PROJECTS / PROCESSES
VOLUME VI

Research and Writing from SAF 2017

commissioned by

SERENDIPITY
ARTS
FESTIVAL
2017

About Projects/Processes

Projects / Processes is a new initiative to publish commissioned research essays, longform writing, and in-depth criticism that explore the ideas and processes behind select curatorial projects at Serendipity Arts Festival. Over two years, the Festival has accumulated a rich database of creative energies and partnerships. As an eight-day long event, the Festival is a platform for multidisciplinary collaboration and cultural innovation, and has commissioned over 70 new works across the visual arts and performance since its inception in 2016. The Projects / Processes series offers an opportunity to give some of these works and the stories that they tell an afterlife, through a deeply engaged look at how they came together and their significance to the discourse of contemporary art in India moving forward. Each volume comprises essays covering distinct projects that stand in some dialogue with each other, through the questions they raise and the thematic landscape they cover.

About Serendipity Arts Festival

Serendipity Arts Festival is a multi-disciplinary arts event set over a period of eight days in December in the vibrant settings of Panaji, Goa. Curated by a panel of eminent artists and institutional figures, this festival is a long-term cultural project that hopes to affect positive change in the arts in India on a large scale.

Serendipity Arts Festival 2017 experimented with site, form, scale, and display, featuring over 70 projects including more than 40 projects commissioned specifically for the Festival, alongside a line-up of scintillating programmes spanning music, dance, theatre, visual arts and culinary arts. In addition to the curated events, we believe in collaborations that can give the Festival varied perspectives. As a result, SAF 2017 saw an exciting array of Special Projects which highlight our institutional collaborations.

The Festival also attempts to address pressing issues such as arts education, patronage culture, interdisciplinary discourse and accessibility to the arts. This intensive programme of exhibitions and performances is accompanied by spaces for social and educational engagement.

About Serendipity Arts Foundation

Serendipity Arts Foundation is an arts and cultural development Foundation created to encourage and support the arts as a significant contributor to civil society. It aims to promote new creative strategies, artistic interventions, and cultural partnerships that are responsive and seek to address the social, cultural and environmental milieu of South Asia. Committed to innovation, SAF intends to promote and create platforms for creativity, providing the wider public with a unique source of contemporary art and culture. SAF programmes are designed and initiated through collaborations with partners across a multitude of fields, each intervention created using the arts to impact education, create social initiatives, foster community development, and explore both interdisciplinarity and multidisciplinarity in the arts, with a special focus on South Asia.

Contents

Jaali

First Exhibited at
Serendipity Arts Festival,
2017

Curated by Manjari Nirula

Curatorial Note

The skills of artisans go beyond the factors of materials, motifs, and influences. Over the centuries, techniques and traditions from Greece, Central Asia, Persia, Turkey and the Middle East, China, and Europe, which were brought by invaders, traders, pilgrims, and travellers, have mingled with India's own vibrant tradition of art and craft. The flowing lines and motifs of one form, borrowing and integrating with the structured geometry of another; the classic realism of Western art melding with the stylized metaphysics of Buddhist and Hindu temple architecture, the naif abstraction of tribal expression as a perfect contrast to contemporary art, have all organically evolved to create a unique and dynamic practice of art in India.

The jaali is a prominent pattern in architecture, interiors, and artifacts, repeating itself in stone, wood, plaster, fibre, even in weaving and embroidery. Apart from being a design response to the heat and dust of India, it also satisfies the need for light and shade, with cool breeze blowing through its apertures. The careful modulation of light and the masterful juxtaposition of negative and positive space, serves as a perfect metaphor for the duality of existence- a central theme in Indian philosophy and art.

The collection aims to show the creativity, dexterity, and range of materials and techniques that are currently practiced in India, as well as demonstrate the response of the craftspeople

to the new influences and contemporary lifestyles, while still retaining their own signature ethos.

Curatorial Consultant Laila Tyabji

Artists Malavika Chatterjee, Iqbal Ahmed, Shankar Vishwakarma, Om Prakash Galav, Anuradha Patni,(Xylem Papercraft), Vanshikha Agarwala, Bhavya Arya (Classic Furnishers), Md. Matloob, Jiyo Creative and Cultural Industries Pvt. Ltd., SV Jafri, Dinesh Chandra Kumhar, K. Anjanappa, Deepak Sankit, Bilal Yusuf Khatri, Ashok Ajjoru, Kamayani, Narendra Verma, Mohit Jahangir, Satpal, Gitto

Jaali: Its Past and Present

Kanika Makhija

The *jaali* or trellis is seen in architecture, interiors, and artifacts, posing both as functional and non-functional. The aim of the curator Manjari Nirula was to foster the spirit of experimentation among the artisans, the result of which was seen at the Serendipity Arts Festival of 2017. The discourse on the craft is still bound by old definitions pertaining to its utility and function, however, the project enabled artisans to extend their frontiers as they explored fresh ideas and designs. Some were encouraged to include Goa's everyday life, coastal topography, biodiversity, and hybrid cultural history in their respective crafts, while others explored the form of *jaali* across mediums, including hard materials such as stone (carved and inlaid), wood (carved), metal (welded and enamelled) and terracotta (tiles and pots), soft materials such as textile (embroidery, woven and printing), and natural fibres such cane (woven), bamboo (stitched), paper and sikki grass. Manjari Nirula brought together 21 selected artists and crafts organizations, with an attempt to bring exquisite traditions to showcase the excellent skill-set available in our country that is highly undervalued and unexplored in mainstream business. The exhibition also demonstrated how craftspeople were responding to new influences and contemporary lifestyles, yet

remaining true to their craft.

> Some people think craftsmanship is a dying art. After all, it has to compete with the current desire for instant gratification, one-click buying and the must-have-it-tomorrow way of life. But, fortunately, a core group of artisans still believe in quality and craftsmanship, and they are determined to not let the tradition fade away .... Handcrafting is all about a love for design, a passion for perfection and the desire to keep improving. For the creators of handcrafted, quality products, craftsmanship is the center of their lives. It's the reason they get up and go to work every morning—and they are constantly thinking of new ways to innovate. Their credo is that, without craftsmanship, you just have a pile of parts thrown together, without a care for how they fit or the value of the end product. Craftsmanship represents the soul of the crafted piece, which comes from the mind, the tools, the knowledge, and the hard work of the craftsman. Constantly inspired by the world around them, craftspeople believe that, because of this passion to create, manufactured items will never make crafting obsolete.[1]

During the Mughal and the Rajput rule, the craftsmen functioned as highly skilled professionals who understood the parameters of technique, design and utility, using this knowledge to create objects of great beauty, fashion ordinary objects such as tools, utensils, and more importantly, used jaali

in architecture. There were several factors that contributed to the flourishment of Indian art and craft, enjoying high demand across the Indian Ocean. India was the leading supplier of numerous products, ranging from ivory to cotton and silk fabrics, which the Portuguese, Dutch and the English purchased heavily, creating a prosperous livelihood for the craftsmen. With the coming in of the British East Indian Company, the control of production and trade of these crafted goods shifted. They generated great revenues at the cost of quality, resulting in the great downfall of artistic tradition during the colonial period, preceded by a glorious phase of trade in the 15th and 16th century. The Industrial Revolution in the 18th century brought tremendous changes in the field of transport and industry, which in turn had an adverse impact on handicrafts. There was mass production of goods by machines that were very cheap, and the development of various forms of transport enabled vendors to bring goods from distant areas at a low cost. With the growing appetite of the big modern world arose the need of fast and cheaply made products. Suddenly the homes were filled with industry made, non-perishable plastic material or strong alloys such as steel, replacing terracotta and organic building materials with factory manufactured cement mortar. There was also a shift in the tastes of the public, in favor of utility articles made by machines instead of handicrafts. All these factors contributed to the decline of the handicraft industry engaged in the production of both utility and decorative articles. The demand and production of crafted items reduced, and eventually became exclusive to a certain taste and audience.[2]

In addition, the British Government adopted an indifferent attitude towards the miserable state of handicraft and craft persons. In their opinion, Indian artists lacked the scientific knowledge of the "language of art." To combat this, they set up art schools to train the native artist in the European academic style based on the logic that 'art' required the 'exercise of intellect' and 'craft' only required skill. Ironically, when the art schools aimed at renewing Indian crafts for European consumption they, ended up destroying the very basis of the crafts by forcing foreign art norms on Indian artisans. The foreign rulers were unable to understand the nature of traditional training that was handed down for generations, and how the family acted as the unit of production. During the air of revivalism, E.B. Havell blamed the British for the decline of the Indian skill and taste and attempted to restore the lost art. Although his argument is specific in the case of Kalighat painting, it hinted towards the larger restructuring of the tradition and the production for the Indian crafts.[3]
Mahatma Gandhi made a successful attempt to bring back the focus to the cottage industry through his Swadeshi movement, under the flags of patriotism. Under the newly formed Indian government post-Independence, the Ministry of Culture prioritized the need to preserve and conserve the rich heritage of India, in order to promote all forms of art and culture. As Maulana Azad reiterated in his speech on 28th January 1953, at the inauguration of Sangeet Natak Academy, "During the last 150 years the fine arts, whether dance, drama, music or literature, did not receive the attention or support they needed from the state for their full development." [4] With the

cultural policy in place by the Ministry under the Nehruvian era, various schemes and grants were introduced to support the artisans and their families, essentially to protect the dying Indian folk culture that never got its deserved recognition. After the exploitation and remodeling by the British, these schemes came as a breath of fresh air to the craftsmen, as they finally received the platform they needed. The All India Cottage Industries Board was set up in 1948, but as soon as the board started functioning problems started to crop up. Although the central government placed funds at the disposal of state governments for developmental programs in the sector, the lack of data became a major hindrance in extending financial assistance.[5]

At present, even with enough research and data in our hands, the situation remains the same. The most crucial problem of the artisan community lies in the fact that the word artisan has no precise definition. The sector is neglected of its potential in making any significant contributions to the economy; thereby undermining the whole craft industry. Yet, there are artists who continue to enhance their skill to rise to new levels and meet demand of the market by making the craft more relevant to the contemporary consumption.[6]

Craft: Reinvented and Repurposed

In the exhibition *Jaali*, there are 3 large categories under which these crafts could be divided. First, there are the band of craftsmen who have modeled their craft over a period of time, for a new contemporary audience- Anjannapa transformed

leather puppets into leather lamp shades, Bilal Khatri expanded the surface of printing by including bamboo printing and leather staining into his set of skills, Vanshika Aggarwal experimented with different narratives within the Sanjhi technique, Dinesh Kumar shifted the subject of the plaques from religious to the everyday representation of life, Om Prakash added a twist to the common technique of pot making by adding jaali patterns, Deepak Sankit added a modern curve to the old designs for today's audience, Shankar Vishwakarma and Narendra made new utility items using similar techniques.
Second, there are the few artists who have inherited the tradition of these ageless techniques and perfected them, as a result of which an enhanced level of craftsmanship has been achieved- Iqbal Ahmed, whose inlay technique is at par excellence, Mohd. Matloob, who revived the old jaali pattern made by his ancestors by mastering the craft, Mahesh Jangis and his sons, who give agility to wood of that of cloth or paper, Arroju Ashok bending thinner metal wires to create intricate pattern and Satpal, whose bamboo blinds designs are no less than Mughal stone jaali patterns.
Lastly, we see craftspeople collaborating in newer ways with designers and entrepreneurs to produce high end products. This model resembles the bygone model of the autocratic times when craftsmen stood among the architects, engineers and planners and built the temples, forts and palaces. The nature of engagement does justice to their skill and the craft. Under these categories of artisans, we have Kamyani, a store started by textile lovers to support the craft they admire by bringing the customers to the craftsmen, Malvika Chatterjee,

who specifically provide livelihood to female embroideries in chikankari and Lucknowi works, Jiyo, an initiative to support craftspeople of various sector by giving them a platform to collaborate with designers to bring about a new style, Classic Furnitures, a privately owned business that is dedicated to old techniques of furniture making while simultaneously infusing various forms of art with furniture.

The artists who explored the first framework are Anjannapa, Bilal Khatri, Vanshika Aggarwal in natural materials and Dinesh Kumar, Om Prakash, Deepak Sankit, Shankar Vishwakarma and Narendra in hard architectural materials has repurposed their craft to carter to new audience. Folk art have to evolve to keep the tradition alive thereby preventing the craft from diminishing; these artists took to a small step to re-establish the market by reinventing the traditions.

Anjanappa, a sixth generation artist, reinvented the craft of puppetry into everyday items. Given the intricate and unique way of preparing leather for the puppet, its transparency and durability allows for it to be made into other consumable objects such as lamp shades and screens. The leather used for the puppets is made from goat skin and goes through a 2 week long process of cleaning, until the skin becomes translucent and ready for the artwork. The puppets were vigorously drawn on the processed leather and then cut out and shown against the flickering oil lamp against the dark.[7] Using the same technique for the *Jaali* project, he made the Tholu Bommalata iconography combined with contemporary and innovative forms of the medium in the shape of the leaf. The characters from Ramyana, Sundar Kant and Bal Katha constitute the main

puppets, now being used as mere decorative items. They were also the puppeteers that demonstrated these tales by travelling from one village, as a form of entertainment. Anjannapa mentions that with increasing sources of entertainment such as TV, mobile, internet, people no longer fancied going to puppet shows.

Bilal Khatri invented the technique of Bagh printing on multiple surfaces apart from cloth such as bamboo mats and leather. A UNESCO award winner, he truly extended the boundaries of his craft products. It could be made into fashion items such as dupattas, mats, wallets and bags etc. Over the decades, as mill-printed textiles swamped the market, the ties between the block-printer and their patrons diminished. In the late 1980s, the patriarch of Bagh printers, the late Hajji Ishmael Khatri, explored new avenues to stay relevant. Ishmael researched and collected disused blocks from other printers and single-handedly collated the vanishing Bagh motif directory to establish Bagh as a block-printing centre to be reckoned with. Mohd. Bilal Khatri, the tenth generation in the craft and his grandson, reinvents Bagh tradition onto the medium of the mat for the exhibition.[8]

Vansikha Aggarwal studied Economic Honors from London and has been practicing Sanjhi art for about 4 years now. Her first introduction to paper cut work was of Beatrice Coron from New York, back in 2012. It wasn't until 2014 that she made her first Sanjhi cut out, oblivious to the fact that there existed an Indian craft tradition such as Sanjhi. She made small and big pieces without any formal training. Normally understood as the craft as Kirigami, the paper cutting craft from Japan, she

mentions that paper cutting craft exist in many forms across the globe with distinct imagery. Unlike Sanjhi, where the visuals were inspired from the mythology and Mughal designs, Vanshika personalised the craft by depicting whimsical fairy tales. For the piece she did for the *Jaali* exhibit, she made a leafy labyrinth design which gives the illusion of a complex maze, but is created using the simplest of elements. *Living on a Leaf* celebrates everyday life in Goa, depicted within the veins of a peepal leaf. She discovered Sanjhi quite recently and realizes the strength in the tradition. She feels that there is a great potential in our Indian craftsmen with the level of skill they possess. Unlike popular belief, with the level of experience, they too come with great visuals and imagery.

Dinesh Kumar made a mural from terracotta plaques inspired from the Church of Our Lady of Immaculate Conception in Goa. This craft gets its name from a small village of Rajasthan, Molela. An otherwise regular village, it stands out for the vast tradition of making singular relief terracotta tiles and is known as the potter's village. Made as flat surfaces, unlike the usual idols produced elsewhere, this craft is unique in design, and has existed for generations, catering to the tribals who travel from as far as Madhya Pradesh to buy them every year. Serving to the rituals of the community, Dinesh's family has been practicing this tradition for fifteen generations now. Earlier, the plaques were devotional until Dinesh's father changed the direction of the craft by depicting the rural life of the village. Continuing this tradition and responding to the development of the lives and modernization, Dinesh started depicting the changing in the everyday lives onto these plaques such as

travelling by motorcycles, cyber café, coffee houses, bus stop, railways, and cinema etc.[9]

Om Prakash inherited the art of pottery from his family and is the fifth generation to continue the trade, belonging to Alwar of Rajasthan. These terracotta pots were essentially used as the vessels to carry water, store food grains and to plant plants. When these were replaced by plastic and steel jars, Om Prakash added an interested twist to the vases by making jaali patterns inspired from the Mughal designs, remodeling them as ambient lamp shades.

Deepak Sankit and his brother, after the demise of their father, carried forward the meenakari craft legacy, maintaining the same standard of handcrafted excellence over the years. Along with the more traditional designs of miniature work, he now makes designed suited to the contemporary audience. He used a special technique of enameling between the silver and the gold wire for the exhibition piece.

Shankar Viswakarma is a master craftsman in one of the oldest and unique crafts of wrought iron. In the Bastar region of Chattisgarh, the iron ore deposits provide the raw material for the craft to flourish even in the nearby regions. For the exhibition, he has experimented with creating two panels depicting the occupations and the flora, fauna, birds, fish, and other animals of Goa.[10]

Narendra Verma, a stone carver from Agra, Uttar Pradesh made candle holder, box and bowls for the exhibition. Made in soft stone, earliest uses of it were for agricultural and weaponry purposes then eventually in architecture. For a long while, Narendra Verma would supply only sketches of jaali

design. He eventually repurposed the craft to home decor and bath ware and kitchenware items. He mentions that he mostly exports these products now as the laser cut machine have replaced the need of hand cut jaali. He strongly feels that the only way craft could have even purposeful future is where architects, designer and artisans could jointly think towards innovative ways to incorporate the craft for a more meaningful engagement.

While these artists have been repurposing their craft; Iqbal Ahmed, Mohd Matloob, Arroju Ashok and Mahesh Jangid in hard material and Satpal in natural fibre have been creating work of high skill and perfecting their age old craft from generations only to refine it further.

