an approach by the architect to extend the idea of the regional paradigm whilst separating it from the pervasive 'image' of what defines the local. It can also testify as a design statement that inspires architects and designers to explore local materiality, not necessarily limiting themselves to those used natively but rather expanding their palette to suit the particular context of its intended use.



Reinterpreting Scale



Inscape Insider



KRDA

PROJECT INFO

PROJECT NAME : TEJORLING RADIANCE
TEMPLE
LOCATION : PUNE
ARCHITECTS : KARAN DARDA
ARCHITECTS
AREA : 150 SQ. FT.
YEAR : 2018

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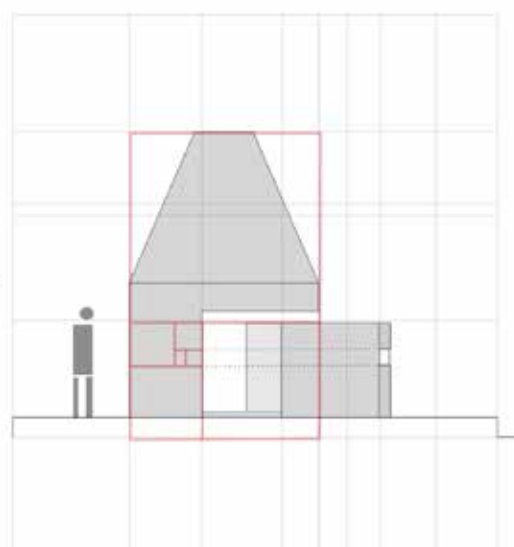
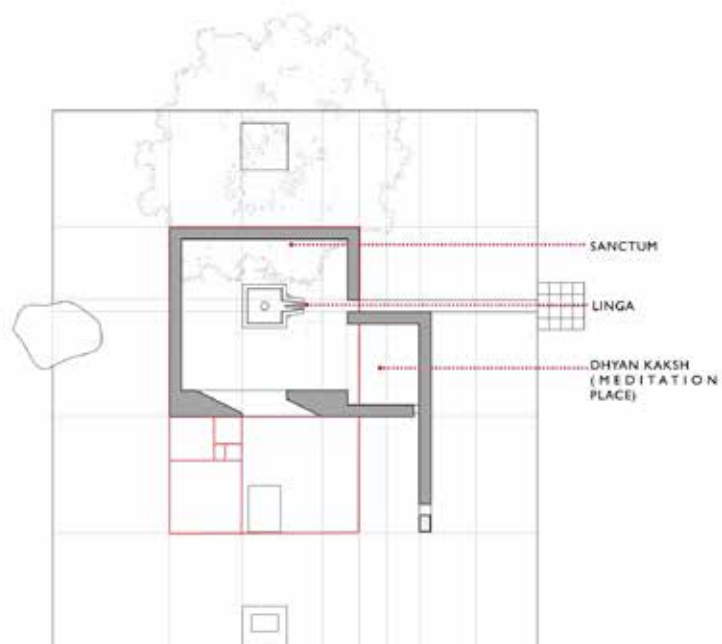
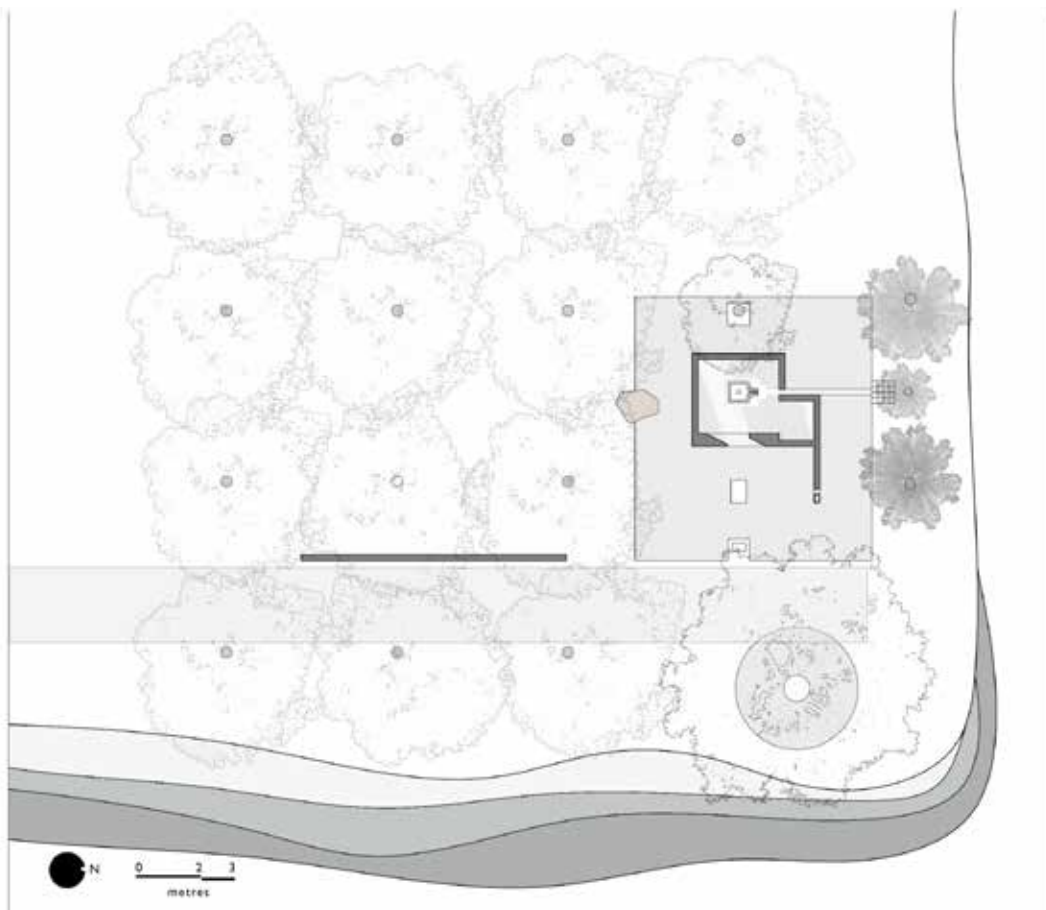
Rather than going ahead with a conventional temple approach, the team decided to deliver a scheme that reinterprets a temple with all its functional and religious attributes into a contemporary design philosophy

The vividly diverse Indian culture and the tradition revolving around religion are known to share a common trait, the glorification of respective places of worship.

Their function as a focal spatial edifice and its extent of the impact on a community can be comprehended by a micro-level study of urbanscapes such as the temple towns of Madurai and Tanjavur. However, the project we would like to showcase here scales down this entire idea of a temple being the crux of a large urban space, to one that caters to a specific rural realm.



The minimal exterior treatment of the temple



Located in Chickoo tree orchard within a farmland in Pune, the Tejorling Radiance temple is merely a 150 square feet in sprawl. Dedicated to Mahadeva (Shiva), this temple serves as the primary place for everyday worship of the local farming community. Designed by Karan Darda architects, the temple takes inspiration from the region's history, Hindu temple architecture derivatives and the overall micro-level contextual character. Rather than going ahead with a conventional temple approach, the team decided to deliver a scheme that reinterprets a temple with all its functional and religious attributes into a contemporary design philosophy.



