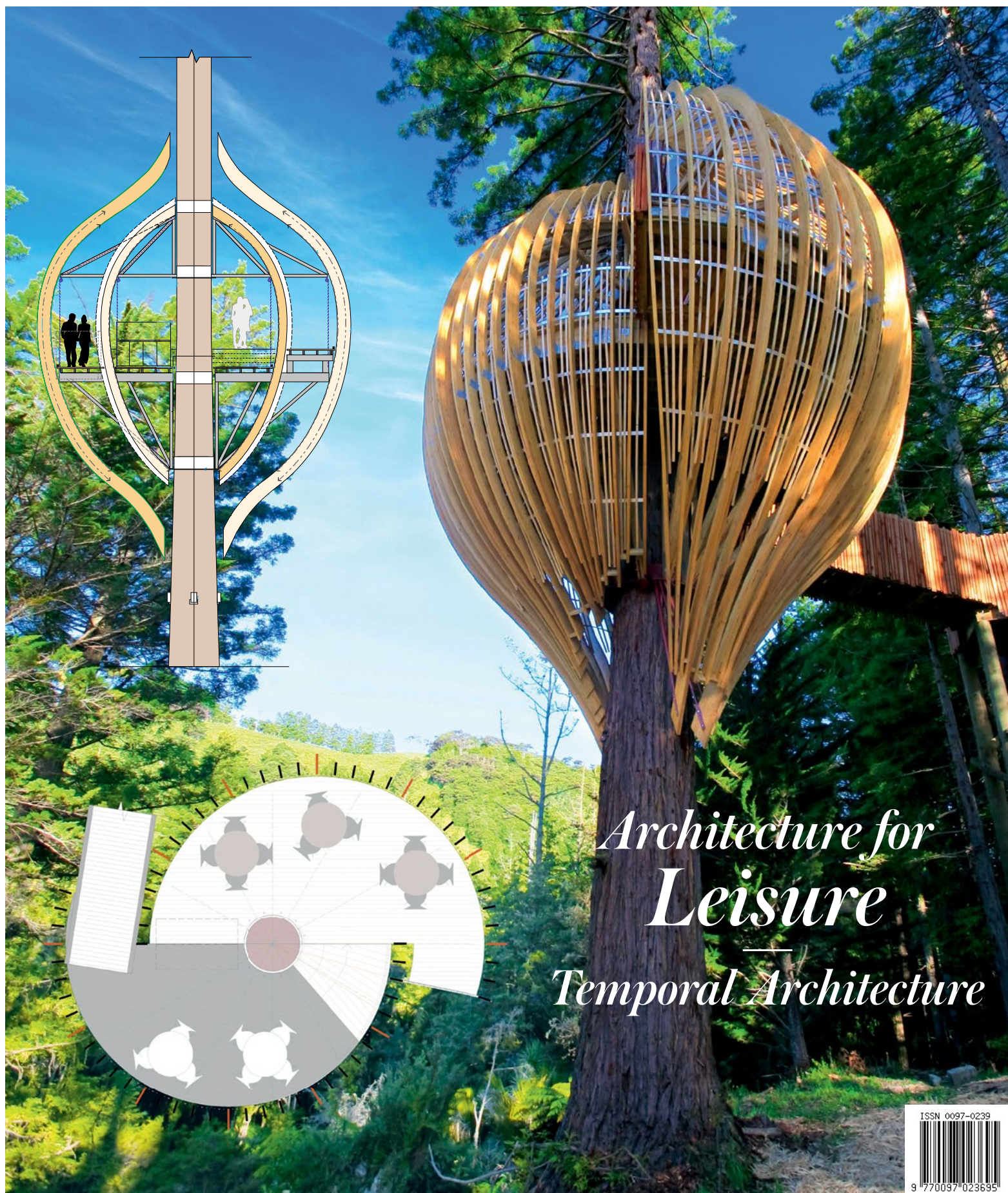


# ARCHITECTURE+DESIGN

A N I N D I A N J O U R N A L O F A R C H I T E C T U R E



*Architecture for  
Leisure  
—  
Temporal Architecture*

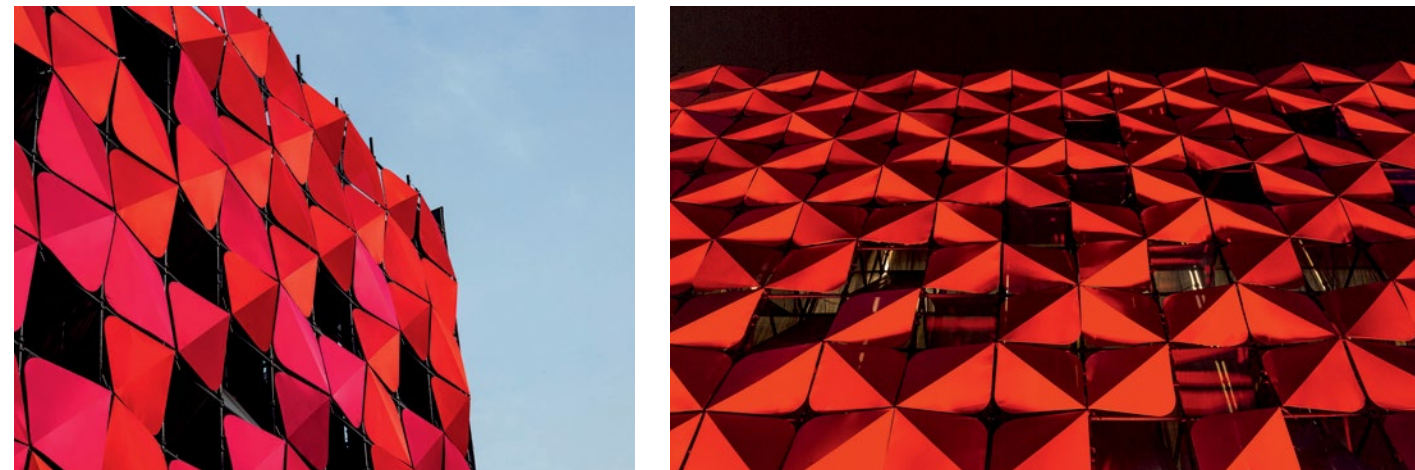




## Temporal Architecture

*“Exhibitions are kind of ephemeral moments, sometimes magic moments, and when they’re gone, they’re gone”*

—Hans-Ulrich Obrist



Vibrant coloured modular panels populate the façade for the autumn event for the Export Promotion Council for Handicrafts, India 2017. Conceptualized by architects Kulveer Singh Bhati and Ritu Yadav. Image Courtesy: Rohan Dayal

**Text by: Rahat Varma**

In the world that has truly pushed the boundaries of exhibiting architecture, it finally might be right to say that India is making its way on the map. Young architectural firms

and students are taking a risk with this format of temporal architecture by exemplifying new approaches to material, fabrication and design. We are amidst an exciting time with the 'Make

