

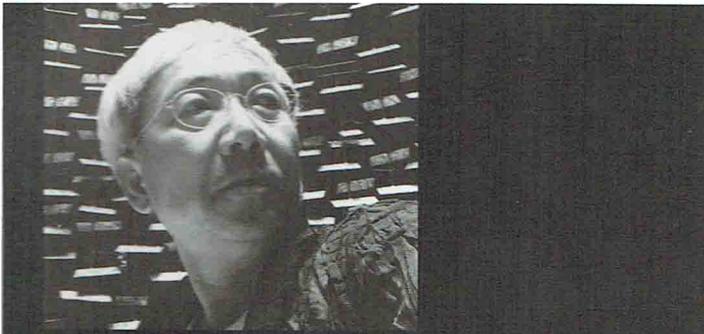
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THE MAGAZINE FOR DESIGNERS WITH LIGHT #01 2015
₹500



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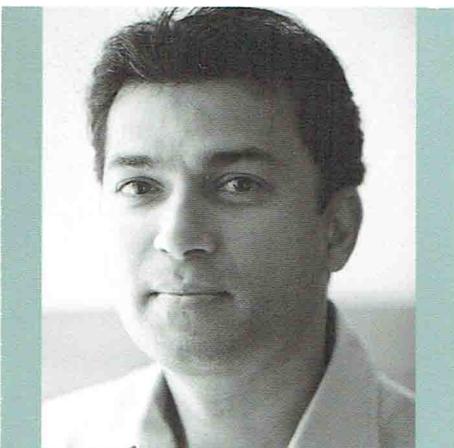
KAORU MENDE

Trained as an industrial and environmental designer, Kaoru Mende has been practicing as an architectural lighting designer for over three decades. Having established Lighting Planners Associates in 1990 and celebrating 25 years of his organisation this year, Mende is publishing yet another book due to be released in the coming months. Author to many other publications in past years, his most famed book remains 'Designing with Shadow.' Sharing his thoughts, manners and shedding 'light' on his journey spanning a quarter century, in this issue Mende introduces us to his upcoming book titled 'LPA 1990-2015, Tide of Architectural Lighting Design.'



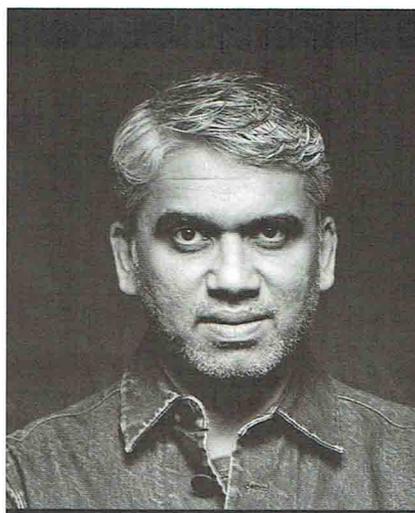
SANJIB CHATTERJEE

As an architect, Sanjib has been working on several important architectural, interior and product design projects for the past two decades. He has also exhibited his work as an artist at both Indian and International galleries. In his experience, learning to lose boundaries between the traditional and contemporary has been the most significant catalyst for 'new design'. It has led to understanding the critical links between the local and the global, for sustainable alternatives of living, for the future. In this issue, a stunning image captured by Chatterjee sets the background for the magazine cover and later is a part of the article titled Dispelling Darkness.



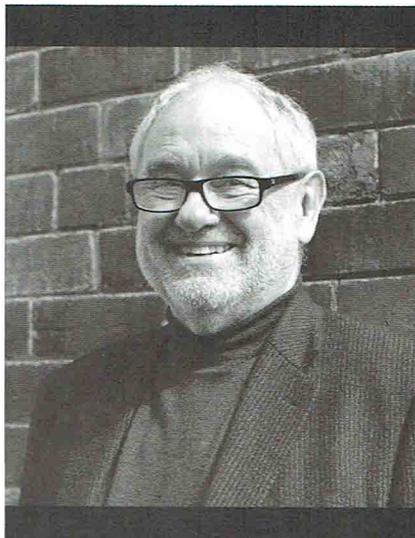
VIKRAM PHADKE

Vikram Phadke of Interspace Inc. has been practicing interior design in India for over two decades. Often referred to as a 'minimalist', Vikram would call his style as simple and functional that allows for constant change and evolution. Co-owner of the 'Evoluzione' brand of Design Centres which have been pioneers in bringing to India international furniture and lighting greats such as B&B Italia, Ligne Roset, De Sede, Poliform, Foscari and Ingo Maurer, Phadke has participating interests in the food and hospitality industry. In this issue, he travels to Milan to select his favourite decorative light fittings showcased in the article, In Pursuit of Light.