The triangular apex atop the Shikhara



The exposed brick wall at the entrance

The cantilevered openings create a sense of awe for the visitors





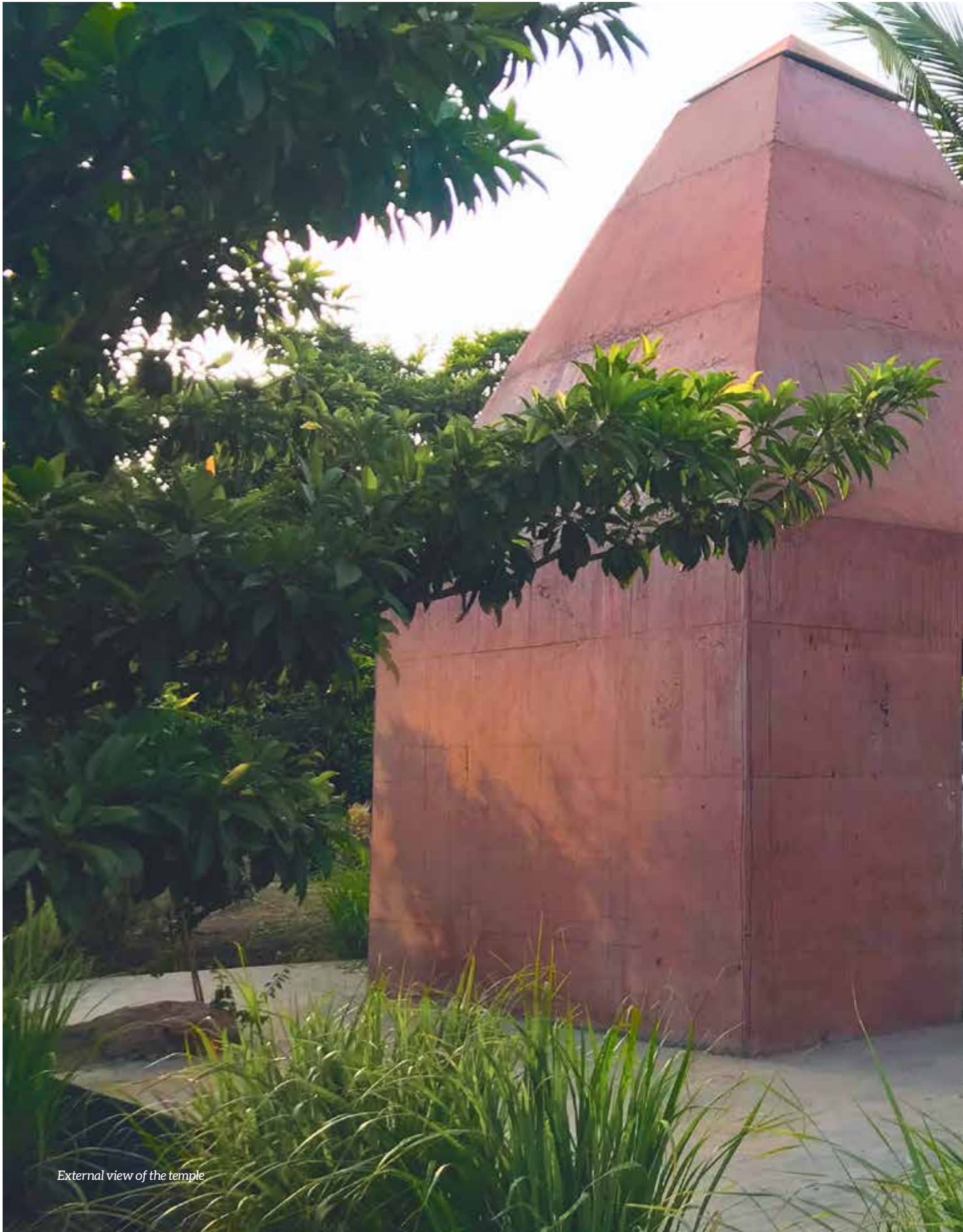
A physical model of the design



The Nandi Bull positioned facing the inner sanctum

The visual appeal treads on the minimalistic treatment of elements that are completely devoid of unnecessary ornamentation. A reddish-orange coloured concrete mass that spears up from a raised platform immediately stands out in contrast to the greenery around. The spatial arrangement of the temple is such that it is nestled neatly amongst trees to invoke a sense of discovery and awe as the visitors approach the site. A simple brick wall marks the entry into the facility also resonates with the idea of simplicity and minimalism. The design intends to look like a sculpture and is a result of careful extraction from the traditional forms put together in a simpler way so that the layman can easily associate themselves with it.

Hindu Temples usually have a series of mandapas and shikharas that rise in height and scale as one proceeds towards the innermost sanctum. Here, the single shikhara structure directly rests above the sanctum that directly spills out onto the outdoors. An interesting inner niche adjacent to the sanctum is carved in to accommodate a meditation chamber with a subtly sleek strip along the wall allowing natural light ingress. The cantilevered scooped volume, the scale and size of which have been derived through judiciously laid out golden ratio references, altogether enhance the experience of the devotees.



External view of the temple





KARAN DARDA

KARAN DARDA ARCHITECTS

Karan Darda Architects is an architecture and design practice based in Pune, India. Established in 2017 by Karan Darda the practice aims to develop designs which are specific to culture and the context. The team strongly believes that the content is more important than the form. The studio does not classify design as sustainable, ecological, vernacular, fascist etc., rather its either good design or bad design.

Experienced in designing various project ranging from Housing, residential, retail, culture the studio often takes a dip into anything related to design.

The Principal Architect Karan Darda pursued his Bachelors from Pune University and Masters (Urban Buildings) From Glasgow school of Art. Prior to establishing the practice he worked with Ar. Sanjay Mohe (Mindspace) and Ar. Rahul Mehrotra (RMA architects). He mostly likes to travel and document Indian Historic places when not occupied with studio work.




Coloured concrete texture

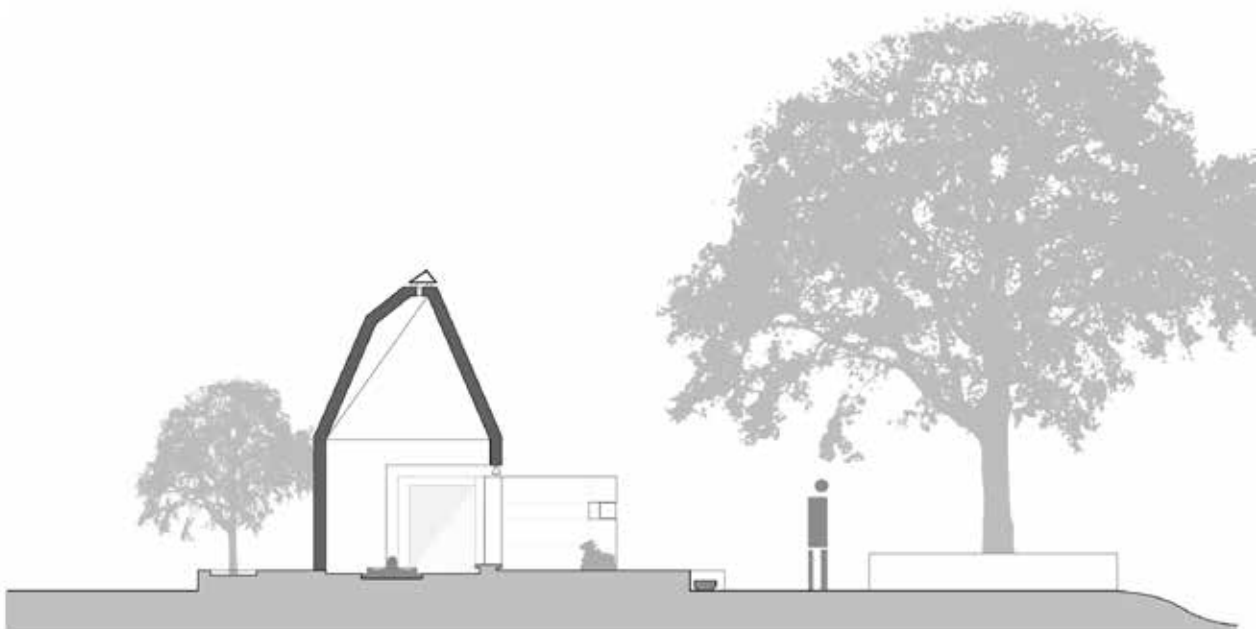


The meditation niche



The floor plan is a simple square which tapers as it moves upward to form a triangle, creating a five surfaced pyramid. "As you arrive at the temple the structure seems like a normal square-based pyramid metaphorically speaking in a meditating state, but as you move around, you discover the protruding mass making the building feel like it's out of meditation state and is dancing ". This way the two forms of Mahadeva (Shiva) are depicted.

The Tejorling Radiance Temple thus sheds light onto how a place of worship can be specifically tailored to cater to the context and community, while still ensuring that the characteristic spatial quality often associated with large volumes, can also be recreated when scaled down through careful curation and clearly diligent designs. 





Among the Clouds

PROJECT INFO

PROJECT NAME	: BAHAI TEMPLE
LEAD DESIGN ARCHITECT	: SIAMAK HARIRI, PARTNER-IN-CHARGE
PROJECT MANAGER	: DORON MEINHARD
ARCHITECTS	: HARIRI PONTARINI ARCHITECTS
LOCAL ARCHITECT	: BENKAL Y LARRAIN ARQUITECTOS
LANDSCAPE ARCHITECT	: JUAN GRIMM
MECHANICAL & ELECTRICAL CONSULTANT	: MMM GROUP
PLUMBING CONSULTANT	: VIDELA & ASOCIADOS
HVAC CONSULTANT	: THE OPS GROUP
LIGHTING CONSULTANT	: LIMARI LIGHTING DESIGN LTDA., ISOMETRIX



Jayakrishnan Ranjit



Hariri Pontarini Architects

“

A spiritual essence distilled in every flap of its nine identical and graceful torqued wings soars high with an oculus crowned at the top.

The world needs belief and inspiration to take on the fractured 21st century to respond to a human yearning to come together, to connect one another and trigger something that moves our collective spirit. A temple that sits on the edge of Santiago, nestling along the spines of the Andes is a timeless and inspiring structural dome that uses the language of space and light, form and material to express an interpretation of Bahai philosophy and teaching.



