

india

mondo^{arc}

SPECIAL EDITION ₹500

AN INITIATIVE BY

STIR

An
Indian Sthapati
Has To Be
A
YOGI

He must feel the
Vibrations
In the Cosmos
Including
The Materials
and
user of that place

Isnhi

3rd
Anniversary
Issue

FIND INSIDE

►► NOTE BOOK COLLECTION

P 208

GAUTAM BHATIA



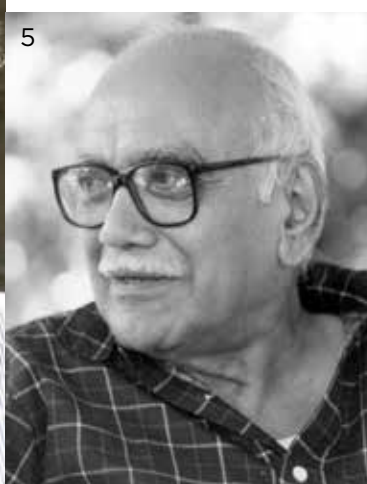
DURGANAND BALSAVAR
ARTES

P 214

P 220

ANANT RAJE

ANANT RAJE FOUNDATION

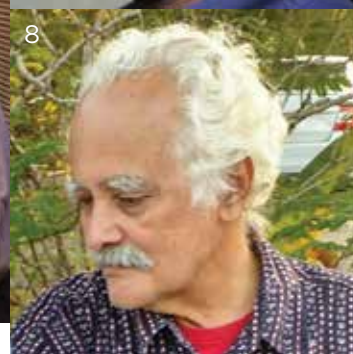
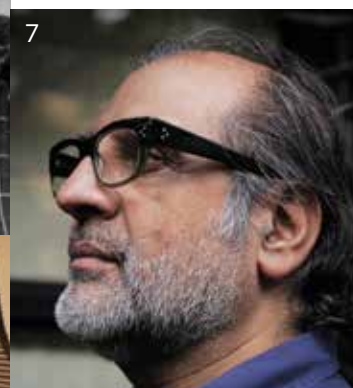


NARENDRA DENGLE
NARENDRA DENGLE
AND ASSOCIATES

P 224

P 230

VERENDRA WAKHLOO
MATRA ARCHITECTS



NACHIKET PATWARDHAN

P 234

P 190

LAURIE BAKER

LAURIE BAKER CENTRE
FOR HABITAT STUDIES



ROGER CONNAH

P 200

PHOTO CREDITS 1. Courtesy of Gautam Bhatia 2. Nadezna Connah 3. Courtesy of Gautam Bhatia 4. Courtesy of ARTES 5. Unknown 6. Vidya Dingle 7. Courtesy of matra architects 8. Courtesy of Nachiket Patwardhan

240 When is Space, Jawahar Kala Kendra

244 Where do you see the Beauty

245 Death of Architecture

246 FICCI - Smart Cities Art Cities

250 FOAID, Mumbai

252 Book Listings & Book Review

256 Event Calender

262 mondo*moment

NOTEBOOK & THE COLLECTION

In the historic understanding of architecture, drawing figured as the dominant medium of expression. Before any practical work was undertaken, architects were encouraged to make the historic pilgrimage to Rome, to seek out the ruins, to sketch, draw, interpret and imbibe. In the Renaissance for instance, Andrea Palladio methodically reconstructed many Roman ruins, even providing a kind of imaginative interpretation of an entire building from a mere fragment; so much so, that even his own constructed work began to draw inspiration from the imaginary reconstructions. Closer to our own time, Le Corbusier, Alvar Alto and Louis Kahn produced numerous freehand travel sketches and imaginary studies of an intensely personal nature that had little to do with their architecture. The drawing's lack of application to building makes many architects avoid

drawing altogether; however many professionals use drawing to delve into the world of ideas and ideals. The ideal building cannot be built unless it is first examined in the private imagination. Its deliberate masking of function, and devoid of the urgency to build, gives vent to the innately human tendency to explore the inexplicable and find some private meaning through drawing. We explore here the imaginary capacity of the medium itself - the drawing as a fluid unrealized statement of possibility. Against the background of a practice, the individual artist/architect pulls and elaborates ideas from the depths of remoteness and thought and retains them as jottings in a private notebook, or elaborations in the file drawer. Such thought processes and concerns relate less to specific buildings than to expressions of attitude and mindscape.

