



FOLIO 1 THE SPACES WE SHAPE

inscape

AN OFFICIAL PUBLICATION OF THE INDIAN INSTITUTE OF INTERIOR DESIGNERS
POWERED BY NIPPON PAINT



With the Inscape Rainbow series, be ready to be entranced not just by the narratives within but also by the artistic stories depicted on the covers – an exquisite fusion of design and creativity, portrayed through the skilled strokes of globally celebrated designers. Each of the seven folios will be adorned with a spectacular sketch by a renowned designer, transforming them into cherished, collectible gems. The initial cover, gracing Folio 1, showcases a breathtaking and profound sketch by the internationally acclaimed designer, Joey Ho from Hong Kong. Titled, 'The Spaces We Breathe,' this sketch is a masterpiece of design and artistry, the stuff of legends. The cover, too, is a work of art, built to harmonize with the vibrant illustrations, presenting such artistic decisions for every theme will be the hallmark of Inscape.

The Spaces We Shape

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President's Note

Dear Readers,

IIID, over five decades, has evolved into a trailblazing professional association of Interior Designers, Architects, Trade and Corporates, Educational Institutions, and students with about 10,000 members across its 33 Regional Chapters and Centres spanning India and an outreach to over 25 countries via its international collaborations. IIID plays a vital role not only in shaping India's design trends but also in improving the standards of life in our contemporary societies. Celebrating 50 years of its foundation, IIID this term is keen to reach out to the 1.4 million people of our Country, which incidentally is almost 20 per cent of the World's population, with the Gospel of Good Design. This is the Vision behind the **Rainbow Golden Jubilee Project of Inscape** where IIID plans an Intellectual and interactive publication to bring Designers and People together.

"Design when powered by an aware design fraternity and participated in by awakened communities can be an instrument of Social Change", is our key belief and cornerstone. The first step is to introduce a powerful and passionate spokesperson for Design to whom the Country and the World will listen. Towards this IIID will curate and publish seven uniquely bold and beautiful folios on seven deep and distinct topics, in seven solid colours symbolising the "Rainbow of Hope and Happiness for a better tomorrow: as a collectible coffee table series of Inscape in a specially designed sleeve. The second step entails to 'walk the talk' by organising parallel awareness campaigns across the Country on the seven Design topics via our efficient network of 33 Chapters / Centers, an exclusive website, and Social Media platforms to engage with our diverse membership of interior designers, architects, designers, students, the trade fraternity, policy makers/ authorities, leaders, and design-thinkers. The third step culminates with the launch of each of these seven folios, from seven strategic cities across India to reach the masses in partnership with the Press and Media joining force.

What started off as a hand-typed, photocopied, and manually composed black & white IIID Newsletter nearly 35 years ago, transformed into Insite in 2006 and evolved into Inscape in 2019 is now embarking on a journey of even greater significance. I congratulate and convey my best wishes to the editorial team of Inscape Folios, ably led by IIP Ar. Jabeen Zacharias and powered by our exclusive Privileged Partner Nippon India Pvt. Ltd. In this adventurous journey towards a jubilant mission which I am sure will be worth scripting in Golden letters.



AR. SAROSH WADIA
PRESIDENT - IIID



JABEEN ZACHARIAS
EDITOR, IID INSCAPE

Early morning! Like me on the jogs, even National Highway – NH 66 is warming up. We both are racing the vast space corridor connecting India, its cities & villages, people & culture, food & festivals. Neatly marked lanes & by lanes, graphics on speeds & turns, well-groomed streetscape & landscape, tall architecture & the quintessential bus shelter. The high point in the scene is but the pedestrian flyover with its amazing span stretching high across the speeding lanes, perched 56 risers or say 28 leap-strikes for the sprinting-panting me, as I climb to cross over! What an exhilarating way to start a day; almost feeling that you own the world. Then I saw, 'the King' himself, sleeping in the skies.

At first, I thought it was 'garbage'. Closer, it was a Man. He was sleeping. On the most precious mattress any designer would have set for any billionaire ever – three/four newspapers where even the World's most powerful office of President Biden to the latest stock exchange indexes waited still for his oblivious consideration. His blanket was special, a torn and faded rag softened beyond any silk with age and the warmth of some kind heart which offered it. Beside him was the richest treasury – a worn backpack with a bottle of water and banned plastic covers, popping out with priceless gems of a different kind like none of us would even dare to own. There he was... sound asleep; as only a man at peace with the world can. True King, the one and only democratic leader, with a clean sweep of the invisible and invincible 86 per cent vote bank of the 8 billion people on this planet for whom the everyday struggle is the single point manifesto. A true leader who is humble (or humbled) to serve the rest of the 14 per cent unconditionally. Well, this Man is the only God we Designers need to invoke at the start of the Jubilee Journey of Inscape to explore how Design and Its magic can touch people and change the World.

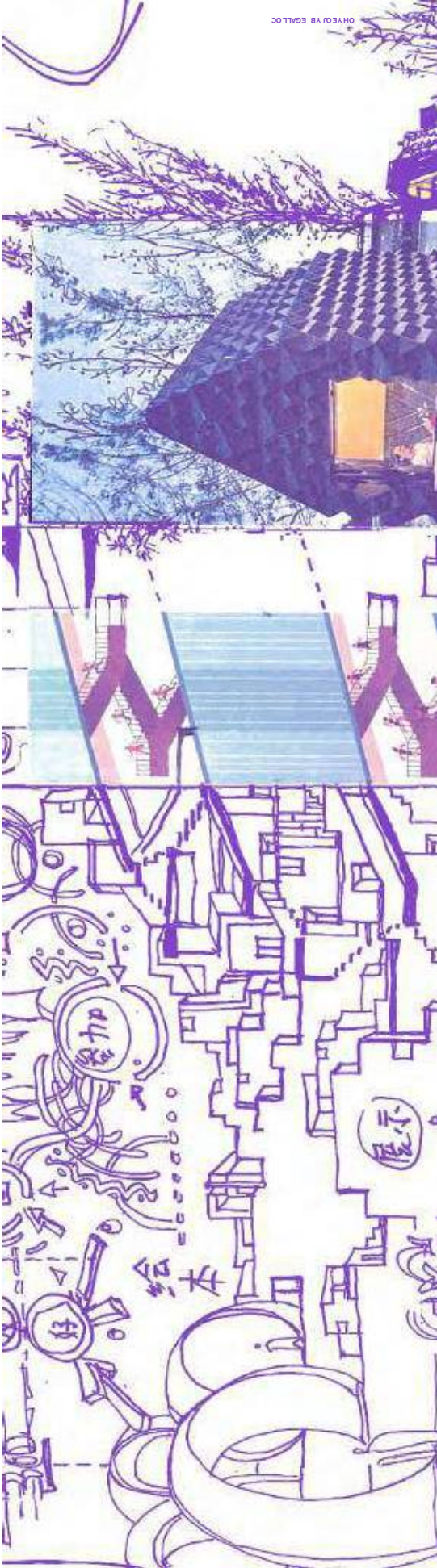
Paulo Coelho and his Alchemist will say, this was the Universe revealing the truth to me; the seeker in agony for a clue to my editorial for the inaugural Folio of Inscape on 'The Spaces We Shape'. From that vantage point of a skywalk, I was shown a powerful perspective. How designers from every single stream – Urban planning, Architecture, Interior Design, Landscape, Lighting, Product and Furniture had all come together with many National Commissions and policymakers to Design this most democratic space, charting directions to shape our lives. How 'Man' literally lies in the core of it all; sometimes at the oddest of spaces, rolled as a question mark to shake us up, Human-centric; where Design definitions and disciplines, their lines and boundaries fade and transcend towards shaping beautiful spaces to shape hopeful people, to shape our happy tomorrows! This is the only Editorial foreword I want to pen as IID sets out on this ambitious dream; the Golden Jubilee Rainbow Series of seven Inscape FoliOS. Expectations are high; we will together meet them by making it passionately participatory, with you contributing to the dialogues.



How 'Man' literally lies in the core of it all; sometimes at the oddest of spaces, rolled as a question mark to shake us up. Human-centric; where Design definitions and disciplines, their lines and boundaries fade and transcend towards shaping beautiful spaces to shape hopeful people, to shape our happy tomorrows! This is the only Editorial foreword I want to pen as IID sets out on this ambitious dream; the Golden Jubilee Rainbow Series of seven Inscape FoliOS.

Even the editorial Board is open to invited personalities who have made a mark or remark on the specific folio topic to ensure a wider view. Fueled with dedicated research, exclusive projects and insight into national and international perspectives spanning ages and generations each of the seven folios is curated to be a collectible treasure to finally nestle in a sleeve with you as a coffee table Design encyclopedic reference.

The first folio, "The Spaces We Shape" is here! Walking us through five transformative decades of design is Sunita Kohli, the distinguished envoy of Indian Design Ethos both nationally and globally. At the crossroads of academia and creation, Sanjeev Vidyarthi from the Illinois Institute of Technology professes a Design Epoch that India currently resides within. Steering the discourse with profound insights derived from his own defining and perceptive practice is Yatin Pandya while Rishab Wachwa, our millennial luminary, injects a tantalising anticipation of the Future that awaits. Together with the President, team IID, Nippon Paint-our exclusive privileged Partner, and many a brilliant mind loaded with love and wishes and of course, some anxiety as we wait to hear from you; let me present the first Folio of the Golden Jubilee Inscape Series. Enjoy!



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Embarking on a Five-Decade-Long Journey Through Spaces

Timeless Wisdom through
the Life and Works of
Sunita Kohli (Padma Shri)

**A CONVERSATION BETWEEN
SUNITA KOHLI (SK), FOUNDER- K2INDIA AND
JABEEN ZACHARIAS (JZ), EDITOR- IIID INSCAPE.**

The works of Sunita Kohli, a Padma Shri Awardee, are known by many; her journey is seldom discussed.

Join us in this enthralling expedition to unveil the symphony of spaces curated by a master and her thoughts that shaped those ideas. Ms Kohli has left an indelible mark as a pioneer in various realms. In the year 1992, she was the first interior designer to receive the esteemed Padma Shri, a recognition of her contribution to the field of design. This interview captures the essence of Kohli's works through her self-devised design methodology as she allowed literature, travel, music and arts to mould her. Kohli shares her valuable insights on a range of topics – the role of designers in shaping lives, empowering artisans and communities, and the harmonious integration of sensorial dimensions of spatial experiences. Ms Kohli's words and wisdom take us through her adventurous design expedition.



Sunita Kohli, President of K2India, steers an eventful five-decade design career. Her professional footprint spans India, Egypt, Bhutan, Pakistan, Sri Lanka and the UK, with famously crafted public buildings, hotels and residences. A Padma Shri awardee in 1992, she's acclaimed for reviving important heritage buildings and interiors. Kohli's pivotal role in historical conservation includes Rashtrapati Bhavan, Hyderabad House, the Indra Gandhi Memorial Museum and the Prime Minister's Office and Secretariat. Beyond design, she champions women's literacy, empowerment and health issues through the NGOs she is associated with. In 2005, she founded 'The Museum of Women in the Arts, India (MOWA). Within MOWA, an NGO is established for the empowerment of rural master craftswomen.

Sunita Kohli has been a published essayist and has produced and edited, 'KALA - Essays on Contemporary Design Aesthetics' which since October 2022 has been launched in Milan, London, New York, Dehra Dun, Kathmandu, Lahore, Jaipur and Kolkata. Previously, she had co-authored with her mother, Chand Sur, 'The Lucknow Cookbook' which has been highly reviewed and is now in its tenth print run and declared "a Classic". Along with her design career, presently five more books are under preparation for publication in 2024.

JZ: We all know that the essence of our spaces and surroundings shapes and moulds us profoundly. My initial inquiry diverges from designers, focusing instead on users and society. In our vast nation of 1.42 billion souls, notably within rural India, design awareness remains nascent. How might we introduce sound design principles to the masses effectively?

SK: I don't think there's any need to introduce design to rural India. They are inherently and intuitively attuned to its presence in a very natural and holistic way, even if they may not consciously recognise it. A prime example is the "lota," a traditional Indian water vessel. Its design has been perfected over generations. Rural communities possess an intuitive understanding of building structures that suit their environment, blending colours and shaping cooking vessels better than any designer or architect. Can we do better? Even Charles and Ray Eames said that the lota was the most perfectly made vessel, evolving and taking shape over time.

In fact, we need to learn a lot from vernacular design!

But I understand the concern behind your question. Yes, regrettably, India's present architecture and interior design have not progressed in many regions as much as they should have, resulting in poorly designed homes for the middle and lower-middle-classes. We can try to address this with design education and awareness which needs to be introduced in both rural and urban schools, regardless of whether they are private or public institutions. It should encompass discussions not only on our design histories but also on the diverse lifestyle needs to showcase our abundant design values and heritage. Maybe an introspection of what one innately possesses and how one can be empowered to further enrich one's spatial experiences is needed more than just a design introduction. It could be a process of (un)learning for us 'Designers' too; that will make our practices rewarding.

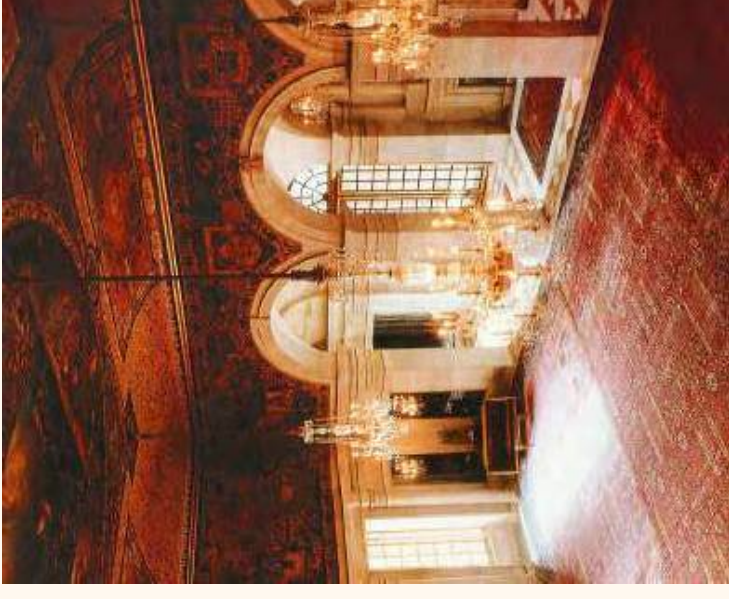
JZ: Very true. Indubitably, gleaned insights from traditions, ancestral knowledge, and craftsmanship is imperative. India's design heritage brims with traditional arts and crafts. Do we truly draw wisdom from this reservoir? What are your perspectives on our present approach to design?

SK: India boasts an estimated 200 million craftsmen and women, and carries a rich tradition of craftsmanship spanning over 3,000 years. Designers can play a crucial role in uplifting these communities by giving patronage to diverse craft disciplines through their projects. Design in India today is at an exciting crossroads. We are delving deeper into our vast design heritage, becoming more conscious of our traditions, and appreciating the best of Eastern, Oriental and Western influences. In this globally connected world, designers could integrate multiple streams and create designs that are uniquely their own.

I have always strongly believed and advocated that craft is the instrument that allows the vision of design to be completed.