The nine flaps soaring high, merging with the land, water and sky.



The wings rises to meet at the oculus

Universally accessible as a shared spiritual and emotional transcendence is the Bahai Temple designed by Hariri Pontarini Architects, commissioned by Bahai House of Justice and is the eighth and final continental Temple of the Bahai faith. The design concept revolves around communal emotions, welcoming everyone to one shared capsule of life.

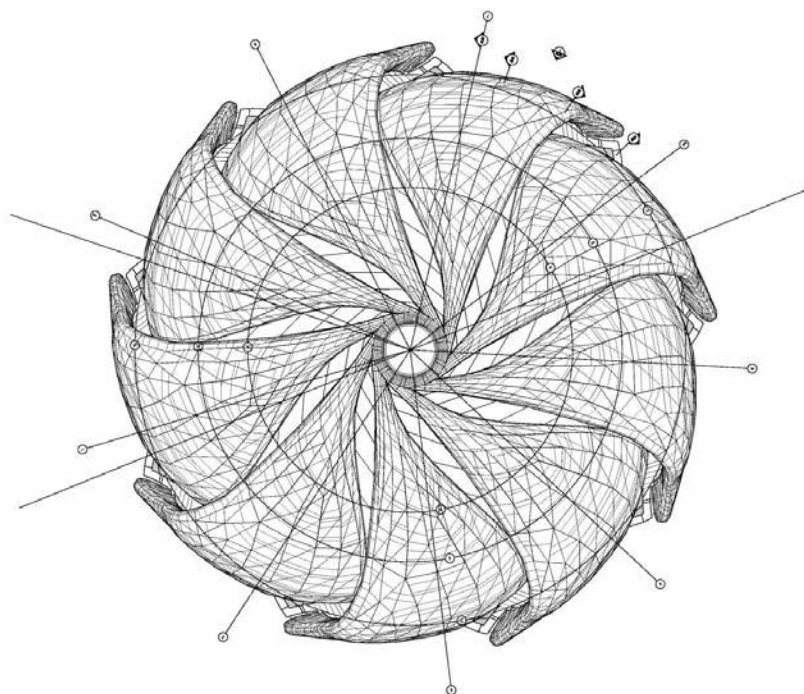
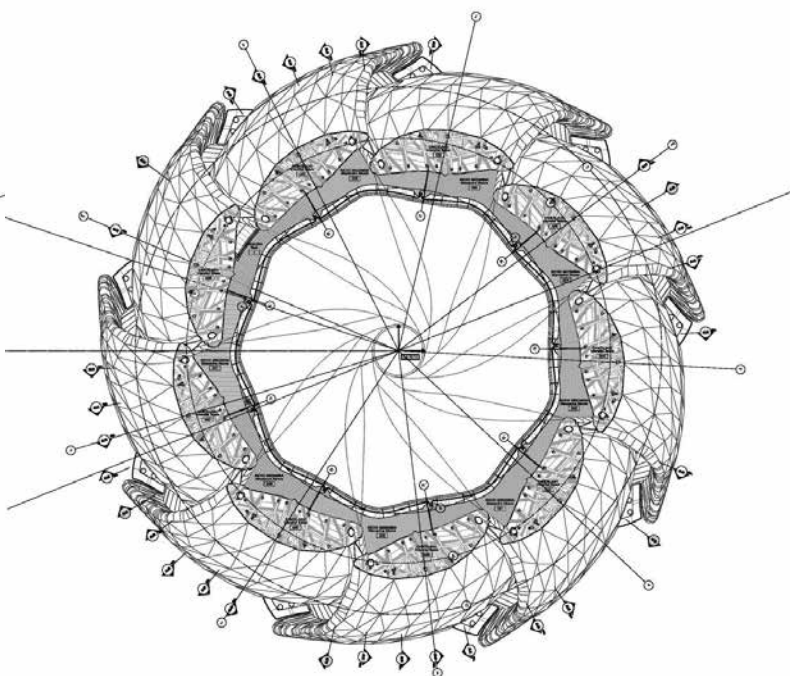
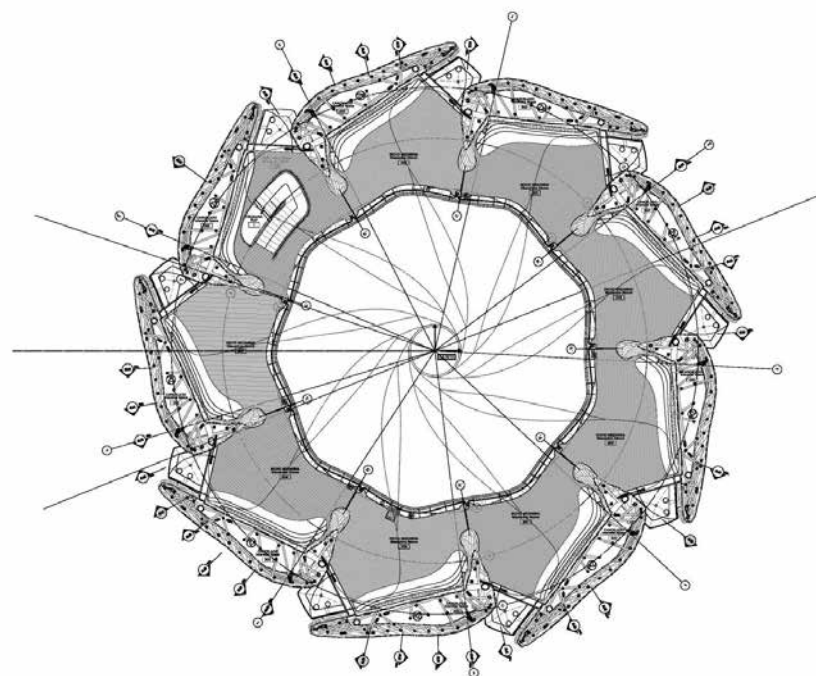
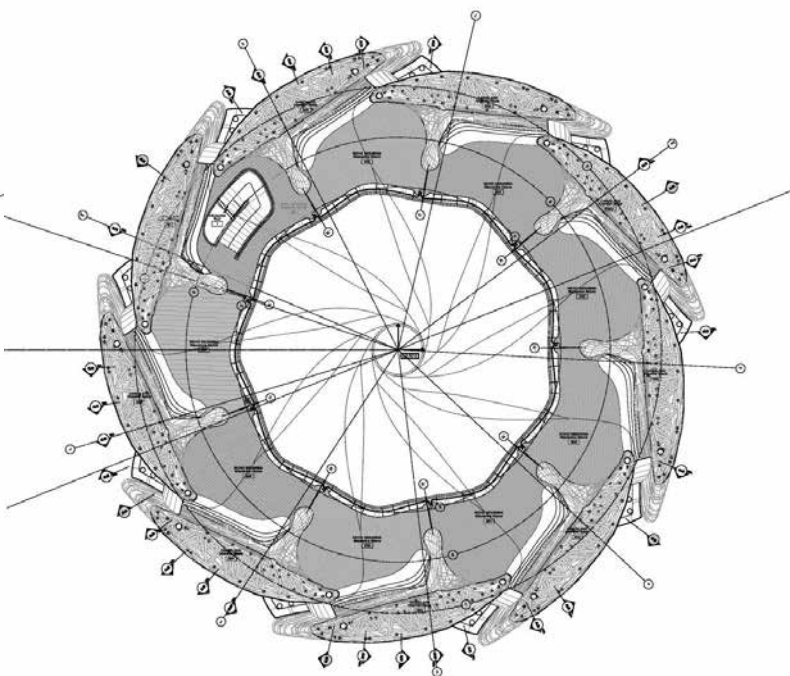
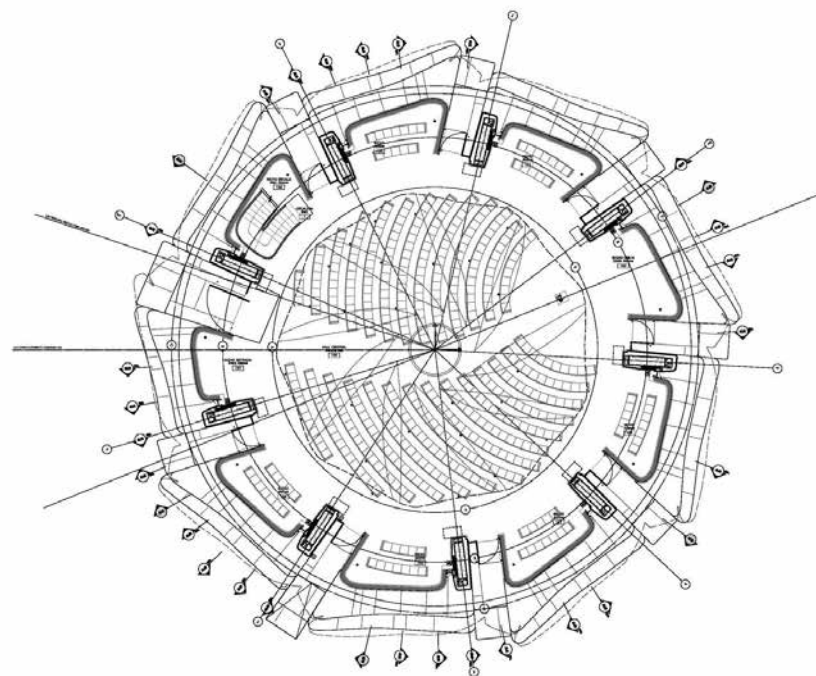
The Temple is a place of universal appeal striking in its form and at one with its distinct landscape. The wrapped up dome seeks to come alive with embodied illumination. A spiritual essence distilled in every flap