ROGER CONNAH

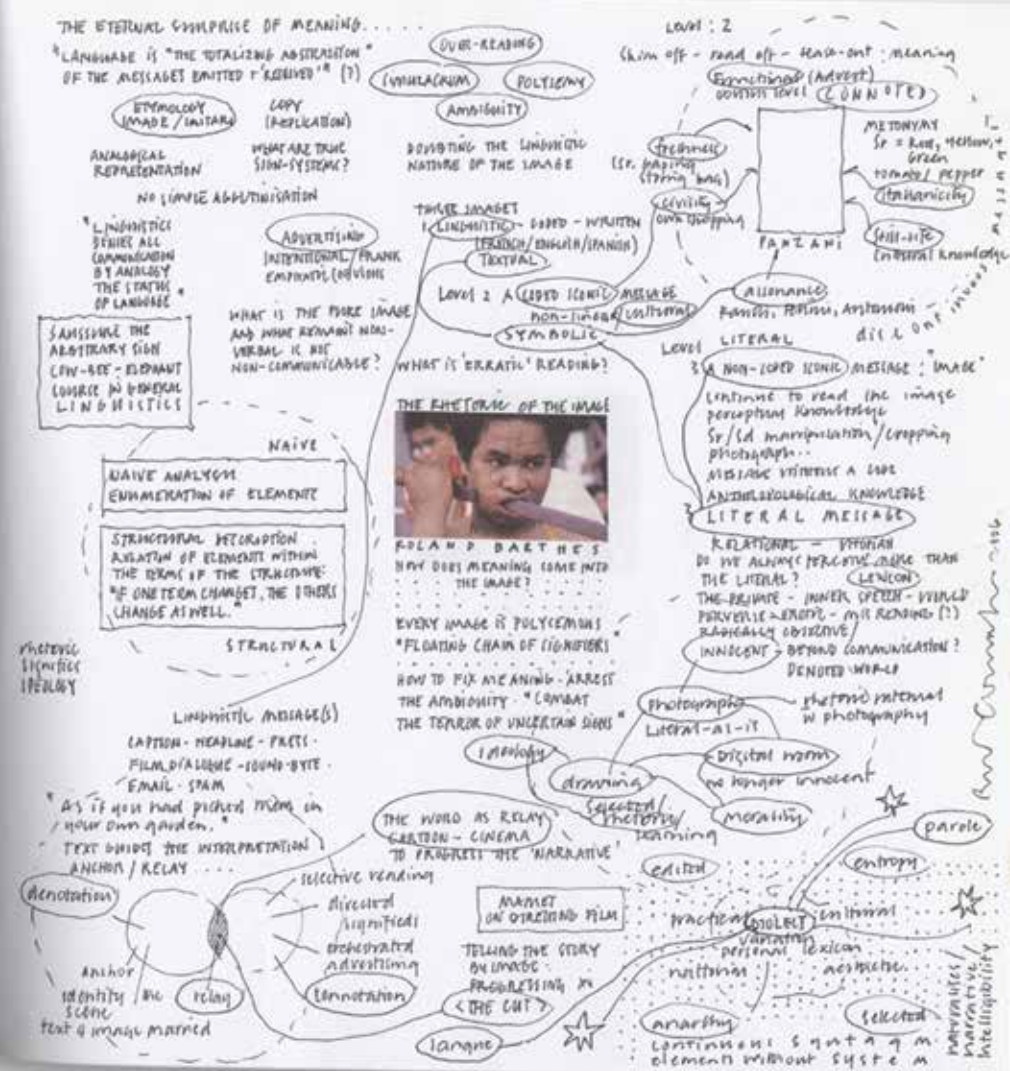


The Not So Secret Workings of an (Architectural?) Brain
The Golden Notebook (ordning och reda) 2002 Roger Connah

Architects used to rely on drawings as transfers, steps from the idle towards the occupied, from the intuitive towards the framed. Today, perhaps due to time, anxiety, software and social media, the way architects think and draw may be changing. Some go as far as claiming not many are doing it these days - thinking and drawing, that is.