However there remains a steady decline in the demand for their craft, even though these artists are reaching new heights of excellence. The younger generation isn't willing to continue the craft given its bleak future and lack of good clientele. The Ministries has set up many handicraft emporiums across the country to promote the craft, but it hardly brings any business. All of them are National Award winners and have displayed their crafted products nationally and internationally. Artisans like Mohd Matloob and Iqbal Ahmed, who worship their work and have their whole family in the business, feel a strong lack of support from the government despite their schemes. The raw materials used in these handicrafts have also become expensive over time and the common audience can't comprehend the technicalities of the skill thereby failing to understand why it is priced like this. Faisal Yusuf, son in law of Iqbal Ahmed lends a hand in his business and feels a lack of

knowledge of history and tradition of the craft who visit the fairs and mela's where they usually display the works. Places such as Dilli Haat don't provide them the clientele to take the work forward. Faisal Yusuf feels that there is a strong need to firstly educate the audience of the tradition and history in the right manner through documentaries and not just exhibits in the fairs. Matloob shares the same thought and adds that giving National Awards isn't the end solution. The art and the artisan still fail to receive the needed recognition. With the artisans community all across the India being undereducated, more practical issues such as taxes and putting their children in decent school becomes first of their worries. With the advent of social media and internet, they now also struggle to make their mark online as many buyers are now using such platforms to connect with the artists.

One of the biggest examples of inlay work is the Taj Mahal, followed by the palaces of Rajasthan. **Iqbal Ahmed** is an inlay artist from Agra, has been cutting and shaping precious stones, and placing them in intricate patterns on marble shapes for more than five decades. He uses semi – precious stones like agate, turquoise, carnelian, jasper, bloodstone, mother-of-pearl, malachite, lapis lazuli and black onyx on marble out of which, most of them are now imported from different parts of the world.[11] They now mostly deal in table tops, platters and boxes etc.

Mohd. Matloob is one of few masters of Jaali who write poetry on wood. With over 10 generations who have carried forward this skill from the era of royal patrons, the stories of worshiping the craft has been passed down as folk tales.

In his work, Matloob works out the design and its points with an indigenous system of calculation, similar to metric measurements. The terminology is part of Indian woodworker language, fathomable only with difficulty to an outsider. They work out of a workshop right near the border of Delhi and also export these jaali works to Italy and Iran.

Arroju Ashok is the president of the Silver Filigree of Karimnagar (SIFKA) handicraft Welfare Society as well as the master craftsman of silver jewellery making. Locally known as Tarkashi, the decorative and elaborate motifs influenced by the Mughal era has inspired the intricate designs produced by the craftsmen.[12] Traditional jewellery items made by this art form include arm jewellery, necklaces, nose rings and the anklets. Modern jewellers also make brooches, earrings, pendant, hair pins, and bangles along with other utility items like trays, plates, cups, bowls, ash-trays, candle stands, incense containers, vermilion containers, animals, birds, flowers, peacock, chariots and even ladies bags.

Mahesh Jangid draws inspiration for their miniaturized carvings from history, mythology and day-to-day life in India. Their highly intricate designs are created by using a combination of carving methods, such as deep carving, shallow carving, latticework and fretwork on a nearly impossible miniature scale.[13] They also make their own tools that are required for the carving such as small iron sticks, knives etc. They work almost exclusively with sandalwood because it is very malleable and has a pleasant, natural fragrance that endures.

Satpal makes the chik blinds of various designs. It is seen as a

design solution to the heat and dust that is especially prevalent in North and West India (the desert and the plains). Its elegant look, relative inexpensiveness, low maintenance, and long life are qualities that have contributed to its popularity. Satpal has added to the existing repertoire of designs by cutting unique designs into the bamboo strips that have various names such as barfi (rectangular), choori (bangle), jaal or makdi (web).[14] Nevertheless, the future doesn't seem so bleak when we see a practical application of Narendra Verma's suggestion for the exhibits such as chikankari dupattas by Malavika Chatterjee and ajrakh printed cloth by Kamyani, bamboo weave furniture by Classic Furnitures, sikki grass screen by Jiyo and Manipuri Umbrella. Jaffri from SNM theatre productions made the Manipuri umbrella, which was recreated by Sri Chaman Lal from Delhi. These umbrellas are part of Lai Haraoba, or "merrymaking of the gods" festival of the Meities of Manipur, celebrated in honour of the deities associated with creation stories and evolution of the universe.[15]

Kamyani, an upscale store for high end handloom textiles, started to bring forth their love of hand woven and printed fabrics to a larger audience. They provided the ajrakh fabrics with Mughal jaali patterns for the exhibit. They got the idea for Kamyani after helping a weaver, from whom they bought regularly, to keep his collection safe so that he could exhibit is again after a month. Kamyani Jalan and her co-founder Saloni Gandhi felt a need to promote the exquisite pieces outside the scope of the government organized exhibition, which could never gather the right kind of crowd for the exclusive textiles. During the time when they started, people weren't much

aware from where they could get high quality handloom. They gathered a wide variety of artisans and host their collection at their store. By doing so, they helped bringing livelihood to many artisans family, so much so that some of them have to wait list the products to meet their demand.[16] Kamayani has now been around for over a decade, and now they started providing custom made designs and some also designed by them.

Classic Furnitures is another such example. They provided three variations of cane product for the exhibition that is partition, jarokha and cushions with 12 different weaves of varying density. It's a 32 year old furniture manufacturing company that makes colonial, traditional and contemporary designs in teak wood. With their special unit of manufacturing in Delhi, they have a group of artisans, who have been working with them since the beginning. They along with the artisans are trying to revive old wood joinery techniques and wood polishing techniques. The products at the exhibit were made by artisans who specialize in the cane and bamboo weaving. As opposed to common belief that the cane weave isn't as durable, the strength lies in the density of the weave as mentioned by Bhavya from Classic Furniture. According to their research, they sense a comeback of these cane-weaves given the dexterity of material when studying the global trend. With the constant effort to diversify their collection, they try to incorporate various forms of craft into furniture resulting making unique combinations such as dokhra, kantha work etc. The process of producing a single piece of furniture involved coordination from designer to the weaver and carpenter.

They try to make sure that they don't compromise with the technique thereby maintaining the quality and craftsmanship of hand over machines. Bhavya adds that in the end, we often forget that natural elements that are used to produce craft are environment friendly, easy on the skin and breathes which is why they remain a niche.

Malavika Chatterjee works with a group on women artists from Lucknow who makes these chikankari designs. She has been working alongside these women artists for 24 years now who had learned the craft from their mother and grandmothers. She also provides employment for women from rural areas and gives them training for the craft. She has also revived some older designs in the process. Malvika makes a point for involving only women artist thereby providing them livelihood. There are 36 patterns out of which only 12 are most commonly used that is shadow work.[17] Done mostly in muslin, chiffon and georgette, she has expanded the scope of work to tussar and matka silks and khadi. Jaali work on cloth for the exhibit was a highly detailed piece made especially with multiple design patterns used.

Jiyo is an initiative started by Asian Heritage Foundation with an attempt to eradicate the middle man and bring better design reforms for the craft to suit to the contemporary times. Started with all the right purposes, Jiyo attempts to bring new standards for cross cultural collaboration. Tapping into resource of crafts in India, it is creating new livelihoods through crucial design interface. Sikki Grass screen for the display has been made by 10 crafts women using only a six inch long needle- shaped iron object called takua. Jiyo has taken

under them various form of crafts so far such as Madhubani, Sikki, Etikopakka, Leather Puppets, Kalamkari, Baavanbutti, Pochampally Ikats, Venkatagiri, Jamdani, Sujani, Banjara Embroidery and even skills such as Boat Building, Brick Making.[18]

Towards a New Reform and Alternative Approach

A niche group of designers regularly hire artisans and are making unique products with them. An initiative started by Laila Tyabji, Dastakar exemplifies this effort, as it focuses on the uniqueness of handmade products by giving the artisans the space to innovate. Along with helping them mold better designs for the consumers, such spaces are trying to build a whole new market of crafted products. While some still struggle by all means to not let the craft die under the harsh winds of global trends and machine made goods, others are making all the efforts to stay contemporary and relevant, nonetheless keeping true to its utilitarian aspect. Indian handicrafts with its utility objects have always bought out the best of design since early times. The fact that industrialization changed the face of design in every household, did not discourage them if might have halted the progress. The government schemes and organization may fail them. Craftsmen in our country have stood the test of time, bringing about innovative design with or without the help of an outsider by simply being great at what they do.

> In a world that is becoming increasingly mechanized, increasingly homogenized, and almost completely exposed to the scrutiny of the Internet, it is logical to assume that the unique, the individual, and the culturally resonant will acquire ever more appeal. A recent United Nations Educational, Scientific, and Cultural Organization (UNESCO) symposium, in fact, has concluded that "the industries of the imagination, content, knowledge, innovation and creation clearly are the industries of the future... they are also important contributory factors to employment and economic growth" (UNESCO 1999)... Craft is functional. Craft by definition is utilitarian and as long as an artisan makes a product for the contemporary market his craft will survive.[19]

The initiatives that further promote a better future for the craftspeople should be taken forward keeping these facts in mind. There lies a better potential and many possibilities in its interdisciplinarity for the craft to be explored through the platform of this festival. The governments have happily turned a blind eye towards the plight of the crafts sector today. Craft may not be dying but it is a state dire misery. Many five year plans have had greater ideas for the craft and many policies to improve their conditions, but if it isn't dealt at its grassroots, all efforts become futile. More projects and initiatives in this direction could come a long way in supporting the crafts.

References

1. Jaali Text by Manjari Nirula. (2017). Serendipity Arts Festival
2. Jaali Exhibition Text. (2017). Serendipity Arts Festival.
3. Chatterjee, R. (1990). From the Karkhana to the studio: a study in the changing social rules of patron and artist in Bengal. New Delhi: Books & Books.
4. India's Dynamic Capacity, see Nehru, "The Discovery of India", 1946/1960, pg 512- 515.
5. M. (n.d.). Indian Handicrafts: Growing or Depleting? IOSR Journal of Business and Management, 7-13.
6. Craft Economics & Impact Study. (2011). Retrieved from www.craftscouncilofindia.org
7. Leather puppets of Andhra Pradesh. (n.d.). Retrieved from http://gaatha.com/leather-puppets-of-andhra-pradesh/
8. Jaali Exhibition Text. (2017). Serendipity Arts Festival
9. About Us. (n.d.). Retrieved from http://dineshmolela.blogspot.in/p/about-us.html
10. Jaali Exhibition Text. (2017). Serendipity Arts Festival
11. Jaali Exhibition Text. (2017). Serendipity Arts Festival
12. D'source Design Gallery on Silver Filigree Work. (2015, October 28). Retrieved from http://www.dsource.in/gallery/silver-filigree-work
13. Academy, H. (n.d.). Hinduism Today Magazine. Retrieved from https://www.hinduismtoday.com/modules/smartsection/item.php?itemid=5688

14. Jaali Exhibition Text. (2017). Serendipity Arts Festival
15. Jaali Text by Manjari Nirula. (2017). Serendipity Arts Festival
16. Wonder Weaves In The Capital..... (2014, July 21). Retrieved from http://rangolistudio.tumblr.com/post/92419168389/wonder-weaves-in-the-capital
17. Chowdhry, S. (2012, December 14). Lounge. Retrieved from http://www.livemint.com/Leisure/dHLZm4kpTZdgsqk2I0wpoO/Style--The-sari-warriors.html
18. Jiyo. (2018). Jiyo [Brochure]. Delhi: Author.
19. Excerpt from conversation with Manjari Nirula on Craft traditions.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