RAJESH PRATAP SINGH

Having graduated from NIFT, Delhi and trained with various prominent Indian and international fashion designers, Singh started his own line of men's and women's clothing called RIP (Rest in Peace). Synonymous to the label, his designs are minimalistic and understated, and at the same time push the boundaries of his own box. In this issue, Singh's creatively glowing paper headgear designed for the Lakme Fashion Week Finale in Mumbai, appears on the magazine cover, and then later in the article about his tryst with lighting installations, titled Couture Lighting.

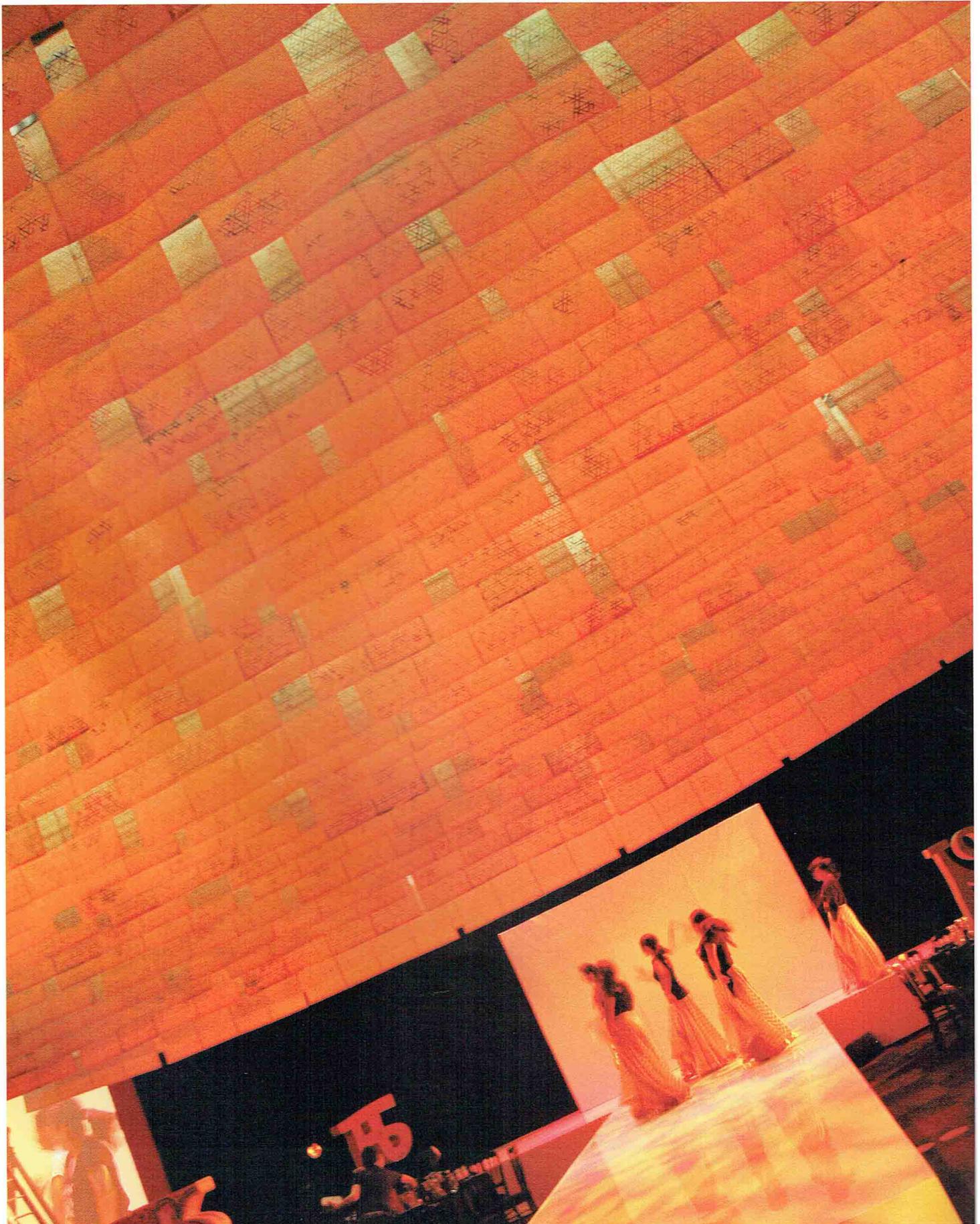


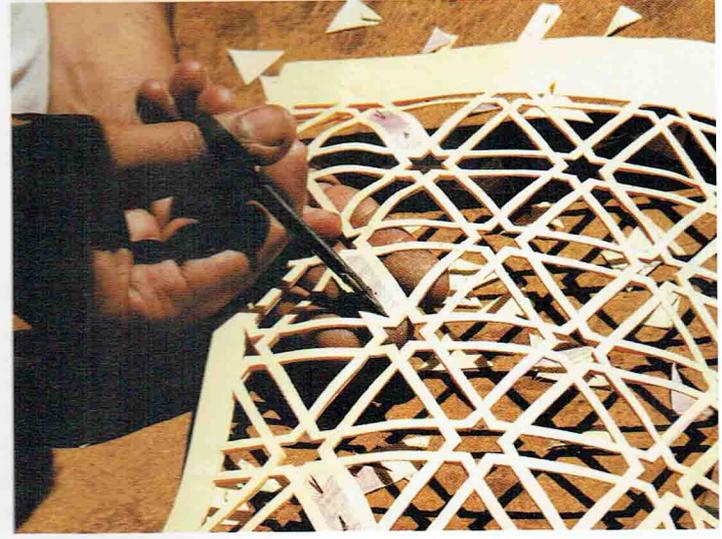
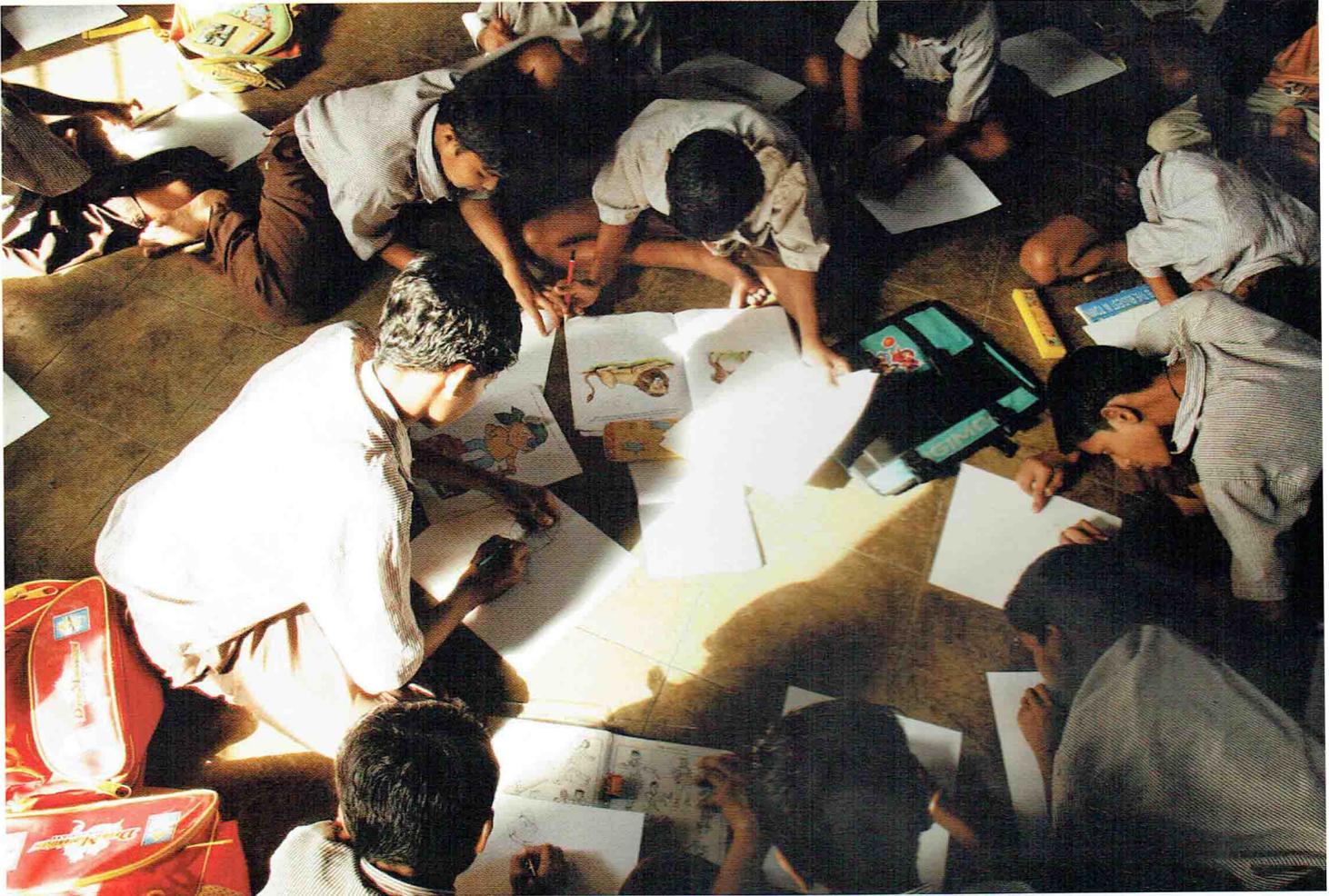
ANDRE TAMMES