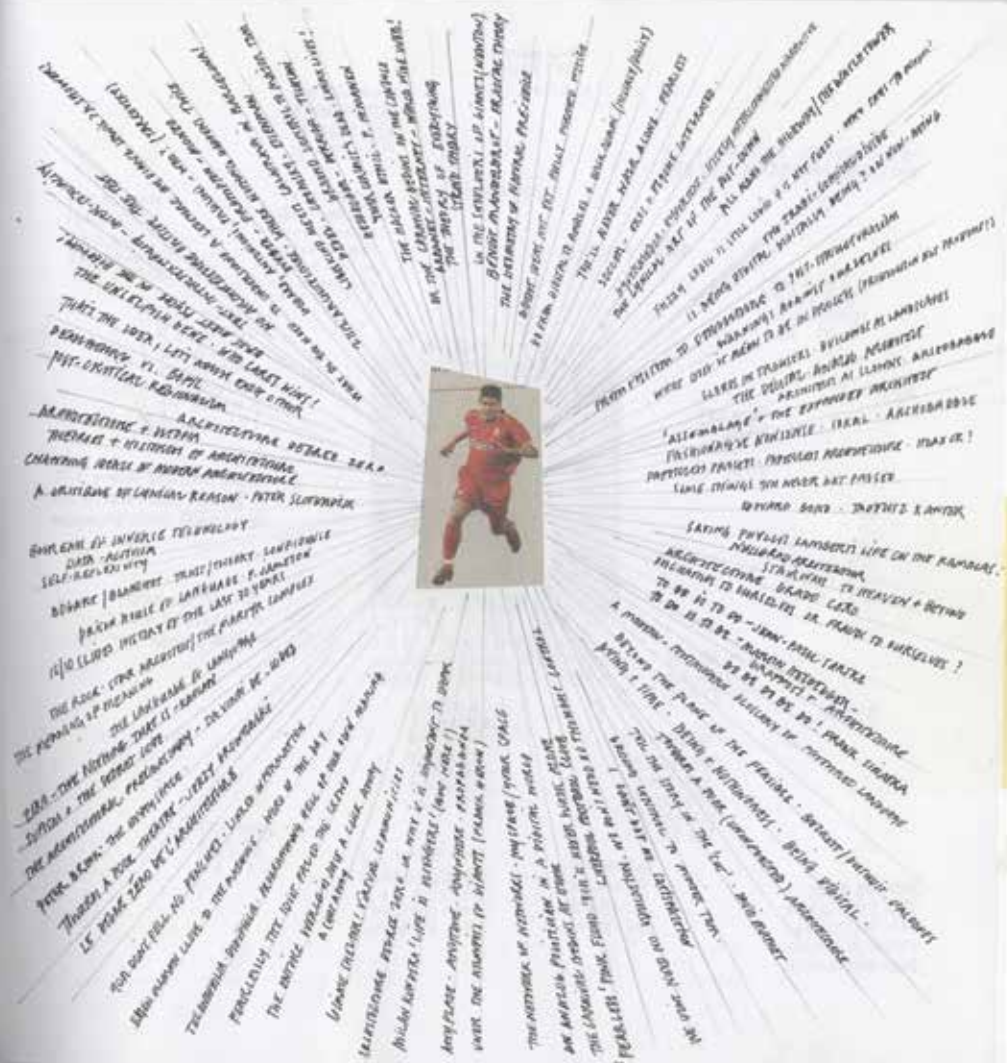
These calligraphisms - **5 Easy Pieces** - started in a 10"x10" Golden Sketchbook (Ordning och Reda, Sweden) and then began life in real time. By real time I mean there is no advanced planning of the sheet-as-canvas, or where the information and knowledge will be layered. Crucial to the effectiveness, or not, of mapping is the unknown material - the narrative and links that emerge from an event - a lecture, an outline, or a program. Without