of its nine identical and graceful torqued wings soars high with an oculus crowned at the top. The whole form emotes a weightless movement around a grounded centre, stating a sense of permanence. The multiple openings all around, on nine sides figuratively and symbolically showcasing open to all theme. Adhering to the Temple's subtle landscape, the interiors imbibe an ecstatic spirit in everyone as they enter. The voluminous shell sparks with life as a soft light seeps and filters through the cast glass exterior and the refined marble interior of the wings bathe visitors in warmth and compassion.





A humble transition between outdoor and indoor space





Structured skin of the temple

The arched lines of the supple wooden benches invite people to come together, not for a congregation, but to assemble; to sit next to one another in quiet contemplation, sharing in the communal act of being.

An alcoved mezzanine above allows those seeking solitude to tuck into themselves while not losing connectedness with the community below. Even though the structure has an intimate and delicate touch, the fine engineering and rigid structural design stand to weather the harsh climate in this earthquake-prone region for at least 400 years. The extraordinary feat involves the hands of many; artisans, engineers and craftsmen from Canada, the United States, Europe and Chile, and a team of countless global volunteers. The process, like the building itself draws people together in the pursuit of unity and unwavering belief in inclusion, becoming the embodiment of human aspiration for commonality within diversity.



Curved seating layout



The whole place converges towards the centre







DAVID PONTARINI



SIAMAK HARIRI

HARIRI PONTARINI ARCHITECTS

Hariri Pontarini Architects is a renowned Canadian firm devoted to producing work of lasting value. Siamak Hariri and David Pontarini founded the Toronto office in 1994 motivated by a shared commitment to design quality. Today their 130-person practice offers its clients in-depth partner involvement through all stages of design and the breadth of building experience and technical expertise to rigorously oversee construction. HPA believes solid relationships result in strong projects. They take pride in forging lasting collaborations with all involved in the design, development and construction process: clients, consultants, fabricators, policymakers, construction workers, colleagues. With each commission, HPA assumes full responsibility to materialize a design vision inspiring to its occupants, attuned to its setting and respectful of stakeholder needs, client budget and timeline. Every project in their diversely scaled, award-winning portfolio reflects the HPA mission to craft architectural and urban solutions that exceed expectations, without excess.