JZ: In stark contrast to history, an array of diverse design disciplines has emerged today. How do you see these varied fields intertwine, especially in the realms of spatial, interior, product, accessory, lighting, and furniture design where they leave distinct and indelible signatures on space, the theatre of space, where life's dramas unfold? How can these disciplines conjoin harmoniously?

SK: I believe boundaries should blur. Viewing design holistically is essential because it reflects the way design truly exists. As Antoni Gaudí said, "Anything created by human beings is already in the great book of nature." Just like nature, design intertwines various elements and dimensions. Whether it is a contemporary project merging architecture, design, products or lighting, they all come together to form the essence of pure, holistic design.



Right : Ashoka Hall, Conservation, Rashtrapati Bhawan, New Delhi

A prime example is the "lota," a traditional Indian water vessel. Its design has been perfected over generations. Rural communities possess an intuitive understanding of building structures that suit their environment, blending colours and shaping cooking vessels better than any designer or architect. Can we do better? Even Charles and Ray Eames said that the lota was the most perfectly made vessel, evolving and taking shape over time.

JZ: A celebrated and acknowledged designer, your creations have inspired many by the magic you crafted through your spaces. Can you regale us with your most cherished design odysseys?

SK: I have always been on a quest to explore and discover, whether it's through travel, reading or research. Let me tell you about a magical experience during my first unforgettable visit to Tutankhamun's Tomb in Upper Egypt. I was enthralled by the painted celestial ceiling of the tomb. This left an indelible impression on me. Painted in a captivating indigo-blue hue and adorned with golden stars, it ignited a spark of inspiration within me—a vision of an extraordinary ceiling.

So when I was invited to design a nightclub aboard the Oberoi Philea Cruiser, I couldn't help but be driven by the desire to recreate the ethereal beauty of that ceiling. I meticulously selected tiny pinhead lights from London. These delicate lights were then carefully centred within each radiant golden star, bringing the enchanting night sky to life on the indigo-blue expanse above, creating a mesmerising ambience. From Pharaonic hieroglyphics to exquisite jewellery and craftsmanship, I immersed myself in exploring various materials like porphyry, faience, and alabaster. Those were different times, we would draw and draft by hand. Let me show you one of the blueprints of the Oberoi Stern Wheeler in Cairo.

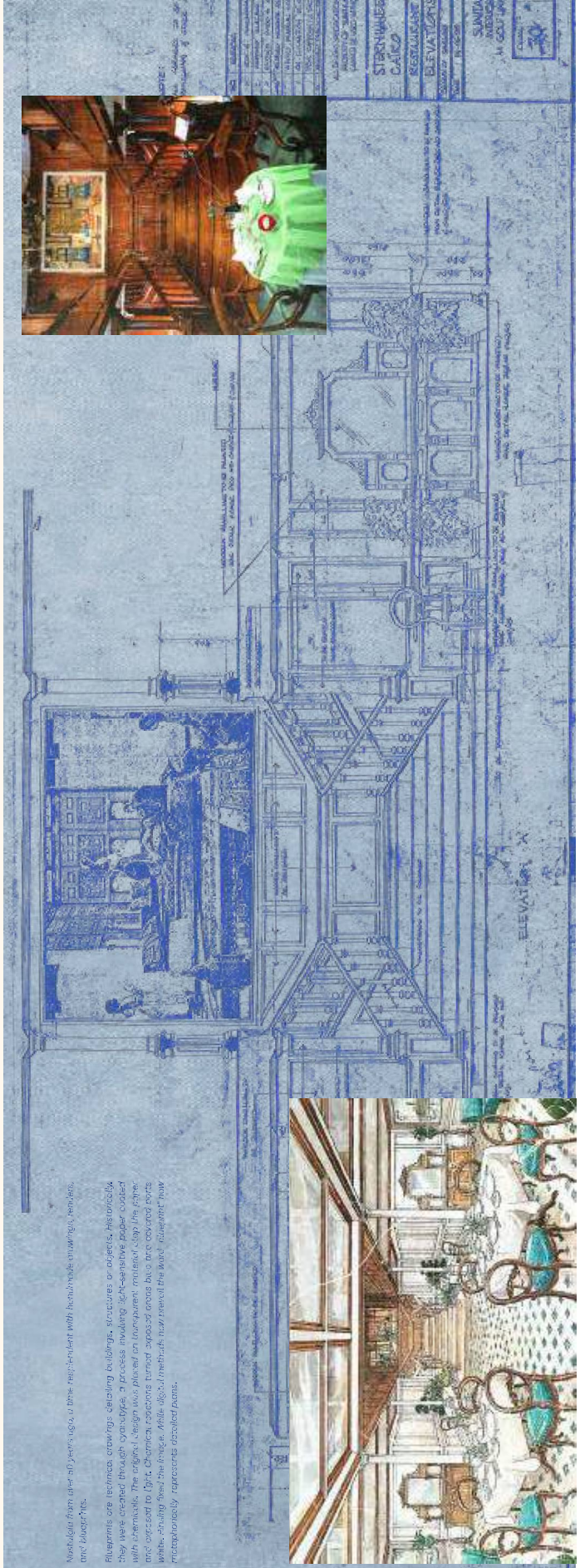


Top Left : Handpainted Rendition of the Bar Lounge & Nightclub, Oberoi Philea Cruiser, Egypt, (1972)

Bottom Left : Hand-Painted Rendition of the Lobby Lounge, The Oberoi Stern Wheeler, Egypt.

Bottom Centre : The Blueprints of the Oberoi Stern Wheeler in Cairo, Egypt.

Bottom Right : Completed Lobby Lounge, The Oberoi Stern Wheeler, Egypt.



Available from over 50 years ago, it has remained with remarkable markings, textures and layouts.

Blueprints are technical drawings detailing buildings, structures or objects. Historically they were created through cyanotypes, a process involving light-sensitive paper coated with chemicals. The original design was placed on transparent material atop the paper and exposed to light. Chemical reactions turned exposed areas blue, and covered areas with shining fixed the image. While digital methods now reveal the world, blueprint how microscopically reproduces detailed parts.



JZ: Your international projects, almost all of them, garnered extensive recognition for effectively presenting Indian design sensibilities to a global audience. It would have been very exciting, particularly being a woman designer in the 70s and 80s. Can we take a peek into your creative process in crafting these narratives and your sentiments?

SK: Let me take you to the memory of my first project in Egypt—a splendid hotel nestled in El-Arish, a picturesque village from Biblical times, perched along the azure shores of the Mediterranean Sea, also known for its date palm groves. Delving deeper into Egypt's artistic heritage, I uncovered the captivating tradition of *Baladi* glass, a craft dating back to the 8th century CE. Fascinated by its intricacy and beauty, I eagerly sought to incorporate this ancient art form in the centre of the hotel's Brasserie. I conceived a magnificent centrepiece that would truly encapsulate the essence of El-Arish—a grand date palm tree.

The palm trunk was delicately die-moulded in brass, with every intricate detail captured. The lush fronds were fashioned using exquisite *Baladi* glass, breaking new ground in Egypt's creative landscape. Marrying the strength of brass with the delicate brilliance of *Baladi* glass resulted in a breathtaking masterpiece—an embodiment of artistic fusion and craftsmanship. The hotel's grand inauguration became a prideful occasion, with esteemed guests, including the then-late Vice President of Egypt, Mr Hosni Mubarak, warmly appreciating the captivating designs celebrating Egypt's cultural heritage. It was not just a milestone for my practice but was a moment for Indian design's international presence. And yes, being a woman designer added further charm and was much talked about



The success of this hotel marked the beginning of my long design journey in Egypt. Over sixty sojourns, I found inspiration and embarked on a quest of exploration, discovery, and immersion in Egyptian culture, materials, and age-old craftsmanship. I was telling 'their' story through my designs.

JZ: Genuine eminence in any setting engages the senses. How do you ensure your designs transcend the visual and aesthetic to become that wholesome experience? What is your way. How do you weave sensory components, conjuring enchanting and charismatic spaces?

SK: I have always believed in empirical experiences. Since space is three-dimensional, all five senses come into play. Incorporating the senses judiciously and intentionally is crucial because it is through the stimulation of these senses that spaces develop their unique aura. Our cultural heritage and ancient texts often emphasise the presence of all five senses in space, we are just rediscovering this wisdom today. Notice the symphony of senses unfolding in a temple. The journey begins with gentle light, leading us from the world's hustle into serene shadows and darkness. As bells resonate, tranquility dances upon our ears. Flowers and fragrance weave stories, incense whispars ancient tales, and prasadam beckons with its sweet and savoury promises. Spirituality transcends thought, becoming a melody for touch, taste, scent, sight, and sound. I strive to evoke all five senses in my designs. It is natural, say, second nature to me. Clients often express their delight when they enter their new homes, remarking on the peacefulness and beauty that envelops them. This effect is a result of the careful attention I pay to incorporating the five senses into my designs to create ordered beauty.



Center :
Charizma from the Past: Brasserie
in Oberoi
El-Arish, Sinai Peninsula
Egypt with a massive
Central Palm Coast in Brass.
Left :
Oberoi Meno House Hotel
& Casino, Overlooking the
Great Pyramids of Giza



A notable project is the Parliament Building of Bhutan in Thimphu. When prominent figures like the Bhutanese Prime Minister and His Majesty the King inspected it at the SAARC Summit of 2010, they commended the design, appreciating how it reflected their culture, art, and architecture. These instances reinforce the importance of infusing sensorial and contextual elements into the design process.



Parliament Building of Bhutan in Thimphu



JZ: As we conclude, might you reflect on your journey of 50 years and still going strong, viewed through the prisms of design, literature, and education? Kindly unveil the gist of your five-decade-long design voyage.

SK: Yes, it has been an incredible and humbling journey, starting as an educationist that, without planning, took an incredible turn into design. This is part of the Great Plan. From lecturing and shaping young minds to becoming an interior designer and architectural conservationist, it felt destined for me. Travelling and reading, inherited from my parents Chand and Inder Prakash Sur, laid the foundation for my design career. Life's surprises led me to this fulfilling path. And then, in a delightful turn of events, my path came full circle when I was made Chairperson of the School of Planning and Architecture Bhopal, the first woman to chair a 'National Institute of Excellence'.

Throughout my design career, I continued to give lectures and contribute essays to significant publications. Recently, I embraced a new role as an author, which has again added excitement and fulfilment to my journey. I merge my experiences with a passion for storytelling in every passage, just like I tried with the spaces I designed. As I reflect on this evolution, I am reminded of the infinite possibilities that life offers. From lecturing to designing and writing, my path has looped back to academia, but in a different form. This journey has also opened up a world of endless opportunities. With each book I publish and each design I explore at K2India, I continue to embark on new adventures, inviting people to join me on this captivating path where education, design and literature intertwine.

I have always strongly believed and advocated that craft serves as the fundamental instrument for realising the vision of design.

In closing, we regain our appreciation for the profound impact of design on our lives. In the intricate tapestry of Sunita Kohli's journey, her creations resonate with a deep commitment to culture, craftsmanship, and creativity. Through her unique design approach, she harmonises literature, travel, dance, and music to craft spaces that transcend time. She beckons us to rekindle our design sensibilities, suggesting the amalgamation of tradition with the brilliance of innovation. Her design world, a landscape she has meticulously sculpted, resonates with her wisdom—a wisdom that transcends eras, urging us to carve pathways where heritage and modernity coexist. Her journey illuminates the path for future designers, reminding them that design is not just about appearances, but about storytelling, about imbuing spaces with emotions, making each room a chapter in a greater narrative. In the boundless dance of her designs, the echoes of Kohli's journey reverberate—a timeless symphony inspiring generations to embrace the artistic magic within the realms of design.

From Conception To Perception

Sculpting Nuances of
Spaces to Shape Notions

YATIN PANDYA

Space Design & It's Ambit

Design is essentially a dialogue. A dialogue between conception and perception. As space designers, we encode the clues, while the onlooker deciphers and decodes the same. Simple as this may sound, complexities emerge due to the nature of communication a space perception entails. Unlike the other forms of art, spacemaking does not have the luxury of creating actual scale mock-ups to respond to. Space designer's training, therefore, involves visualisation of space before getting released in actuality and predicting its impact in terms of desired human responses. Space conception is not only about its visual outcome as form but rather its feel and ambience. Thus, spacemaking is not just an act of building an edifice but creating a spatial construct that engages and emotes. Space can condition human responses, it can influence moods and condition minds. It is this aspect of spacemaking that makes our professional training stand apart from those of engineers, artisans, or builders. Design, thus, is not about asking a single question and finding a single answer to that question. Instead, it is about asking many questions, finding many answers to each of these questions, and then picking one answer that answers most questions. A holistic resolution is a result of multiple concerns.

Any space design, for its holistic outcome, must be sieved through six fundamental filters.

Timelessness and Timeless Aesthetics:

A successful design should transcend time, remaining fresh and relevant for generations to come, exalting its aesthetics with enduring appeal.

Sociocultural Appropriateness:

Considering the end user's cultural background, aspirations, and way of life is vital to creating spaces that resonate with their identity and foster a sense of belonging.

Environmental Sustainability:

As professionals, we must balance individual needs with collective well-being, ensuring environmental health and sustainability by evaluating the broader impact of our design choices.

Functional Efficiency:

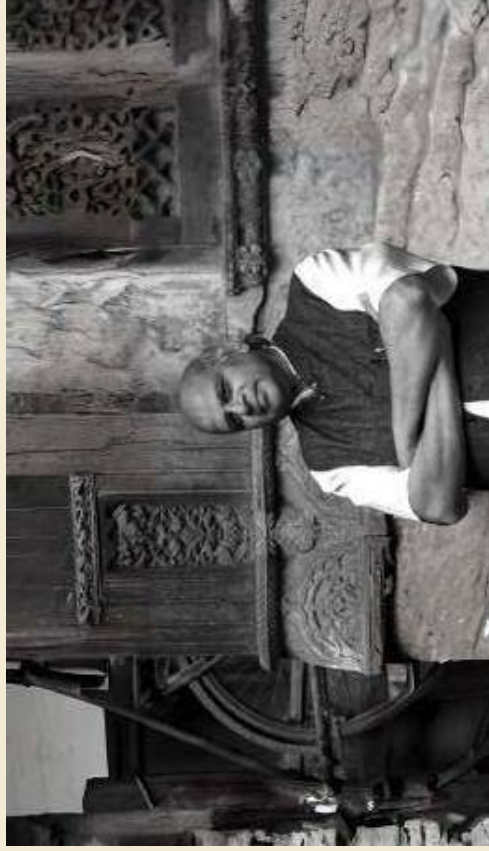
Space designers are hired to optimise functionality, crafting layouts and arrangements that facilitate seamless operations and enhance productivity.

Economic Affordability:

The project's financial viability is essential, necessitating wise material choices and cost-effective solutions that deliver value within the given budget.

Structural Stability:

Designing robust structures with adherence to safety standards is paramount to ensure long-lasting, secure spaces that instill confidence in their users.



Yatin Pandya is an accomplished Architect, Designer, author, academician, and researcher, known for his firm FOOTPRINTS E.A.R.T.H. With over forty National and international awards, his expertise spans city planning, urban design, mass housing, architecture, interior design, product design, and conservation projects. His internationally published books, like "Elements of Spacemaking," reflect his profound knowledge.