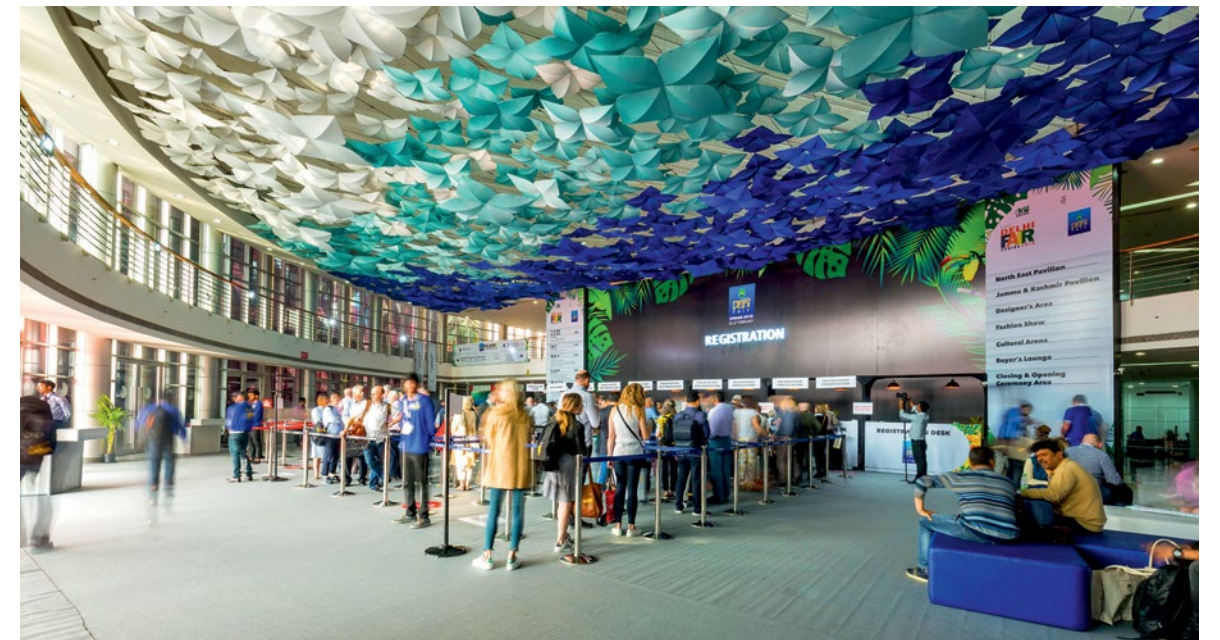


The Bihar pavilion was showcased in Indian International Trade Fair IITF Dec 2015. The pavilion is designed by Delhi based design studio 'TOD Innovations Pvt. Ltd.' Image Courtesy: Mani R

in India' campaign that can see its application here, where works combine technological innovation in materials, research and fabrication with aesthetics and ethical approaches to form and appearance.

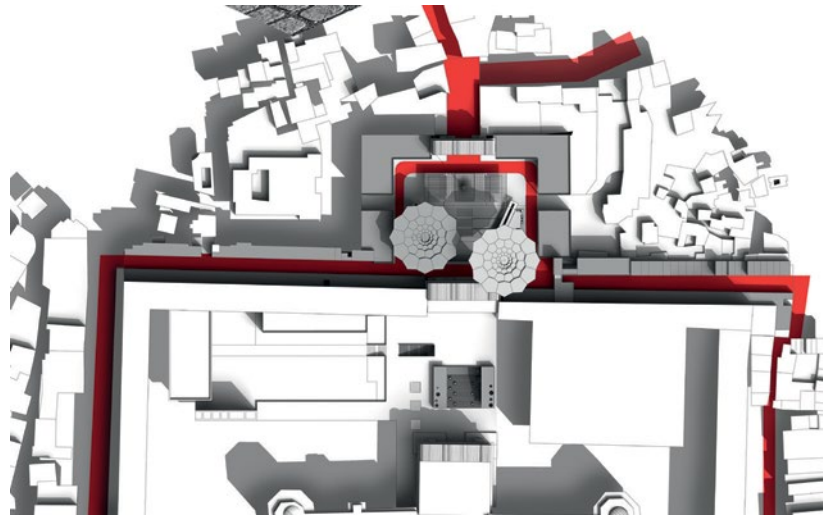
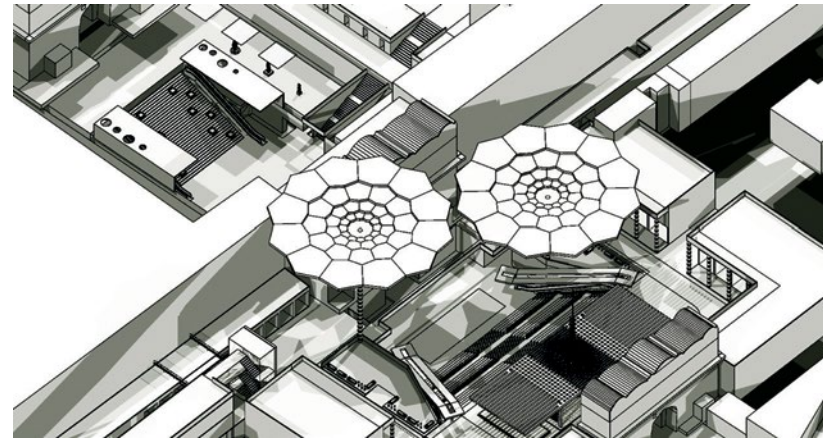
Successful exhibition spaces can poetically be explained as delicately culled out spaces

that embody the flexible format much needed by this typology; whilst maintaining visual tension that keeps the viewer always at the edge and excited to see the exhibits. There has always been a definite stress on the development of extraordinary techniques and detailed innovation for the space to come alive.