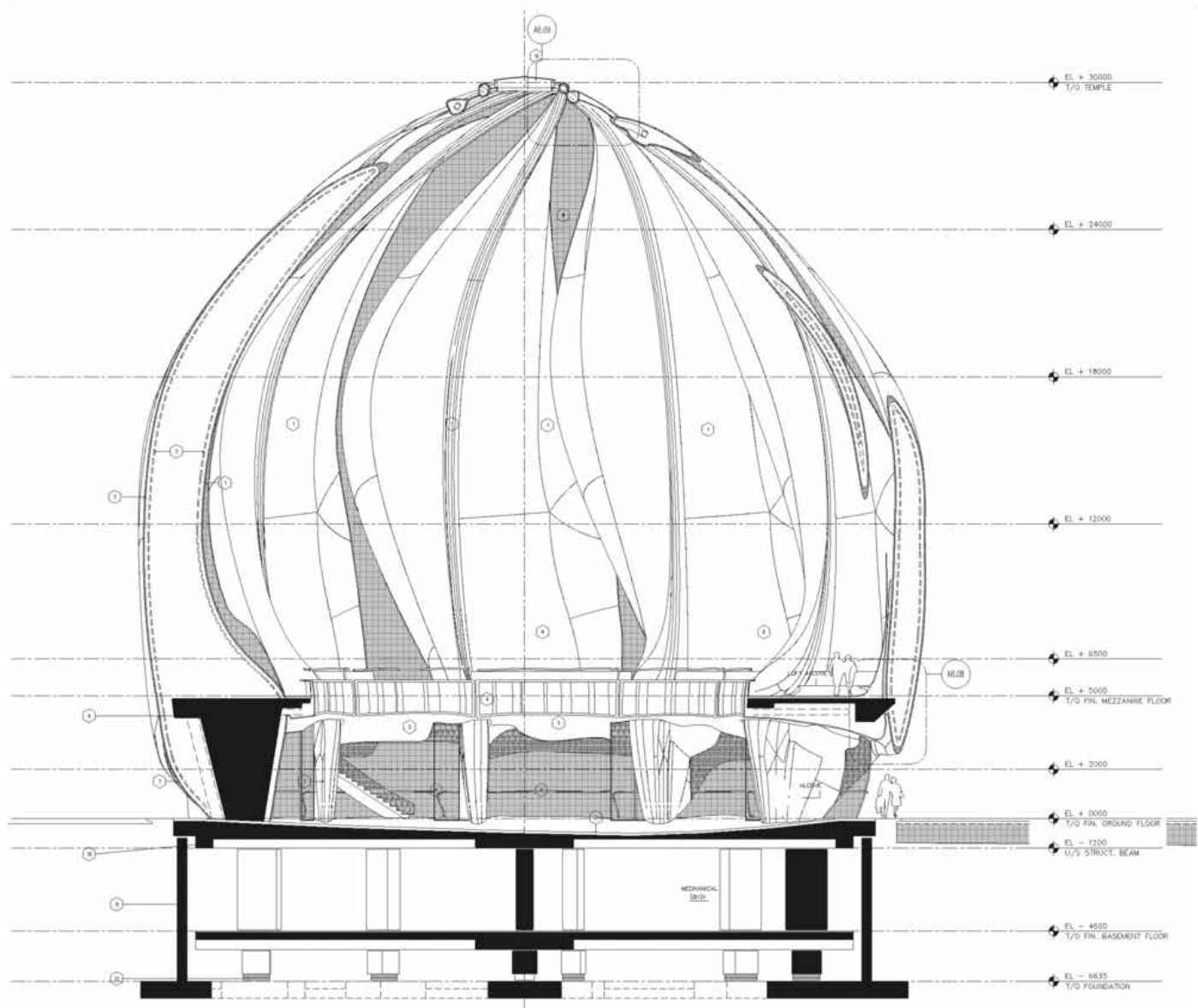


Two levels expand the divinity and aura of the space

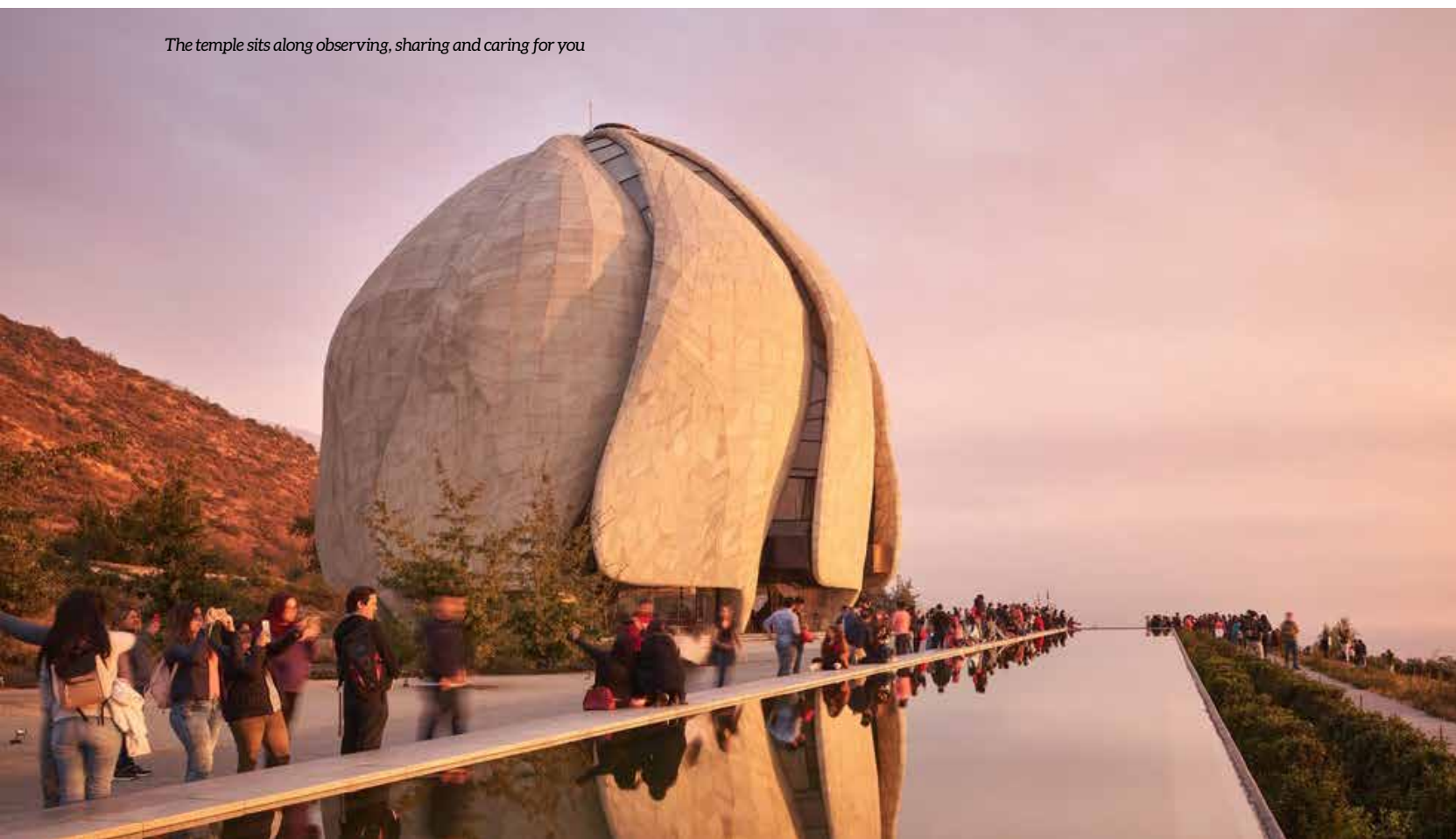


A spiritual and humanizing effect to every person who walks in

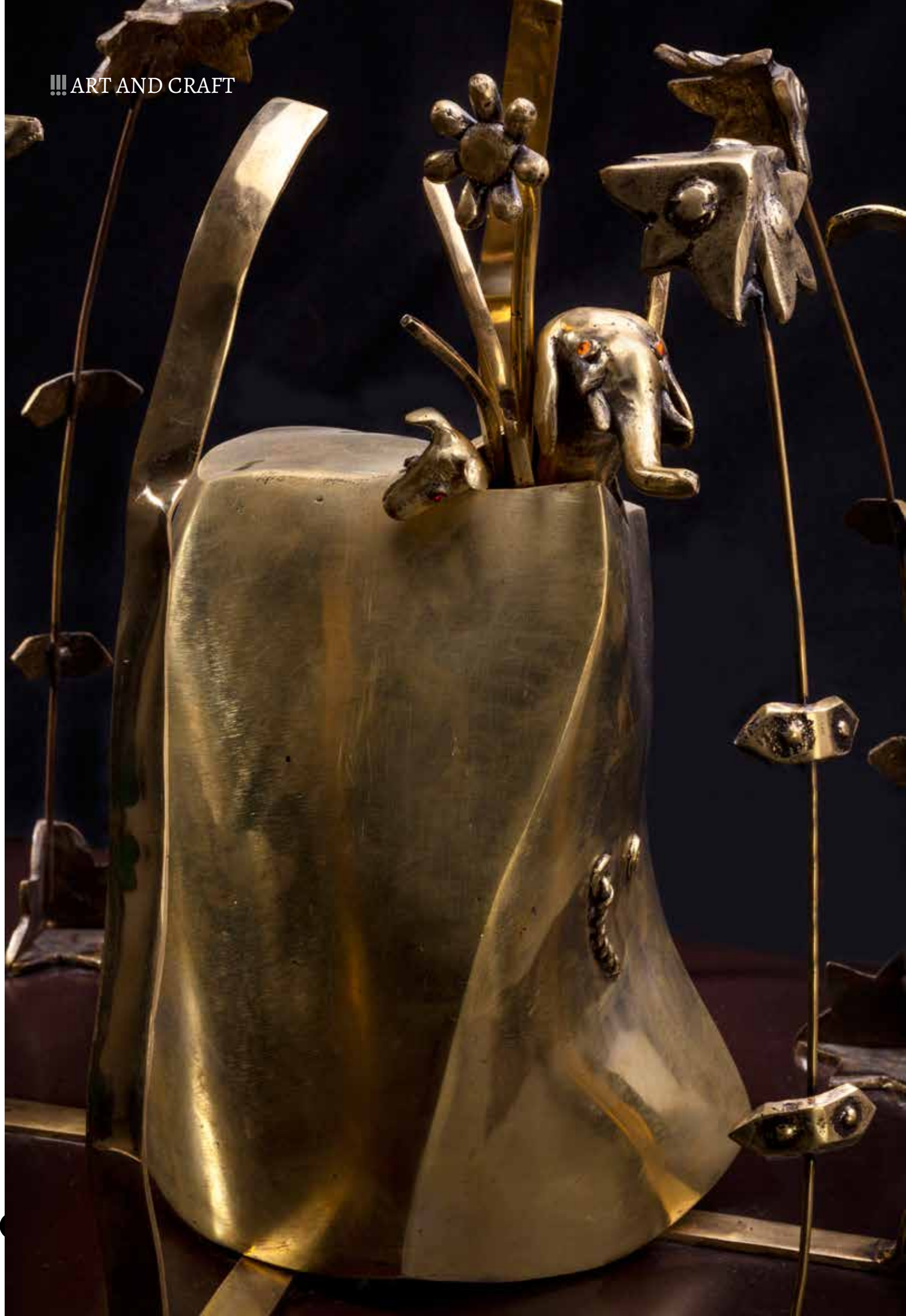
The Temple has developed into a significant attractor, welcoming over a million visitors and holding an essential place within the Chilean social landscape, hosting community clubs, youth outreach programs and children's activities in partnership with the public schools. The Bahai Temple is truly a timeless place where people feel at home, able to hold their beliefs amongst others and raise humanity to the stars. 



The temple sits along observing, sharing and caring for you



!!! ART AND CRAFT





For Noah Series, Photo Credits -Shailan Parker

An enticingly allusive simmer

 Inscape Insider  Prithpal Sehdev Ladi

Art that takes a rich form, invoking reverence and evocative vibrations exhibit a profound clarity that emanates beyond the fabric of life. Be it any medium, art is inseparable from its properties, which in turn is moulded by contemporary culture and history. Prithpal Sehdev Ladi is one of such matured artist with diverse works charged with intense feelings evicting uncanny technical virtuosity that appears to seek answers from the temporal and transcendent. His oeuvre as a distinct personality removes hype and hypocrisy, "I find it very strange to evaluate my own work" he says. From modern-day materials like fibre-glass, polyester resin, aluminium foil and painted plaster get under the hands of this skilled man to be sculpted into intriguing forms of intimate expressions.



PRITHPAL SEHDAVE LADI

Prithpal SehDave Ladi was born in 1955 in Shillong, and he studied sculpture at MS University, Baroda. His works are exhibited in condensed narratives with a penchant for the eccentric and strange. The forms and curves that he carves out represent larger than life mechanical devices undertaking a central position, surrounded by intuitive limp human figures in postures of reverence. A few of his works like 'Wishing Well' and the untitled sculpture of a man reading in his bathtub explores a direct realism. The fusion of queer humour into his sculptures enables the viewers to access, experience and ponder them at distinct levels, effortlessly moving from the familiar to the fantastic, or from the apparent to the suggested. He was awarded the national LKA awards, 1978, 1988 and the inaugural Bendre Husain award in 1989. He received several scholarships from governments ones to the Ecole Supérieure des Beaux Arts, Paris from 1981-82. He has also taught in many arts and architecture colleges. His solo shows are exhibited around the world such as Bombay, New Delhi, Kolkata, Munich, Dhaka, Japan, Seoul, and South Korea to name a few.



Photo Credit -Tarun Bharatiya

Ladi's work has a challenging edge, in terms of material versatility and its undiscovered potentials and pitfalls, forming his integral work ethos. The arrangement of tableaux like settings, he creates enigmatic images that leave enough room for viewers' imaginations, invoking a cupid focus on the characters, striking empathy and accessibility. The sculptures portray the bonding of relationships, breaking and intertwining mutual love and loss, and needs and fears.

They are romantic and elegant, retaining an enigmatic simmer, as if nothing is evident as it seems, continually triggering random thoughts and startling suspense. One of Ladi's work is a nude couple on a sofa, sharing an intimate moment, till you catch a glimpse of a wind up key protruding from the woman's back. The embryonic egg is familiar enough with its curled up fetus, till you get close enough to see that the fetus is an incredibly old man. For a moment, his work may seem rational and familiar, the next it withdraws into fantasy, unhampered by logical restrictions.