Spatial Narratives and Experiential Engagement

Design begins with an interpretation of the programme. For example, a school is a school, and the programmatic brief hardly varies anywhere. But visions like designing a 'Living Garden', learning beyond the classroom, etc. have shaped many school spaces as learning environments integrating indoors with outdoors and thus visualise school not as a conglomerate of geometric classrooms but as a spatial construct that inspires teaching and learning regularly. Even interior spaces inspire interaction and participation through light, colour and wall communication.



Community Canvas School, Nashik
Photo by Yash Karoria / Courtesy pK_INCEPTION

Similarly, sacred spaces have also ably demonstrated how the shaping of space has shaped human response as well as the mental construct. Hindu shrines, with an idea of prayer as introspection, have created spatial journeys gradually transitioning spaces from bright to dark, open to enclosed and enormous to intimate. Thus by increasing the sense of enclosure, decreasing the sense of scale, diminishing illumination, and transcendence from the horizontal plane to the vertical axis, it transforms one notionally from corporeal to spiritual. Even sculptures and motifs help conjure associations and bonds to create a notional context. The dark, intimate and enclosed sanctum sanctorum creates space for personal dialogue.

Mystical Light outside the
Sancto Sanctorum

Christianity interpreting God as almighty and humankind as guilty of succumbing to the lure of an apple, creates grand and lofty spaces to put God as almighty on a high pedestal. Axiality, linearity, symmetry, and verticality through clerestory light all help enhance formality and grandeur in churches. Stain glass art and richly ornate pulpit and interior elements further enhance a sense of God's glory.

Islam having emerged from a desert context with distant habitation, called for meeting more and more people and socialising even for basic survival and exchange of goods and gossip. Mosque therefore notionally becomes a social space. A venue to meet more persons and as a default the virtuosity of the collective praying. The space thereby simply translates as a courtyard to gather, a colonnade to rest and Mihrab / Wall to orient. Minarets serve to call for prayers.



Sagrada Família by Antoni Gaudí
Photo by Hemangi Hadu



Zabeel Grand Mosque, Dubai
Photo by Rumman Amin

Holistic Space
Design

Regardless of the project type, as space designers, we end up taking six fundamental design decisions: Sitting and location, Form and massing, Movement and organisational structure, Choice of elements, Material and technique of construction and Surface articulation or fillgree.

The Vietnam War Memorial is an illustration of austerity of spatial elements and their emotions. Here simply a sloping ground and two triangular black granite glossy walls with etched names of soldiers serve as the Vietnam War Memorial. Situated in Smithsonian Mall in Washington D.C., this national monument manages to involve, agitate and emote. Its configuration in the form of L shaped wall inherently offers directional pointers, satirically- to the Capitol and Lincoln Memorial, as if pointing fingers in the question mark. 'L' configuration also traps the visitor at the corner, compelling you to pause and take a position. Glossy granite with etched names of soldiers floating over your reflection on the wall further instigates you to question your feelings and not remain a mute spectator. Names etched on black granite not only give dignity and identity to anonymous martyrs but also notionally symbolises the collective tombstone of the war veterans. Randomly arranged names encourage interaction by having to search for specific names while acknowledging the others. The etched surface of the name becomes a textured plane to touch, feel and caress as if a personal hug. It also serves as a template to put paper over and rub crayons to carry an impression of a name as proud memorabilia of the loved one. A shrine to rever and to leave flowers and notes sharing your feelings.



One more example of spacemaking that engages both physically and notionally, to make the complete experience of fetching water into a social sequence and a shrine, is the step well. It is also an apt demonstration of sustainable concepts like insulated subterranean spaces, conservation of water and local construction. Spatial narratives through a journey of descent introduce a sequential unfolding of clues as well as nuances keeping one involved and engaged. While motifs and sculptures conjure cultural associations. Sequential unfolding of spaces through disparate visual and physical axis; layering of spaces through nodes, junctures and meanders; integration of nature within the built (Sun, wind, water, vegetation, people); kinetic perception over time - 'kinesthetics'; and notions triggering associations are some of the key principles of experientially engaging spaces we learn from the heart and soul of the Indian built spaces.

Spatial narratives through a journey of descent introduce a sequential unfolding of clues as well as nuances keeping one involved and engaged. While motifs and sculptures conjure cultural associations.

Left to Right
Vietnam Veterans Memorial, USA
Photo by Ian Hutchinson
Adhigal Stepwell at Ahmedabad
Photo by Gloria Menon/isp

Space Influencing Quality of Life

Not only timeless aesthetics but sociocultural appropriateness is also a prime concern in spacemaking. Spaces not only satisfy the physical and emotional needs of the end user but trigger their sense of belonging as well as reveries. Space does enhance and help improve the quality of life. Throughout the pandemic, we realised the significance of windows, courtyards, balconies, verandahs, terraces, and compounds. Despite restrictions, these spaces kept us connected to the outdoors, preventing us from feeling confined. Interior design is more than decoration or stylisation; it's about creating emotive and functional spaces that enhance our well-being. Decoration remains appliqué and indifferent while spacemaking is integral and complementary. It is not about esoteric form-making but enhancing the spatial ethos to eventually positively influence the quality of life.

Not only timeless aesthetics but sociocultural appropriateness is also a prime concern in spacemaking. Spaces not only satisfy the physical and emotional needs of the end user but trigger their sense of belonging as well as reveries.

As a doctor of space and master of vital forces, we can make a positive difference through the spatial construct. This is where interior design is not a profession to be the preserve of the few but the positive influencer for all, regardless of their economic standing. Rather than custom-made architecture, in mass housing and mass construction of spaces where the end-user remains anonymous, there is far more need for the space designer to transform a neutral space and customise, personalise for the end user to invoke one's image, identity and sense of belonging.

One of the simple spatial interventions done in a slum house is apt to recall. Typical house form of deep long row houses with three sides commonly shared with neighbours renders them dark, suffocating the interiors. A magical positive transformation in the user's life could be induced through a dormer window in corrugated translucent fibre sheet replacement in the roof. It could now bring in natural light, and ventilation, as well as a view even in interior spaces, rendering them cheerful to use. One year post-installation study revealed health quotation, as well as education index, improved with healthy illumination within. Not only that but on average there was a monthly saving of a minimum of Rs. 250 per dwelling in an electricity bill as well as a minimum increase of Rs. 1500 per month in income doing home-based economic activities for longer daylight hours.

A factory shed with a dormer window



Toilet Cafe at the Sarfai Mahal, Ayazuddin

Another example is of creating a toilet cafe at Gandhi Ashram using recycled elements of toilets and transforming them into seats, tables, light fixtures etc. to serve as reminders of washrooms to consciously alter the mindset related to toilets; from disgust to awe, in keeping with Gandhiji's concept to raise awareness amongst people for self-cleaning rather than scavenger practices.



Salvaged wood used for the door at Manoj Sapna, Ahmedabad

This space design can make a positive difference in improving the quality of life. However, to do so rather than giving value to Gandhian currency we may have to make Gandhian value itself the currency...

THE SPACES WE WEAVE

Doodles, sketches, and ideas that jump off the page, Joey Ho's sketchbook isn't just about buildings or interior spaces but pieces of his mind, raw and unfiltered. Collages from cut-out pages of magazines and leaflets that add further layers, this sketchbook is a window into his world of endless possibilities.

Drawing allows the creative mind to soar and reminds architects and designers everywhere to embrace the youthful spirit within. In a world where the complexity of a profession often takes centre stage, creative drawings capture the simplicity of an individual finding joy and inspiration in one's artistic expression.

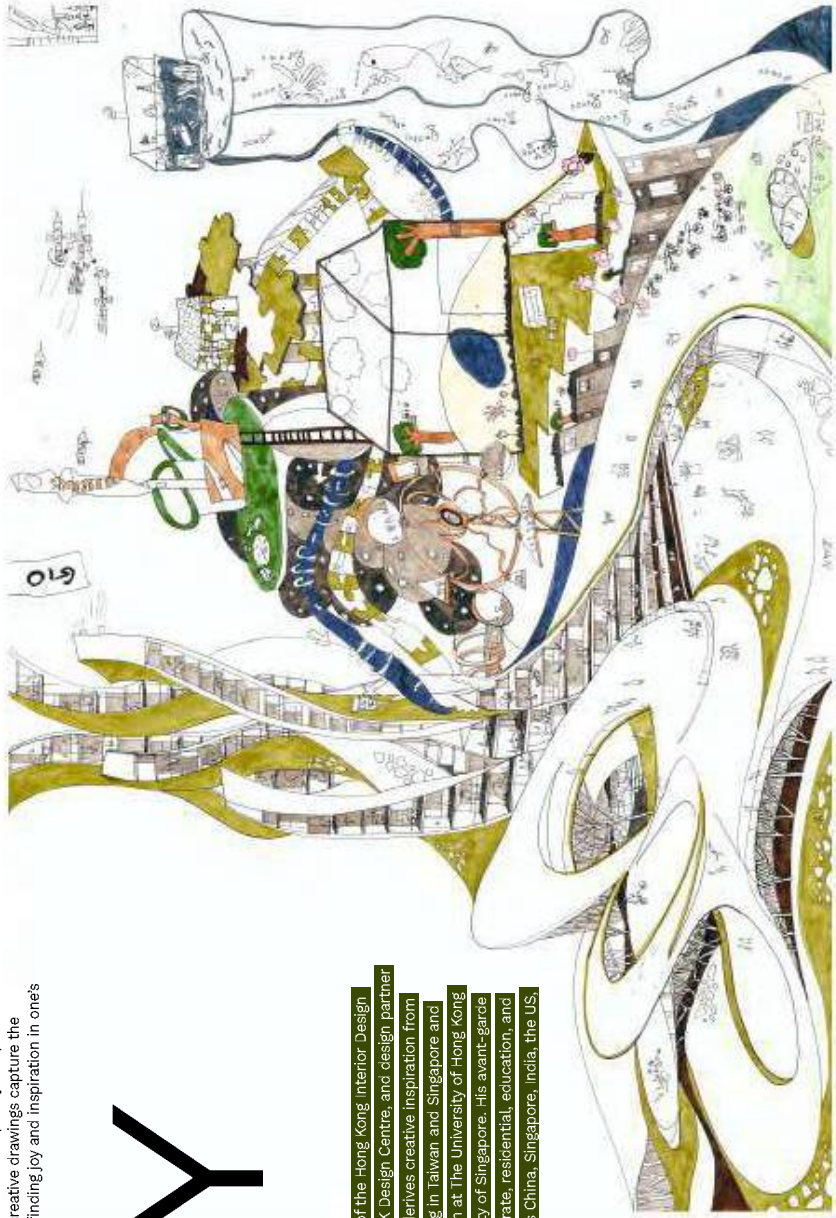
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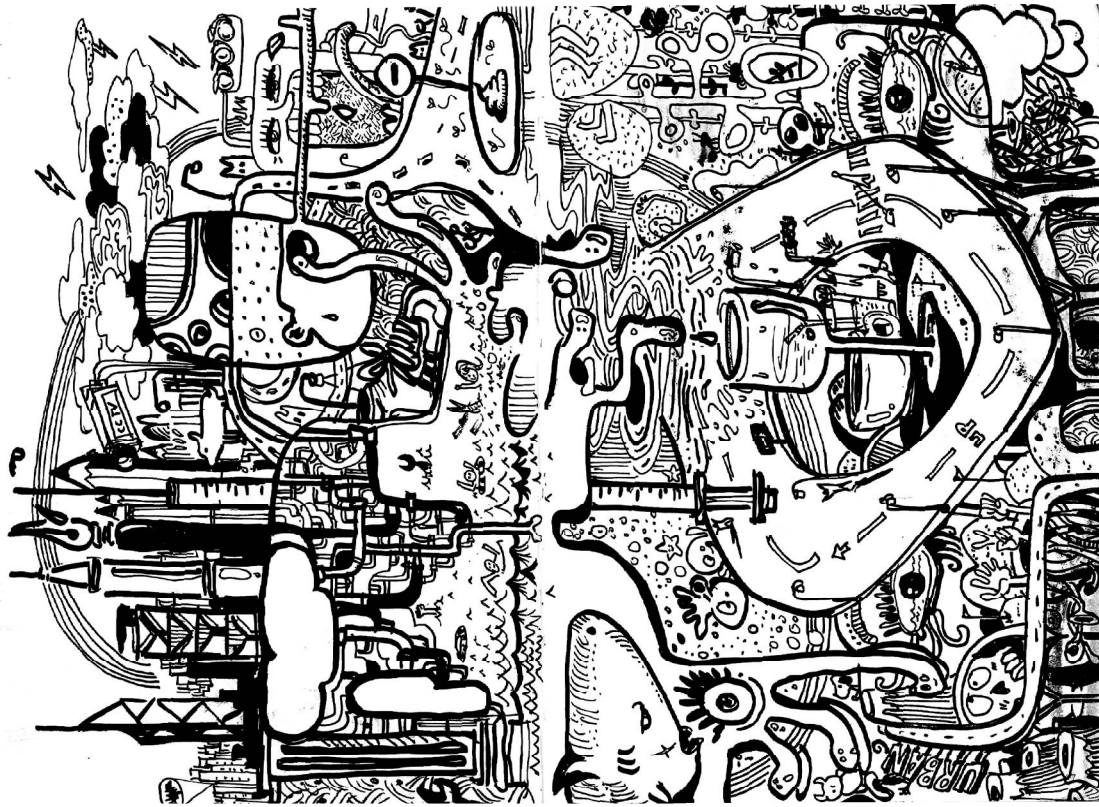
HO

SKETCHING DREAMS

Joey Ho joins forces with his young daughter to share his ideas on 'The Spaces We Shape'. They bring in an interplay between architecture and the limitless world of childhood imagination. The drawing depicts a fantastical cityscape, an architectural wonderland where gravity seems to be suspended, and structures take on their own life. With a playful touch, the duo has crafted buildings that twist and soar, defying all conventions, and inviting the viewer to step into this whimsical realm.



Joey Ho is the Chairman of the Hong Kong Interior Design Association, Director of HK Design Centre, and design partner at PAL Design Group. He derives creative inspiration from across Asia- his upbringing in Taiwan and Singapore and his architectural education at The University of Hong Kong and The National University of Singapore. His avant-garde perspective shapes corporate, residential, education, and hospitality projects across China, Singapore, India, the U.S. and Australia.



Top & Right

Sketches that blur scapes illustrated with magazine-inspired illusions.

Opposite Page

Dreamscapes: interplay of illusion & inspiration.



RAAS CHHATTRASAGAR

BY STUDIO LOTUS

The Collective Design Genius through the Lens of Space Design, Community, Heritage and Ecology

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

Studio Lotus's portfolio has been internationally recognised – winning the World Holiday Building of the Year at the World Architecture Festival, the Creative Re-Use category at INSIDE Awards, the DOWUS Italia Award for Restoration and Adaptive Reuse, the Grand Jury Prize at the Design for Asia Award, the Prix Versailles Special Prize for Restaurant Interiors, among other awards. They made it to India's AD100 list for 10 consecutive years, and a nomination in the Aga Khan Awards cycle in 2013.

Fostered with a culture of learning and intrapreneurship, the work of the practice is grounded on the principles of conscious design. Studio Lotus aspires to craft spaces that address the emerging future of work, leisure and living; be it master plans, buildings or interiors, the practice's process focuses on innovation that enriches their clients' lives and businesses, adding value to all it touches.