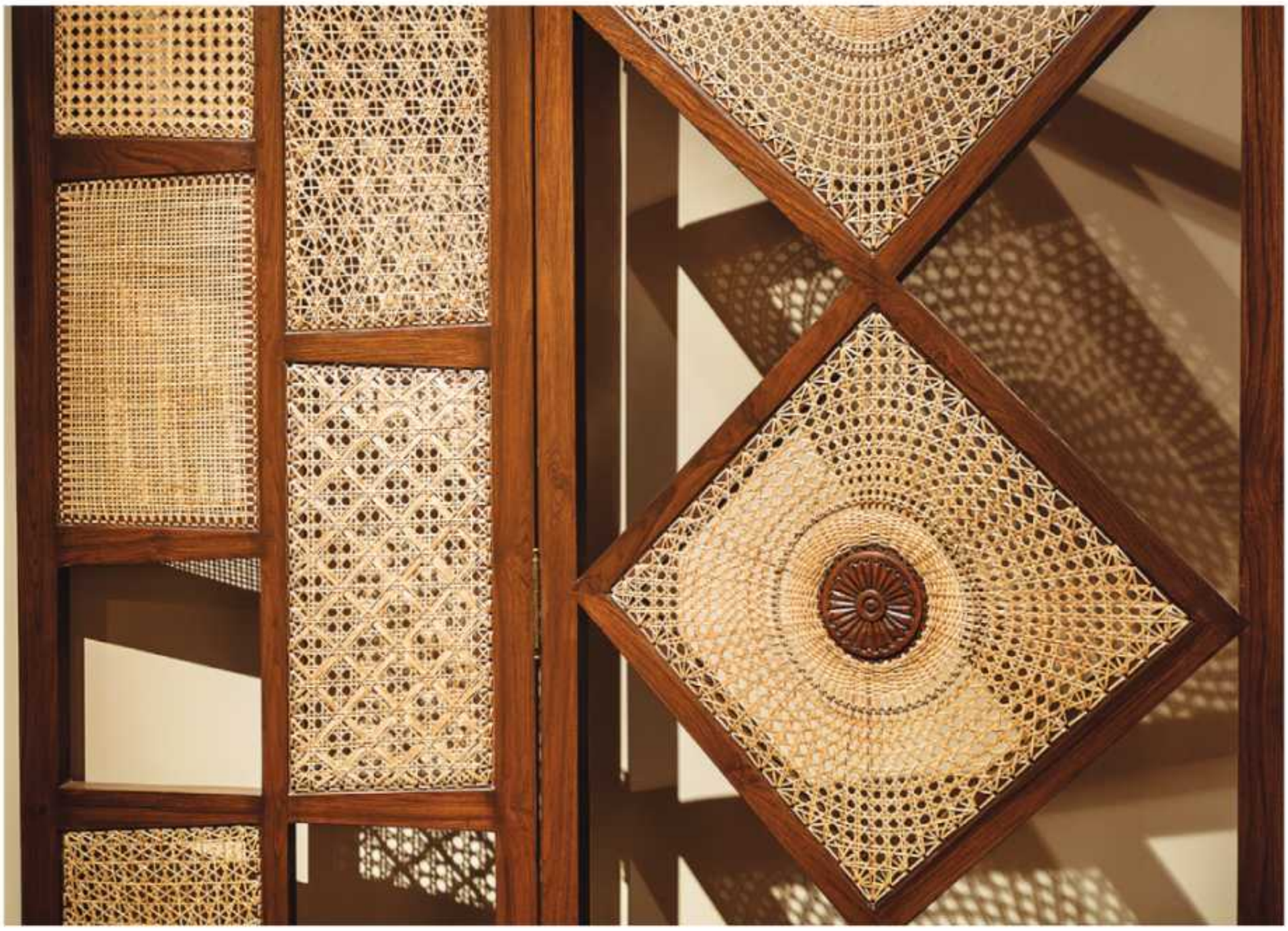


Fig. 5

Fig. 6

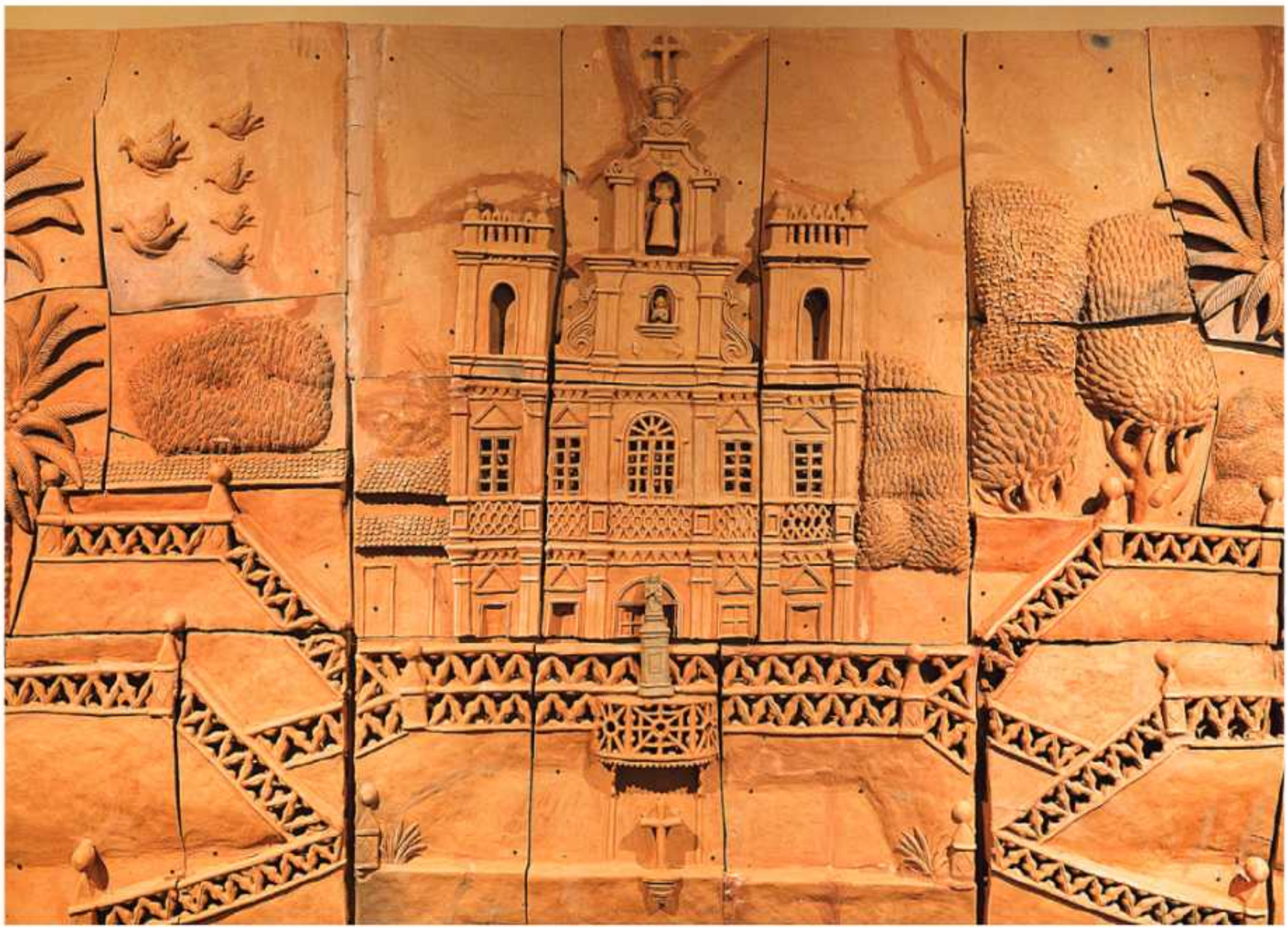


Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

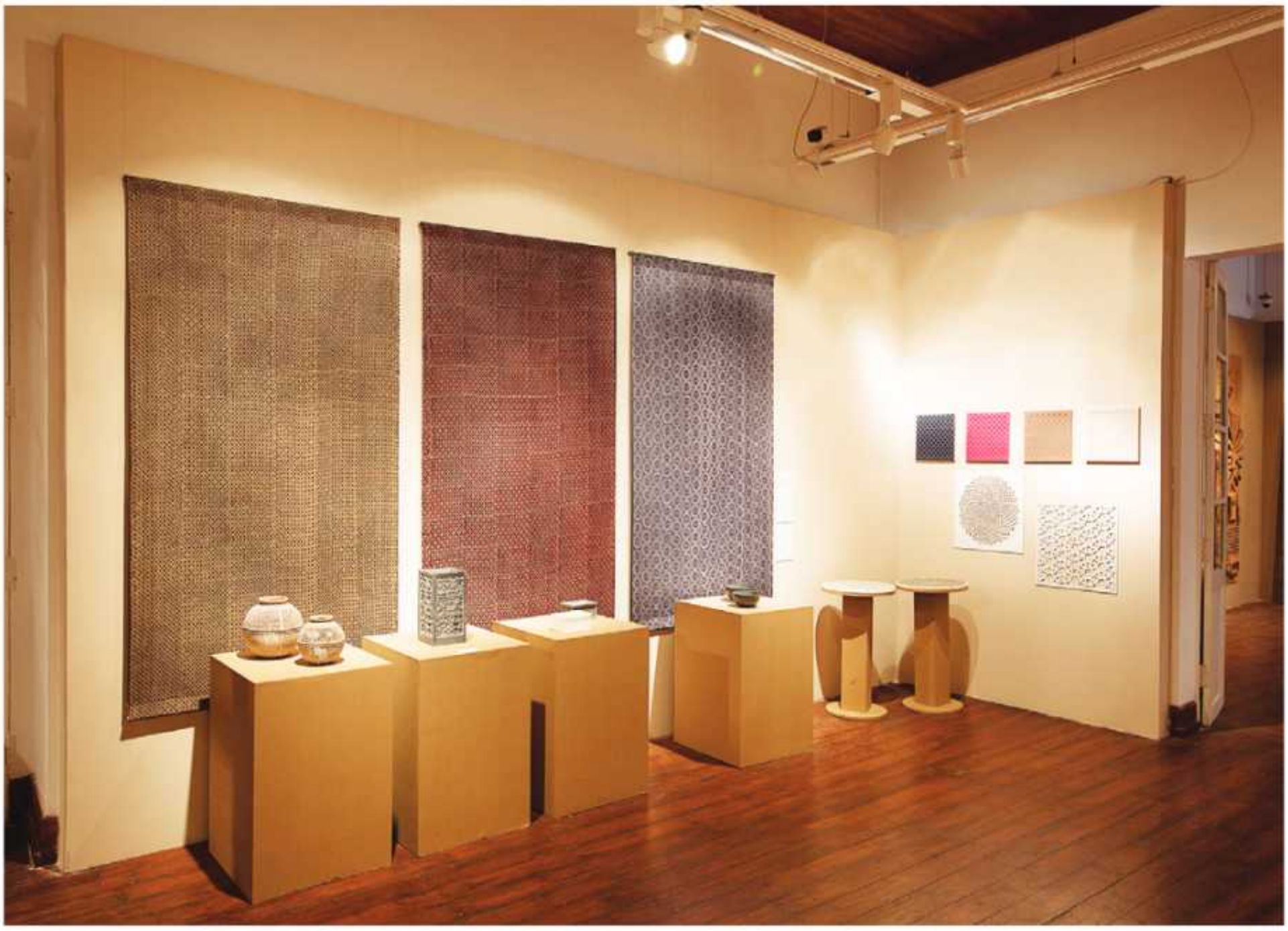


Fig. 13

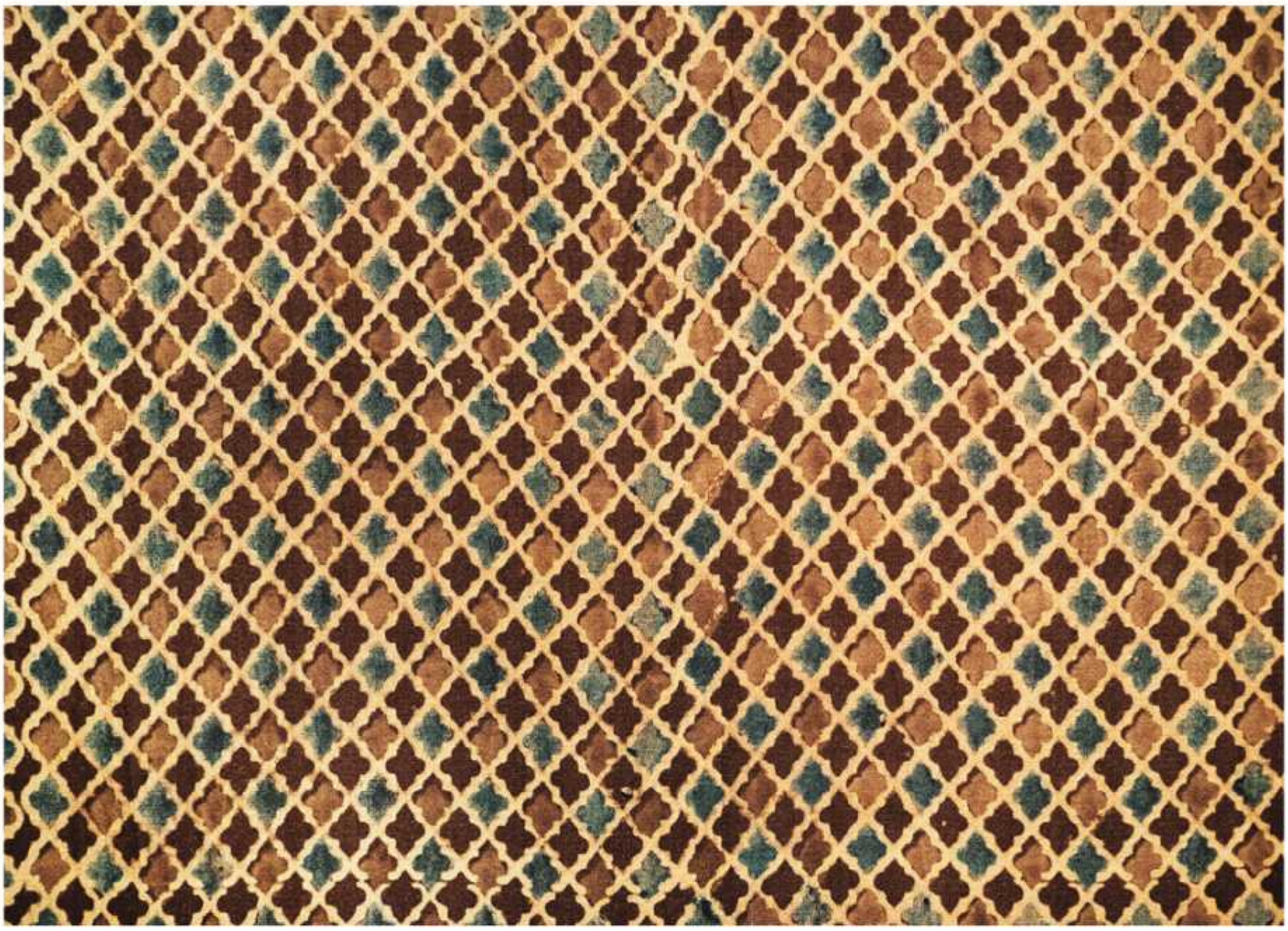


Fig. 14

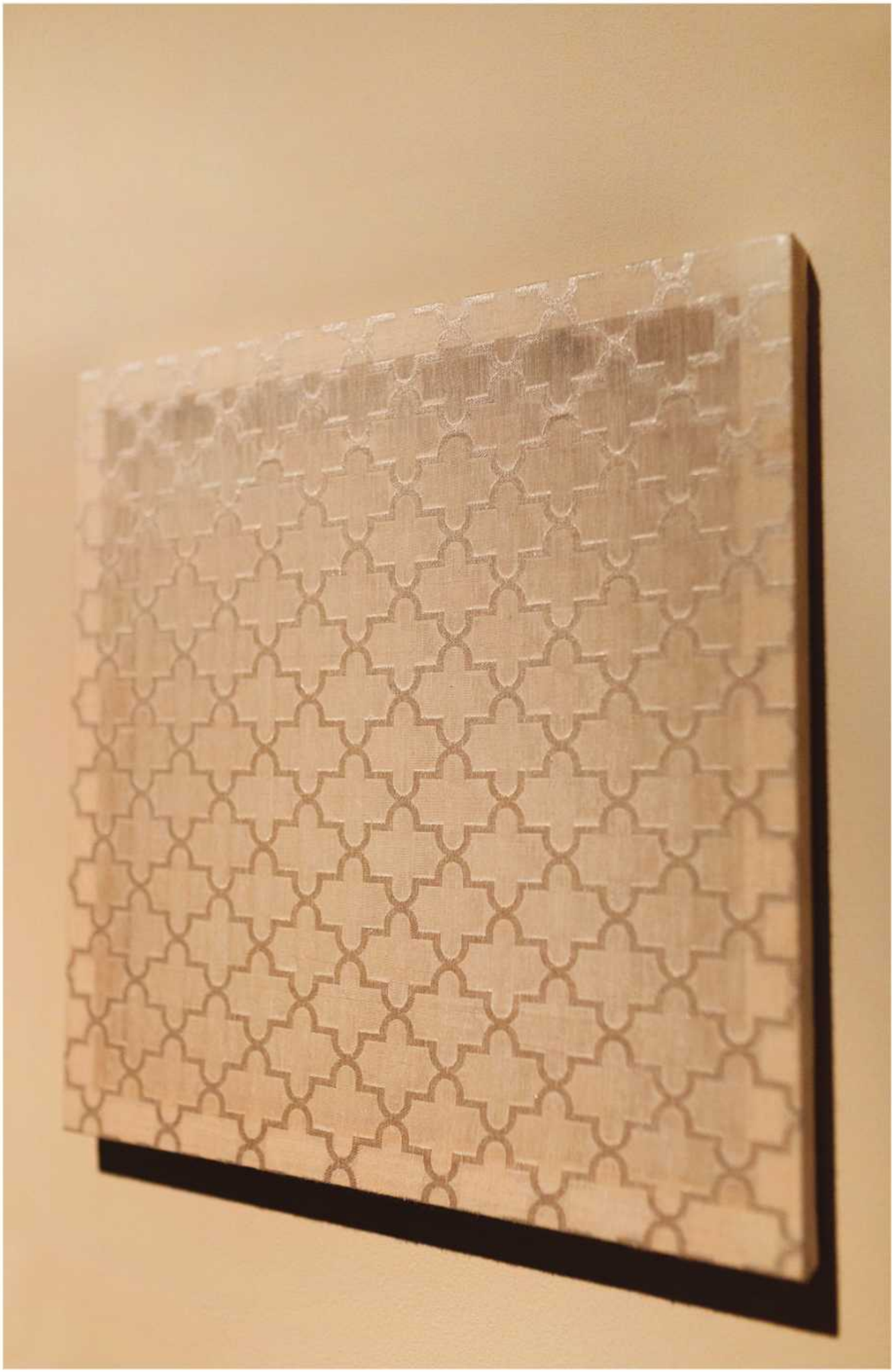


Fig. 15

Fig. 16

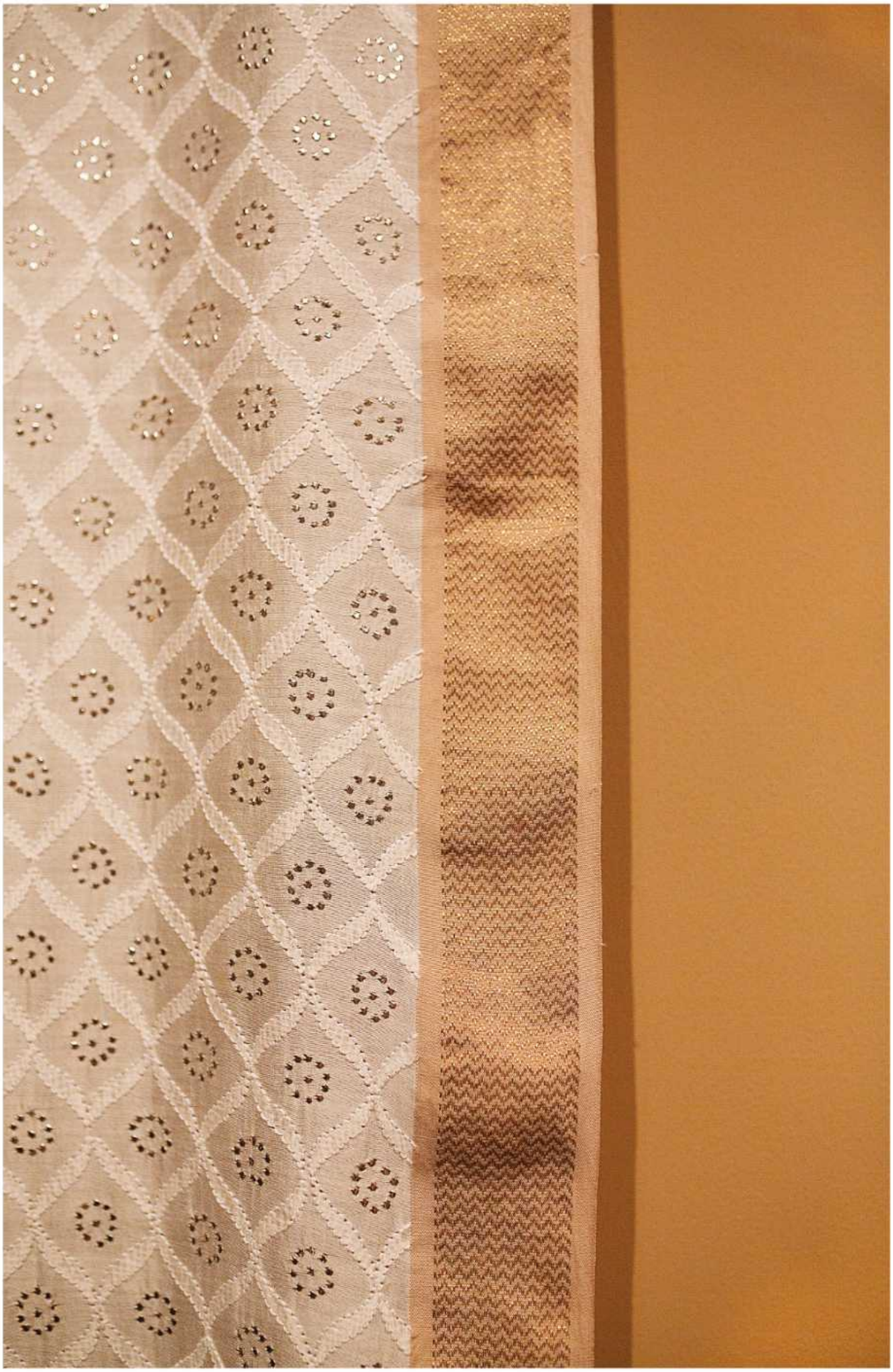


Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21

Fig. 22

Fig. 23

Captions

Page 8
Vanshikha Agarwala
Sanjhi
Detail (2)

Fig 1
K. Anjanappa and Mahesh Jangid
Leather Leaf Stencil and Sandalwood Watch and Fan

Fig 2
K. Anjanappa
Leather Leaf Stencil
Detail

Fig 3
Ashok Arroju
Silver Filigree Plate
Detail

Fig 4
Bilal Khatri
Block Printed Mat

Fig 5
Classic Furniture
Screen

Fig 6
Dinesh Kumhar, Shankar Vishwakarma
Molela Terracotta Plaques

Fig 7
Dinesh Kumar
Our Lady of the Immaculate Conception Church
Molela Terracotta Plaques
Detail

Fig 8
Jaali in Metal

Fig 9
Jaali in Natural Fibres
Bamboo and Cane Screens

Fig 10
Jaali in Soft Material

Fig 11
Jiyo
Sikki Grass Screen

Fig 12
Jiyo
Sikki Grass Screen
Detail

Fig 13
Kamayani
Cloth Material

Fig 14
Kamayani
Detail

Fig 15
Kamayani
Translucent Jaali Pattern Cloth

Fig 16
Mahesh Jangid
Sandalwood Carved Fan
Detail

Fig 17
Malavika Chatterjee
Chikankari Dupatta
Detail

Fig 18
Malavika Chatterjee and Vanshikha Agarwala
Chikankari Dupatta and Sanjhi

Fig 19
Mohd Matloob
Wooden Box

Fig 20
Narendra Verma
Stone Carved Candle Holder
Detail

Fig 21
Om Prakash
Terracotta Lamp Shades
Detail

Fig 22
Satpal
Blinds

Fig 23
Vanshikha Agarwala
Sanjhi
Detail (1)

Biographies

Kanika Makhija attained her Master's in Visual Arts from Ambedkar University, Delhi (2016) and completed her Bachelor's in Fine Arts (painting) from College of Art, Delhi (2014). She is an Assistant Researcher in Mumbai for a project by Centre for Studies of Developing Societies, Delhi and Center for Studies of Social Sciences, Calcutta (2018). She did a research project with SPADE, a research journal for design and architect supported by Samira Rathod Design Associations. She also assisted Vibha Galhotra in research for art project "Symphony or Cacophony" that was exhibited in Exhibit320 Gallery in New Delhi (2017). She has been part of several group shows, with recently being Take/The/City curated by Niccolo Moscatelli supported by Clark House Initiative(2017), International Print Exchange, initiated by Green Door Printmaking Studios, Derby, UK (2017) and Narcissism and Social Interaction, Curated by Parasher Naik at Clark House Initiative, Mumbai, India (2017). Kanika was also part of the Programming team for the first edition of Serendipity Arts Festival, Goa (2016).