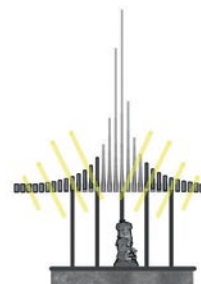
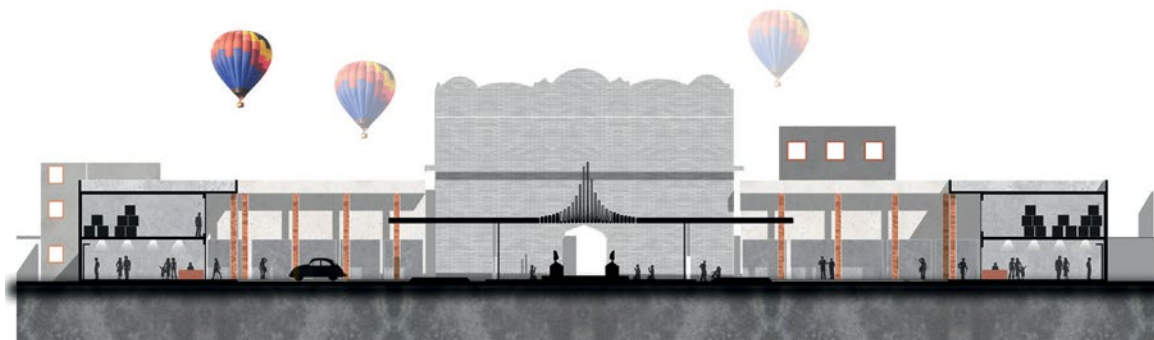


The profile of an autumn leaf thus became a modular form that could very easily be repeated into multiple combinations to be used on the facade, ceiling installation and graphics. Image Courtesy: Rohan Dayal





N  
SITE PLAN



Experiments with porosity at the roof plain. Parity amongst elements air, water and light. Student work, submitted by Saman Jain under the mentorship of Asst. Prof. Sagar Gupta.



"The artworks on the containers were a reference to the means of export and import in the early times on the silk route i.e elephants and horses." – As explained by Kulveer Singh Bhati and Ritu Yadav. Image Courtesy: Rohan Dayal

### From the perspective of an architect

From an architect's point of view, an exhibition is an incredible opportunity where one can explore ideas that may be considered out-of-the-box or improbable for permanent structures. From the choice of materials to modular temporary construction techniques, interactive technology like Hyper projection, projection mapping, augmented reality and virtual reality. Given the temporal nature of this format, the most endearing factor becomes the turnaround time; sometimes sketch to execution is done within a month's time. The young professionals find ways to test the pulse of the new consumers as they are ready to take bigger risks in terms of new ideas, colours and forms. The understanding is simple, that even if it does not work, they get

to learn and improvise on the same idea and hopefully get it right the next time.

More importantly, the process of converting concepts into reality is on express mode that motivates the designer to take up more and more work. From a learning point of view, it is a very fast learning process with a multitude of expended domains and opportunities of collaboration between architects, designers, lighting experts and industry partners.

### From the perspective of the exhibition industry in India

In terms of broad strokes, the exhibition industry in India may be divided into three parts: The Government owned like IITF, exhibition of different ministries like Ministry of Tourism, etc; The





**Bringing the exhibition alive at dusk was the artful and sensitive lighting by architect and lighting designer Thiruvengadam R B. Image Courtesy: Rohan Dayal**

Association Owned like CMAI (cloth manufacturer's association of India) or jewellery show, etc; and The Private Owned like Ace tech, etc.

Primarily the complete show is conceptualized and designed with new umbrella themes each year and then the participants take

on smaller scaled stalls that must align with the parent ideology.

It will not be incorrect to believe that this industry has always been dominated by contractors because the government tendering always calls for design and built tenders. The contractors pre-empting this step have also developed small in-house design teams, or 3D generalists who can make digital repetition of similar ideas. The only concern here is that contractors always prefer to design something that's more profitable and they can reuse the old structures and that results into repetition of design and hence no innovation. This order to win the lowest bid format can be considered the termite in the design innovation industry.

Here, we can only hope that new and established design studios, who specialize in designing large-scale exhibitions or small stalls can change the scenario of the Indian exhibition industry. And good design may never need to be subjected to the lowest bid format of auction. We are the cusp of a new meta-physical architectural movement that has the potential to change the temporal exhibiting style in the subcontinent with order and freedom. ✚

*Rahat Varma is an architect and a writer on architecture, urbanism and other related fields. She is currently teaching at the Sushant School of Art and Architecture.*