His sculptures have an underlying tension, that grips our senses and holds our heart between the apparent, the suggested and the impossible, yet it is never dictated and is nearly enticingly allusive. His present series is a biblical myth of Noah's Ark, the image of the fragile cardboard shelter of a boat holding teeming hapless living kids of speechless animals. These are established narratives as no descriptive allegories, where the surface theme is revealed only through careful insightful viewing. His wit and humour are manipulated through relative proportions and gestures of images.

Ladi has been able to fashion a world of his own in which a telephone, a cannon, a typewriter or a harmonium exude a life-breath of their own. "This is an out and out personal world, based on anecdotes and an inward journey" he adds.





For Noah Sculpture Series, Photo Credits - Shailan Parker





The Secretary speaks

Dear Friends,

Greetings from myself and on behalf of all the members of the NEC. It is time once again to meet all of you and share the innumerable activities that are taking place in IIID.

It was time again to meet the entire Managing Committees of all the chapters and centers, one at a time, every day of the month of August and brainstorm on a few important things. The focus this month was on membership arrears and the target was to achieve NO ARREAR STATUS by all our chapters and centers with respect to current year arrears. I am glad to state that over 50 percent of our chapters were successful in achieving this and making it happen. The focus was also to correct the member's data base and verify all the members contact data, which was also taken up by teams across the nation and again I am pleased to say that we are so close to achieving our desired targets. Membership is the crux of our Institute and to have our members in good standing with correct information in our database is the foundation, on which all the good things done by IIID can be passed on to each and every member.

I would also like to share with you that the Constitution Committee is going through each and every clause of IIID Constitution every Saturday for 2 hours, and has completed 12 meetings so far, with over 25 man hours spent to discuss and deliberate on how to further strengthen the rights of each and every member as well as all the chapters and centers. The aim is to come up with a fool proof document which is relevant to the times and also the growth of our Institution.

The Continuous Professional Development Program is to be launched soon on the Teachers Day, and it will be a historic moment for IIID. A series of Twenty Webinars have been planned, with content that will help in a member's professional as well as individual growth. I will urge all of you to share this information with all the professionals and students alike and the good news for IIID members is that all this knowledge comes for free!! For nonmembers there is a registration fee of INR 5000/- for the complete package.

The membership committee is working tirelessly to resolve issues and you all must be aware that the National Executive Committee, on request from all the Chapter Chairmen has announced a waiver in membership fee arrears if a member opts for Life Membership. It is a big opportunity to enroll for Life Membership and I urge you to pass this information to your friends who you know are in arrears.

The regional rounds of IIID Design Excellence Awards Jury are now complete and there is a big surprise coming for the National Jury. It will be an opportunity for all of us to watch 140+ finalists in action in Live Jury Sessions and once again I urge you to keep 25, 26 and 27 September free for this Mega Event.

I will end with a quote here **'Looking forward to things is half the pleasure of them'**

As usual, wishing you all, JOY & HAPPINESS!!

A handwritten signature in black ink, appearing to read 'Jignesh'.

Jignesh Modi

National Honorary Secretary, IIID



AHMEDABAD

*17th Charter day of IIID Ahmedabad Chapter
7/27/2020*

IIID Ahmedabad celebrated their 17th Charter day on the 27th of July, 2020. We invited all the past chairpersons and committee members to send in experiences of their association with IIID, from then to now. On the charter day we had a zoom celebration with both our members, past chairpersons, our committee members, office bearers and also, our term sponsors. It was a great bonding event when lot of them talked about both, their learnings as well as challenges from associating with IIID ARC.



AHMEDNAGAR

*Donating food for
COVID patients
8/5/2020*

On the occasion of IIID Ahmednagar center 9th Anniversary, we donated food for COVID Patients for 2 months



BANGALORE

*Unmasked 2.0 Episode 02 Artisanal
7/18/2020*

India is a craft rich nation. Every region has a vibrant craft culture handed down through generations. In an effort to preserve the traditional crafts and to integrate the same into the Indian design psyche the IIID Bangalore team curated a special episode ARTISANAL. A part of the Unmasked 2.0 series, to air during Covid-19 times and beyond, to sensitize the consumer, designers and the generation after.

Let's pledge to go local...the future is handmade! This special episode gave a peek into how architects and interior designers are working to integrate traditional crafts into Uber hip spaces. Artisanal focuses on the collaborative journeys of Shruti Jaipuria, Atul Johri and Suman Roddam.



HYDERABAD

A high five for i5 -8/14/2020

The return of i5 Series in its 12th Edition is a matter of great pride for IIID Hyderabad Regional Chapter and its members turned out in large numbers to attend the webinar on Zoom on 14th August 2020. This edition featured an interesting line up of speakers: Id. Vandana Bajaj from V Design & Interiors, Ar. Nikhil Dev from Dev & Kaushik Architects, Ar. Kinnera Varma from Studio Inscape, Ar. Faisal Vohra from F + S Designs and Ar. Meghna Dulani Gehenwar from The Pinewood Studio.

As Honorary Secretary Ar. Pallavi Anchuri pointed out the main purpose of i5 Series is to introduce Interior Designers and Architects along with their ideas and work methods to the IIID Hyderabad Regional Chapter fraternity and in this context, Chairman Ar. Nanda Kumar Birudavolu observed that this unique platform had stated featuring some really interesting new voices from diverse domains. In essence, i5 Series takes the audience deeper into the minds and experiential canvasses of the speaker, exploring their backgrounds, ideas, knowledge, approaches and body of work. Moreover, in this edition the speakers used their own projects as illustrative examples for the concepts being presented.

This 12th edition of i5 Series comprehensively lived up to the platform's objective of bringing the audience with new concepts, changing trends and diverse perspectives.

JAIPUR

IIID - Students Reading Master Practices

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.



LITOMATIC
Simplified Intelligent Lighting



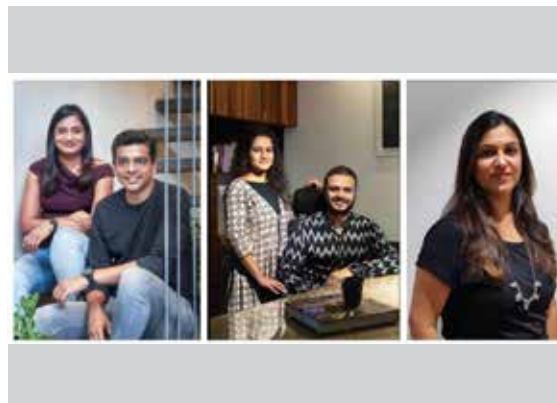
MUMBAI

IIID Design Webinar Series & IIID Mrc's Contribution On 14Th & 31St July 2020 In "Design Dilouges"
7/14/2020

Many thanks to the initiative taken by Delhi chapter & chairman Hemant Sud, that we 8 chapters & centres are here, on a collaborative platform- Delhi, Goa, Jaipur, Mumbai, Chandigarh, Surat, Mangalore & Coimbatore.

Master speakers from Mumbai for Design Dilouges in July were Ar. Hiten Sethi & Ar. Vivek Bhole, who gave us in-depth insight into, how passion can glorify one's persona & also lead to peak of the mountain in your career path. Our 2nd pair of the month was Ar. Prem Nath & Ar. Bobby Mukherji, who shared their views on the future trends in architecture & interiors.

These webinars have been conceptualized on behalf of IIID Mumbai by Chairperson Ar. Leena Nimbalkar along with esteemed speakers of the month & Hemant Sud, Delhi chapter chair. They were organized with the support from Delhi & Mumbai chapter team.



PUNE

Member Connect
8/15/2020

An activity initiated on IIID PRC's online platforms to promote our members and in turn establish a strong connect with them. A lot of good and inspirational work many times does not reach its audience. Members connect aims at promoting a brief description of its designers along with showcasing one of their recently completed projects to increase awareness and establish connections amongst the fraternity. This initiative was launched on 15th August and so far IIID PRC has showcased the works of Sarang and Kavita Majgaonkar, Ashish and Amruta Andre and Ar. Anuja Pandit.

SAURASHTRA

Webinar on local craft by Ar. Parul Javeri
9/24/2020

We are having our upcoming webinar on 24th Sept by following our Art & craft theme. As by this pandemic, we are doing our events online. We have also invited other respected dignitaries from our society to explore more knowledge and to enhance society at large. We have just discussed all this points in our 11th M.C meeting arranged at outskirts of Rajkot maintaining social distance.



SURAT

World Environment day
6/5/2020

World Environment day on 5-6-20 celebrated by IIID Surat Regional Chapter.

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

CO-WORKING SPACE DESIGN

for Technopark, Kerala

IIID Kerala was bestowed with the opportunity to design a co-working space in Technopark, Kerala. Zonal divisions of the Chapter put forth their innovative design proposals.