Manjari Nirula has been instrumental in reviving languishing crafts, the marketing of craft products, and the participation of craft-persons in regional and international fairs. The vice-president of World Crafts Council Asia-Pacific Region and the Crafts Council of India, and member of the Indian government's committee for the selection of master craft persons, Manjari has been coordinating the UNESCO Award of Excellence Programme for South Asia since 2004. She has served on the International Jury for this Award in South East Asia and Central Asia. She is a member of the Commitment to Kashmir (CtoK) panel that examines business plans of young

Kashmiri craftsmen and women to allocate interest-free loans to them in order to begin a small-scale business. The panel also conducts workshops, field visits and individual mentoring for selected applicants.

Laila Tyabji is a social worker, designer, writer, craft activist, and one of the founders of Dastkar- a Delhi-based non-governmental organization that works for the revival of traditional crafts in India. Initially, she pursued her formal education in art at the Faculty of Fine Arts, MS University, Vadodara, and later went to Japan to study with Toshi Yoshida, the well-known Japanese printmaking artist. Upon her return to India, she commenced a career as a freelance designer. The turning point in Tyabji's career came when she was appointed by the Gujarat State Handloom and Handicrafts Development Corporation to document, revive and design the traditional handicrafts of the Kutch tradition. Laila Tyabji was the first Asian, and the second overall recipient of the Aid to Artisans' Preservation of Craft Award in 2003. In 2012, she was honored with the Padma Shri, the fourth highest civilian award in the Republic of India.


BRINJAL बैंगन
SULABH SHAUCHALAYA COMPLEX

Brinjal Taste-test and Seed-saving Cart

The Center for Genomic Gastronomy

Curated by Manu Chandra

The Coconut Story

Curated by Odette Mascarenhas

Brinjal: The Royal-Hued Wonder

Deepa Bhasthi

The name with the most recall value is the colour the vegetable goes by – aubergine, a deep purple colour associated with royalty. Placed it in the sun, the aubergine glints luxuriously. In India, it is called the "king of vegetables", more for the power-packed combination of flavour and nutrition it offers, rather than the way it looks. It consists of ample quantities of potassium, vitamin C and vitamin B6, phytonutrients, minerals and a high water content, making it a super-healthy vegetable. It is also safe to say that it also tops the vegetable list for how abundant and versatile it is.

The aubergine is commonly known as eggplant in many parts of the world. In India, it is called brinjal and comes in various shapes and sizes and in a variety of colours. There are many local varieties that are yellow, shades of green, or white in colour, and still others striped with green or white. However,the purple variety is the most common in the marketplace. The shapes are varied too – small and large, long and globular. As an ingredient in a meal, it is almost a humble vegetable as it is not really something you might serve special guests for lunch.

The brinjal is as Indian a vegetable as it can get. That is the primary reason why the Center for Genomic Gastronomy

curated a *Brinjal Taste-test and Seed-saving Cart* (from here on, *Brinjal Cart*) at the Serendipity Arts Festival, to celebrate the agricultural biodiversity of the brinjal. The Center for Genomic Gastronomy (CGG), founded in 2010 by Zack Denfeld and Catherine Kramer, is an artist-led think tank that examines the biotechnologies and biodiversity of human food systems. They are based in Dublin, Ireland. They collaborate with farmers, scientists, chefs and hacks to map food controversies, to prototype alternative culinary futures and to imagine a more just, biodiverse and beautiful food system. For the *Brinjal Cart* project, two other members of CGG, Emma Conley, a producer at the think tank and Conor Courtney, a Dublin based microbiologist and artist were involved. The CGG has been thinking about and working on the brinjal project from 2010, and incidentally credits the project as one of their chief inspirations for starting the CGG in the first place.

The *Brinjal Cart* aimed to establish new connections between cuisine, politics, ecology and the biodiversity of food through actions extending out of the kitchen. Set up in the Promenade at Panaji and overlooking the River Mandovi, the food cart offered a different dish made of brinjal (*Solanum melongena*) every day, for three days, for people to taste. Visitors were encouraged to share stories, recipes, and their memories of brinjal on little cards, and engage in conversations around seed saving and indigenous varieties of brinjal. They were also incentivised to practice seed saving techniques and take away seeds to plant in their homes.

Though the world sees the brinjal now in various beloved dishes, most often made with the instantly recognisable violet

brinjal, the many varieties of it are immensely integrated into most traditional Indian cuisines. Culinary history supports both its antiquity and prominence in Indian cooking. K T Achaya, a doyen of food history, opines in his *A Historical Dictionary of Indian Food* that the Sanskrit words 'vrntaka' or 'vartaka', as the brinjal is called, may have been of an earlier Munda origin, while brinjal may have originated from a wild ancestor in India by human selection for reduced bitterness, bigger fruit size and annual harvest habit. Achaya notes that in historical literature in Kannada, the many ways of cooking brinjal is well illustrated. The vegetable could be seasoned with ghee, salt, fenugreek, urad/lentils, and cream before boiling; or coated with ghee, roasted on live coals and mashed into a *bhartha*; or chopped into small pieces and cooked with jaggery. There are also references to how the brinjal could be fried along with rice grits and chopped onions, wrapped in turmeric leaf and steamed. One dish that did not require cooking was the brinjal mash with shreds of coconut and curry leaves, seasoned with asafoetida and cardamom. In the east of the country, in Bengal, wedges of the vegetable are spiced and lightly fried and thus, form a part of a bitter shukto dish. Brinjals stuffed with their own mashed and spiced contents, or with spiced minced meat which is a dish called *purabhattaka* in the *Manasollasa* of 1130 CE, and then shallow fried, is another delicacy that has endured through time and changes in palates. *Vangi-baath*, tamarind spiced rice cooked with brinjal is almost a signature dish in the South Indian cuisines, especially in Karnataka and Tamil Nadu.

The Bt Brinjal debate

Nearly a decade ago, the Bt brinjal debate made much news in the country. Bacillus Thuringiensis Brinjal was a genetically modified strain created by a seed company called Mahyco in collaboration with the US based Monsanto, claiming to help farmers improve the quality and quantity of their yields. Scientists, environmental activists and farmers contributed to the debate, making it a mixed bag of arguments, claims, studies, and campaigns. Activists claimed that genetically modified (GM) products had, in lab tests, proven fatal for rats and thus, were unsuitable for human consumption. This was refuted and supported by different sets of scientists, even as there were allegations that the Genetic Engineering Approval Committee had shown bias toward companies like Monsanto. The well justified fear was that a multinational company would end up regulating seeds and thus make it more expensive for farmers to procure them, in turn controlling how agriculture would be conducted in the country.

It was in the months that this debate was at its peak that Zack Denfeld was in Bengaluru teaching at an arts and design institute in the city. He said that it was while he was assigned to teach students the colour theory that he became interested in the Bt Brinjal debate. In the course of looking for a local context, he and the students began to think about the politics of food and wondered why, while there was plenty of debate for and against genetically modified brinjal, no one was questioning what the Bt brinjal might taste like. In a talk on the project delivered at the School of the Art Institute of Chicago (SAIC) in March of 2017,

Denfeld said that there were many reasons why Indians, back in 2010, would have resisted GM crops – concern for human and ecosystem health, intellectual property and agricultural biodiversity being chief among those. The biodiversity of brinjal was already substantially reduced. Denfeld and his students began to think of several questions. Which of the many varieties of brinjals that are grown in India are genetically modified? Different varieties have different culinary properties and distinct tastes. The students and Denfeld would go on to find many different varieties of brinjal in the local markets, cook them, have a tasting test and cooking party for people in a public space in Bengaluru. People were served dishes made with brinjal and in return were invited to share their own recipes and brinjal-related memories and anecdotes.

In the brinjal varieties and recipes that were available in Indian cuisine, the diversity and culinary passion seemed to rival that of Americans and their tomatoes. Brinjal was one fruit (it is classified as a fruit, though it is treated as a vegetable) that had significant gastronomic relevance in the sub-continent. If BT brinjal was approved, would it quickly become the dominant variety and severely reduce the agricultural biodiversity of India's food system? This was one question they saw themselves asking a lot. Also, why brinjal, of all the different foods out there, they wondered. These issues never came up in media reports and the pro and anti-stances of the Bt brinjal debate that were raging at the time.

Eventually, at some point in their research into why Monsanto/Mahyco may have chosen the brinjal over other transgenic fruits and vegetables (which perhaps wouldn't have garnered

as much popular resistance), they found that India had produced 10.37 million tonnes of brinjal in the year 2009, making it the second largest producer in the world after China. CGG questioned Monsanto's intentions and their hope that by gaining approval in India, a massive market by any standard, they would dominate brinjal production outside of China. China has its own home-grown transgenic varietals and would not likely strictly enforce Monsanto's IP even if farmers were growing the plant, legally or illegally.

CGG said that it appeared that one of the rallying points for the popular resistance to the approval of this product in India was the sheer diversity of the plant, and the personal cultural and geographic connections many consumers felt to their varietals. They still have not found relevant documentation on which particular brinjal variety had been genetically modified or were planned to be sold.

The whole Bt brinjal debate also led CGG to ask a rather provocative question: What happens if I put this into my mouth? They would ask this question, for the next two years along with "What happens if I eat this thing I am not supposed to eat?" You wouldn't stew a big brinjal the same way that you would cook a smaller variety, each performs differently in the kitchen.

Taste Matters

These questions led the artists at CGG to think of larger issues like taste and flavour. In his talk at SAIC, Denfeld explained, "Recipes are technological ecosystems that connected certain ingredients and methods of preparation to certain flavours and

varieties. When you reduced the diversity of plants, you reduced diversity of the kitchen. While thinking about the diversity of kitchens, we also began to think about culinary preservation and of making connections between world growers and the newly middle class urban eaters. Our concern lay in the potential for building a coalition between these two rapidly changing communities and therein lay the idea of flavour and taste. The people who had moved from villages to cities and were transitioning from multi-generational households to nuclear families very much wanted to keep alive the tastes and flavours of home. These recipes were what was termed as "grandma's cooking" even though the grandma was not actually there." Recipes are a technology, CGG believes.

> There is a network of things in a recipe because there are instructions on how to cook something, there are tools and ingredients. There is a supply chain of those ingredients, and even a sort of genetic lineage.

The artists realised that taste matters and thereafter emerged hashtags – a popular tool of the modern digital era – that they use in their projects: #BiodiversityOfTheKitchen, #RecipesAreATechnology, #TasteMatters, #FoodSecurityThroughObscurity #ContestationalCuisine #GMO #BtBrinjal

Brinjal Taste Test

Speaking of the genesis of the brinjal project, Zack Denfeld

shared some of the thoughts they were exploring early on. He said that we are used to looking at food as "natural," by which was assumed something that was wild, or plants that were not selectively bred. But of course, all the food we eat has been selectively bred or otherwise manipulated by human culture. On the one hand, his teachings were about having the students think deeper into the technologies behind seed saving or irrigation, or into books and language and other visual technologies. Therefore, they were considering the human food system as being very technological, even if that only meant seed saving. On the other hand he said, "the Bt brinjal debate was happening. The students went to see the protests that were ongoing against the GMO during a visit to Bengaluru and were privy to the comments the then Union Minister for Agriculture, Sharad Pawar had made. The students made use of the iconography of the protests, used the speeches the Minister made during the debates." He remembers the fear around what the scientists were doing, the concern that scientists were playing god and added to that, there was the development sector message about save the brinjal.

Coming back to the question of what would happen if you put this in your mouth, the next obvious question was what the Bt brinjal would taste like. Denfeld said that it was a provocative question because of two good reasons: all his friends were claiming the GMO as such a terrible thing. Why would he want to taste such a thing and secondly, what were the intentions of the company? How were they going to sell it per se, or its taste, flavour, colour or perhaps beauty or desire in general, within the food system.

My conversations with policy makers, scientists and politicians uncovered their treatment of food in its most reductionist form of nutrition, as calories. Nobody's experience of food, even the most food-insecure person has some desire or pleasure or disgust. People should have the right to reject food because it doesn't meet with their cultural or health or religious preferences.

Hinged on the brinjal, and the numerous questions it raised was founded the CGG; their mission statement aiming to make a more diverse, and just, food system. In a post-modernist tradition, talking about beauty was difficult because the idea of beauty and subjectivity, of passion and desire was invariably tied to politics - genomes and scientific debates that couldn't be restricted to maximising production and had to take into consideration the human body, culture, etc too.

Why Brinjal?

Even as the studio of CGG evolved through the brinjal and the debate around Bt brinjal, why continue with the vegetable/fruit? Denfeld said that the question of why Monsanto/Mahyco would pick something so obvious and iconic as the brinjal, the king of vegetables as it is known intrigued them, until research showed that they might have intended to enter the South Asian vegetable industry using this. Being native to the region, there was also incredible diversity in brinjals.

Denfeld pointed out the naivety of these corporations and the fact that they would choose something that people would get very passionate about was very interesting to CGG in their research. He said that their interest in brinjal was also because it was often used as a meat substitute and had kitchen qualities that made it not dissimilar from it. It is also one ingredient that some people don't like, it evokes strong reactions where people either totally love it or totally hate it. Lastly, he said the sheer number of colours that the brinjal was available in was very interesting, not to mention very helpful to the colour theory class that he was teaching.

The Brinjal Taste-Test and Seed-Saving Food Cart

Conor Courtney, a member of the CGG and the scientist on the team, was at the food cart in Goa. The small cart, parked at the entrance of the Children's Park, was decorated with brinjals in papier mache. Once open, the cart would be laid out with large vessels with the brinjal dish of the day. These would be given out to visitors to taste, and in return, the team would hand out a postcard for people where they could identify their favourite variety of brinjal, write about how they would cook it and share any other memory or recipes that used brinjal. Courtney said that the visitors were also shown seed saving techniques that they could use in their homes. He said that some people had come back and brought brinjals that grew in their homes.

The cart highlighted the idea of diversity in brinjals that were grown and eaten locally. The bioregional approach also preserved

history in a way, by questioning the recipes that use specific brinjals if such varieties are no longer grown, or if the diversity is not recognised, acknowledged or celebrated in everyday cooking. On one of the three days that the cart was operational, CGG worked with a local women's group called Cook's Corner to serve three dishes, one on each day – stuffed brinjal, brinjal fried with semolina and the much-famous *baingan bartha*. The local group that cooked each dish was a collective of home-cooks, all women, from disadvantaged backgrounds.

Denfeld told me that one of the ideas of collecting recipes was to have a cooking contest. While there was an established idea of agricultural biodiversity and much work was being done on it by scientists and other practitioners, the biodiversity of the kitchen was something that the CGG was very excited about and interested in. The recipes that people shared had a relationship to the breeding, the growing of these different varieties of the fruit. One of the fantasies, Denfeld said, was the idea of applying digital technologies to biology.

> There is a lot to learn from technology studies and we look at the idea of recipes being technology, which they are, but also that technology is not an isolated thing in a lab but is connected to many networks. So by doing these pop-ups around the brinjal, what we are doing is assembling a lot of the aspects of the networks,

They physically scourge local markets for the different kinds of brinjals and they assemble the recipes – both written and orally learnt. They add the brinjal with other ingredients

that combines a complex set of flavours and document the knowledge of how these work together. Denfeld explains these as initial stages aiding in the discovery any new coalitions that could be formed between traditional, larger families and more urbanised nuclear households. While there was a desire among the latter to cook a dish of some nostalgic value to them, the ingredients they would have used traditionally might not be accessible anymore as the particular kind of brinjal might not be grown anymore.

CGG has also been interested in the idea of contestational cuisine. What that meant, Denfeld said, is that they collaborate with chefs, scientists and sometimes with the farmers in their practice. They wanted to give these collaborators new ways to think about the elements of recipes. There are innovative ideas and sometimes recipes made traditional than others. "Contestational cuisine is just a framework asking how to make a recipe or how to develop cuisine that contests something in the world.

> This was a pretty good example that builds the hyperlocal cuisine...that would preserve agricultural biodiversity of that region.

Denfeld added that what they were trying to do was to work with hyper-specialised people like chefs or food scientists to use technology in biological interventions.