Andre Tammes is a lighting designer and visual planner with over 50 years of experience in stage production and architectural lighting. Having established Lighting Design Partnership in 1996 in Sydney, he has since worked on many distinguished projects such as the Sydney Opera House, the lighting strategy for Putrajaya in Malaysia, Sant Nirankari water sculpture in Delhi, and the Golden Temple in Amritsar. In this issue, Tammes walks us through the Heritage Transport Museum, illustrating a fitting use of the Indian 'jugaad' system in the article, Driving Innovation.

DISPELLING DARKNESS

KAARU designs THE LIGHT for Pratham - the world's largest hand-cut chandelier which casts an expression of Indian spirit, scale and virtuosity, in a 100' long installation at one of London's most coveted venues.





Just as one lamp lighting another doesn't diminish the force of the flame, So also, disseminating knowledge only seeks to enhance its lustre.

— Rabindranath Tagore

Pratham is one of the largest non-governmental organisations in India, founded by Madhav Chavan and Farida Lambay, which has been a pioneer in forging the education landscape for underprivileged children in the country. Established in Mumbai in 1994 to provide pre-school

education to marginalized children, it is now active in over 21 states and has affiliated chapters in the US, UK, Germany as well as the UAE.

Reita Gadkari, Trustee of Pratham UK and Chairperson of the Ball Committee, envisioned ARTiculate, part of which was a fundraiser that was held at the Old Billingsgate Market in London on 11 September 2011. Unveiling a giant art installation, which is believed to be the world's largest hand-cut paper chandelier, the evening was witness to nearly 600 guests and raised more than £2 million. The installation titled 'The LIGHT', measuring over 100' x 30' was a culmination

of ideas, design, and hard work on the part of a large team of artisans, installers, metal workers, carpenters and designers from KAARU, led by architect Sanjib Chatterjee and interior and fashion designer Anjalee Wakankar. Motivated by the enthusiasm and dynamism of Reita Gadkari and Dr. Rukmini Banerji, then Director of Programs, the two designers travelled across the country over four months to various Pratham schools, and met countless children and volunteers in order to conceptualize the LIGHT installation. The sheer dedication and joy of labor they witnessed at the schools is what made the entire process possible.