OVERVIEW

As the gig economy strengthens, the world's workforce is moving to a freelance mode of jobs. The distributed workforce, hyper local offices considering the business continuity even during Covid-19 will become the new normal. Considering this, India's largest IT Park, Technopark is planning to create future decentralised co working spaces which will be spread across the state and remain seamlessly connected using advanced technologies.

The proposed Co-Space will be a mix of Co working; Coffee shop and training centre with a lean operational model so that sustainability is ensured through multiple revenue streams. A minimalist design approach will bring in a low capex model and lean opex model will bring in the business viability.



George Mathai

Chairman, IIID Kerala Chapter

IIID KERALA REGIONAL CHAPTER raises bar again by responding to the needs of the times. While there is large scale disruption happening all over corona the pandemic and its multiplier effects, the built space scenario and the interior dynamic also has felt the ripples. The necessity of altered living and working spaces has never been felt as much before. IIID in association with Techno Park, the Govt of kerala, IT Parks division, embarks on a journey through its various zones to redefine the mood, the methodology and the distribution of IT and technology spaces across the state.

IIIDians in various groups worked relentless to come up with concepts and frameworks to through light and assist the state government in critical direction making to define the future of working on a distributed and decentralized dynamic interior space



Sunish Thomas

Treasurer, IIID Kerala Chapter

The COVID- 19 pandemic has affected the whole world creating an urgent need to chart out a new normal life on earth. Work environments are fast evolving and most large firms are migrating to work from home as the way forward. A new set of requirements are emerging in response to the changes. At the same time, efficiency of work and high safety standards need to be maintained. IIID Kerala was privileged to work with the IT parks of Kerala State Government to conceptualize WORK Near Home Spaces as a response to this need.

I am proud to say that the Govt. has, in principle, accepted the designs and in the days ahead will be utilizing the findings and concept as recommended by IIID in spaces that will be identified across Kerala.



Smitha Naik

Hon Secretary

As the part of the core group of IIID Kerala Regional Chapter, it is of utmost importance that the essence of the organisation be captured in the projects we do, and during this period of disease and gloom and recession, ever so more. When we were approached with this idea of a "Work near your home" setting, the team jumped into action as it meant enabling and adapting to the situation around us. In an under a month we as a team executed the ideology of a Government enabled co working spaces which in its depth means that any one in Kerala still gets a high class working environment irrespective of where they are placed in the length and breadth of the state. With an extended idea of developing these Work Near Home projects in each panchayat, we had a bar set high to design prototypes of spaces that are not only world class but also futuristic and cost efficient. With this goal in mind, IIID Kerala Regional Chapter came up with a proposal to involve all zones of the chapter, namely Symmetry, Harmony, Rhythm and Focus. All zones came up with their own designs and in total, we received 5 design submissions and one research report. The zones were all enthusiastic and upbeat on being part of this Government and

IIID KRC dream vision. Submissions in under one month time and presentations to the Technopark team was indeed a feat well achieved.

Projects that have an impact on the society is what the Apex body of Interior Designers, IIID is all about and we aim to continuously uphold that belief.



Sajan Pulimood

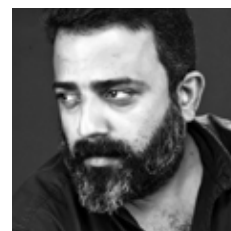
NEC Member

The challenge undertaken by IIID KERALA CHAPTER in providing design of work spaces of smaller scale & area is diametrically opposite of the vast spaces office blocks thus far produced.

The four Zones of the Kerala Chapter rose to the call from the Kerala Government to give design inputs on behalf of IIID KERALA.

Very high quality space designs and solutions were provided. Hopefully this is soon come into reality and be a pioneer in such type of work areas to cater to the ravaged situation prevailing due to Pandemic.

I congratulate all the teams who participated in this exercise.



Reby Mathew

IIID Member & Advisory member of Kochi Design Week 2019

The contribution of IIID in Kochi design week 2019 (a Kerala Govt initiative event) was multitudinous. As an advisory member of KDW 2019, we can easily pin IIID to another project from government called "Work Near Home" [the co-working space].

Acceptance and teamwork for this project by IIIDians was overwhelming. The supports from Ar. Jabeen L Zacharias [Hon President IIID] and Ar. George Mathai [Hon IIID Kerala Chapter] was myriad. I have no words to express my gratitude to all the IIID members.

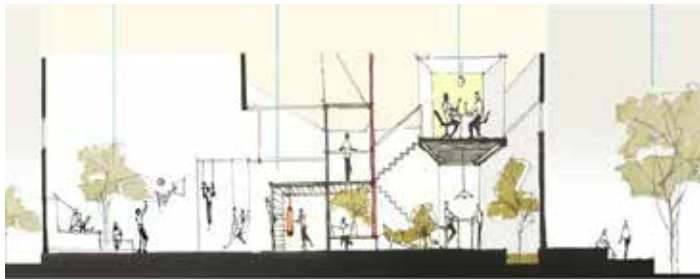
FUTURE OF WORKPLACES IN KERALA

IIID Kerala Chapter is associating with Government of Kerala and IT Department to design a **prototype concept and guidelines** for 100 **Futuristic Co-working spaces** spread across the state.

We the Design Team of IIID Zone FOCUS (Trivandrum, Kollam & Pathanamthitta) have worked to define a sustainable model for the co-working space of the future.

Covid-19 pandemic has made an **unprecedented shift** in our lives!

Based on our research it's time for a **"Paradigm Shift"** in the current IT work culture, it's time to **rethink and reset** to follow a **healthier work-lifestyle**.



The world is **coming closer** and **better connected** through advancements in technology. This will help us to **re-orient** and get prepared for a **new normal** of **de-centralized working methods**.

We propose that the facility should capture the **"soul and story of the region"**.

It should revitalise the lost values of the decentralised village culture in our region; bringing back the activities associated with a **cross road** ('Naalkavala'), which connects **working, collaborating, socialising and wellness**, a vital part of the lifestyle of our forefathers. **Work Near Home** with **Adaptive reuse of Non profitable properties/ Infrastructure**, could be the **solution** to this complex problem.

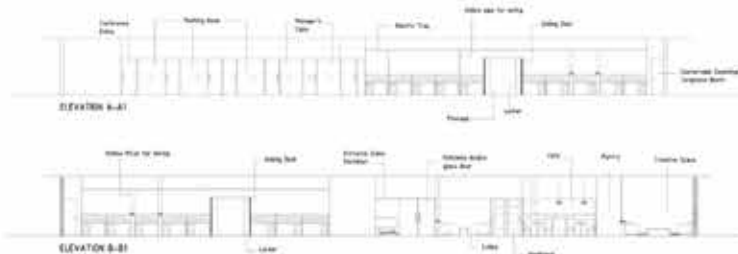


"Bring your work close to your home!"
Come Together 'MUTTATHU'('at the front yard')

Covid- 19 is currently ravaging lives and upsetting livelihoods and economies. It has forced us to redraw our priorities. Whatever the experts or oracles say differently, they agree on one thing. This is a historic event which will change everything. We have to have a relook at our priorities and redraw our plans for the future.

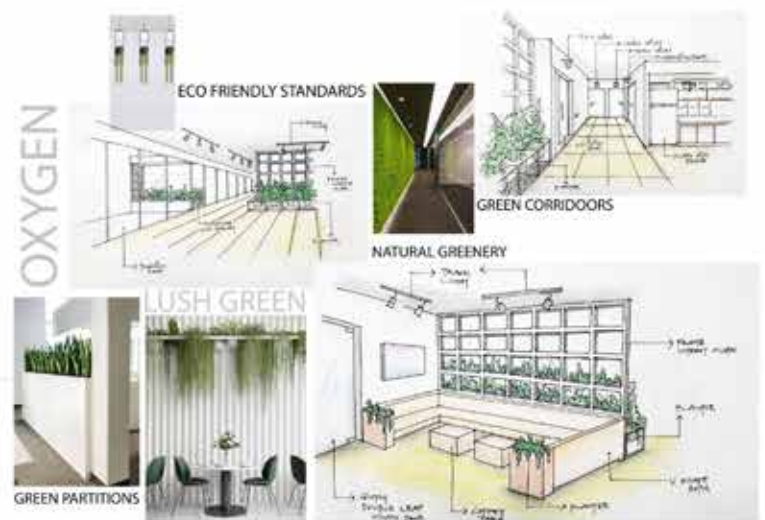
One of the major changes to come is in how we work and live. Travel would be less and work will need to be near home if not at home. We would need spaces which are accessible with less travel and cost effective and sustainable. The current project is an attempt in these lines. The project is for a co working space in a small town in Kerala. It also needs to be replicated all across the state. It is to be used by the IT industry mostly and also other service industry personnel. The design needs to be many things at the same time.