agenda or destination. Incomprehensibility is not determined by the layering as how the brain erases and edits as it goes along, but merely demonstrates the workings of the architectural brain in action. The drawings and maps that emerge erase knowledge and learning as fast as they locate new thinking. The drawing of text is forever thinking through architecture, without harbouring the intention to build anything; thus a drawing of text, and an architecture of words. These drawings rely on a model of knowledge and language that fluctuates continually between fluency, redundancy, absence and infancy. Always, but always, they begin in the middle of something else. Memory, direction, required skill and narrative are all contained in the instant unthinking precision of this downhill drawing.



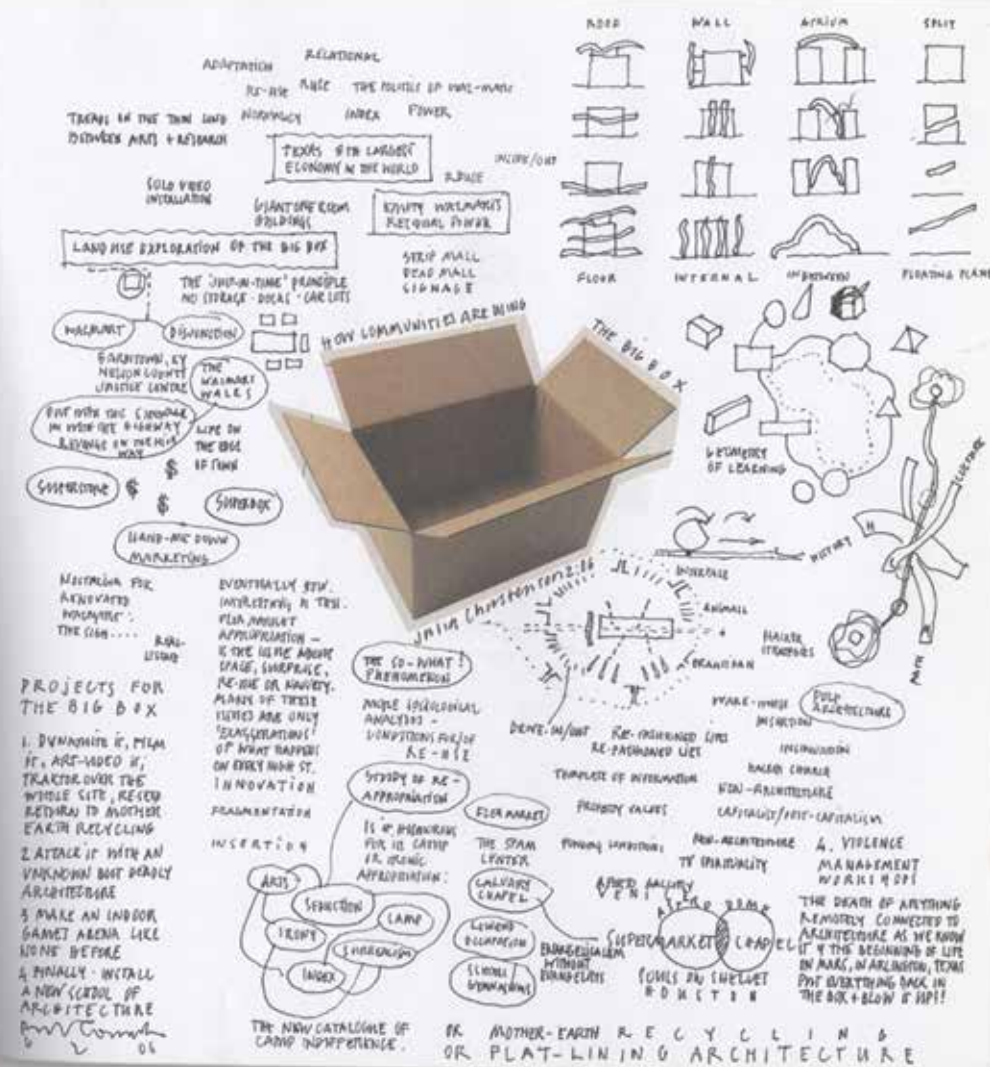
The Rhetoric of the Image

An approach to the seminal essay by Roland Barthes (2006)



The Steven Gerard Circle

A non-hierarchical circle sketch for the lecture "Architecture Degree Zero" (2007)



The Big Box

A real time mapping of a lecture by Christenson on the Big Box (2006)

EXPERIENCE. EXISTENCE OF A MATHEMATICAL ORDER CAN BE BORN ONLY OF A CHOICE OF PRIMARY ELEMENTS WITH SECONDARY REFINANCE

1. BORN OF HUMAN CERTAINTY
CAPRICIOUS, MAJOR OF INTUITION
VS. ANCEAL WITH CERTAINTY
REMAIN FACTOR