The brief from Pratham UK was simple- to

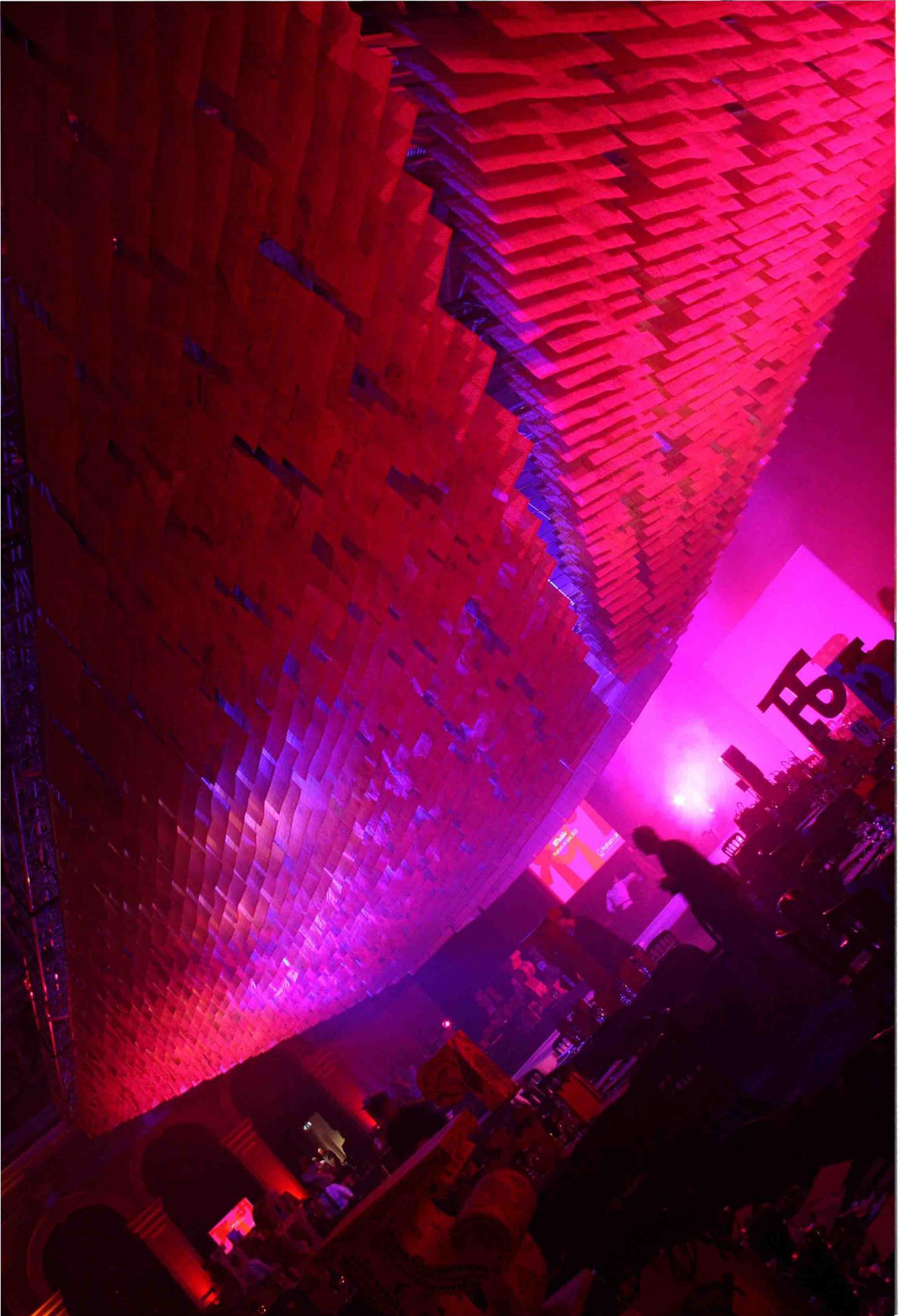


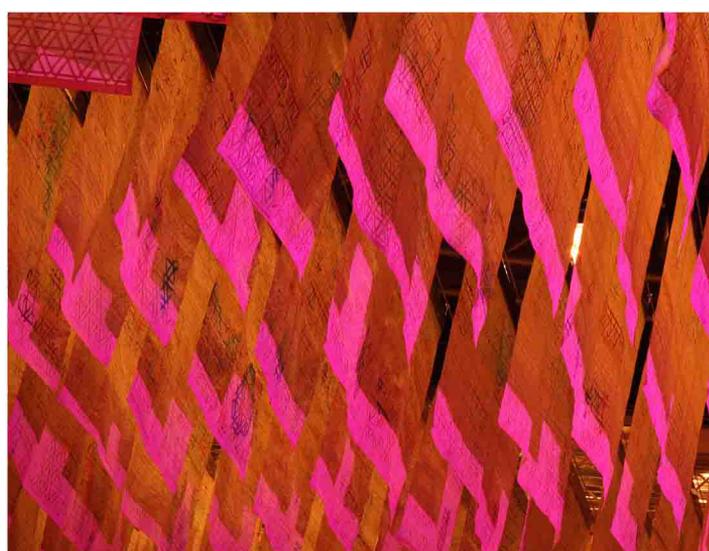
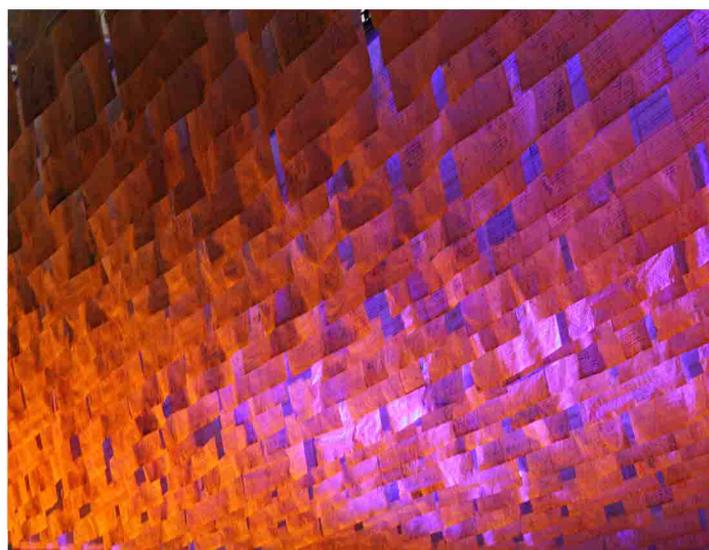
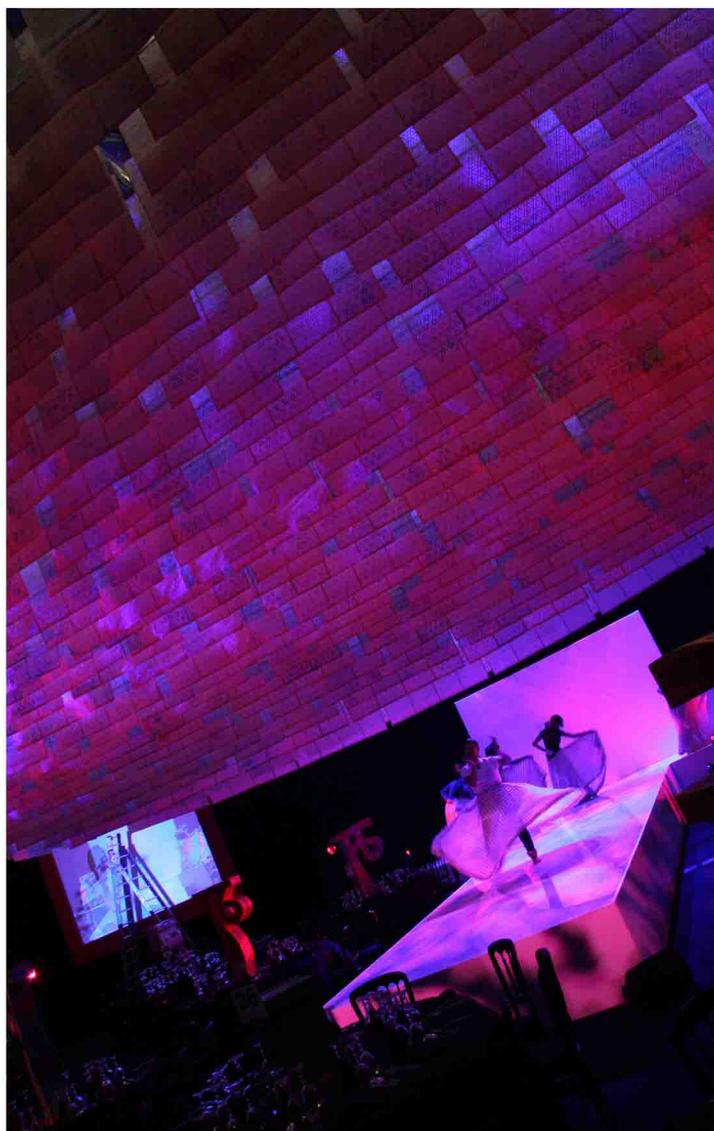
create something grand and memorable that would be symbolic of India. After innumerable e-mails and discussions with Pratham, KAARU arrived at a concept to create an art and design installation. Wanting to depict the spirit of the organisation, the determination of its people, the scale of the country and its cultural ingenuity, the team set out to craft its vision. Their main challenge lay in representing these factors in a splendid but dignified manner. They decided to portray images created by Pratham students through their daily activities, interwoven with a strong Indian sensibility, like that of a living traditional craft. KAARU created over 5000 drawing books, which were distributed through Pratham volunteers to their students in nearly 1500 schools across 12 states in India.