PROJECT FEATURE

Perched atop a nearly 150-year-old check dam that forms a perennial rainwater lake is a hospitality property with low environmental impact. It reinvents an earlier property that used to operate out of seasonal tents, thereby providing guests with a year-round opportunity to observe the region's abundant biodiversity amidst 800 acres of pristine forestland. The RAAS Chhatrasagar is a 16-key hospitality property located near the town of Nimaj, Pali, Rajasthan.

The serene setting of the Raas Chhatrasagar





**The site is revealed
in layers, uniting
the experience of
discovery with an
element of surprise,
by working in
harmony with
the context and
tying numerous
touchpoints to
establish meaningful
connections.**



Studio Lotus' work is grounded on the principles of conscious design, a holistic approach that celebrates local resources, cultural influences, keen attention to detail and an inclusive process intertwining art, architecture, interior and spatial design. The project featured here exemplifies this approach; the RAAS Chhatrasagar - a wildlife camping experience that reinterprets history, and weaves in the biodiversity of its setting with resilient ways of building.

The design brief from RAAS Hotels called for developing a perennial property resilient to the harsh summers and cold winters of the region. In addition, there was a need to increase the existing capacity to 16 tented units and augment the public spaces with a richer amenity mix. The site's sensitive ecological context was of paramount concern, which made it imperative that all additions be erected on a minimal environmental

footprint. The designers came up with a system of low-impact foundations and lightweight superstructures employing a dry construction methodology and using lime as a binder for minimal wet work.

The site is revealed in layers, uniting the experience of discovery with an element of surprise, by working in harmony with the context and tying numerous touchpoints to establish meaningful connections. Guests arrive at a drop-off area and walk through a shaded path; a stone wall and the dam's planted slopes gradually reveal themselves. They then climb a series of stepped stone plinths before emerging in a courtyard that frames the lake with sweeping vistas of the forests. Guests access the pods - an arrangement of conjoined suites - via a landscaped walkway along the nearby forest belt, climbing a series of stone steps through tree-lined slopes and gardens to a deck leading into the units.

The underlying design principle for the camp was to frame the outdoor experiences along either edge of the pods. The sun rises over the lake and sets into the forest becoming an integral part of the guest experience. Each pod hosts spill-outs for outdoor lounging on either side. The structure is made of a lightweight metal weave that springs off pile foundations made of precast concrete hume pipes with compacted waste rubble and lime.

*Pods, an arrangement
of conjoined suites*

A continuous tensile fabric canopy stretches over the lightweight partitions spanning the entire length of the structure providing waterproofing and added insulation. This secondary membrane extends beyond the footprint of the pods to create shaded verandahs overlooking the surrounding panorama. Retractable skylights installed within the roof capture the changing kaleidoscope of diurnal and nocturnal variations.

The pods are fabric-lined internally as well, creating both acoustic comfort and serving as a vibrant canvas celebrating the diversity of plant and animal forms from the region—manifesting as an extension to the sightings observed in the environs. Native *Babul* and *Neerm* trees, and indigenous bird and animal life find expression through woodblock, screen, and digital prints as well as intricate hand-embroidered fabrics, executed by printmaker Dhvani Behl's studio Flora For Fauna. Along with bespoke hand-crafted furniture, these interventions create an evocative foil that heightens guests' connection with their surroundings.



Top & Bottom:
The fabric-lined pods serve as a vibrant canvas celebrating the diversity of plant and animal forms from the region.

Designed using a lightweight metal frame dry mounted with hand-dressed stone infills, the *Baradari* is a contemporary expression of the *Rajputana* twelve-pillared pavilion. Housing the restaurant for the property, the *Baradari* creates a seamless connection between the two key experiences offered by the site—the panoramic views of the lake, and the serenity of the forest belt. It does so with its naturally-ventilated wraparound verandah extending up to the embankment walls on one side and stepping down onto the deck lining the private, all-season infinity pool on the other.

The construction is a grid of metal columns supporting a double-ring structural system featuring insulated *Chopar* stone walls capped by a traditional *Tukdi* (stone slabs installed on a metal framework) roof. The interiors channel a soft and restrained material palette composed of hand-dressed local *Chizar* stone to heighten the element of understated luxury. Dhvani Behl's woodblock printed patterns are

translated into stone panels—chiselled by hand to depict the idyllic landscape and biodiversity. Upholstered country-style furniture, fashioned out of locally sourced *Kikar* (Acacia) wood, marks a subtle counterpoint to the pink stone surfaces. The overall design expression conjures up images of the surrounding landscape while injecting the space with a series of tactile gestures.



Top :
The flora and fauna inspire the artwork in the dining hall.

Bottom :
The *Baradari* is a contemporary expression of the *Rajputana* twelve-pillared pavilion.





Could we look at making the local aspirational? Can we focus on raising the value of the local and indigenous through a high degree of craftsmanship and artisanal skill?

Revisiting the studio's ethos of Collective Genius - the artisans along with the design and structural team at site have co-created RAAS Chhatrasagar. In the baradari structure, for example, the dry construction of the stone building, the way the bush hammering has been done, and the way it interlocks - would not have happened unless each person brought their knowledge and skills forward. It is not something designed by the architect; it emerged at the site from a collaborative approach to building. Mud signages too, were not designed - they were and continue to be done in mud *lippori* by the local women. That is their canvas to bring in their own art.

Another key notion that Studio Lotus is constantly examining, is that of frugal innovation - of doing more with less. The RAAS Chhatrasagar project exemplifies that notion in its construction. The material approach is extremely light, frugal and local. The construction process involved a large number of local artisans. It was not something that was shipped in.

A large swathe of the studio's work caters to the segment of luxury which sets them thinking "How can luxury be redefined for it to be exciting and responsible? Could we look at making the local aspirational?" Can we focus on raising the value of the local and indigenous through a high degree of craftsmanship and artisanal skill? For RAAS Chhatrasagar, local resources and cultural influences allow the story to emerge from the site. The flora and fauna inform the artwork. The craft of block printing is totally reinterpreted in a contemporary context.

The idea of timelessness is a critical lens of sustainability to Studio Lotus. Expressed as the theme of 'Beauty', it is central to all their work irrespective of scale. For them, it is an intangible, evocative experience—of space and volume, light and air, materiality, refinement of detail and celebrating the organic imperfections of craft. The space

PROJECT TITLE:
RAAS Chhatrasagar

LOCATION:
Nimsaj, Rajasthan

DESIGN TEAM:
Ambrishi Arora, Ayesha Hussain, Deepesh Harbala, Pranvi Jain, Malika Gupta

COLLABORATORS:
Manjunath BL, Buildkraft, Flora For Fauna, Mangrove Collective

PLOT AREA:
6 acres

BUILT-UP AREA:
20,000 sq ft

PHOTOS:
Avesh Gaur, and Noughts And Crosses

*Left :
Local communities and artists contribute to the collective genius.*

*Bottom :
Etching on the walls of the dining hall celebrating the rich biodiversity around the lake.*



India's Design Moment

SANJEEV VIDYARTHI

We all know that IIDD is uniquely different from other Associations in its openness and inclusivity which not only promotes professional solidarity and broader reach within the design fraternity, but also resonates with contemporary workplace culture where practitioners with varied backgrounds and training collaborate routinely. I am therefore so excited about this ambitious publication marking the 75th year of independence and the 50th year of IIDD's founding. The production of locally grounded knowledge and diligently composed professional literature is vital to advance India's design journey further. For long, this country's designers have (correctly) complained that foreign texts are often less relevant for design work aligned with India's many realities and rich urban and suburban contexts.

This essay focuses on the latter and posits that compared to much of the recent history, India is having a 'design moment' currently. Indian architects and designers today, for instance, routinely conceive and build fabulous buildings and world-class spaces matching the highest standards anywhere. Global collaborations are looked forward to and there is an inherent desire to shake the status quo. It is now increasingly common to find fantastic examples in an impressive range of new developments like hotels, hospitals, schools, and residential communities spread across the length and breadth of the vast country including many regional places, which largely escaped designers' attention until recently.

Sanjeev Vidyarthi is professor and Head of the Department of Urban Planning and Policy, and the founding director of the Masters in City Design program, at the University of Illinois Chicago (UIC). Exploring urban India via 3-decades-long observations and scholarship along different lines of inquiry, Dr. Vidyarthi makes a compelling case for promoting better design across the nation.



Sustained commitment and lifelong work of enterprising design entrepreneurs have gradually yielded well-known success stories like Neerwana hotels or Fab India in turn motivating emergent design practices to rearticulate the country's rich local traditions as well as indigenous crafts for a contemporary cosmopolitan clientele at the world stage. Not surprisingly, and often hidden away from the limelight, India's designers seem to excel in many other less-prominent domains of design with deep local roots such as furniture, jewellery, and metalware.



The Exhibition at Virsati-e-Khalisa is an embodiment of emotive spaces brought to life with collaboration between historians, art curators, interior, exhibition and lighting designers globally. Photo by Hemangi Kadi.



Sheela Mahal, Neerwana Fort-Palace - 15th Century. Photo by Amit Mehra



How did India's 'design moment' happen? What can we do to add momentum to this moment to advance the journey forward?

As a young architect at Jaipur, with a multidimensional practice, I was into India's 'design scene' in the early 1990s, just around the opening of the country's economy, and learned the field's ropes and tricks and was quickly successful in line with the growing national economy. After about a decade of intense consulting work, it was my turn to study India's approach to planning and design in university settings via methodical research and systematic fieldwork. Living, working, and studying in different parts of the world over the next couple of decades offered divergent perspectives and a deeper appreciation for diverse peoples and places. The quest included a variety of ecumenical works of literature exploring the meaning and purpose of design and planning work, analysing hundreds of city plans and policy documents, visiting divergent places, and interviewing prominent practitioners and policymakers while parallelly practising 'participatory observation' at diverse professional venues in different countries and cultural regions.



M. F. Hussain and B. V. Doshi in conversation at the Hussain-Doshi Gufa, Ahmedabad by Subhang Jaisa

What I discovered is a rich confluence of powerful factors supporting the rise of design and planning work in contemporary India. The first and main reason seems growing national prosperity. While some of the features of the new economic activity such as real-estate development are ubiquitous across urban India, others vary in different places (e.g., the high technology industry in Pune and Hyderabad, automotive manufacturing and ancillary activities in Chennai, and tourism in Kerala and Rajasthan) giving rise to many new patrons who appreciate the importance of professional design work which is often collaborative by nature. The Hussain-Doshi Gufa, at the CEPT Campus is one such confluence of Art and Architecture comprising captivating spatial experiences articulated via a play of shadow, light, and art.



*Inside the Hussain-Doshi Gufa at Ahmedabad
Photo by Hemangi Koda*

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In a design-privileged worldview, underpinned by utopian imagination, all these disparate developments can ideally be conceived complementarily and integrated holistically. The Bauhaus Campus in Dessau, Germany comes to mind as it showcases careful design thinking from the desk knob to the surrounding neighbourhood.

An excellent educational place for designers to visit, by the way. Closer home, CEPT Ahmedabad is a fantastic homegrown example intellectually centred around the notion of holistic thinking delivered via higher education covering many major design areas including interior design, architecture, landscape, regional planning and more.

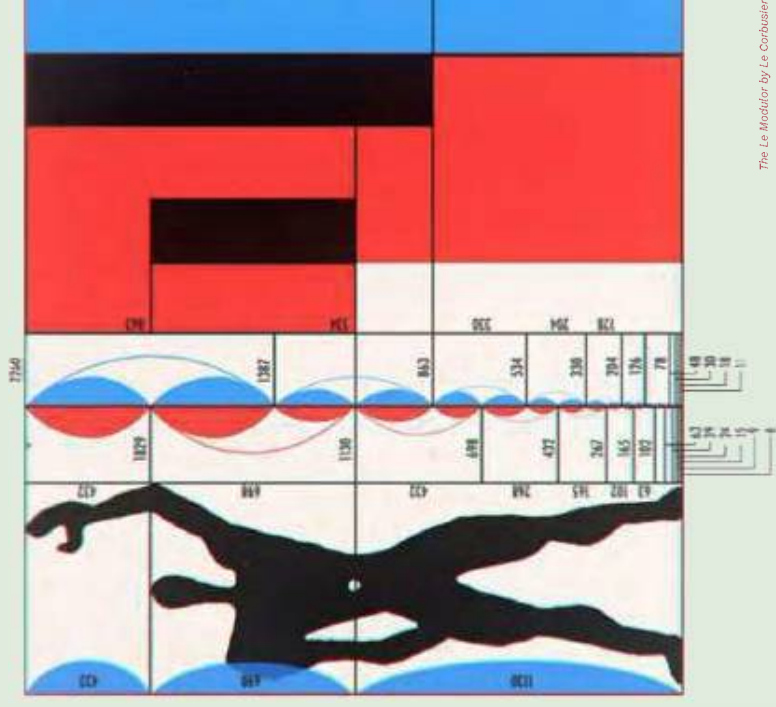
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Another interesting finding of the research was that the interior space quality is frequently better than the quality of outdoors in urban India. In intentionally designed places, I discovered that designers shaping interior spaces frequently display a sharper understanding of humans' comfort and feelings around physical space, perhaps due to the detail-oriented nature of their work. Although at some level, all professions involved in the built environment deal with human-environment interactions, designers of interior spaces seem to have the major advantage of operating at the powerful 1:1 scale that offers an intimate appreciation of the actual human experience at the true anthropometrical scale embodied in Le Corbusier's Le Modulor.

In this sense, space design is fundamental to contemporary living. Easy to visualise how it moulds and influences all the major spaces where we think, work, play and live to cradle and enable much of the human experience on this rapidly urbanising planet. Acknowledging that India is having a design moment, which is also in a project in progress, we need to invest in a couple of critical areas of potential improvement in the education field.



The Inspiring entrance to CEPT
Photo by Karina Ganwani



The Le Modulor by Le Corbusier

Building and sustaining a healthy body of design knowledge that matches India's needs is a top priority currently.

We have no excuse! In a recent study mapping the scholarship on urban India in some of the top academic journals, we found that the country's design scholars as well as practitioners publish more widely today than ever in these venues. So that's good news! Nonetheless, substantial gaps remain in our understanding of the Indian 'design scene'. We need to theorise, for example, Indian designers' firsthand design experiences as well as analyse, illustrate and explain ongoing, creative work in India's regional contexts creating a relevant, meaningful body of scholarly literature useful for Indian students and young scholars. At some level, this task goes hand in hand with the strengthening of professional and educational institutions that foster learning opportunities and intellectual space to pursue and propagate pertinent pieces of knowledge further.

Second, infrastructure and curriculum development for training large cohorts of Indian designers. Creative fields like design and the arts typically encourage curriculum experimentation and development on an ongoing basis. Large, diversified countries like India recognise the need to train professionals matching the growing demand for design work. For instance, India has done relatively better in recent years than in the past: establishing new as well as better funding existing institutions teaching design and allied subjects. IID's educational outreach in itself represents an important step forward in this direction even as much remains to be done on this front.



*Sculpture: The Enrichable Memorial, Gujarat
Photo by Vinay Panjivani | Courtesy: Vastu Shilpa Sangath LLP*

Creative fields like design and the arts typically encourage curriculum experimentation and development on an ongoing basis.