Brinjal Cart Cards

As part of their pop-up cart, CGG handed out cards to visitors where they were asked to choose from a list of different brinjals and write their favourite recipes of it. They were also invited to write a story or any other piece of information about the brinjal. A look at a selection of these cards yielded some interesting points:

Several people confessed that they liked the taste of brinjal if it was camouflaged in the dish. One wrote that her husband was a huge fan of brinjals and had gone out of his way to learn to cook different dishes with different brinjals. Among the Jain community, brinjal isn't very liked because of its meat-like consistency, so someone from that community wrote that their experiences of brinjal was always outside of the house. There seemed to have been sharp reactions to brinjal – people hated it and said they had never tried it for some reason, and there were those that had shied away from it until a chance tasting that had led them to love it. One tongue-in-cheek remark was a person writing that his/her daughter's favourite vegetable was the brinjal and it was one of the few vegetables that she knew how to cook. Others recollected a favourite story they had heard or a song from childhood about the brinjal.

The cards also yielded several recipes, some with bare-bone instructions and others with more detailed, sometimes even with rudimentary illustrations. The cards were a precious way of collecting hyperlocal recipes and unusual ways of cooking the brinjal that might not always find a place in publicly shared accounts and archives. People's response of how they cooked

and what they cooked with was a gauge of the versatlity of the fruit that lent itself as an ingredient to a variety of dishes. To the artists, the most frequently found purple variety finds a place in common consciousness, the lesser seen kinds of brinjals and how they are used in various cultures and kitchens was an important testimony of the biodiversity of kitchens that they were studying.

The brinjal project also falls in line with some of the food movements that are becoming popular these days. For a while, there has been a renewed interest in heirloom cooking, in digging up the slower, more elaborate cooking methods used by cooks of earlier generations. While there is of course an understanding that some of those ingredients of yester years may no longer be available, and that the ingredients used might no longer taste like what they used to, there is an attempt to replicate the slowness, the mindfulness that cooking food entailed. These new age food movements also spearhead a drive among a certain section of people to seek out healthier, organic and sustainably grown vegetables, as also, where possible, an encouragement to grow food themselves. Preserving not just the history of a certain way of growing, cooking and eating food, but also the conservation of indigenous and hyperlocal varieties of fruits and vegetables of different regions is gaining much credence today. CGG's project with the brinjal encompasses all these aspects of modern day kitchen processes perfectly.

The food cart was as much a way of acknowledging and celebrating the traditions and culture of local cuisines, as it was of appreciating of the vast diversity of the kitchens in the

country. The Brinjal Taste-test and Seed-saving Food Cart were thus, an ingenious expression of our food culture, rousing a dialogue between cuisine, politics, ecology and the biodiversity of the kitchen.

Notes

1. A Historical Dictionary of Indian Food by K T Achaya. Oxford University Press, 2014
2. http://genomicgastronomy.com/talks/

Coconut: A Marvel Ingredient

Deepa Bhasthi

As it is the case with a lot of things, the old ways of preparing food are long gone, replaced by meals that are faster to cook and require less effort. As an ingredient, the coconut and its various components (fresh coconut, tender coconut, coconut water, coconut oil and milk), are slowly making their way upwards in popularity as one of the many superfoods in the Western world, despite the periodic concerns regarding its health benefits. In India, however, especially long the west coast and the south, the coconut is a staple ingredient in every kithen. Dishes, most often curries of various textures and consistencies, made with coconut as the base ingredient can be heavy on the palate. Coupled with an array of spices and perhaps lean meat or vegetables, these dishes are not 'light,' like salad.

Yet, coconut is a marvel ingredient. Apart from its many healthy properties, the hardy nut, fruit or seed (when using loose botanical definitions) can transform any dish, enhance the flavours and lend a gentle support to any vegetable, seafood or meat. Coastal regions naturally have a profusion of such coconut heavy dishes – easy, cheap, and local availability being the obvious reasons. Goa is no exception. Some of the most iconic dishes and desserts from the small sea-laced state use coconut as the base ingredient.

Reflecting the cooking trends everywhere, several traditional sweets and savouries, and many kinds of curries that used to be staple in the Goan kitchen are no longer prepared as regularly. Such food is considered elaborate, or as 'weekend or holiday food' due to either their long, cumbersome cooking methods, or just because the world runs at a faster pace than what such time-consuming preparation can accommodate.

At the Serendipity Arts Festival, *The Coconut Story* was the biggest bite of the Culinary Arts section. How appropriate, given the kitchen life in Goa has long been designed and arranged around this wonderful nut. Erstwhile staples of the Goan dinner table that are now occasional indulgences, or even forgotten memories from grandma's times, were the kind of dishes and cooking histories that curator Odette Mascarenhas, a culinary expert, cookbook writer and a Goan, chose to highlight. Mascarenhas has worn several hats over the years- she has been a television host, a food consultant, a critic, and a food historian. To top all these titles, she has always been a connoisseur of food, with Goan heritage and cuisine holding a special place in her heart. Being a local herself, and an expert in all aspects of Goa's geographical, cultural and social histories, it was apt that she curated *The Coconut Story*. An ingredient so basic to the region's food, and its curation by someone so intimately and for so long familiar with its many nuances, added to the project's charm. The choice of restaurants and the dishes served paid homage to the long history and importance of the coconut in Goa, among the many communities that inhabit it.

The restaurants and chefs were carefully chosen to represent

the various communities that make up the social geography of the state. Each unit went on to make one signature dish using coconut that in a way, summed up what the coconut meant for that community, or for that period in Goan culinary history. Each menu included multiple courses- snacks, appetizers, main course, and dessert that either used a lot, or a hint of coconut. Every dish was influenced by the many cultures and people that have passed through Goa, inspiring a range of preparations with coconut as the main ingredient.
The participating establishments included Voltaire, Spice Goa, Chef Peter's Restaurant, Moki Bar + Kitchen and Watson's.

The Wonder Nut

If one were to better understand the various avatars of the coconut in the Indian subcontinent, one would remember the oft narrated mythological story of the short-tempered sage Vishwamitra conjuring up the coconut palm to help hold up his unfortunate friend King Trishanku, when the latter was thrown out of heaven by Indra for his misdeeds. Some parts of the country also identify the coconut tree (Cocos nucifera) as the *Kalpavruksha*, a divine tree that originated during the churning of the ocean, the *Samudra Manthan*.
Botanical history ascribes the origin of the coconut tree to Papua New Guinea, though the timeline is described usually as 'some very distant past', at best. According K T Achaya, an authority on Indian food, his seminal work- *A Historical Dictionary of Indian Food*, ascribes the coconut tree's evolution to as far back as 20 million years ago. The proof lies in the fossil

remains, including one found in the modern state of Rajasthan. From distant islands to tropics, the journey of the coconut is intriguing, and one of those fact -is -stranger- than- fiction things. According to Achaya's entry on the coconut, they can float in the sea for long periods and for very long distances, and then are able to take root and sprout when they beach on a shore. This was observed when coconut palms were found to be growing on an island created by a volcano in Krakatoa in early 20th century. Scientists believe that this is how the coconut came to grow in different parts of the world. Predictably then, the coast lines and free falling southern parts of the Indian subcontinent were familiar with the coconut and its versatile uses long before the northern mainland. Achaya employs the etymology of the Tamil word for coconut - *tangai* -to demonstrate both its antiquity in the region and its origin. The coconut finds mention in one of the *Sindbad the Sailor* stories within the *One Thousand and One Nights* anthology. Sindbad trades in the coconut during his fifth voyage. *Hortus Malabaricus*, the seminal 17th century treatise that documented over twelve volumes written over three decades, detailed accounts and illustrations of the flora in the Malabar region, places importance on the coconut palm as well. The late adoption of coconuts into rituals by the people in the northern parts of India also indicates a late familiarity with the nut.

Versatility

The mythical *Kalpavruksha*, in some regions, is said to be the coconut tree because of how one can use nearly every single

part of the tree, and every single part of it is a fruit/seed/nut. The kernel, the husk, the shell, the milk, the water, the leaves and every other part of the tree has some use or the other, be it in food, in rituals or in everyday life.

The versatility of the coconut in various cuisines, chiefly those of the communities that live in coastal regions, is perhaps best exemplified in the cuisine of the deeper Konkan, especially Kerala. From the signature *aviyal* to various other vegetable dishes, to desserts, to meat preparations, to the ubiquitous fish in coconut sauce, coconut milk is used to temper spices, to add a subtle flavour, or just because. Copra, the dried version of the kernel, is used as a base for desserts, for chutney powders, and just as a staple in a South Indian kitchen as the many kinds of pickles on the table. It also goes on to be used to extract coconut oil, that heavenly smelling of oils, which is used in cooking and increasingly, for cosmetic purposes.

K T Achaya details how common the coconut is to all of south India as a chutney of freshly- ground coconut with chilli and spices accompanying many snacks and breakfast foods like *dosa*, *idli*, *vada* and others. In fact, coconut ground with spices like coriander, cumin, red chilli, etc., is the standard base for nearly every curry or *sambar* made in a south of the Deccan kitchen. The use of coconut in a dish is limited only by imagination. A younger crowd of cooks and consumers use it as a topping for salads, on oatmeal or granola, as a healthy snack in the middle of the day, in protein bars and so on. Perhaps that is what has helped coconut spread so endearingly into kitchens of every hue and influence – its versatility that is perfect for any experiment the home cook might wish to use it in, both savoury as well as sweet.

The Coconut Story

At Serendipity Arts Festival, *The Coconut Story* was arranged at Children's Park, set amidst trees and artwork on the banks of the wonderful River Mandovi that served as the backdrop. Placed right at the head of the stalls was a wonderful display, an ode to the coconut and everything around it. Apart from a few coconuts placed charmingly across the small stage, there were several traditional apparatuses that are still used in homes.
The *adooli* is a low stool that is used to grate the halves of the coconut whereas the *sullo* is used to break open the softer outer shell of the coconut to get to the hard shell inside. *Zatto* is a round grinding stone used to grind rice which is then mixed with coconut to be shaped into laddoos. *Ragdoo* is a mortar and pestle used to grind the coconut whereas the *koyto* is a long knife used to peel and break into the coconut.
Of particular interest in the display was a section that showcased the selection of spices that various communities of Goa used in a curry. A small hand grinding stone rested next to one coconut. On each stone were handfuls of grated coconut topped with spices that were favoured in a Hindu Goan kitchen, a Catholic Goan kitchen and a Saraswat Goan kitchen, the three predominant communities that make up the social fabric of the state.
The curator Mascarenhas generously took several curious onlookers through the display, explaining each apparatus and its place in the Goan kitchen. Also readily available for visitors to taste were *gons*, tender coconut cut in strips, dipped in sugar, dried and placed on waxy butter sheets. Known in Portuguese

as *teias de Aranhas*, meaning cobwebs, these flower-like concoctions remain a Christmas delicacy.

With signature dishes and long-lost recipes being brought to the fore, each restaurant remained busy serving the specialties alongside stories of these dishes that once ruled the Goan kitchens.

Mascarenhas was inspired by how every single part of the coconut, both the nut and the tree, could be used for one purpose or the other. Chef Peter Fernandez, of Chef Peter's Kitchen, echoed this sentiment while illustrating how integral coconut is to Goan life. For instance, he spoke of how old trees were cut and used for timber while their leaves were woven and used during monsoon for shelter. An old hack was to keep the coconut shell atop burning charcoal, and the smoke from it would drive away the mosquitoes. The shells could also be used to iron clothes. Within a hollow iron box, charcoal would be added along with two or three coconut shells which would not only heat the charcoal faster, but also retain heat for a longer time.

Mascarenhas elaborated on how every part of the coconut had a place of much importance in the Goan kitchen. Her intention, with *The Coconut Story*, was to create a glimpse into how Goan culinary practises evolved over centuries, inspired by the various communities that passed through and stayed within the borders of the state. The idea of showcasing the way coconut was used by various communities also determined her choice of participating establishments for the project.

Starting with the way the three collections of spice mixes were added to curries at the centre of the display island indicated

their usage in the Goud Saraswat, the Christian and the Hindu styles of cooking. In each, the texture, colour and the taste varied drastically. The three communities ground the coconut very differently too. While the Hindu way was to grind coconut into a coarse paste, the Christians used a very fine paste and the Goud Saraswats used a paste of the consistency that was between the two. Thus, each of the restaurants in the project celebrated different kitchens of Goan society.

Voltaire looked into the Goud Saraswat kitchens. The community has been in Goa for centuries and are, unusual for a Brahmin community, fish-eating people. Their cuisine is known for using less spices and ensuring a healthier cooking process, in terms of the kind of ingredients they use, with less oil and slower processes. The highlight on the menu was the *Bharillo Bangdo* or stuffed mackerel, a signature dish of the Saraswat kitchen. A spiced coconut mixture of a crumbly texture is stuffed into the fish and then tied in a banana leaf before being steamed. The subtlety of the spices is a hallmark of the community's cuisine and the dish highlighted just that by allowing the coconut to soak the flavours in and emerge as the true star in the dish.

The Pernem taluka in Goa is believed to be where the famous Shakuti, or Xacuti curry is said to have originated. Mascarenhas said that this region was known for its use of pepper and chillies, though the rest of the ingredients were kept to a minimum. The working class is said to have favoured a hot and spicy Shakuti so that it would kept them sweating for long, and the resulting coolness would have helped them sleep easy. After the Portuguese occupation, the dish spread from

the single taluka to the rest of Goa and beyond. Spice Goa, the restaurant that represented this region, highlighted on its menu *Chunache gawan*, a dessert of the Hindu homes where the coconut + jaggery *chunn* is stuffed inside of a *polle*, a rice pancake. There was also *tisryo sukkhe*, a dry dish with clams and the ubiquitous chicken *shagoti*.

Mascarenhas said that the Portuguese, despite how much they influenced the cuisine and lives of present day Goans, did not themselves use coconut, an ingredient indispensable to the region now. Representing what the Portuguese meant for Goan cuisine, especially the Christian kitchen, was **Chef Peter's Kitchen**. Chef Peter offered on the menu a vegetable temperad, to give the visitors a substantial vegetarian option in the project, Mascarenhas said that there was also the well -known *samarachi kodi*, a dish that used to be made in Goa during the monsoons when fresh seafood was not readily available. People used dried prawns or dried shrimp to make this dish, adding lots of coconut and various spices. Also on offer was *vonn*, a dessert made with freshly extracted coconut milk as the base ingredient. Known locally as *bikaranche jevonn*, or food for the poor, this dish used to be made to appease the souls of the departed. Traditionally, it would also be served by a newly wedded couple to the poor, as an act of charity.

Alongside the Christian kitchen was **Khairun Nisha's Kitchen**, representing the Beary Muslim community that has lived in Goa for around seven centuries. Originally from Kasargod region in Kerala's north, the Bearys have retained their culinary palate. The use of coconut is again predominant and was seen in their *mutton chaar with nei pathiri*, a version of

the Goan xacuti served with rice puris. Mascarenhas pointed out that while mutton was not too popular in traditional Goan food, and xacuti was always made with chicken, the Bearys brought in a taste for mutton that infulenced the food culture across the state. The use of shavings of coconut in the curry, as against the usual grated and blended coconut, was to be noted, said Mascarenhas.

Moki Bar + Kitchen and **Watson's** were the 'way-forward' in *The Coconut Story*. Mascarenhas spoke of how the next generations may not always like the heaviness of the traditional coconut gravies, finding them too rich for every day consumption. Moki Bar kept the traditional flavours but tempered them down to make dishes that were a bridge between the older palate and more modern taste buds that preferred something lighter. [that prefer a flavour for the constituent ingredients?]. The *coconut cream pie* that was on the menu was inspired by the rich creaminess of coconut milk and the many possible textures of the coconut. For a contemporary touch, the pie was topped off with grated coconut, brown sugar and cinnamon dust. Watson's created a special cocktail just for the Serendipity Arts Festival. The *Scarface* was a combination of white and dark rum, infused with coconut syrup and litchi juice.

The coconut is a marvellous ingredient and has long been ubiquitous in coastal cuisines owing to abundance and easy accessibility in these regions, not to mention being a whole lot less expensive than in the interior parts of the country. However, recent studies have proven time and again how healthy the coconut can be, alongside the high praise that

coconut oil has been garnering from various quarters. Coconut, like the other new favourite avocado, is "good fat." Admittedly, there has been bad press, on and off, wondering if coconut might spike cholesterol levels and lead to averse health issues. But then, as grandmothers of yore might say, everything is fine in moderation.

Coconut as a key ingredient in food has been the mainstay of innumerable kitchens over the years. Perhaps because making an old-fashioned curry with a coconut base is more time consuming than say, adding store-bought masalas, or perhaps owing to half-information regarding its fat content, coconut might have seen a dip in popularity now and then. Dieticians and nutrition experts though would agree that at the end of the day, grandmothers did know best: if they recommended *ghee*, eat *ghee*, if they had coconut in nearly all their meals, then go head, eat all the coconut you want. In this context, a corner of a major festival that concentrated entirely on this marvel ingredient was extremely timely and served as a great place to dispel myths and reconnect people to an older, healthy way of life.

The Coconut Story was not just an attempt to revive older recipes and a slower way of life as it existed in the Goa of yore. Mascarenhas said that the Festival was a platform to showcase both the coconut as a versatile ingredient and the Goan cuisine as an art form and to show how grandmothers worked in their kitchens. The curation saw the chefs of each establishment do their own research to come up with a dish they felt, best represented the strand of cuisine they were cooking. The fact that each establishment ended up making a host of dishes that

are otherwise unavailable in most commercial kitchens and remain only in memories, rare home kitchens and in culinary history was the winning factor in *The Coconut Story*.