THE HIGHEST DEFLECTION OF THE HUMAN MIND IS THE PERCEPTION OF ORDER. THIS SENSATION OF ORDER IS OF A MATHEMATICAL QUALITY

A MASTERPIECE OF HUMAN ORDER TRANSMITTABLE/UNIVERSAL/LANGUAGE PLASTIC ART

GOAL OF ART - THE MATHS OF HUMAN ORDER
AN ART FREE OF CONVENTIONS, UTILITY, FLATNESS, LONELINESS
ADDRESS TO UNIVERSAL PROPERTIES
TO THE HUMAN MIND
ORDER AS A LENSE
SENSATION OF MATHEMATICAL EXISTENCE
UNIVERSAL PERCEPTION / GENERAL LAW
SUPERIOR ORDER - UNIVERSAL MEANS

SYSTEM
PRIMARY SENSATION - CONTRAST, RHYTHM OF FORMS, PRIMARY COLOURS

LO CORBUSIER + OZENFANT 1920
PURISM
ARTISAN
L'ESPECE NOUVEAU

CONSTANT FIXED SENSATION FOR EVERY INDIVIDUAL
FIXED, PERMANENT, EXPLICIT UNIVERSAL LANGUAGE
DETERMINING SUBJECTIVE PERCEPTION BY AN OBJECT

INDIVIDUAL ORDER, WHICH PERMITS THE SENSATION OF THIS RHYTHM FOUNDATION OF A TENSILE WORK, RHYTHM IN EMPTINESS

FIXED FORM (TWO) ELEMENTS (THREE)
TRANSMITTABLE LANGUAGE, WHOLE/NOT-FRAGMENT
ECONOMY IS THE LAW OF NATURAL SELECTION
MECHANICAL SELECTION
DIVISION OF LINES, DIRECTIVE LINES
NOT SHAPES

TRIPLE EXTENSION OF HUMAN FORMS
TOTAL PLASTIC RE-CREATION
DETERMINE THE EXACT PLAY OF IDENTITIES
THE PURIST ELEMENT IS LIKE A PLASTIC WORLD
ONLY FORMED, COMPLETE IN PRECISE + UNIVERSAL REACTIONS

DON'T NATURAL (EXISTENCE) MATHEMATICAL SELECTION
WILL BE UNIVERSAL/PERMANENT OF PURISM
INFINITE/INFINITE LANDSCAPE
UNIVERSAL ART