To summarise and conclude, despite a wide range of challenges and impediments, I see the glass more full than empty. The field of design, like many other human endeavours, does well with better patronage. An urbanising country needs better-designed places, and in today's India, this urge comes clear in the generous society-wide support for the design professions. Better still, the votaries for better design include many powerful patrons like governments, corporate firms, state bureaucrats, and elected officials.

However most important and abundantly clear is that the toiling masses of India deserve a better quality of life that professional associations like IID seek to promote for everyone. The IID Design Yatra symbolised a small but important step in that direction. Guidance for Indian design practitioners from this critical perspective seems straightforward: Shaping better spaces diligently remains an urgent task into the foreseeable future.

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FROM PENCILS TO PIXELS TO POSSIBILITIES

THE **A**EVOLUTION OF DESIGN

RISHABH WADHWA



Millennial influencer Rishabh Wadhwa, an architect since 2018, touches the design and architecture landscape through his YouTube and Instagram channels, collectively known as Blessedarch. With over 250k followers across platforms, he offers a futuristic perspective, guiding aspiring designers with insights from global professionals. Through engaging videos, he empowers young students and practitioners to navigate the field, showcasing expert advice and diverse design-related experiences worldwide.

In the captivating world of design, the very essence of creativity and innovation takes centre stage. From the visionary architects who craft iconic structures to the ingenious interior designers shaping emotive spaces, the realm of design has always been a spectacle of wonder. Yet, defining the true identity of a designer or an architect in our modern era can prove a delightful puzzle.

Let us step into the fascinating narrative of this grand mechanism we call design and architecture, where each designer's specialisation adds a unique brushstroke to the canvas of creativity.

AS TIME DANCES FORWARD, DESIGN HAS CONTINUALLY EVOLVED, EMBRACING NEW DIMENSIONS AND ACCELERATING TRANSFORMATION.



WE MIGHT BE WITNESSING SOMETHING AS BIG AS THE INTERNET ITSELF.

The 1900s was an era of profound change, witnessing two world wars, quests for independence, economic booms, lunar triumphs, and the advent of the internet. In just a century, our world, which had remained somewhat constant for centuries, underwent a remarkable metamorphosis. Not only did change accelerate, but the rate of change itself escalated exponentially. Over the past three decades, it seems as if we've shifted into seventh gear, witnessing unprecedented advancements in our lives, lifestyles, and priorities.

So why am I telling you this? What does this have to do with architecture and design? Everything. As societies evolve, so do our lifestyles and tools. What designers design today and how they design today is very different from what they were doing 50 years ago. This is the age of computers, the work is different, it's faster and it is increasingly automated. There are rarely any designers today who do not rely on machines and other digital tools to create their designs, simply because it is much more efficient and faster. But what is happening now, may again seem bygone in just a few years. We might be witnessing something as big as the internet itself.

In the past year, AI has emerged as the centrepiece of debates and discussions among professionals from all walks of life. With new apps launching everyday and billionaires forewarning us about its impact, the world's major economies grapple to comprehend and regulate this groundbreaking technology. Designers and architects, though often immersed in their own creative spheres, are not immune to its influence. The architectural discourse now embraces AI as design and imagery has become increasingly sophisticated. Architects worldwide find themselves at a crossroads of excitement and concern. The boundless possibilities AI offers in fostering creativity and design innovations are exhilarating. Yet, a lingering worry arises: **Will AI reach a point where human co-creators are no longer essential? As the lines between human and machine creativity blur, the design and architectural landscape too braces itself for the transformative potential of AI.**



For those who think AI just means writing a few prompts on an app and getting some pretty pictures, let me help you dive a little deeper. AI's impact on design lies in transforming how designers deal with information and data. Generative AI apps have flooded social media, but their true potential lies in their ability to revolutionise design processes. AI now assists in analysing sites, from sun patterns to topography, optimising orientation and form for any project. What once took hours or days to comprehend, AI can process within clicks, suggesting the best design solutions. No longer relying on general rules, designers can now make precise alterations tailored to each site's unique conditions.

Understanding human interactions with the environment is crucial for maximum comfort in design. AI becomes the key to collating and analysing vast amounts of data on on-site conditions, structures, materials, and human behaviour. With AI models evolving rapidly, tasks like site study, form optimisation, and designing for comfort are soon within their grasp. AI-driven tools for planning, 3D modelling, rendering, and construction drawings are already here, shaping the future of design. As AI continues to advance, the design world stands on the brink of an exciting transformation, propelling us into a new era of creativity and efficiency. And that brings us back to our original question, 'what will the designers and architects do?'

AI'S IMPACT ON DESIGN LIES IN TRANSFORMING HOW DESIGNERS DEAL WITH INFORMATION AND DATA.



I think the future is hybrid. The tasks that just require basic physical understanding and data will be done by AI, but these apps, at least for now, completely fail to comprehend the intangible. The mother who always hoped for a central open courtyard with a small temple in her house, the slum dweller who refuses to live in a high-storey building, the ambition of a country to be the greatest tourist destination or the simplicity of the lifestyle of an old couple, these are not data, these are emotions, and AI has no idea how to deal with them. The experience of spaces and the delicate balance between the needs and wants of a client, I think these will never be taken over by AI and they will always require a human touch. AI can build you a beautiful house, but humans will build you your dream home. Also, I would like to see AI handling the workers on the site as an architect does. People often forget that only about 30% of the job of an architect or an interior designer is design, 70% of it is bringing that design to life. But that being said, AI will take over a lot of the tasks, which will make the life of a designer easy at first, but difficult in the long run. Because what if people decide to skip the human touch in favour of economics? What if the tools become refined enough that anyone, designers and non-designers alike, can use them, would an architect or designer still be needed? What will be our job then?

I recently interviewed Patrik Schumacher, the principal of Zaha Hadid Architects on my Youtube channel and asked him these very questions. Zaha Hadid Architects is one of the few firms that have already started dabbling with AI in the professional workspace. So I asked, will designers and architects of tomorrow be replaced by AI? His answer was a strong, 'No!' He believes, as do

Zaha Hadid Architects uses AI text-to-images generators like DALL-E 2 and Midjourney for design ideas, as revealed by Patrik Schumacher, the studio principal, in April 2023. 'Not even single project is using it - I'm encouraging everybody/whos working on competitions and early ideation to see what comes up and just to have a larger repertoire,' he said. So we explored their design of airport using Dall-e.

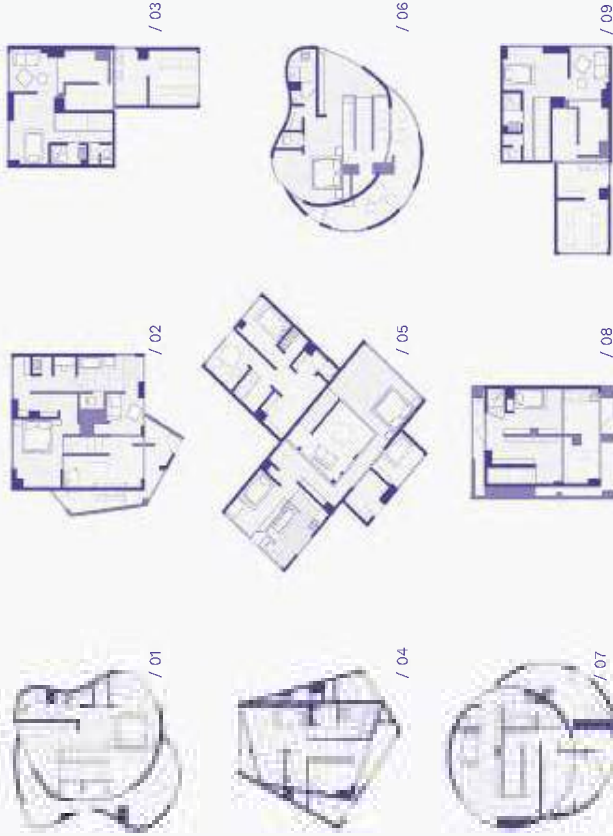
I, that AI will add to the capabilities of designers but these are still tools that need to be used, and we will be the ones to use them, only if we don't shy away from them now and actively participate in helping build them. Patrik Schumacher says that AI will not replace people, it will just accelerate work. There will be more outputs and faster outputs. When I say AI is a tool, think of it as a pencil, just because everyone can make markings on the paper now, does not mean you don't need a Shakespeare or Rabindranath Tagore.



AI WILL NOT REPLACE PEOPLE, IT WILL JUST ACCELERATE WORK. THERE WILL BE MORE OUTPUTS & FASTER OUTPUTS.

London-based startup, Ai Build, and ARUP Engineers have partnered to create the Dubai's million, a 550-meter framework structure resembling a butterfly in flight. The project exemplifies how robotics and AI can revolutionise the future of construction.

THE WORLD AHEAD IS TERRIFYING, BUT ONLY BECAUSE IT IS ALSO EXCITING. AI IS A TOOL, TO HELP YOU IN YOUR DESIGN PROCESS. AND IT IS GOOD AT WHAT IT DOES, SO USE IT.



An Aboods generated with AI

Stanislav Chailou's research on the application of AI in space organization and architectural design has garnered considerable attention. Utilising deep learning techniques, particularly GANs (Generative Adversarial Neural Networks), Chailou devised a system capable of creating and furnishing floor plans, taking into consideration both functionality and aesthetics. Parameters included in the program are footprint, architectural program, orientation, thickness, connectivity, and circulation.

However, I think it will reduce the workforce. If you have seen pictures from the last centuries with architects bent down on huge boards and drafting by hand, it almost seems so unnecessary today. Today on computers we draft as much as we want and we do it in minutes. So we don't require 4 people working on one single drawing. I think AI will do the same once again, we might not need as many people doing the same tasks; tasks will be automated and much faster.

So as designers, are we prepared to face this new future?

No, we are not!

But that hasn't ever stopped us before. Designers and architects will change and adapt and will create a brand new process with these new tools. And if you are to believe Patrik, there lie bigger possibilities for architects beyond just the physical world, in the Metaverse. But that is a whole new topic we can discuss some other time.

The world ahead is terrifying, but only because it is equally exciting. AI is a tool, to help you in your design process. And it is good at what it does. So use it. Use the generative AI as your own personal Pinterest board, use the tools out there to help you analyse sites and climate, use everything AI has to offer and just like you did when you were a student, experiment with something new. You might just discover that this is not something you need to shy away from or be afraid of or even ridicule or ignore just because you don't understand it. It is here to help you, only if you are ready to be that curious designer that you once were.

Every image of this article has been created using AI

A Quirk Revolution

DESIGN CRAFTING

Exploring the Design Philosophy of Studio Aandh



Within the realm of designs, a quirk takes root, transforming mere spaces into vivid dreams. This quirk treads with a fearless spirit, translating ideas into spaces that pulsate with aesthetic symphonies. Walls cease to be mere dividers; they become conduits of imagination. Ceilings transcend their utilitarian purpose, evolving into entangled canopies of aspirations. Every nook and corner evokes an emotion. Yet it is not just bricks and mortar that bear witness to their prowess. With each passing year, each project embarked upon, Aandh lays down the foundation of forward-thinking design. Their hands weave stories into structures, and these structures, in turn, breathe life into their narratives.

See the green staircase slithering to connect the levels at the DSR World Experience Center as it draws the attention of any wandering eye. An otherwise muted palette suddenly screams for attention (with delight). Studio Aandh's design philosophy is this delightful blend of creativity and practicality, rooted in the belief that design is a dynamic platform for crafting environments that embrace and nurture their inhabitants. Going beyond conventional aesthetics, their approach is a captivating revolution that infuses spaces with life and character.

Studio Aandh's design philosophy embarks on a journey that transcends the ordinary. Listed as No. 7 in the Forbes List of Interior Designers and Architects to watch out for, their extensive and versatile body of work ranges from interior design of residences, corporate offices, retail stores and hospitality spaces.

Inscape focuses on this award winning practice steered by the husband and wife duo Aamir and Hameeda. Their minimalist, urban chic designs make them stand apart in the residential and retail space design. Known for using a lot of reclaimed material in their various projects and adapting them with a contemporary design sensibility, Aandh stands out with their vivid body of work.

THE GREEN STAIRCASE SERVES TO CONNECT THE LEVELS AT DSR WORLD EXPERIENCE CENTER.



THE HARMONIOUS INTERPLAY OF ANTIQUITY AND MODERNITY AT VILLA 59

The work is not limited to modern explorations. Villa 59 bows down as it reveres traditional aesthetics, only to jump up with funky textures and lines in the very next frame. The walls, floor and ceiling unify as a grey box with clean lines and the traditional heavy columns frame the contemporary visual with antiquity. Aandh excels in creating empowered environments that have the potential to metamorphose lives.

Warmth, cosiness, and vibrancy are the signatures of their design narrative. Through a meticulous interplay of colours, textures, and unexpected elements, they weave a tapestry of experiences that envelope those who enter. The SNN Raj Showflat is one such example where the colours seem to flow beyond the object and spill onto the wall. Every object, every piece of furniture flaunts a personality, yet they seem to fit perfectly together, just like a family.

SPILLING BEYOND THE DESIGN, AN INTERPLAY OF COLOURS, PATTERNS, FORMS, AND TEXTURES AT THE SNN RAJ SHOWFLAT.



With every project they undertake, they weave stories and meaning in every angle and contour. To understand their process better, let us explore two designs of similar typologies/spaces. We take you through the design process and progress of two projects- The Iron Hill Microbrewery and Atriba- The Tapas Bar.

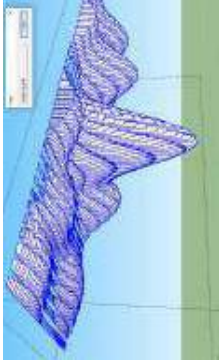
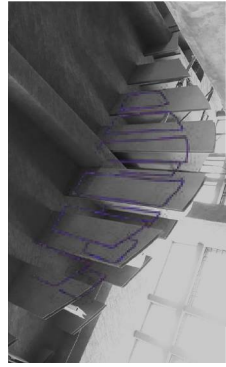
Iron Hill Microbrewery, Bangalore

India's largest Microbrewery is a three-storey structure in the IT Hub of Marathahalli on a 1.8-acre property. This once housed an old garment factory which underwent an adaptive reuse design process with sustainability as the core value. The transformation began by demolishing slabs and exposing and retaining the visible beams from the existing garment factory, with a cement concrete finish. As an ode to the great geometry of the existing structure, an intricate mesh of 100 red rafters was created hanging from the beam, embracing a parametric design. This creates a mesmerising array that flanks the ceiling while keeping the floor and eye level clean for utility.

Here is the design journey through the sketches and work-in-progress drawings of the project.

① THE IDEA FOR THE LAYOUT OF THE RAFTERS WAS BORN AT THE BACK OF A FOOD BILL

② THE PARAMETRIC FORM WAS CONCEPTUALISED AND EVOLVED



③ THE PARAMETRIC FORM WAS VISUALISED AND RENDERED IN THE SCHEME. THE SCALE WAS ADJUSTED AND TECHNICAL DRAWINGS WERE PREPARED

④ THE EXECUTION BEGAN BY KEEPING PANNELS DOWN THE CEILING



THUS CREATING THIS MESMERISING ARRAY THAT FLANKS THE SPACE WHILE KEEPING THE FLOOR AND EYE LEVEL CLEAN FOR UTILITY.