The design presented is responding to these needs and also the economic and cultural context of kerala. It is cost effective, both to install and to sustain. It avoids frills like false ceiling and flashy materials. The material used is low cost and easily workable. Furniture is made of steel and wood. Steel and wood is quite sturdy and easily repairable. Exposed wiring is used which is cost effective and has a rough contemporary look. The shapes are rectangular and dimension modular reducing wastage in material and work. There are less electrical installations cutting cost and energy use. Minimum use of a/c and max use of fans again cuts cost in long and short term.



Kerala Regional Chapter

Harmony
THRISSUR ■ PALAKKAD ■ MALAPPURAM



Design Language | Standards Proposed

The design is also very clear and straightforward. It will be easy to navigate for new person with clear sightlines and large spaces. The rectangular shapes and clear definition of functions mark it out as very sharp as well as user friendly. The look is very contemporary and international. The atmosphere is casual and relaxed as contemporary work spaces tries to be. Usage of large amount green makes the place cool and the work spaces are also quite private.

The place is very safe in the current unsafe times. The large spaces allow easy social distancing. The wide corridors also help in this. The minimum use of a/c and mx sunlight makes the place very healthy for the user. There are barriers between desks mostly with plants. There is an area designated for handwashing at the very entry. One DA toilet also is provided extra inside. The spaces like kitchen store wash etc. are zoned in one place making it easy to handle and safe to operate.

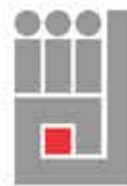
The place is very well lit thru natural lighting and allows cross ventilation. The use of less a/c and more of fans makes it a low energy space and sustainable. The materials like steel and wood are recyclable.

Each devise and decision here is many things at the same time. Cost effective, clear and contemporary as also safe and sustainable.

The concept of the workspace is changing for the better. People working in their workspaces should be in a state of mental and physical well being . Rustic theme accented with bright vibrant colours Exposed concrete ceiling ,Black painted ceiling and minimum false ceiling etc helps in minimizing the costs too.

Brick texture/cladding has been used at highlighted walls.

Vegetation has been added wherever possible Grey Tiled flooring in all the areas intersperse with curved wooden Vinyl planks in all the Workstation areas are designated, and colour coded to separate the different functional areas



INSTITUTE[®]
OF INDIAN
INTERIOR
DESIGNERS

Kerala Regional Chapter

RHYTHM

KOCHI ■ KOTTAYAM ■ ALLEPEY ■ IDUKKI

INFORM . INSPIRE . IMPACT

• through •

DESIGN



This helps to reduce density and have enough space for oneself as physical interactions are minimized. These workspaces are flexible to adapt to our needs of arrangement. These are to be set up by keeping 6ft distance from the adjacent ones.



All touch points in the common areas such as door handles and hand rests, are removed and even the sanitary fittings which are a large source of contamination are operated through motion sensor and foot operated valves.



Wooden jallis and terracotta partitions which is locally available ,have been used in areas where solid partitions are necessary.

So the Workspace is designed to encourage employees to intuitively practice social distancing and feel comfortable in their own space, while adapting to a new world and its situations!!

Workstations are arranged by **reducing the cross over nodes**, that is the traffic inside the organization is strictly controlled to be in defined paths to reduce the chance of infections. vibrant coloured partition with signages is used to direct the workers towards their different Workstations.

QUICKSPACE

The design language of the proposed co working space should be simple, not over-complicated. It should be positive – focusing on the real benefits of choosing an office. And it should be human – relating to the positive impact a workspace can have on someone's life. The workspaces – open plan and offices, along with some quiet corners – are supplemented by a ground floor coffee shop and terraced landscape areas. Though the design will be different in every location these key factors in the zoning remains unaltered.

Sustainable development may require a long-term structural change in order to achieve the long term goal in economic and social system, with the aim of reducing environmental and resource consumption to a sustainable level while maintaining economic performance and social cohesion.

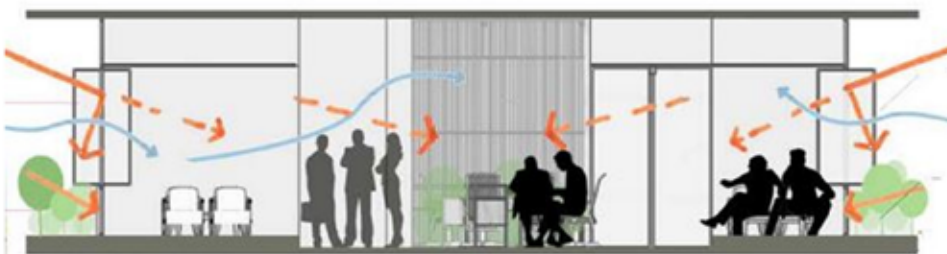


CONCEPT NOTE:

EXPERIENCING NATURE- BREATHING TECHNIQUE

Nature itself is the embodied desire to connect. It is vital to have a sense of connection strong by experiencing nature often, through all the senses and create meaningful encounters with nature.

Co-working spaces are getting more inclined towards greenery. A space that has ample plants, flowers and well maintained green walls are somehow more attractive to co-workers. Introduction to nature is useful for individuals' wellbeing, prosperity and joy – with green spaces in any event, advancing pro social behaviours. Indeed, even in little dosages, nature is a powerful solution. And merely looking at pictures of nature does speed up mental restoration and improves cognitive functioning.



SPATIAL HIERARCHY



Public Semi Public Private

The available space is categorized into three zones as public, semi public and private.

Public : Free access to general public

Semi public : Controlled access to public

Private : Controlled and authorised entry to the dedicated offices.

LAYOUT

The green space surrounds the building and connects co-workers to the outdoors through floor-to-ceiling glazed pivoted windows. An informal open cafe, lounge and the reception space on one side of the layout. While the other side is designed to suit larger teams as a longer term home for businesses with space for teams of up to 65. Designed for flexibility and growth, all areas are scalable from single to multiple workstations, with the whole co-working space seating 60 people and meeting rooms in addition.

Alongside elegant, flexible desk areas, the building also includes shared meeting rooms, conference hall, break-out areas, coffee points, washroom facilities and a creative space. Polished concrete walls and ceilings, Kota stone and timber flooring, glass and metal dividers were contrasted with colourful office furniture. Clad in brick, metal frames in blue green tint and blue textured walls are the other primary elements in the material palette.

Small plant species are planted across the flexible workspace helping to purify air and improving the internal space quality. Some areas in the space have chairs facing outwards to the windows and views to the outside. These areas also intended to encourage the members to take a break, unplug, sit back and enjoy the site beyond.

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Canada Corner,
Nashik-422 005
Ph: 0253-257 9865

ARCHITECTURE T

Ward Gully, Taleigao,
Panjim-Goa 403206
Ph: +919823362217

DULAL MUKHERJEE AND ASSOCIATES

601, Lake Gardens, Block - D,
Kolkata - 700045
India
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A Religious Awakening

This Issue of Inscape has Sacred Spaces in the spotlight. Designing of religious spaces present a formidable challenge to the designer since he will have to ensure the aesthetic appeal and ambience of the internal as well as external aspects of the space.

The terms interior and exterior in this context don't pertain just to that of the building. The designer should also be able to feel the pulse of every individual who would ever use the building and give due consideration to the subtle and explicit interests and experiences of those people. The grandeur of the building may be awe-inspiring. But the soothing effect the inner ambience can have on the wrecked nerves of people is what will make it stand apart. It is this aspect that differentiates religious places from public spaces. The feelings space generates in the mind of an individual acquire great significance as far as religious architecture is concerned.

Be it temples, churches or other places of worship -any building associated with religion will naturally bear upon it the impressions of culture, heritage, regionality etc., The ambience created by religious spaces should be conducive to the spiritual and mental progress of people or a cross-section of the society. And hence it is the space quality that should be given more prominence than the design elements or anything else.

Religious and spiritual spaces featured in this issue stand testimony to the aforesaid, as mentioned in Aabid Raheem's article, "Religious buildings have inspired metaphors of buildings and a great deal of influential buildings themselves. A great many practices constantly draw inspiration from the proportions, ritualistic pathways, play of light, entry sequence, water elements, etc. found in religious buildings, just like how the belief systems continue to affect the behaviour of the faithful in other buildings as well. Yet can that influence extend further to allow the buildings of our daily life to help those of faith and others alike to seek the divine within us, with moments that make us pause, introspect, meditate, see the bigger picture, and be grateful for being alive. Maybe even inspire one to say a prayer.

May the edifices that we erect as churches or mosques, or the sanctum sanctorums that house the deity in temples be such as would grant the hapless humanity the much needed positive vibes of peace and hope in these testing times.

Dr. Rema S Kartha

Co-Editor

E-mail: remaskartha@designerpublications.com



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