Fig. 1


SELECT YOUR FAVOURITE
BRINJAL
OTHER
SELECT YOUR FAVOURITE
BRINJAL
OTHER

Fig. 2

Fig. 3

Fig. 4


SELECT YOUR FAVOURITE
BRINJAL
I chose # ___ This brinjal is called:
What do you cook it with? Tell us about your favorite recipe:
Do you have a story or fact about this brinjal?

Fig. 5

Fig. 6


Spice Goa
PATTO
Used in The Earlier Times and Even Today for Grinding The Coconut
Spice Goa
THE
SARASWAT

Fig. 7

Fig. 8


Spice

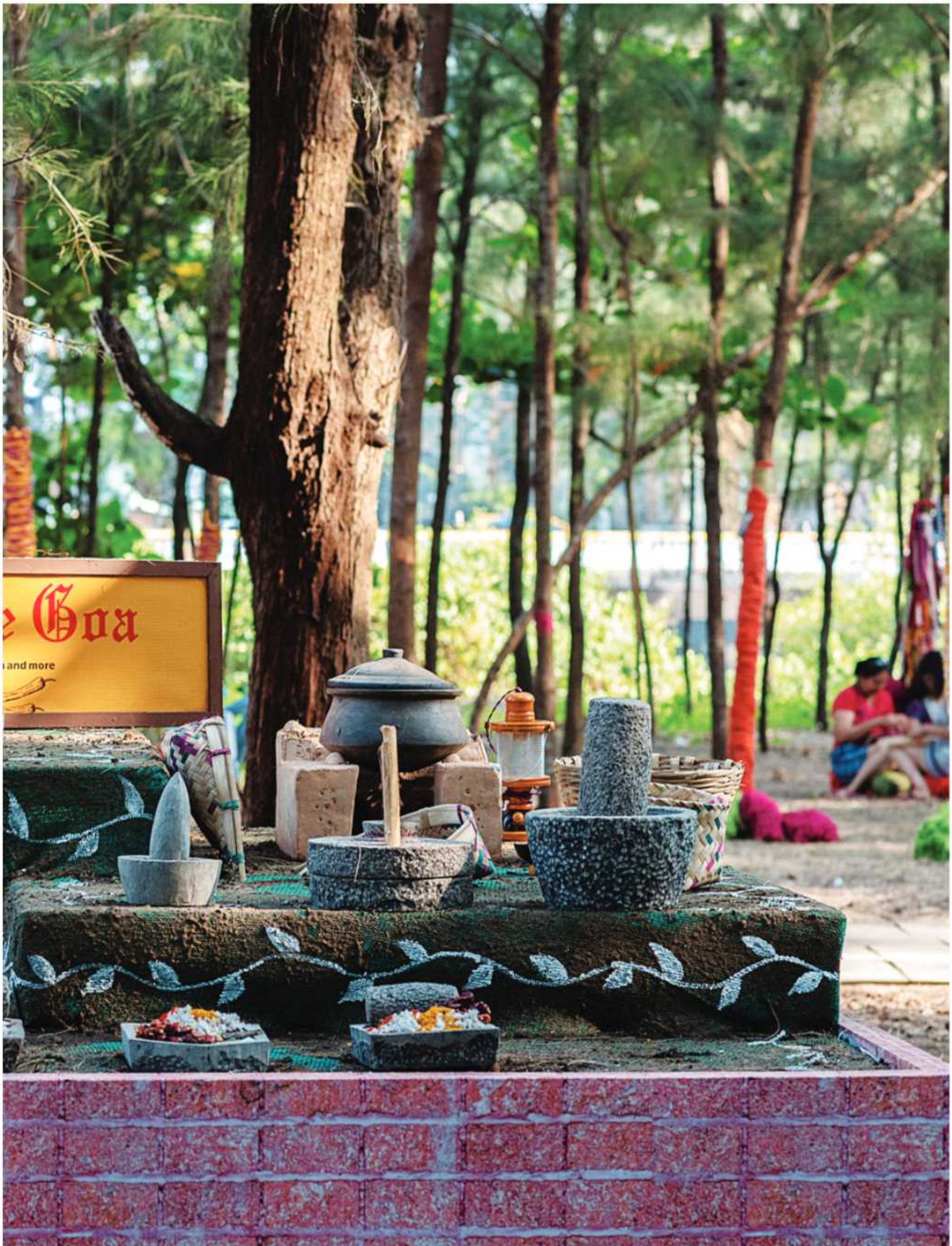


Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

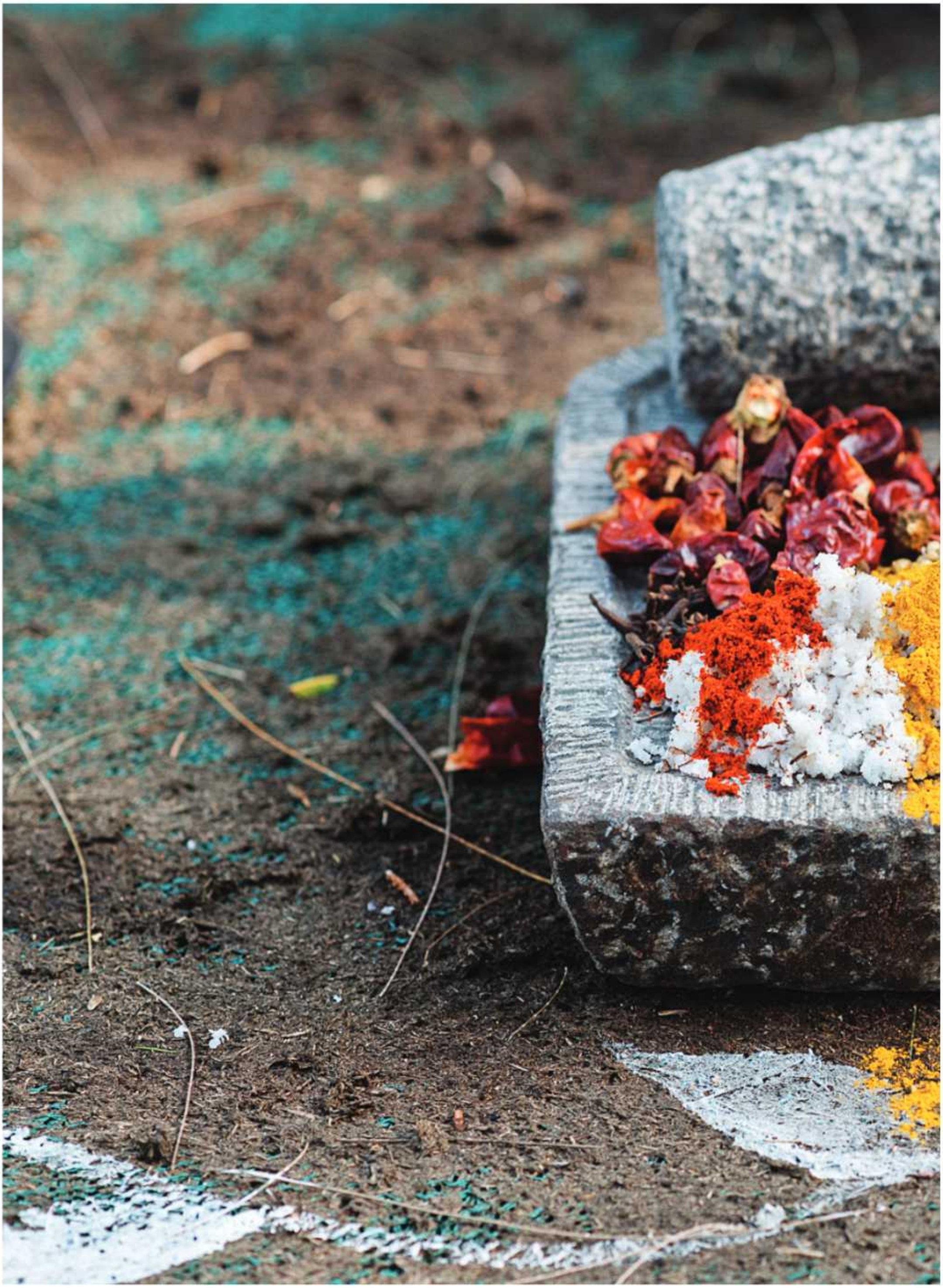


Fig. 14

Captions

***Page 62** (**top**)*
Brinjal Taste-test and Seed-saving Cart
Outside Children's (Art) Park

***Page 62** (**bottom**)*
The Coconut Story
Children's (Art) Park

Fig 1-6
Brinjal Taste-test and Seed-saving Cart
Outside Children's (Art) Park

Fig 7-14
The Coconut Story
Children's (Art) Park

Biographies

Deepa Bhasthi is a writer based in Bengaluru, India. She is one of the co-founders, and the editor, of Forager Collective, a collaboration between the writer and three artists, who seek to explore the issues and ideas that are changing as well as shaping the politics, culture, physical geographies and socio-economic structures in the contemporary world. Her works have appeared in several publications including Himal Southasian, Indian Quarterly, The New Indian Express, OPEN magazine, The Hindu Business Line's BLInk, The Hindu, Art India and elsewhere on the web.

Manu Chandra is the chef partner responsible for the first of its kind Gastropub brand – Monkey Bar in Mumbai, Bangalore and Delhi; the trendy Asian Gastro Bar The Fatty Bao in Mumbai, Delhi and Bangalore and more recently Toast & Tonic – the East Village inspired International restaurant and bar in Bangalore. He is also executive chef of the much-acclaimed Olive Beach in Bangalore. Manu studiedat the Culinary Institute of America (CIA) Hyde Park, New York, where he apprenticed with some of the City's most celebrated kitchens, including Restaurant Daniel, Le Bernardin, Gramercy Tavern, Café Centro, Jean Georges and Town and also opened the now legendary Mandarin Oriental Hotel in Manhattan.

Odette Mascarenhas is a food historian and critic, as well as an author and a television host. Her stint as the Food & Beverage manager at the Taj Group of Hotels has helped her define a keen palate towards the nuances of different ingredients used in food preparations. Her passion for the

written word is the reason she has nine books to her credit. Her most recent book, *The Culinary Heritage of Goa*, brings alive the kitchen tradition of Goan households all around the state. Odette is the co-founder of the Goan Culinary Club – a non-profit venture that strives to preserve the authenticity of Goan cuisine and researches lost recipes of the past with local chefs and restaurateurs.


Entrance Foyer
Courtyard
Edges
Module Extensions
Procreating the Module
The strength of this module is not only that it can multiple itself by effortlessly interlocking with each other but also the ease with which it can be built at multiple sites is remarkable.
The proposed module with its construction technology & durable materials, makes it feasible, economically & ecologically sustainable.
Dismantlable Joinery Details for Every Member of the Cube/Module
Understanding the Brief...
Understanding the Regional Elements of Goa Architecture & Identifying the Key Takeaways...
Designing the Module
Replicating the Module
Procreating the Module
Articulating the Design Objectives...

Serendipity Barefoot School of Craft: Made in Goa

Curated by

Annapurna Garimella

Curatorial Note

Since its independence in 1961, Goa has seen tremendous social change with the massive migration of the Goan Portuguese, and the ebbing away of a variety of craft forms. The region has since become a destination for new interstate and international migrants, and industries such as tourism, real estate, and mining have created novel and tumultuous relationships with the land, its people, and its cultures. These changes in economy, identity, and patronage have led to the widespread belief that there is no noteworthy craft left in Goa. The Barefoot School of Craft in Goa is an intervention which seeks to alter this perception by initiating a deep re-engagement with craft. This project stems from the knowledge that inherited crafts like baking, shell craft, lace tatting, Kunbi sari weaving, and shoemaking are still in practice. The project also accepts diverse incipient crafts such as ready-made clothing, studio pottery, jewellery, and tourist-shack construction. The Barefoot School further emerges from a commitment to the idea that we all need to become students and conscious learners in times when fundamental social structures are transforming.

The Barefoot School will be a space for learning, teaching, and marketing crafts, and will be built by the craftspeople of Goa with the assistance of architects, designers, and curators. The design for the school was developed through an open competition in which Indian and international architects were invited to submit proposals. In this exhibition, visitors viewed

all the proposals and fifteen models of designs selected by a jury consisting of architect Aniket Bhagwat, crafts activist, educator, and anthropologist Judy Frater, Green Building Specialist at the International Finance Corporation Shruti Narayan, and Annapurna Garimella, an art historian and designer.

Submissions were asked to consider readily available materials and environmentally suitable architecture and be able to incorporate the range of craftspeople that Goa has.

All submissions were evaluated by visitors as well as Goan craftspeople. Their responses are important to the finalization of the design and its actualization in the future.

Developed collaboratively, the Barefoot School seeks to create a balance between vernacular and formalised design practices; *acharis* or tinkerers, carpenters, basket weavers, potters, coconut crafters, can all learn to scale up their practice and build a structure based on modern notions of space and social relationships. The project seeks to reinvent materials, spaces, knowledges and practices.

Collaborators Mozaic (Dean D' Cruz, Aashika Nadaph and Annie Aggarwal)

Participants i-con architects & Urban Planners (Vijal Desai Patel, Mehul Patel and Sonal Bubna), Gokul Gangadharan, Design Urban Office Architects (Atrey Chhaya and Dipal Kothari-Chhaya), Sayali Andhare, Darshan Joshi and Abir Patwardhan, IND Studio (Rohan Varma, Orville Monteiro and Aleksandra Danilos), UrbanCanvas (Kartik Arora and Navpreet Singh Dua), Kapil Patidar and Anchal

Saxena, Nimisha Saraf and Heerali Singh, Sonaali Bhatla and Kamya Khurana, Kruti Shah and Sebastian Trujillo Torres, Compartment S4 (Aman Amin, Krishan Shah and Krishna Parikh), Khushru Aspandiar Irani, TMD (Enamul Nirjhar Karim and Niket Deshpande), Sanya Gupta, Parin Visariya and Trishala Konnure, unTAG (Gauri Satam and Tejesh Patil), *Woodfire Oven* Bala Murugan Malaivendan, *Breadmaking* Baker's Street, *Pavillion* Dean D'Cruz, Ashika Singh and Annie Aggarwal

A Study of the *Barefoot School of Craft: Made in Goa*

Niveditha Kuttaiah

The *Serendipity Barefoot School of Craft: Made in Goa* was located inside an urban garden maintained by the Forest Department of Goa, on the banks of the Mandovi river estuary, which connects to the Arabian sea. The space is equally inviting to Goans familiar with the local landscape, as well as tourists. The park with its trees, birds and open spaces is the only remaining extensive green cover that forms the lungs of the city. Parks are symbolic of playfulness and recreation.
This collaboration between an art historian and architect, bound by local Goan crafts, is unique. *Barefoot* features fifteen models, constituting the best architectural submissions from a competition that was held to select a winner to build a school for the crafts of Goa. If Goa needs a school for the crafts, why bring it to a park? Most architectural competitions are between the agency constructing it and the architects invited to propose a design, from which the best one is selected and goes on to become the permanent structure. What do tourists or children visiting parks have to do with this? How does the spectator engage with this format of architectural models, that would ordinarily only be accessed by professionals?

The Location:

The most intriguing feature of the *Barefoot* project is the choice of venue, where the works on display were installed. As a spectator, the long meandering walk to the site inside a children's park indicates a sense of 'lightness' to the idea of the *Barefoot* project itself – one walked past large dream catchers, mounted photographs of wild animals, a yarn project, curated food stalls with gourmet Goan food and musical performances at the site on the banks. The concept's physical spatialisation and manifestation at the site brings out the 'flaneur' in the viewers because they just have to take a walk to discover it, invited by the smells, to stroll and participate. It is the olfactory sensations that led the way to the *Barefoot* project, not the map, not the spectacle. Upon reaching, the viewers are immediately at ease as there is no monstrosity staring down at them, but instead they find a delicate linear structure. Here, viewers can soak in the morning dew and enjoy the river breeze, or later in the day, the points of glowing yellow from a string of fairy lights which articulate the structure at night. All this gave the pavilion a festive touch.

What is this experience? Is it "a walk in the park" and you chance upon something interesting that you may not see every day? There is an everyday, familiar object- the Goan oven being placed in a park for the first time. Its large size invites the viewers to stop and look. The oven made of mud and bricks is a sculptural mound defining the design of the architectural models' presentation and its monumentality reminds one of a Buddhist stupa. To one's surprise, the oven was in working

condition, with local Goan bakers engaged in making bread. While one waits for the bread to bake, they are invited to look at a semi-circular space created by a bamboo pavilion. The structure and the oven seamlessly fit into each other. What this does is that it steers the eye and the body to the models on display. Upon closer observation, the audience guided through the display, exploring the models that were selected entries from a competition held to propose a design for the *Barefoot School of Craft: Made in Goa* project. The volunteers invited the onlookers to participate by filling in a questionnaire. The spectator is to respond to the display and participate in a responsible and engaged manner.

The *Barefoot* site achieved an informal engagement with the public, as if telling the audience that "this is your state-Goa-we are asking for your suggestions on what the space for crafts should be". It created a sense of belonging with such ease. The pavilion offers the audience the possibility of actually doing something about it. The viewer becomes a participant by reading, looking and filling a feedback form and selecting the best model, one that is most worthy of the Goan craftspeople. This is a deeply fulfilling exercise at a very conscious (read ethical-moral) level, as visitors are given an opportunity to engage with the *Barefoot* project.

Festivals often locate themselves in 'iconic buildings,' mostly indoors, because the outdoors is often a more precarious, difficult space to manage. A building is already a part of public memory and thus endows upon the art activity or object contained with it; the outside on the contrary opens up possibilities of different kinds, maybe that of being out there,

being visible and accessible for everyone. It is not exclusive anymore, now we have to engage with 'Everybody' and the 'Everyday' and 'Everyone'.

The *Barefoot* project not only engages with the audience, but also helps them to think of the local crafts people. Through craft, the project attempts to helps bring the craftsperson by helping the participant think of urbanising Goa and the identity of potters, bakers, lace makers, basket weavers and many other makers.