During the COVID lockdown, the interior space was temporarily closed, and the brewery operated exclusively outdoors, catering to approximately 800 people. After the lockdown was lifted, playful sculptural red mesh humanoid figures were added in action and rigour at various positions in the design, incucating an interesting detail and symbolising freedom, happiness, and joy. Graduating art students were commissioned to build these mesh wire figures that further enhanced the ambience, creating a vibrant and delightful setting for the microbrewery's patrons.

An immersive blend of indoor and outdoor with landscape and greenery, infused with an outdoor bar and a strolling water body divides the two parts seamed by a bridge. One part of the water body is a koi pond and the other is a freshwater body where people can swing their legs with a beer in hand and chill. The furniture and décor take inspiration from the World War II era and are custom-made to evoke the impression of European beer houses.

Now to our next bar.

THE CHARISMA OF THE ENTRANCE IS ENHANCED BY CAREFULLY PLACED QUIRKS.

Arriba- The Tapas Bar

Arriba, a 100-seater tapas bar, is the first Spanish Tapas bar in Hyderabad. The highlighting feature of the space is the giant tomato that welcomes the inhabitants, into Arriba, reminding them of the La Tomatina festival of Spain. The other statement interior feature is the ratan mesh installed on the ceiling. The space and its vibe beautifully reflects its inhabitants, capturing their dreams and aspirations with grace and finesse.

Now we take you through the design journey of Arriba-The Tapas Bar,

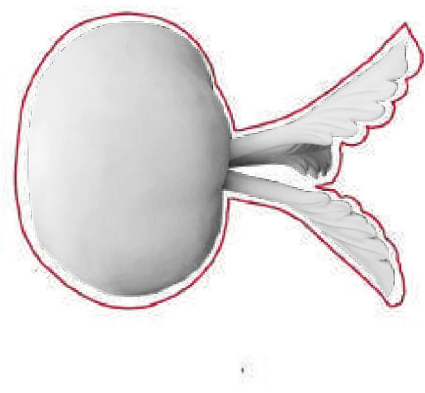
1 THE EMPTY ROOFTOP GETTING READY TO BE TRANSFORMED.

2 THE PLAN WAS PREPARED AND UTILITIES WERE RESOLVED AS THE ICONIC CEILING FEATURE WAS SHAPING UP.

3 ARTISTS JOINED HANDS AND BREATHED LIFE INTO THE RATAN MESH!



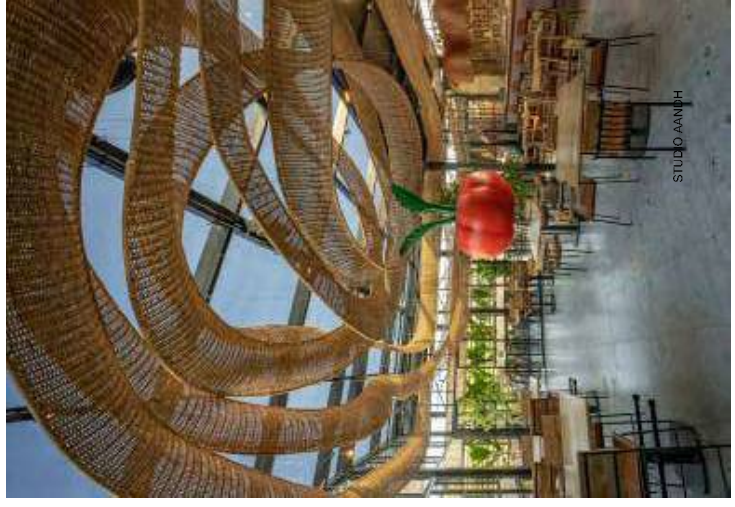
4 AND SOON ALL WAS SET WITH THE CHERRY ON TOP, OOPS... BOTTOM!
(OOPS, TOMATO!)



In enigmatic harmony, Amir and Hameeda emerge as storytellers, artfully using elements of design to weave tales of unparalleled charm, warmth, and vibrancy. With each project, they ignite a profound impact on the world, gracefully touching hearts, one design at a time.

Amir Sharma brings eclectic twists to Aandh's contemporary classic designs, infusing spaces with playful charm and Hameeda, a soulful visionary, creates sophisticated and individualised designs that celebrate originality and warmth. Studio Aandh's work reflects elegance and grace, making each project a unique expression of their client's stories.

These projects are a luminous ode to creativity, as they unveil the profound connection between design, architecture, and the human spirit.



Exploring the Impact of Colour

Masterclass Series by
Nippon Paint



Dr. Kaustav Sengupta holds a PhD in Colour Psychology and is a renowned academician, futurist, trend analyst, colour bio-behaviourist, colour forecaster, writer, social worker, TEDx speaker and Associate Professor at the National Institute of Fashion Technology, Chennai.

Multiple insights models, hypotheses and theories are under his credit including the Colour Image Emotion Association model for India. He is the Lead Colour Forecaster of ColourVision - Nippon Paint India Pvt. Ltd. Director Insights - VisiQart, Trend and Fashion Forecasting At Lab.



Humapathy in Nippon Paint
ColourVision 20x21



MASTER CLASS

The Human Body and Colour Bio-Behaviour

Apart from visual appeal, colours can impact our hormonal surge, especially the 'excitement hormone' Dopamine! The hypothalamus also gets impacted with colours via signals from retinal ganglion cells. The hypothalamus is responsible for the secretion of multiple hormones and also controls the body's self-regulation system such as sleep and stress. For example, a room painted with 'flaming red' will be perceived hotter and 'physically stimulating' than a room painted with White, Blue, Brown or Green! The LA-based HIIT studio, called Barry's Bootcamp uses the intense red environments in their workout rooms so that these spaces can impact the users to sweat faster (during their fat-blasting-calorie-incinerating sessions) with a perception of 'higher intensity workout'. Barry's is one of the most popular workout spaces for celebrities like Kim Kardashian and Justin Bieber and they have branches across key cities of the world including Singapore and Dubai.



Barry's Bootcamp Photo by #giffi Ree

It is a well-known fact that colour preference is a psychological phenomenon which involves human perceptual reaction to colour and expressed emotions associated with those specific colours. However, the trichromatic human is extremely colour-biased and usually a homo-sapien sees what he/she intends to see! The superpower of the human brain helps us to imagine beyond the image. The bias-ness is so evident that in one of my exploratory workshops, the whole group identified a Pink colour visual as 'banana' (art by Dalibor) even when Bananas are usually Yellow, Green or Red (occasionally). The same was repeated for a Blue visual. The group even announced that the Blue visual is of a 'fascinating blue Orange' with Red pulp! Though our past experience of a Banana and Orange (in the conventional colourway) never had such colours, our biased mind forced us to believe that Bananas can be Pink and Oranges can even be Blue.



Pink Banana and Blue Orange
Photo by Cody Davis



"Colours impact spaces but can it impact humans?" is a common question. Hence, let me start this masterclass with it. Colour is omnipresent in our life. However, most of the time colour impacts us subconsciously and hence remains unnoticed. A research article published by the University of Melbourne indicated that 89% of the time colours influence our major decisions.

Yes! Colours can communicate in a way that our body and mind react to it. However, colours mostly communicate with us as colour stories (images, memory, tags, stimuli) and colourways (a set of colours as story stimuli). For example, the colour theme of this volume of inscape is Violet. In reality, Violet will never stand alone as a colour. This means, there can either be a Violet-White colourway or a Violet-Red colourway (or any other colour-ways) and both of these colourways can communicate or impact us differently. Violet is also part of various colour stories that can impact. In Nippon Paint ColorVision 20x21, Violet appeared under the colour story 'Humapathy' where we reflected empathy through colour-ways of powdered Violet and muted Violet with other 'comfort colours'. Globally, the colour Violet is associated with flowers like Lavender to reflect calmness or hyacinth which represents sorrow, regret and forgiveness. It can symbolise regretfulness at things not said or troubling issues unresolved. However, the rich purple is depicted as the colour of luxury if teamed with Gold, Red or Blue.

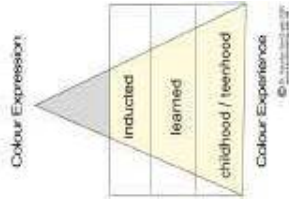
Let us also accept that we are one of the weakest species on Earth when it comes to seeing colours. Humans only have three types of cones (photoreceptors), usually designated as L, M and S (long, medium and short wavelengths respectively), whereas the other species like butterflies have at least 15 sets of photoreceptors! We cannot see Gamma rays or Ultraviolet rays, nor can we see X-rays or microwaves. Hence, our visual capacity is limited. However, it is amazing to note that our species experiments with colours so much, with this limited vision!

The 'Pink Banana and Blue Orange experiment' proves that colour biases can impact products and their perception.

For both visuals, participants initially extracted borders between objects and their backgrounds and then "filled in" colours. The edges confirmed that the shape/form appeared to be of a Banana and an Orange, though, after filling in the colours (Pink and Blue) the colour perception indicated otherwise. In the second phase of this experiment, I went ahead and asked the participants whether they would be interested in 'eating a Pink Banana or Blue Orange', of which they were not very sure about its 'taste' and goodness. One mentioned that the Blue Orange appears 'unreal' and 'poisoned', hence she may not try it. The Pink Banana was still 'acceptable' as 'food'. Thus, though the brain declared them to be bananas and oranges, experience cautioned the body against the consumption of the same.

The 'Pink Banana and Blue Orange experiment' proves that colour biases can impact products and their perception. For example, a less colourful space ('Gray/White space') is presumed to be more 'urban' and expensive in India rather than a colourful space. There has been an ongoing discussion on whether we are becoming more colourless in our space/ product preference/design. I believe that in urban India we emphasise one's social status because in India colour is in abundance and colourfulness can prove that the person is in a higher social hierarchy because maintaining gray/white space in India is pretty difficult with our tropical climate.

The Iseberg Theory:
A Model to Map Color Experience



Though the impact of certain colours (i.e. Red or Black) is universal, the excitement and rush through colours is subconscious and cannot be explained unless one digs deeper into the viewer's personal mental space to map 'conscious/ subconscious experiences' which can be 'earned or presumed'. I always stress the fact that colours can impact us in two different layers/spaces. One in our 'personal space' and the other in the context of 'social space'. The colour expression of a viewer/ user can be mapped through the iceberg theory. The theory emphasises that our colour expression is a reaction to our layered colour memories. The colour memories are like eternal tags associated with a colour from the colour experience one can gain during the entire life). These colour experiences are of three types: the childhood/teenhood experiences (the strongest association), the learned experience (through social interaction in personal life) and inducted experience (that one has not experienced but 'heard of'). A very good example of inducted experience is the colour black. In India, the colour black is marked as an 'unauspicious' colour on most of the occasions. The above theory can be used to understand the customer's experience with specific colours and the colour decisions that can be taken accordingly. I always stress that the "right colour-stories can fetch you better results". Explore and understand the realm of colours!

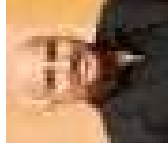
Claim your spot on Inscape!



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Colours, Spaces and Stories



"Narrate it with colour and Navigate with Nippon Paint"

Mahesh Anand
President (Deco - Division),
Nippon Paint India Pvt Ltd

A colour never stands isolated. Colours in India have always stood with their stories (mythologies, beliefs, folklore and personal accounts), context, emotions and social values. Hence, to develop a design with the right colour impact one must design the most suited 'colour story' that touches not only 'social space' but also one's 'personal space'. Colours are closely associated with culture, geography, and people and hence we must shape our spaces accordingly. In a culturally diversified and plural country like India, colour has always been a crucial element in our religious, social and cultural identity. The correct colour stories can fetch you better results. Colour experiences, colour biases, and mapping colour-bio-behaviour can impact businesses positively. Designers can now involve Nippon Paint colour experts in deep research to navigate their colourways and colour stories for any design.

Celebrate your artistic skills and passion for design with Nippon Paint

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Harvard Calling!



Unleash your design vision and win prizes worth \$10,000 including the Harvard's Design Discovery program. Nippon Paint invites students and recent graduates in Interior Design and Architecture to embark on a transformative journey.

Register and submit your academic projects to the esteemed AYDA Awards. Showcase your brilliance on a global stage with 16 countries participating! The theme for this year is 'Converge: Championing Purposeful Designs'. Choose a project site, unveil what makes it a beacon of well-designed space, and illustrate how it positively impacts people's lives while addressing global challenges. Your design destiny awaits! Join Harvard's call and illuminate a path towards a bright future.

Cidade De Goa by Charles Correa

MASTER PROJECT

A Testimony to the Power of Colours

The Master Project series represents an enduring section from *Nippon Paint* to encourage designers to explore and experiment with colour to shape spaces which can anchor context as well as heighten our experiences. In this inaugural edition, we bring the iconic Cidade de Goa, designed by the legendary architect Charles Correa. Look forward to future editions that will delve into the work of other Master's projects and the power of colours they unleash.

Goa offers a visual feast of colour. The quaint houses are often adorned with vibrant facades in shades of yellow, green, and indigo, reminiscent of the Portuguese colonial era. Even the bustling markets of Goa, such as the Fontainhas, the Mapusa Market or the Anjuna Flea Market, are a riot of colour.

The vibrant Cidade de Goa stands as an architectural gem on the picturesque coastline of Goa. The resort, constructed in the 1980s, exemplifies Correa's philosophy of merging modern architectural concepts with the rich cultural heritage of the region.



The Colourful Streets of Fontainhas
Photo by Lester Silveira



The vibrant Cidade De Goa elegantly sits by the Sea
Photo by Min John



Colour plays a pivotal role in the design of Cidade de Goa. The buildings are adorned with a vivid palette of pastel hues, including red, sunset orange, soft pinks, ochre yellows, and calming blues. Colour is not just pigment on walls but a storyteller, an anchor of context, and an enhancer of experiences. As we celebrate Cidade de Goa, look forward to future editions that will unveil the magic of other Master's projects, each a canvas where the power of colours will once again be unleashed to create timeless narratives. So, let us paint our world with hues that transcend time, for in colour, we find the poetry of architecture, the melody of tradition, and the endless chapters of the Spaces We Shape.

Can colours blend the poetry of spatial design and the melody of tradition to bring out new chapters of the Spaces We Shape?



The Play of Primary Colours Inside and Outside
Photo by Lester Silveira

25 DEFINING MOMENTS THAT SHAPED OUR SPACES

In tracing our journey through history, we uncover a myriad of design moments that have drastically shaped our spaces leading to life-changing experiences. From the dawn of storytelling on cave walls to the intricate patterns of Islamic architecture, from the pioneering concepts of earthquake-resistant structures to the digital evolution of AI-generated art, Inscape brings you 25 defining moments to reflect upon the continuum of innovation, creativity, and adaptability associated with each and the way they shaped us. These 25 (+ 75) defining moments that shaped our spaces are but an invitation to kindle interest and initiate further exploration to arrive at a master list for the Inscape archive. Here we are sharing a few of the countless milestones that have influenced the field of design. Do join us on iidscape.com for contributions and discussions.

As we stand at the intersection of the past, present, and future, the significance of these defining moments becomes even more profound. They remind us that design is not just a profession; it is a language through which we express our aspirations and values. Whether it's creating resilient urban landscapes in the aftermath of disasters, changes in functions and spatial alignment, or reimagining sustainability in the age of technology, design reflects the essence of our humanity—our resilience, our empathy, and our boundless potential.