THE UNDERSTANDING OF INDIVIDUAL/UNIVERSAL IS THE BENEFIT OF EVERYTHING IN ARCHITECTURE IS EXPRESSED BY ORDER + ECONOMY

PURISM
AN AESTHETIC THAT IS RATIONAL, HUMAN

NO CHOICE POINT LEFT
REVISION HAS REMOVED EVERYTHING
FLATNESS, LONELINESS, DISTANCE
REVISION

IMPERATIVE HUMAN ACTIVITY, WHICH NOT ONLY IS BEYOND MATHS...
THAT THE SENSATION OF THIS, WHICH HAS BEEN DESCRIBED, WHICH REMAINS
DISTANCE, WHICH IS THE PERFECTNESS OF THE WORLD

TO AVOID THE MATHS, WHICH NOT ONLY IS BEYOND MATHS...
MATHS OF MATHS: WHICH IS BEYOND MATHS, WHICH IS BEYOND MATHS
DISTANCE, WHICH IS THE PERFECTNESS OF THE WORLD

RE-CONSTRUCTIVE
THE HUMAN WORLD OF SCIENCE IS CALLED TO AN
EXISTENCE BY A MATHS OF MATHS

SCIENCE + MATHS: WHICH IS BEYOND MATHS, WHICH IS BEYOND MATHS
DISTANCE, WHICH IS THE PERFECTNESS OF THE WORLD

IMMEDIATE SOURCE - REVELATION OF CHOICE
L'ESPECE NOUVEAU
THE PARALLEL IN THE HISTORY OF ART
L'ESPECE NOUVEAU
THE PARALLEL IN THE HISTORY OF ART
L'ESPECE NOUVEAU
THE PARALLEL IN THE HISTORY OF ART

ONLY POSSIBLE IN THE ATMOSPHERE OF A REVOLUTION
PURISM IS A REVOLUTION, IT WAS DIRECTED AGAINST THE
FUNDAMENTAL BASIS OF ART

WHICH TRANSPORTS THE HUMAN WORLD OF PERCEPTION (LINE, FORM, SPACE)
INTO THE INTERIOR OF THE OBJECT, PENETRATING THROUGH ITS STRUCTURE
LIFE OF LIFE, THE HUMAN HAS NO SPECIAL INTEREST IN THOSE FORMS
WHICH DIFFERENTLY TASTE AND OBJECT FROM ANOTHER

ART IS THE VEHICLE OF IDENT + BY ATTITUDE TO PERCE
IS STRICTLY PARTIAL
CONSTRUCTIVE IDEA IS NOT A PROGRAMME, ONE
IT IS NOT A TECHNICAL SCHEME FOR AN ARTIST'S HAND
WHICH A REVELATION DEMONSTRATION OF AN ARTIST'S TEST
IT IS A GENERAL CONCEPT OF THE WORLD, A SPIRITUAL STATE OF
A GENERATION, AN IDEALISM CAUSED BY LIFE
CONTENT AND FORM, BOUND UP WITH IT + DIRECTED TO INFLUENCE IT, CHOICE