This is praxis that progressives, we have always spoken and heard about; the return to our roots only to remake them again, the need to engage with marginalised communities and their worlds, the need to preserve crafts and heritage. We are all conscientious of the need of the hour, but often wonder how to get there.

Dean D'Cruz of Mosaic has worked on environmentally conscious projects all across India, his work speaks for itself. As Ashika Nadaph of Mosaic says "projects like these give us an opportunity to experiment with materials and concepts, going beyond facile.

Annapurna Garimella has worked with crafts in various collaborations through her organisation Jackfruit Research and Design. As a scholar, she has engaged with their diversity and has been instrumental in bringing crafts into the mainstream consciousness through exhibitions. Garimella has also added important works by craftspeople and vernacular artists into museum collections such as the Devi Art Foundation.

We do find historians (who mostly work indoors – isolation

is part of the process) and artists willing to engage with the pubic in many instances, but a simple, unintimidating format possibilities are too few and far in between. The minimal approach begins with a concept where the first person it addresses is a Goan craftsperson and adheres to this in its design by Mosaic (Dean De Cruz a Goan himself chooses Bamboo), its material and manifests itself in its physical lightness, the whole unassuming temporality ideates itself back to the serene view of the park, leaving no sign of its physical presence but of a nomadic one. The childern's park is already a site for recreational play, but during the Serendipity Arts festival it became a site for play of ideas. The space, which is symbolic of leisure is for a few days of the Festival, transformed into a new thinking space, where play of ideas will manifest into a concrete school of learning for students of craft.

The coming together of these elements is seamlessly incorporated into this context; crafts too have a temporal nature to their existence as an object. The visual or built arts in most cases has a sense of mystery attached to it, thus creating a distance between the viewer and the object. The spectator internalises this distance and understands he is required to know the basics to understand the object he or she is viewing. A crafted object, on the other hand, does not have function in this dichotomy with the viewer; craft is for everybody, its intellectual content is believed to be lucid and free flowing. The sense of distance that exists with institutionalised arts does not exist here. Crafts are for everyone; crafts are accessible, available to everyone and is a part of our

everyday lives. Crafts are not institutionalized, nor are the craftspersons.
This brings us to the question – Should the crafts be institutionalised? Do we need a *Barefoot School of Crafts: Made in Goa*?
In the current context, it would be most necessary to preserve dying crafts and to nurture what remains of these forms. By nature, the crafts are temporary and transitory. Keeping in mind its nomadic nature, the school offers a new possibility towards conservation and preservation.

Made in Goa

Goa boasts of a large and recent group of Indian and foreign settlers who belong to the intellectual and creative classes. It is 'the' place to settle, resettle and often retire. Goa symbolises a senseof liberation that most urbanites crave. Goa validates an imagined creative liberalization, not just by its 'locale' most importantly by the utopian imagination that is attached to it. Goa hosts many festivals such as the Goa project, Goa carnival or the 'Intruz', wine festivals, International Film Festival of India (IFFI), Sunburn Music festival, VH1 Supersonic and now, in its second year in the making the Serendipity Arts Festival. Goa's links with tourism, heritage and city branding is evidence enough for a choice of venue by Serendipity trust. The festival now has developed a personality of its own; being among the few festivals that has a majority of curators of Indian origin. SAF this year has attempted to remain Goan, rising from criticism of the first edition of not being Goan.

Delhi had descended upon Goa and usurped its identity. The festival made amends by being inclusive of all aspects of being Goan. The concept of local dependency validates social relations between the centre and the state, the elite and the local and the intellectual and the commoner. As D.Harvey in his book *Urbanisation of the Capital*, says (almost a decade ago) "the ideology of locality, place and community has become central to the political rhetoric of urban governance" (1989, page 14). A new and quite distinctive phase in the historical use made by urban elites of projects designed to assert new forms of civic identity and pride, it would appear, has descended upon us (Philo and Kearns, 1993).

A whole new vocabulary has emerged in the study of cities such as 'urban spectacle', 'culture building', 'place promotion' and 'local boosterism'. Most festivals in Goa are located in this realm of efforts made by the urban elite to refashion collective emotions and consciousness within cities. In that sense, Goa is an easy choice of location in terms of freedom of expression, the openness to the 'modern'. This also means lesser share of controversies, minimal censorship and a mix of audiences both Indian and international.

Site Specificity: Goa as Site

Site specificity is not just about the *Barefoot* site but Goa as a site, the Mandovi river as a site. As David Bloom in the *Biennale Reader* argues that a form of 'contestatory strategy' has emerged among many Art fairs, Festivals, Biennales that seek to work against the globalist mode of Art festivals and works

both with and against instrumentalizing forces on regional and national levels" The strategy is 'site specificity' which for years she notes has been the preferred way of anchoring all the mobile forces invested in a fairs production in something indisputably and concretely local. Serendipity's second edition takes this approach, providing an underlying rationale which cut across economics, history, politics and culture. The full title of the *Barefoot school for crafts: Made in Goa* makes this explicit reference.

The Festival's continuous engagement with the crafts in both its first and second editions and a possible continuation in the form of a built nomadic structure of *Barefoot School for Crafts* in its third edition signals a sustained effect. The inclusion of crafts and focus on the local craftsmen has brought back the debate into the mainstream pedagogy. A historical understanding of Goa is important to locate this site; the curators objective explains this much needed focus on the Crafts of Goa.

Summary of the Project

To establish contemporary craft as a major field of everyday creativity in Goa and make it one of the bedrocks of local identity and as an important source of income Goals Year One: Design and exhibit models for a nomadic school of craft Year Two: Build and run a nomadic school of craft during the Serendipity Arts Festival Project Outline Goa has been going through tremendous social change since it gained Independence in 1961. Along with massive migration

of Goan Portuguese and Christian groups, five centuries of accommodation, violence and culture and community making transformed. Since then, Goa has become the destination for new migrants, both interstate and international, some permanent and some seasonal. New industries such as tourism, real estate and mining have created novel and tumultuous relationships with the land, its people and its cultures. One of the outcome of these changes in economy, society and identity is that some Goans believe there is no craft that is left in Goa.

The Pavilion

The display had the 15 selected entries from the competition that was held, with architects and students of architecture having proposed designs for the future school. The models used eco-friendly materials, craftsmen friendly spaces for all of Goa's craft.
Annapurna Garimella answers a few pertinent questions regarding the jury and it process, excerpted from an interview below.

> NK: On what basis was the shortlist of 15 entries selected?
>
> AG: A blind jury consisting of Judy Frater (Crafts educator and anthropologist), Shruti Narayan (sustainable energy and building specialist), Aniket Bhagwat (architect) and Annapurna Garimella (art

historian, curator and designer) selected them on the basis of the proposal's completeness, originality, capacity to understand and execute the brief imaginatively.

NK: How was the final selection of the winner made by the jury?

AG: The final selection was based on audience surveys or feedback forms that were conducted at the SAF venue. It was tallied and then one winner was chosen and two runners-up.

NK: If you could throw some light on the second phase and how these entries will develop in the next phase.

AG: We are inviting all the 15 teams to come to Goa for a residency in May (9-21). They will work with Dean D'Cruz and the Mozaic team and me to develop three pavilion designs, which will incorporate positive elements from all the submissions, into three new designs for structures that will be built. We will meet one more time in July to finalise and then make construction drawings at three selected sites. These sites are in the process of being chosen - one in Parra in a fallow field along a main junction, one in South Goa and one most likely that will mobile and travel on the flat bed of a truck. The goal is to make structures that are beyond Panjim and move into the community.

These structures will accommodate craft learning, craft production, sales, community talking spaces and food making, workshops, music performances etc. Currently, we are looking at four craft forms - terracotta, leatherwork, coconut craft and textiles - in which we will build teams of craftspeople, architects, etc. The idea is to bring various people together to make renew social engagements through craft in Goa.

NK: Your comments on the proposals received for *Barefoot* projects as a curator

AG: I found the proposals very enthusiastic and quite detailed. The models were lovely. Many of them appear to grapple with craft, site specificity and sustainability in architecture for the first time. All of them demonstrate a deep learning curve even in just creating the proposal. The learning curve will actually get steeper when they have to meet with specific craftspeople and understand how to do all the proposed activities in them.

NK: Tell us about the collaboration with Dean D'Cruz and team, your experience and reasons for the choice of collaborator.

AG: Dean D'Cruz and the Mozaic team consisting of Ashika Nadaph and Annie Aggarwal was wonderful. The ethos Dean has created is one of working to

mentor and engage the community of architects and Goa at large. The display pavilion was very poetic and ideal for the display of the models. Additionally, they coordinated the construction of it in Children's Park and it has had such a positive response that the Forest Department has decided to keep it. The oven was also built with their assistance. For me, it has been joy to work with a spirit of cooperation and creativity.

The structure for the main display conceived and designed by the Mozaic team keeps sustainability in mind and works with bamboo as its main material, Ashika Nadaph senior architect at Mozaic says, "it was quite a challenging experience. As we were experimenting with bamboo for the first time, there was a lot of learning and unlearning that happened during the process of construction. Also, there was a dearth of experienced craftsman skilled in dealing with bamboo which actually helped us in experimenting with joinery. The overall process turned out to be collaborative in nature forming a great partnership between the craftsman and designer."
Most architects echoed similar views on the challenge of working with materials such as bamboo. Some participating architects who visited the site to install their models spoke about the requirement of more competitive platforms such as the *Barefoot*, this they claimed encouraged them think differently, not just of the craft material but to of a nomadic structure that could travel introducing a fresh challenge to their mostly urbane engagement with architecture.

History of Goan Craft

All the political turbulence has had a deep seated effect on Goa's culture and economy. Various crafts and trades thrived and perished according to the immediate needs of its citizens under various rulers.

There was trading in gold, silver, paddy, cotton fabric, black pepper, perfumes and betal leaf. Crafts like smithy, weaving of yarn, brassware, bamboo ware and jewellery flourished.

Arab dhows bearing coconut, dates, pepper, cardamom, cloves and other goods had kept the coastal trade thriving since the 6th century. When the Portuguese arrived in Goa in the 16th century, its trade had extended as far as Mecca, Aden, Zanzibar and Ceylon.

Four and half centuries under the Portuguese domination had produced its own unique blend of cultural output that is uniquely Goan and yet carries influences from the Western world. Emigration to parts of British India (Bombay, Karwar, Hubli, Belgaum) brought back social and cultural patterns from other parts of India in the early 20th century.

All the crafts – pottery, woodcraft, mother of pearl shell windows, fancy shell work, cane craft, brassware, copperware, gold, silver and gunmetal jewellery, banana and pineapple fiberware, crochet work, quilting, embroidery, paper craft, building craft, mask making and boat building are a culmination of these influences. Village fairs were almost always linked to either a church or a temple in the village, became showcases for crafts people and their skills.

Text: Heta Pandit *Craft Map of Goa* by Dastakaar.

Art Festivals

Art Festivals in India have become important platforms for showcasing India's global voice. Festivals like the Serendipity Arts festival, Jaipur Arts Festival, India Art Fair and the Kochi Biennale to name a few, work towards gaining an international recognition in the global art scene and thus become an attendant of multiple discourses.

It may seem the future of Indian arts might again lie in the ideas that propelled Nehru's original radical modernising agenda, not only to define a critical modern space – a 'global contemporary' but to also reassert secular and democratic thought through Arts, an idea not lost in the *Barefoot School for Crafts: Made in Goa* Curated by art historian Annapurna Garimella and architect Dean D 'Cruz.

Henri Lefebvre wrote in his *Critique of Everyday life* (published in 1947), a call for philosophy into action, where critique of everyday life was not just knowledge of everyday but the idea that knowledge was means to activate transformation. These ideas chime with the particular sense of the intellectual modernising ideas of India's post independence artists and the new found independence that came to them early independence, which might be seen here as an arc that reconnects with the present direction and thinking the Serendipity Arts Festival second edition. It is clear that a precedent was created by the first edition solving the lack of involvement (as cited by Lina Vincent Sunish as eminent curator hailing from Goa, who also documented the first edition of SAF) of the 'everything Goan' by their use of

unconventional use of spaces to house art, such as a children's park maintained by the Goa forest department, the Public Works Department complex. SAF's curators look at not just as a space, they make key distinction of Goa as a place that can be broken down where Artists made intelligent interpretations of culture, economy and politics of the space: Goa, India thus localising and legitimising the Festival locally. The distribution of Artworks and interventions inhabiting these quotidian and abandoned spaces around the Mandovi river gave the curators a materiality of locality with their projects far removed from the institutional spaces of the Arts thus allowing for the distancing of art beyond objects of value or the visual rhetoric of rarefied cultural commodity.

Mandovi (the great mother) River is the lifeline of Goa. The river is the route map of the Serendipity Arts Festival, with most venues located along its banks. The river has not only shaped social and political institution of Goa, it has legitimized them. The water flows were gifted, navigated and controlled creating landscapes which inscribed control onto hydrology and thus naturalized it.

The Mandovi's course is conceptualized as a 'source' and 'origin' and an important part that attaches people to place. Water produces a sense of belonging in us and forms the basis of our connections with land. Water is always a metaphor of social, economic and political relationships – a barometer of the extent to which identity, power and resources are shared. Water essentiality helps construct a universalist ideas of common humanity. The rise of state control over water resources from a previously managed village autonomous

systems, from a village common property to a state property: rivers are now under the control of bureaucracies which prioritized modern engineering knowledge, large scale irrigation and the expansion of commercial agriculture and neglected indigenous skills. Amongst these indigenous skills the local craftsman disappeared from the social fabric with the disappearance of the organic village economy. There could be several reasons adding to this and as Annapurna Garimella asks in her curatorial proposal:
"What are Goa's hereditary crafts? Traveling through Goa for a preliminary survey, many urbanised people told us that there was really no craft left in Goa. Craft is lost to public memory". This loss is not mourned, it is lost in the transition from a traditional community to a modern community. Modern communities, therefore, involve forms of social interaction which go beyond face-to-face contact and which connect individuals across space via 'abstract' and formalised systems of communication. People may still be rooted in localities in certain ways, but they are less dependent upon place for existential security than are those who continue to live in traditional communities. The *Barefoot school of Crafts: Made in Goa* will provide a resurrection of Goan crafts. The gradual transition within communities, from traditional to modern forms, is argued to lie behind the growth in identity crises and loss of ontological security that marks the contemporary period. With social relations so mediated by 'abstract' systems of commodity exchange and state provision of consumption, people are left with a potentially alienating void in self-understanding. Lacking the cultural resources for

the construction of the self which traditional communities provided, people endure a sense of nihilism and loss of meaning.

This much needed cultural relief is in the study of this 'loss of meaning' by engaging with what remains of the crafts. This would mean to look at the variety of languages of crafts present in Goa today from the oven baker to the seasonal rabari's who cross over from the neighbouring states to the local Konkani, migrant urban designers and the local potter. Notions of co-option and inclusion by the *Barefoot* school would open up a whole new area in institutional building, what will happen of it, remains to be seen in its next phase. I would like to end with a quote from a young architect Ashika Nadaph of the Mosaic team, "collaborations like these can be a response to Sennett's lament, blurring the fault lines dividing theory and practice, technique and expression, craftsman and artist, maker and users."

Such amalgamations will always attract wider audiences, providing opportunity for community participation, social interaction and cultural involvement. So I believe festivals like these contribute to the overall quality of life."

Bibliography

1. Fiona Caulfield, Love Goa (Love Travel Guides), 2014.
2. Rochelle Pinto, 20017 Between Empires: Print and Politics in Goa (Soas Studies on South Asia).
3. Heta Pandit, Craft Map of Goa by Dastakaar haat samiti, Pragati Offset printing, 2002.
4. Heta Pandit,: Walking in Goa, published by Eminence Design private limited, 2003.
5. Lotilikaar Vijay: Master Craftsman, Coconut: The Art of Coconut craft, published by Goa, 1556.
6. Sandesh Prabhudesai, Clear cut: Goa behind the Galmour, Broadway publishing house, 2014.
7. Harvey D, 1985 The Urbanisation of Capital (Basil Blackwell, Oxford) Harvey D, 1989, "From managerialism to entrepreneurialism: the transformation in urban governance in late capitalism" Geografiska Annaler.
8. Art Festivals and Land Use in Oregon Author(s): Pia Tollo Brown Source: Yearbook of the Association of Pacific Coast Geographers, Vol. 41 (1979), pp. 49-64 Published by: University of Hawai'i Press
9. Civic boosterism in the politics of local economic development—'institutional positions' and 'strategic orientations' in the consumption of hallmark events. M Boyle Department of Geography, University of Strathclyde, 50 Richmond Street, Glasgow Gl 1XN, Environment and Planning A 1997, volume 29, pages

1975 – 1997.