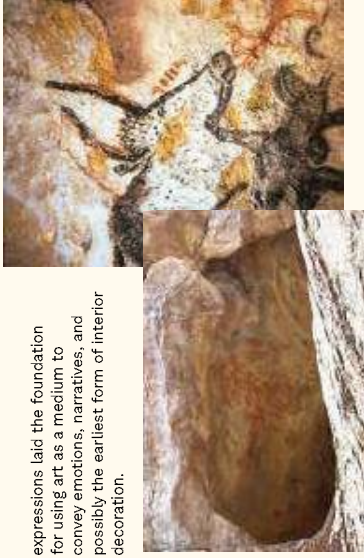
01

30,000 BCE

Cave Paintings Bimbekta, MP

Storytelling through Cave paintings
The earliest known cave paintings, like those found in the Lascaux Caves in France, marked humanity's first attempt at visual storytelling. These depictions of animals and scenes, also seen at Bimbetka Caves, MP, served as a form of communication, laying the groundwork for using art as a medium to convey narratives and emotions. They highlighted the profound connection between design, art, and human expression. In ancient Egypt, wall murals showcased decorative techniques; similarly, India's Ajanta Caves displayed intricate wall paintings depicting religious stories using permanent pigments. These

expressions laid the foundation for using art as a medium to convey emotions, narratives, and possibly the earliest form of interior decoration.



Bimbetka, MP Scene
Lassaux, Painting

Vishnu Prakash

02

3500 BCE

Sanitation Egypt, Mesopotamia & the Indus Valley

Oldest toilets Over Cesspits

Ancient civilisations in Egypt and Mesopotamia developed early toilets over cesspits, marking a leap in sanitation. Notably, the Indus Valley Civilization in present-day India and Pakistan showcased sophisticated urban planning with advanced drainage systems and toilets connected to underground sewers. These early plumbing advancements underscored design's pivotal role in enhancing public health and urban living. The design principles from these ancient systems have had a lasting impact on urban infrastructure, influencing modern sanitation practices and the integration of functional design into architecture.



Sanitation in Indus

Haseeb Ur Rehman Malik

03

800 BCE

Chinese Folding Screens China

Flexible space partitions
During China's Eastern Zhou period, around 800 BC, Chinese folding screens emerged as ingenious design solutions. These flexible wooden screens featured intricate artwork and calligraphy. They offered not only aesthetic elegance but also practical adaptability, allowing spaces to be reconfigured as needed. This design innovation inspired modern ideas of flexible space utilisation and dynamic interior layouts. The concept of folding screens continues to influence contemporary design, inspiring adaptable furniture and spatial arrangements that align beauty with functional versatility.



Chinese Lacquer Screen

Lu Guisheng

04

447 BCE

Parthenon Greece

Golden Ratio explored

The Golden Section, also known as the Golden Ratio or Phi has been used in art, architecture, and design for centuries. The Parthenon, an ancient Greek temple built in the 5th century BCE in Athens, is one of the most famous examples of the use of the Golden Section. The ratio of the width of the building to its height, as well as the division of the facade and columns, are believed to adhere to this proportion. This has influenced not only the design of the temple but also design principles of later generations. Its enduring appeal as a symbol of aesthetic harmony and proportion has left a lasting legacy in the world of architecture and design.



Parthenon

Julia Isakova

05

27 BCE -14 CE

Dome engineering Hagia Sophia

Largest enclosed interior space

Constructed between 532 and 537 CE, Hagia Sophia in Constantinople (now Istanbul) showcased revolutionary dome architecture.

Architects Anthemius of Tralles and Isidore of Miletus ingeniously designed an immense dome that seemingly floats above the interior. This architectural marvel influenced Byzantine and Ottoman construction, setting a precedent for monumental domes globally. Its innovation in creating expansive enclosed spaces redefined spanning, and ultimately interior design possibilities. The legacy of Hagia Sophia reverberates in awe-inspiring structures like India's Gol Gumbaz, exemplifying design's role

in shaping monumental spatial experiences.



Hagia Sophia

Adil Wajid

07

4th Century onward

Stained Glass Windows Italy

Inviting colours with light
Stained glass paintings are said to have originated in the Roman era with examples like the Basilica of San Vitale. It revolutionised sacred spaces by infusing vibrant hues and intricate designs into windows, creating awe-inspiring illuminated artworks and playing with the sunlight. This innovative use of glass as a medium transformed the ambience of churches and cathedrals, symbolising divine illumination and narrating biblical stories. Stained glass painting set a lasting precedent for integrating art and light into interior architecture, influencing designers to elevate interior spaces with colourful narratives.

Lyon Cathedral, France
Stained GlassDuff
Miyu Honor

06

37-15 BCE

Vitruvius's Ten Books on Architecture Greece

Foundational Design Principles

Vitruvius, a Roman architect and engineer, authored "De architectura," outlining architectural principles around 15 BCE. His writings expounded on durability, utility, and beauty, establishing foundational design tenets. His emphasis on proportion, functionality, and aesthetics has profoundly influenced architectural education and practice. From the Renaissance to modern times, architects like Andrea Palladio and Le Corbusier drew inspiration from his principles, shaping architectural discourses. Vitruvius's enduring legacy underscores design's holistic role in crafting spaces that harmonise form, function, and beauty, enriching architectural creativity

across ages. In parallel, ancient Indian Vaastu Shastra similarly offered guidelines for spatial harmony and design, reflecting a cross-cultural pursuit of balanced architecture.

Vitruvius Book
Vitruvius ManBequest Of W. Gehney Beatty, 1947
Lucina

08

1400-1700

Renaissance Masters Italy

A Stroke of Genius

The Renaissance was momentous with Masters like Leonardo da Vinci and Michelangelo left a lasting legacy in the realms of art, architecture, and interior design. Their work epitomised the revival of classical design principles, emphasising beauty, proportion, and harmony. The integration of mathematical concepts like the Fibonacci series added an intellectual dimension to aesthetics. This era witnessed a profound shift in how spaces were conceived, adorned with exquisite details, and imbued with a sense of aesthetic perfection. The Renaissance remains a pivotal chapter in the history of design, shaping creative thought for centuries to come.



Ceiling Art Of Sainte Chapel

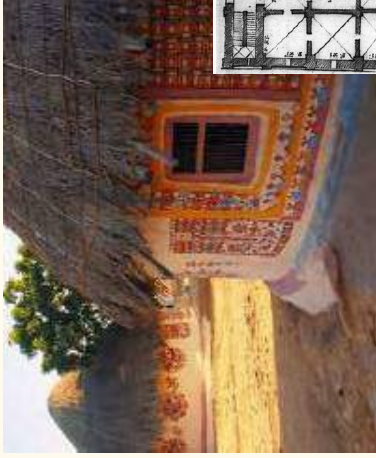
Caitlin Craig

09 1570

First Earthquake-Proof House Ferrara, Italy

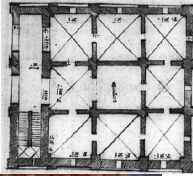
Anti-seismic Architectural Innovation

In 1570, the city of Ferrara witnessed the creation of the first known earthquake-resistant house, designed by architect Pirro Ligorio after the region was hit by a tremendous earthquake. This anti-seismic architectural innovation aimed to mitigate earthquake impact. Subsequently, after the 1819 earthquake in Kutch, India, traditional "bhunga" huts demonstrated indigenous earthquake-resistant design. These instances underscore the importance of anticipating natural disasters in design, inspiring modern seismic-resistant construction techniques worldwide, and ensuring safety and stability.



Bhunga Hubs
Earthquake Resistant Structure

Mirza Sabhan



11 1851

The Crystal Palace London

The advent of the Industrial Revolution in the built environment. The Crystal Palace Exhibition of 1851 in London was a groundbreaking event in the history of architecture, design, and industry. Its innovative use of glass allowed for vast expanses of open space and natural light, creating a striking and immersive interior environment. It was a testament to the capabilities of industrialisation and mass production. It ushered in an era of transparency, openness, and natural light in interior spaces while promoting innovative building techniques and mass production methods that continue to shape the built environment today.



Inside the Crystal Palace

Melaven, J

10 1631/1661

Hall of Mirrors Lahore and Versailles

Decorative interiors with mirrors

The Hall of Mirrors, crafted in the 17th century, graced Lahore's Sheesh Mahal and the Palace of Versailles. In Lahore, under Mughal rule, the Sheesh Mahal dazzled with intricate mirror work, reflecting Indo-Islamic architectural elegance. In Versailles, designed by Louis Le Vau, the hall epitomised French Baroque splendour with gilded ornamentation and floor-to-ceiling mirrors. These architectural marvels showcased diverse design aesthetics, yet both harnessed reflective surfaces to transform interiors. Their influence echoes in modern interiors that embrace light manipulation and opulence, illustrating the design's mastery of ambience and visual impact.



Sheesh Mahal
Versailles Galerie



Faisal Raza Malik
Myraballo

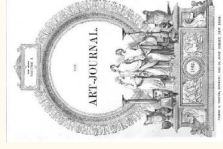
12 1872

The Art Journal Great Britain

First Design Magazine,
Dissemination of design ideas

The Art Journal, launched in 1839, became the first design-focused magazine in 1872. This pioneering publication disseminated design ideas globally, nurturing a platform for artistic and creative exchange. Its impact on design discourse and cross-cultural inspiration was profound, paving the way for design magazines that followed. In India, "Marg" (founded in 1946) continues this legacy, highlighting art, culture, and design's role in modern India. Both exemplify how such magazines connect diverse design communities, foster dialogue, and shape aesthetic sensibilities worldwide and locally. These

designs reflect a harmonious blend of art and function, influencing architectural marvels from the Middle East to India, highlighting design's ability to transcend borders and time.



Art Journal Covers

13

18th Century onwards

The isms of art, architecture and design movements given alongside have contributed to a rich tapestry of design possibilities, allowing architects and interior designers to draw inspiration from various styles and philosophies to create spaces that cater to diverse functional and aesthetic needs.

Isms and Movements in Design and Architecture

Neoclassicism

Inspired by classical Greek and Roman symmetry, it emphasised orderly proportion.

Romanticism

Focused on emotional expression and individualism in architecture and design.

Gothic Revival

Revived the medieval Gothic architecture, characterised by pointed arches, ribbed vaults, and ornate decoration.

Arts and Crafts Movement

Advocated for craftsmanship and the use of natural materials, rejecting mass production and industrialisation.

Art Nouveau

Emphasised organic, flowing lines, and intricate ornamentation, often inspired by natural forms.

Bauhaus

Promoted the integration of art, craft, and technology, focusing on functionalism, minimalism, and simplicity.

Art Deco

Known for its geometric shapes, streamlined forms, and luxurious materials, reflecting the Jazz Age.

Modernism

Emphasised simplicity, functionality, and a break from historical ornamentation.

Postmodernism

Reacted against the strict functionalism of Modernism, incorporating historical references, diverse materials, and playful forms.

Deconstructivism

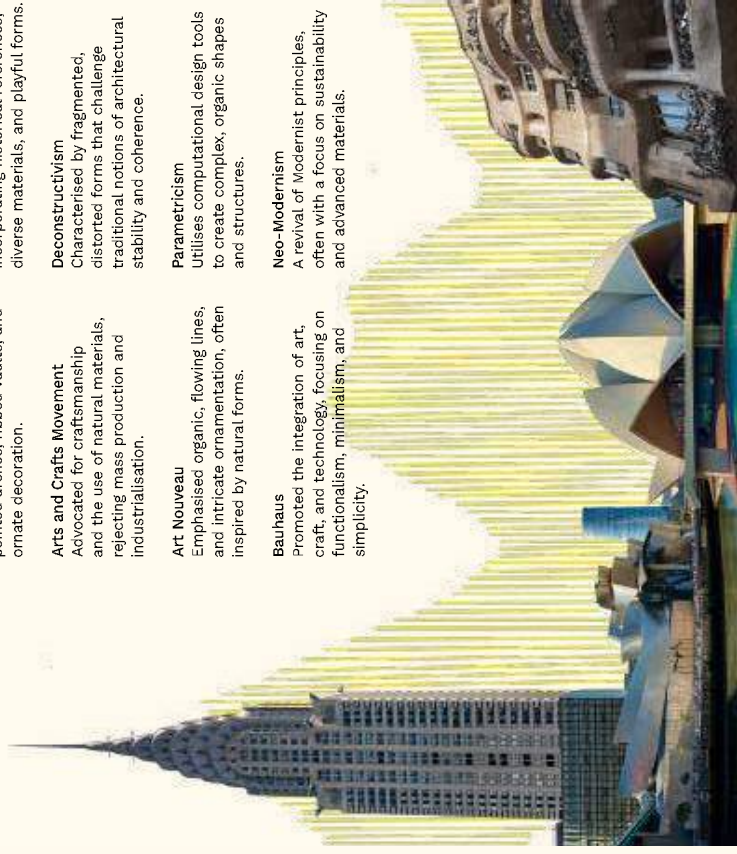
Characterised by fragmented, distorted forms that challenge traditional notions of architectural stability and coherence.

Parametricism

Utilises computational design tools to create complex, organic shapes and structures.

Neo-Modernism

A revival of Modernist principles, often with a focus on sustainability and advanced materials.



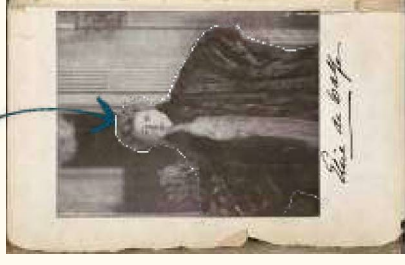
14

1859 - 1950

Elsie de Wolfe New York

Pioneer in Home Interior Design

Elsie de Wolfe emerged as a pioneer in interior design. Often referred to as "Lady Mendel," she revolutionised interior aesthetics by championing simplicity, comfort, and functionality. Her iconic designs, like the interiors of New York's Colony Club, embraced light, pastel palettes, and eclectic yet harmonious arrangements. De Wolfe's advocacy for design as a reflection of one's lifestyle and personality marked a turning point, shaping modern interior design principles and influencing subsequent generations of designers worldwide.



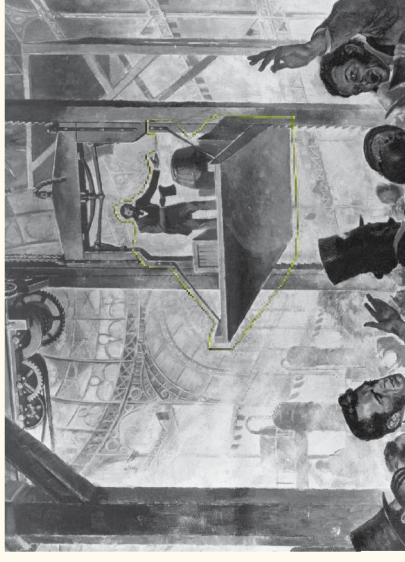
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Mid-19th century

The Invention of the Elevator United States

Revolutionising vertical connectivity and influencing the height of a building

The mid-19th century saw the invention of the elevator, a pivotal moment revolutionising vertical connectivity within buildings. Elisha Otis's safety brake (1853) made tall structures feasible, shifting urban landscapes skyward. This innovation not only facilitated convenience but also transformed architectural possibilities, giving birth to skyscrapers and reshaping city skylines globally. Elevators symbolise design's role in shaping urban form, functionality, and efficiency, enabling dynamic vertical movement within modern built environments.