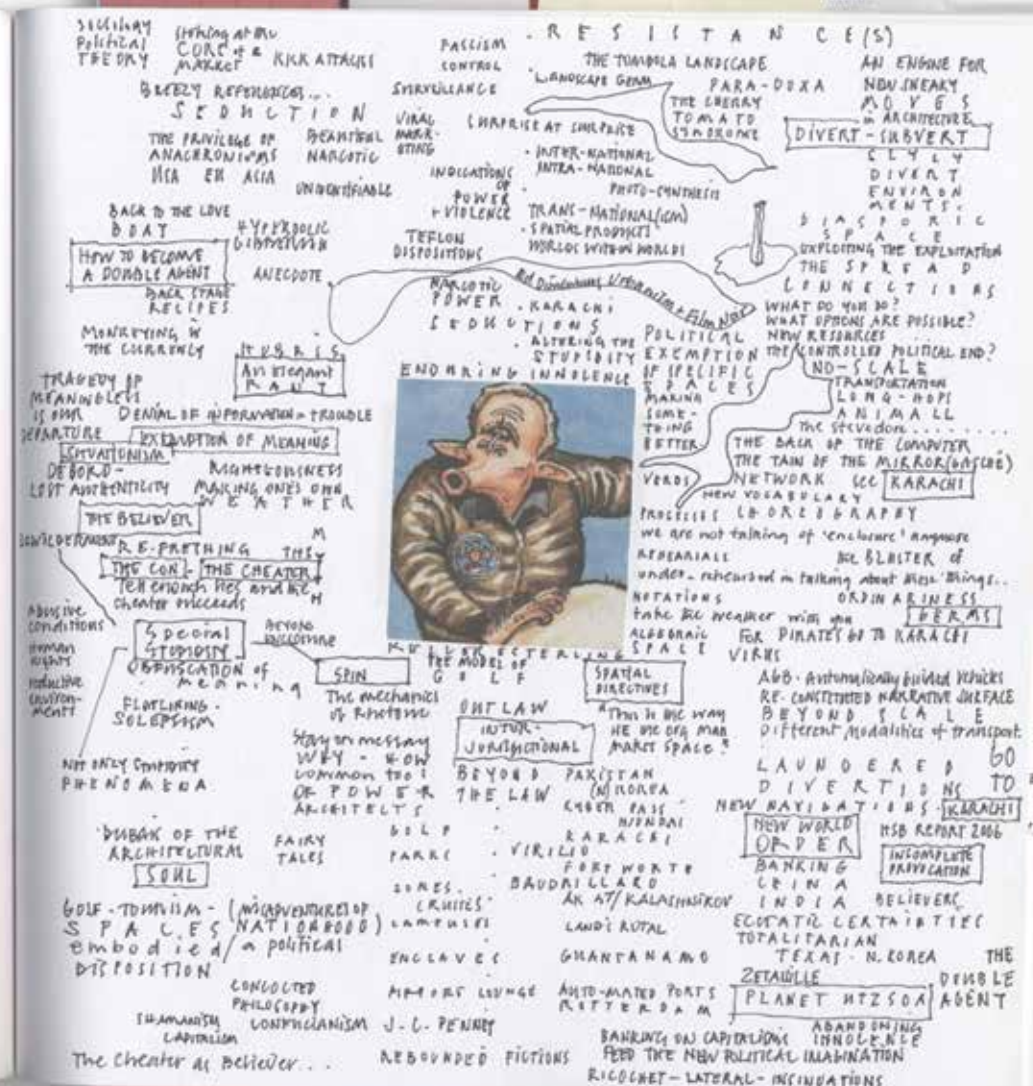
IT DOES NOT SEPARATE CONTENT FROM FORM
ART PERCEIVES FROM THE REVELATION TO COMMUNICATE + ANNOUNCE
THE CONSTRUCTIVE IDEA EVEN + VARIET ART MUST BE A CREATIVE ART
CREATIVE MIND, THE MATHS OF A CREATIVE MIND IS ALWAYS POSITIVE
IT ALWAYS ASSESS, IT DOES NOT KNOW THE DOUBT
OBEY TO NATURE, IT BELONGS TO ITS OWN MATHS, WHICH ARE TO
EXISTENCE, SCIENCE TEACHES, ART ASKS
SCIENCE PERCEIVES, ART ASKS
THEREFORE, NO WAY TO ULTIMATE TRUTH IS TO LAND + DIFFICULT FOR SCIENCE

Purism vs. Constructivism

Le Corbusier & Ozenfant versus Naum Gabo (2004)

The Thinking Architect:
Is the idea of the thinking architect over?
Can the architect be taken seriously and
respected?
Does the modern architect survive?
Is the Post-Modern architect a failure?
What are architects to really expect in
anyway but the form of a professional building?
Endlessly? Environment? The world?
Ecology? Entropy?

Special circumstances
Excluding innocent or



Enduring Innocence and Special Stupidity
A real time mapping of a lecture by Keller Easterling, Texas (2003)