The students were briefed to use these books to narrate stories of their families, friends, places of origin, and experiences of their current place of learning. They were encouraged to write, draw, doodle, work in their native language and use the books as they pleased. After a protracted period of time, these books were collected and brought back to KAARU, where they were extensively documented. The sheer number of students and severe volume of work received was overwhelming. Then came the task of translating the pages of students' works into a mammoth installation. Saanjhi artists from Mathura were invited into the operation, and asked to transform pages from the books into large panels of hand-cut paper art. Hailing from a community of jewelers, the

Saanjhi artists had migrated to Mathura and developed the art of pattern making in front of deities in temples. Painting the floor in intricate *alpana*, they would offer their art to the Gods in evening prayer. Stemming from the word *saanjh* meaning evening, they were termed Saanjhi artists. Over time, their skill was shifted from floor paintings to pattern making in paper. Using this indigenous talent, large panels of 2' x 4' were created from the students' work and an intricate pattern was carved in each. As the paper was hand cut with tiny specialised scissors, a sizeable part of the original artwork was lost. However, what emerged was an elaborate screen ornamented with hints of art in diverse forms, scripts of over twelve living languages, lines, shapes and strokes depicting myriad emotions. What remained







in hand was an amalgamation of the thought of a child's imagination layered over the timeless skill of an artisan's hands. Each panel of paper constituted one unit of light in the installation. Stringing these panels together, KAARU envisioned an enormous inverted pyramidal shape straddling the length of Old Billingsgate Market. Accommodating extremely stringent rules, the work had to be treated for fire retardation, checked for safety and engineered for precise and exact measurements. Mock-ups were done to arrive at accurate weight calculations and devise a method by which all the material could be packed, shipped and installed at site with ease. Customizing hardware in India, coordinating with installation teams in London and ensuring impeccable quality of execution at site, KAARU set forth for the final leg of the project.

A huge team of installers, engineers, workers, lighting consultants and electricians from London worked with the KAARU design team to initially test all the parts elsewhere and then assemble them at the venue. LED light sources fitted inside the installation allowed for a visual

expansion of space, while creating an intimate scale to perceive the artwork. Computerized sequencing of colour and brightness brought forth the full impact of the design. The whole process, which had spanned over a year, was put in place within a record period of two days, and the LIGHT was finally up and glowing well before time. When questioned as to why KAARU choose such a long and laborious process of creating what could have been a quick and easy solution to the design brief, Sanjib answered rather simply, "we wanted people to experience the sheer richness and expression of human spirit when spread over a certain unhurried pace of time." Correlating the engagement of people in the design of this installation as a meandering river, he described how the flow of water loses its speed at every bend. And it is at these bends, when the pace reduces, that ecosystems are permitted to develop. Similarly, we go through life and time like the vapor trail of a flying jet, unable to nurture interruptions. KAARU took the opportunity to embrace time, involve people and create a piece with soul. Although suspended over 12' in the air,

guests appreciated the scale, precision and tactile quality of the installation. Creating an ethereal experience, the LIGHT emanated a texture of language and sound. Filling the space in myriad shades of pinks, purples, blues and ambers, Pratham welcomed its guests into an ambience saturated with passion and radiating with the fervor of its students' works.

"Education is the movement from darkness to light."

— Allan Bloom

The LIGHT is considered as the largest hand-cut paper lamp in the world, but missed the Guinness Book of Records by a hair's breadth, only due to not being able to provide a few pieces of information on time.

www.pratham.org.uk

PROJECT DETAILS

Client: Pratham UK
Design Concept: KAARU
Design coordinator: Jonak Das
Design Prototyping and Manufacturing: KAARU
Design assembly, testing and installation in London: Urban Caprice, Blackout, UK