Elisha Otis 1854

Capite De Gravure-Anelonne

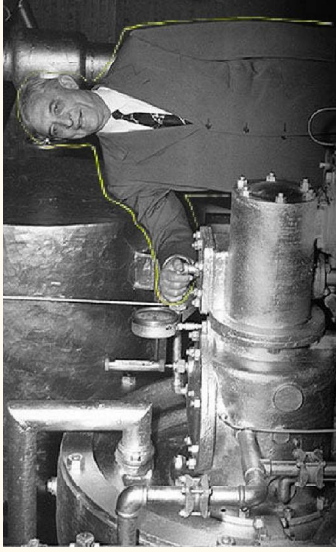
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Early 20th-century

The Invention of Air Conditioning United States

Controlling Comfort in Interior Design

The early 20th century witnessed the invention of air conditioning, that transformed interior comfort. Willis Haviland Carrier's invention (1902) redefined living and working environments, enabling precise temperature control and humidity regulation. This breakthrough led to not only enhanced comfort but also reshaped architectural design. Air conditioning enabled larger windows, flexible layouts, and year-round usage of spaces. Its influence on architectural and interior design continues to emphasise design's pivotal role in creating optimal and adaptable environments for human well-being.



Willis Carrier With The World's First Air Conditioner

Carrier Corporation

17

1923

Towards a New Architecture Worldwide

Le Corbusier's discourse on "House as a Machine for Living in" Le Corbusier, a pioneering modernist architect and urban planner, made significant contributions to the field of architecture. "Towards a New Architecture" (published in French as "Vers une architecture" in 1923) introduced several innovative architectural concepts that had a profound influence not only on architecture but also on interior design. One of his key ideas was the notion of the "house as a machine for living in," which revolutionised the way designers approached the built environment by promoting functionalism, minimalism, flexibility, and user-centred design principles.



Le Corbusier, Villa Savoye, Poissy, France

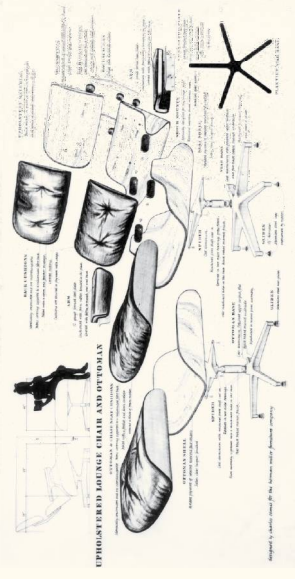
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1946

Charles and Ray Eames Worldwide

Iconic Furniture Design

In 1946, Charles and Ray Eames emerged as icons of furniture design. Their innovative use of materials and functional aesthetics redefined modern furniture. The Eames Lounge Chair (1956) epitomised their approach, blending comfort, form, and craftsmanship. Their designs have left an indelible mark, influencing contemporary furniture's emphasis on both style and usability. The Eameses' legacy endures, demonstrating design's capacity to create pieces that are not just functional but also artistic statements, enriching everyday living with timeless style.



Eames Lounge Chair

Eames Office LLC



Charles and Ray Eames

19 1960s

Computer-Aided Drafting
Worldwide

Digital Design Transformation
The 1960s heralded a digital design transformation with the advent of Computer-Aided Drafting (CAD). van Sutherland's "Sketchpad" (1963) revolutionised design processes, introducing digital tools for architectural and engineering drawings. CAD's evolution empowered designers with precision, efficiency, and visualisation capabilities. Its impact on design is profound, from streamlined planning to virtual prototyping. CAD's continuous advancements have fundamentally reshaped how architects and designers conceptualise and communicate ideas, emphasising design's integration with technology,



Ivan Sutherland

Sketchpad

21 2019

Litre of Light Project
Philippines

Bringing affordable and sustainable lighting solutions to communities
By repurposing plastic bottles filled with water and bleach, the project created solar-powered light bulbs that refract sunlight into indoor spaces during the day. This simple yet effective design innovation has had a profound impact on millions of lives, providing safe, eco-friendly illumination to underserved areas globally. The "Litre of Light" project showcases the power of design to address social and environmental challenges, inspiring a new wave of socially conscious design practices.



Litre of Light Project

Luke Duggie

20 2000s

Tiny House Movement
Worldwide

Compact and Sustainable Living

In the 2000s, the Tiny House Movement gained momentum, advocating compact, efficient, and sustainable living, influenced by Henry David Thoreau's minimalist ethos, tiny homes prioritise functionality over excess. The movement's pioneers, like Jay Shafer, popularised ingenious small dwellings, emphasising minimal ecological footprint. This movement aligns with design's power to rethink spatial norms, encouraging environmentally conscious living solutions. As urbanisation grows, the Tiny House Movement serves as a reminder that thoughtful design can address space constraints while promoting sustainable lifestyles,



Tiny House

Taylor

22 2019-20

COVID-19 Pandemic Effects
Worldwide

Reshaping Design Priorities

The 2020s witnessed the profound effects of the COVID-19 pandemic, reshaping design priorities across the globe. Designers rapidly responded to changing needs, crafting solutions like modular healthcare facilities, contactless interfaces, and adaptive public spaces. The pandemic highlighted design's adaptability and resilience, emphasising the importance of creating flexible and safe environments. As design navigates the new normal, it underscores the field's capacity to address unforeseen challenges and fostering innovation that enhances the way we live, work, and interact.



Outside but inside in COVID

Alexis Fouvet

23

2022

BioHome3D University of Maine

**Sustainable 3D-printed
Bio-based Houses**

The University of Maine's 2022 unveiling of Bio-Home3D showcased an innovative approach to sustainable housing. Leveraging 3D printing technology, the project focused on constructing bio-based houses with reduced environmental impact. By using bio-based materials and additive manufacturing techniques, Bio-Home3D demonstrated design's potential to create eco-friendly, efficient, and affordable housing solutions. This initiative reflects the evolving role of design in shaping the future of construction, emphasising sustainability and cutting-edge technology



3D/Bio-Home

University of Maine

in addressing global housing challenges.

25

2023

Artificial Intelligence Worldwide

**Blurring Human-Machine
Creativity Boundaries**

In 2023, AI-generated art took centre stage, blurring the boundaries between human and machine creativity. Artificial intelligence algorithms, like GANs, produce artwork ranging from paintings to music to rooms. This phenomenon challenges traditional notions of authorship and creativity, sparking debates on the essence of artistic expression. The rise of AI-generated art reflects design's capacity to harness technology's potential, reshaping creative landscapes and prompting philosophical discussions about the nature of creativity and the role of design in the digital age. As seen



from Rishabh Wachwa's thought-provoking article that highlights design's role in fostering critical discussions about the intersection of technology and creativity. He emphasises on AI's power to shape not only aesthetics but also the broader cultural and philosophical dimensions of AI-generated art and design in the modern era.

24

21st century

UX Design Evolution and Social Media Worldwide

Enhancing Virtual User Experiences

The 21st century witnessed a remarkable evolution in User Experience (UX) design, transforming virtual user interactions across platforms, notably through social media. UX designers prioritise intuitive interfaces, seamless navigation, and personalised experiences. Social media giants like Facebook and Instagram continually refine their interfaces, optimising user engagement. This evolution underscores design's profound influence on enhancing digital interactions, fostering meaningful connections, and shaping user behaviours and interactions in the



The journey of design is ongoing, and as we move forward, we find ourselves in an era where the boundaries between human creativity and technological innovation are becoming increasingly blurred, prompting us to explore the philosophical dimensions of design in the digital age. As we continue to navigate an ever-changing landscape, these defining moments stand as a reminder that design is not just a static reflection of our world; it is a dynamic force that propels us forward, shaping the way we live, connect, and experience the world around us. It is a journey that unfolds in every stroke of a brush, every curve of a building, and every pixel on a screen. And it is a journey that will continue to inspire, challenge, and redefine our understanding of what is possible.

75 More Moments That Shaped Our Spaces

Throughout history, pivotal moments in design have shaped the way we perceive and interact with our spaces. From ancient Stone Age tools sparking human creativity to the transformative impact of artificial intelligence and 3D printing, each milestone has left an indelible mark on design principles, aesthetics, and functionality. This segment explores 75 more moments that have influenced our built environment, from ancient civilizations to the digital age, showcasing the power of design to shape cultures, create meaningful experiences, and inspire innovation in the field of design and interior design.

01	30,000 BCE Stone Age tools, innovations in tool designing and making techniques	10th Century In the Islamic World - Islamic Zellige Tiles, Intricate Geometric Tilework	21	1860-1910 Worldwide, Arts and Crafts Movement, Emphasis on Craftsmanship	31	1929 Barcelona, Barcelona Pavilion, Showcasing Minimalist Design
02	10,000 BCE Jericho, Standardised Mud Bricks for Construction	12th Century Europe, Gothic Architecture, Pointed Arches and Flying Buttresses	22	1880 United States, First-High-Rise Buildings, Urban Density and Steel Structures	32	1930s New York, Empire State Building, Iconic Art Deco Skyscraper
03	2100 BCE Ziggurats, Pyramids and Huacas, Monumental Architecture Emerges	14th Century Worldwide, Post-Bubonic Plague Design, Focus on Hygiene and Well-Being	23	1880-1940 Worldwide, Modernism, Simplicity and Functionality in Design	33	1945 Worldwide, Formation of UNESCO, Cultural Heritage Protection
04	2600-1900 BCE Indus Valley Civilization, Gridiron Planning in Cities	15th Century Italy, Renaissance, Revival of Classical Architecture	24	1884 Chicago, Home Insurance Building, First Steel-Framed Skyscraper	34	1960s Worldwide, Space Race and Moon Landing, Influencing Outerspace Design
05	3400 BCE Egypt, Wall Murals And Paintings, Decorative Wall Art Techniques using Permanent Pigments	15th Century Europe, Printing Press, Dissemination of (Design) Ideas	25	1887 Mumbai, Victoria Terminus, Fusion Of Gothic and Indian Architecture	35	1960s-1970s Worldwide, Pop Culture and Counterculture Movements, Bold Interior Trends
06	3000-1520 BCE Stonehenge, Post and Lintel Construction System	1624 Cape Ann, First Demountable House, Portable and Reassemblable Architecture	26	1890 London, London Underground, First Metro System	36	1963 Copenhagen, Denmark, The International Federation of Interiors Architects/Designers (IFI) was Founded
07	776 BCE Olympia, Greece, Temple of Hera, Early Columned Architecture	1666 London, Great Fire of London, Influence on Urban Planning Regulations	27	1895 Venice, Hosted its First Biennale, An Italian and International Art Exhibition	37	1969 Worldwide, Apollo 11 Lunar Module, Space Design Inspiration
08	400 BCE Acropolis, The First Known Architectural Competition and Design Context	1799 Jaipur, India, Hawa Mahal, Innovative Ventilation Design	28	1800s-1940s Worldwide, Travel Trailers and Caravanning, Mobile Living Solutions	38	1973 Sydney, Sydney Opera House, Architectural Masterpiece
09	27 BCE-14 CE Rome and Constantinople, Advanced Concrete and Arch Construction	1760-1820 London, Crystal Palace, Glass and Iron Exhibition Marvel	29	1902 Worldwide, Open Floor Plan, Conceptual Shift in Spatial Design	39	1970s-1980s Worldwide, High-Tech Architecture, Merging Technology and Design
10	7th-11th Century Indian Bhakti Movement, Introduction of Temple Mandapas for Congregation and Performances	1837 Worldwide, Portable Cottages, Early Mobile Housing Solutions	30	1919 Germany, Bauhaus Movement, Integration of Art and Technology	40	1970s First Earthship, Sustainable Self-Sufficient Homes

41	1971 Design For Disabled: Published and brought focus on Universal Design	2000s Worldwide, Influence of Memes, Shaping Visual Culture	61	21st Century Worldwide, UX Design Evolution, Enhancing User Experiences through Social Media and other Platforms	70	2023 Worldwide, Cryptocurrency, Wallets, Interface Design for Digital Finance
42	1977 Centre Georges Pompidou, Inside-Out Architecture	2000s Parametric Design, Algorithmic Architectural Exploration	62	2020s Worldwide, Fusion Of VR and Physical Spaces, Innovative Design Visualisation	71	2023 Worldwide, Net Zero Architecture, Sustainable Energy Integration in Buildings
43	1980s-1990s Worldwide, Personal Computers, Home Office Integration	2001 Apple iPod, Convergence of Design and Technology	63	2020s Worldwide, Lunar Architecture exploration, preparing for Space Settlements	72	2023 Worldwide, Green Urban Planning, Focus on Sustainable City Design
44	1981 Singapore, Smart Cities Initiatives, Cybernetics in Urban Planning	2013 Singapore, The Interlace, Vertical Village Redefines Apartment Living	64	2023 Worldwide, Advancements in Smart Homes, Integrating technology into Living Spaces	73	2023 Worldwide, Quantum Computing Advancements, Reshaping Computing and Simulations
45	1986 San Francisco, The First Burning Man event was Hosted	2015 Paris Agreement, Focussing on Design's Role in Climate Action	65	2023 Worldwide, Innovative Health Infrastructure, Designing Resilient Healthcare Facilities	74	2023 Worldwide, Hyperloop Transportation, High-Speed Transportation Innovation
46	1987 Worldwide, Shipping Containers, Modular Architecture	2015 SpaceX Falcon 9, Reusable Rocket Design	66	2023 Worldwide, Crispr-Cas9 breakthrough, Ethical Implications of Genetic Editing	75	2023 Worldwide, Deep Sea Exploration Technologies, Advancements in Marine Vehicle Design
47	1990 Digital Design Revolution, Computer-Aided Design Emergence	2016 Worldwide, Unequal Scenes, Aerial Photography Highlights Inequality	67	2023 Worldwide, Virtual Fashion, Impact of Digital Clothing on Fashion Industry		
48	1990s Germany, New German Parliament, Redefining Democracy through Design	2016 Pokémon Go, Augmented Reality in Gaming	68	2023 Worldwide, the Oceanbird Ship, Sustainable Cargo Ship Design		
49	1995 Ahmedabad, Hussain-Boshi Gufa, Artist-Architect Collaboration in India	2017 Cupertino, Apple Park, Fun-Based Work Spaces	69	2023 Worldwide, Mars Perseverance Rover, Technological Marvel in Space Exploration Design		
50	2000s Worldwide, 3D Printing Innovation, Advancing Rapid Prototyping	2019 Worldwide, Oceanix City Concept, Floating Cities to Combat Sea Levels Worldwide, Oceanix City Concept, Floating Cities to Combat Sea Levels				
51	2000s Worldwide, Influence of Memes, Shaping Visual Culture	2019 Worldwide, Oceanix City Concept, Floating Cities to Combat Sea Levels Worldwide, Oceanix City Concept, Floating Cities to Combat Sea Levels				
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56	2015 SpaceX Falcon 9, Reusable Rocket Design					
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An official publication of the
Indian Institute of Interior Designers

Powered by Nippon Paint



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Printed in Mumbai by Hira Prints Inc.

ISBN: 978-81-965481-9-3

Folio 1, October 2023

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*The goal of the wise is
not to achieve happiness
but to avoid misfortune*