10. Buzz as an Urban Resource Author(s): Daniel Silver and Terry Nichols Clark Source: The Canadian Journal of Sociology / Cahiers canadiens de sociologie, Vol. 38, No. 1 (2013), pp. 1-31 Published by: Canadian Journal of Sociology
11. The Phenomenon of Festivals: Their Origins, Evolution, and Classifications Author(s): Waldemar Cudny Source: Anthropos, Bd. 109, H. 2. (2014), pp. 640-656 Published by: Anthropos Institut
12. India's Biennale Effect: A politics of contemporary art Hardcover – 20 Sep 2016
13. by Robert E. D'Souza (Editor), Sunil Manghani (Editor)
14. The Biennial Reader: Text(s) by Milena M. Hoegsberg, Jakouba Konaté, Lawrence Alloway, Caroline A. Jones, Daniel Buren, Carlos Basualdo, Okwui Enwezor, Ranjit Hoskote, Gerardo Mosquera, Rafal Niemojewski u.a., John Clark, Bruce Ferguson, ed. Elena Filipovic, Marieke van Hal, Solveig Ovstebo, 2010.
15. The Personality of Cultural Festivals: Scale Development and Applications Author(s): Alain d'Astous, François Colbert and Estelle d'Astous Source: International Journal of Arts Management, Vol. 8, No. 2 (WINTER 2006), pp. 14-23 Published by: HEC - Montréal - Chair of Arts Management.
16. Lived Heritage, Shared Space the Courtyard House of Goa (New Perspectives on India Past) Paperback – 30 Apr 2008 by Silveira (Author)

17. The Tulsi and the cross: Anthropology and colonial encounter in Goa, Rosa Maria Perez, Orient Black Swan, 20111.
18. Hindu catholic engagement in Goa:Religion. Colonial and Modernity, Alexander Henn, Orient Black Swan, 2014.
19. Feasts Feni and Firecrackers: life of a village schoolboy in Portugese Goa, written and illustrated by Mel D Souza, 2016.
20. Muslim History and Heritage of Goa: Prajal Sakhardande, Konkani shanty publications, 2012.
21. The golden age of Goa: Ivar Fjeld, Broadway publishing house, 2017.
22. Mirror to Goa: Indentity and written word in a small society, Donna J Young, Broadway publications, 2009.
23. Eco culture Goa paradigm, Vinay Vishnu Khedekar, Broadway publications, 2013.
24. Another Goa: Frederick Noronha, Broadway publications, 2009.
25. Medieval Goa, A socio – economic history, Teotonia R de Souza, Broadway book centre, 2009.
26. Feasts, Festivals and Observances of Goa, Maria De Lourdes bravo Da Costa Rodrigues, L&L publications, 2004.
27. Tadition and Modernity in Eighteenth century Goa, 1750-1800, Mariade Jesus dos Martires Lopes, Indo – Portuguese Studies, Manohar publishers, 2006.
28. Between Empires: Print and politics in Goa, Rochello Pinto, Oxford University Press, 2007.

Fig. 1

Fig. 2

Fig. 3

Fig. 4


SMALL
S85COC_044
MEDIUM
LARGE
COMPONENTS & ASSEMBLY
SHEET 1/3
S.M.L.XL: SCHOOL OF CRAFTS, GOA
S85COC_044
SHEET 2/3
S85COC_044
S.M.L.XL: SCHOOL OF CRAFTS, GOA
SHEET 3/3

Fig. 5

Fig. 6

Fig. 7


THE LEARNING SPACE
OUTER SHELL
STRUCTURAL SYSTEM
THE CRAFTED SHELL
ADAPTIVE PLAN
DUAL RESPONSE

Fig. 8

SBSOC_010

Raised Plinth:

By raising the flooring by 450mm, the design appears to float above the ground. More importantly, it helps protect the entire structure in case of seasonal flooding.

Movable Partitions:

One of the key elements of the design is flexibility. A series of low-cost bamboo screens can be folded away to extend the working spaces into the Balcao.

Cafeteria & Kitchen:

An informal cafeteria seating area can be arranged in the Balcao space next to the kitchen.

Courtyard:

A central courtyard measuring 12m x 12m forms the heart of the entire design. This open-to-sky space that can also be used for public events and festivals.

Toilet:

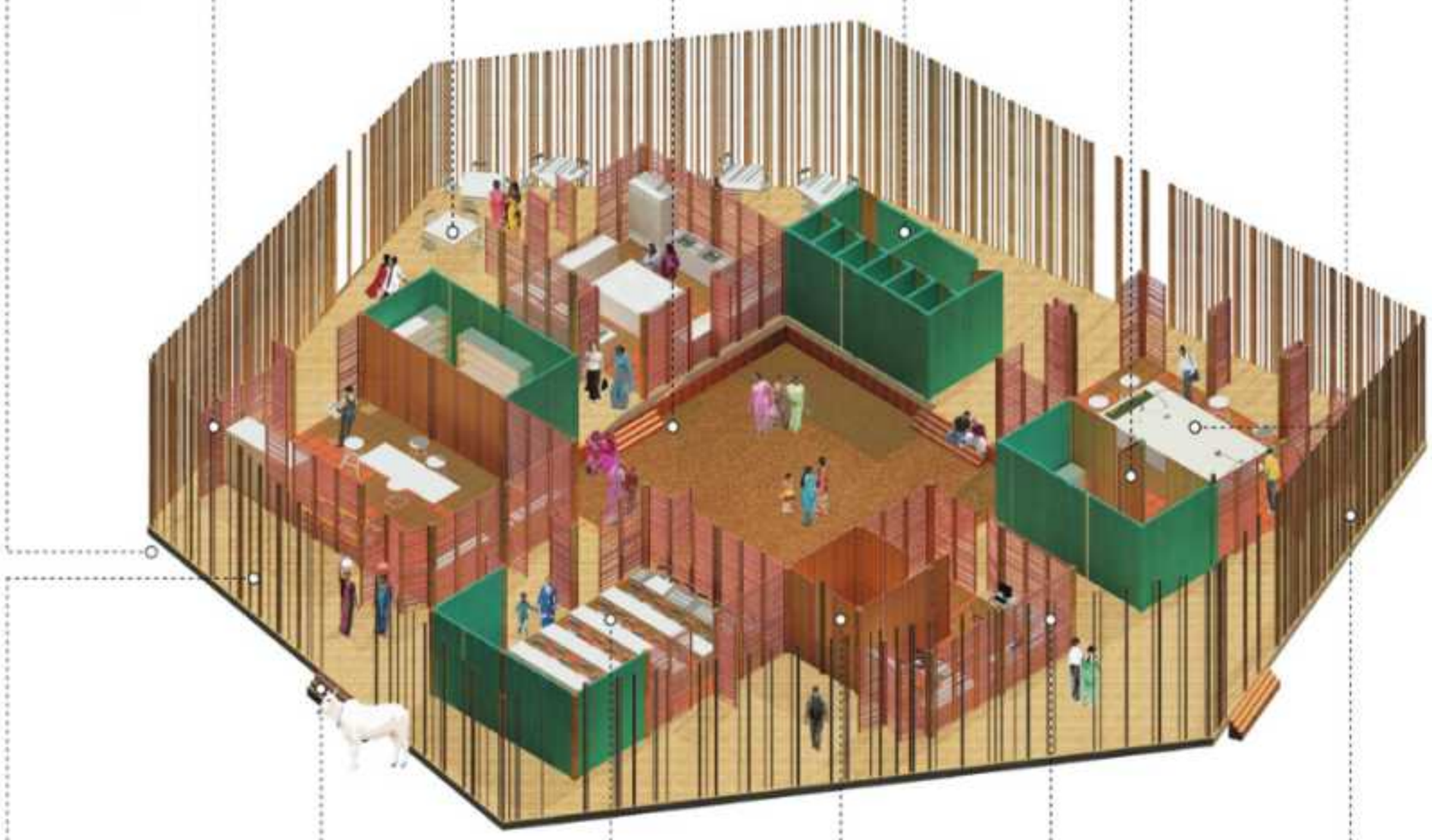
A 3m x 6m room enclosed by fixed bamboo partition walls contain the toilets for the school.

Storage Area:

Each of the two workshops have an attached storage area that measures 3m x 6m. This area is used for storing tools and materials required for production.

Workshop:

2 identical workshops (each with their own storage areas), placed diametrically opposite each other serve as the main space where crafts are produced and stored.



Balcao:

The Balcao - a typical Goan architectural element wraps around the whole design and provides shade and shelter.

Entrances:

4 clear entrances marked by steps (built of red laterite brick) take visitors through the in-between Balcao space into the Crafts School.

Classroom:

A 9m x 6m space is used as the classroom and can accommodate upto 40 people at a time.

Meeting Room:

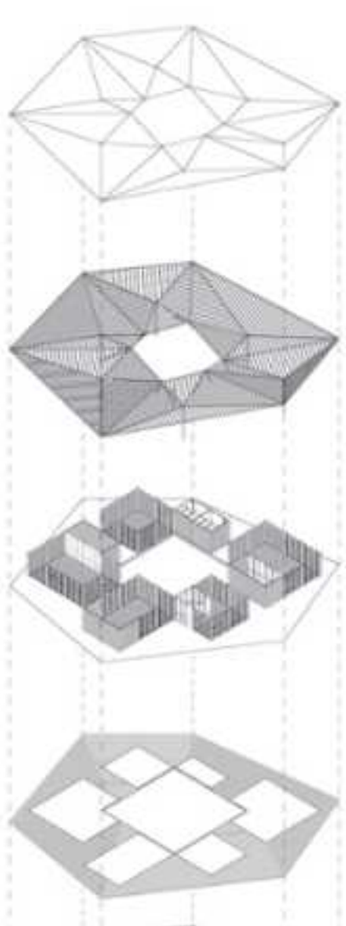
A 3m x 3m room enclosed by movable bamboo shutters can be used for team meetings and discussions.

Administration Room:

A 27 sqm room serves as the required administrative and information centre for the school.

Bamboo Screens:

Varying densities of bamboo screens mark entrances, but more importantly also provide much needed shade from direct sunlight.



Roof:

6 inverted pyramidal structures made of inexpensive corrugated metal panels (painted white to reflect sunlight and reduce heat intake) collect rain water that is channelled to underground water cannisters.

Roof Structure:

The roof projects beyond the inner working spaces to provide necessary shade and shelter. Made up of a delicate system of steel beams and joists. This pattern will be clearly visible from the interior of the School.

Inner Structure:

Each of these working spaces is composed on a grid of 3m x 3m, are constructed with bamboo mats and split-bamboo's. Designed as folding shutters, these allow for maximum flexibility for different functions.

Balcao:

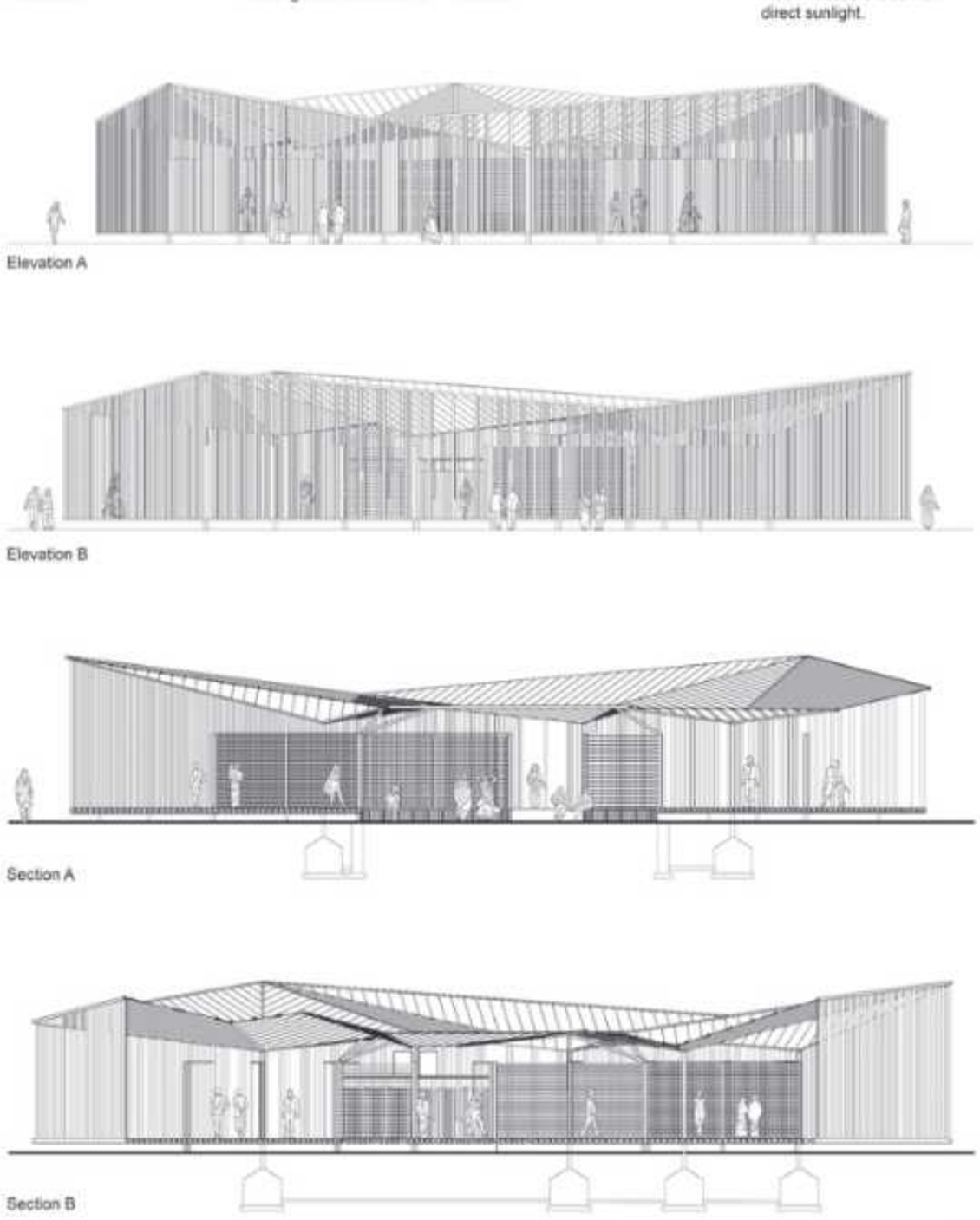
By raising the flooring by 450mm above ground level, the structure is protected from seasonal flooding. Following age-old principles of Goan architecture, a Balcao forms the in-between space between the public and private spaces.

Bamboo Facade:

The facade is made from locally produced bamboo. This protects the inner working spaces from direct sunlight, and helps create a typical Goan "balcao" verandah-like space. Varying densities indicate openings and entrances into the school.

Rain Water Harvesting:

Below ground level, a series of water cannisters store rain water collected from the roof. These are then pumped into the service cavity wall and used for various daily activities such as cooking, cleaning, watering and of course for production.



Elevation A

Elevation B

Section A

Section B

2/3

Fig. 9

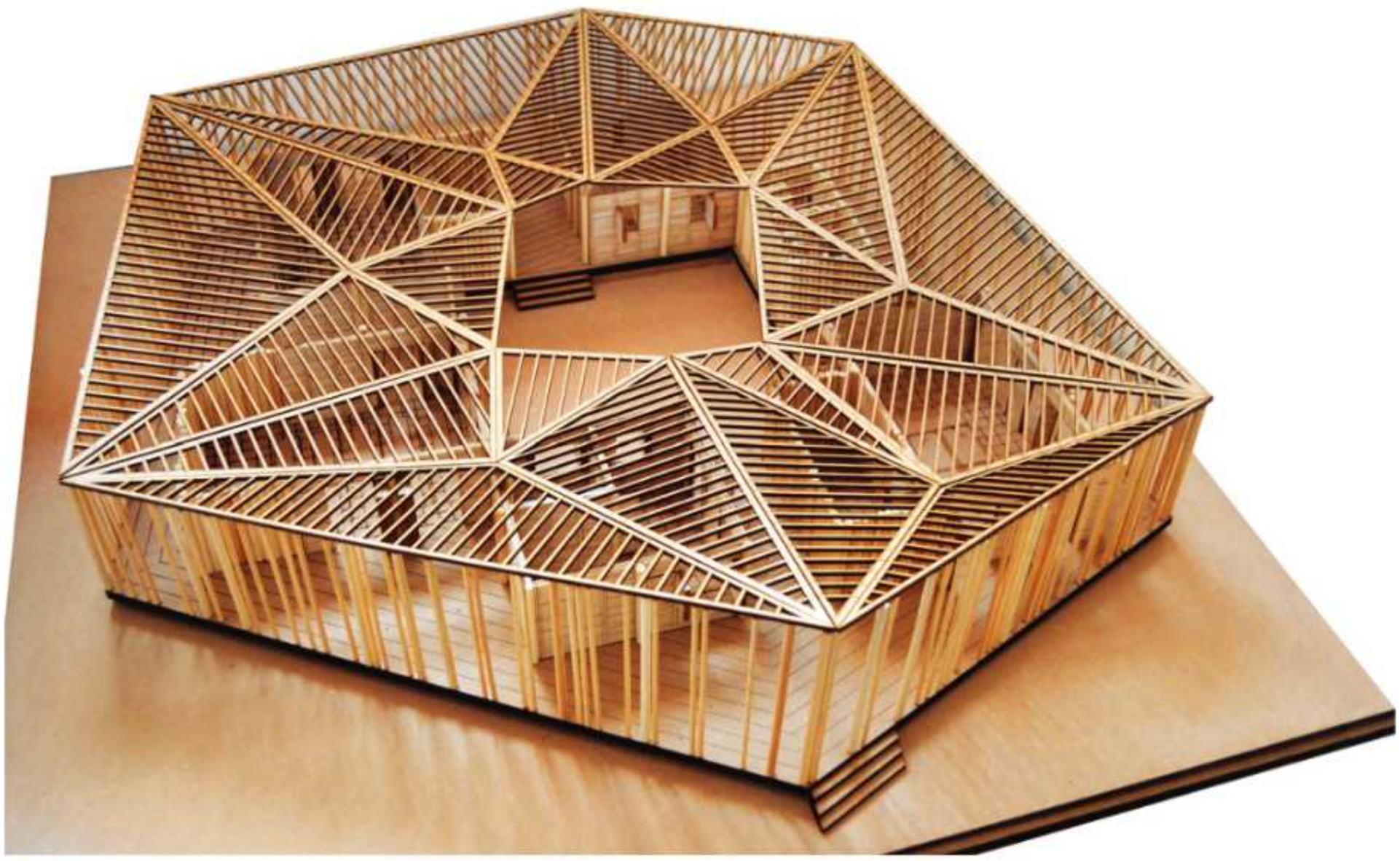


Fig. 10

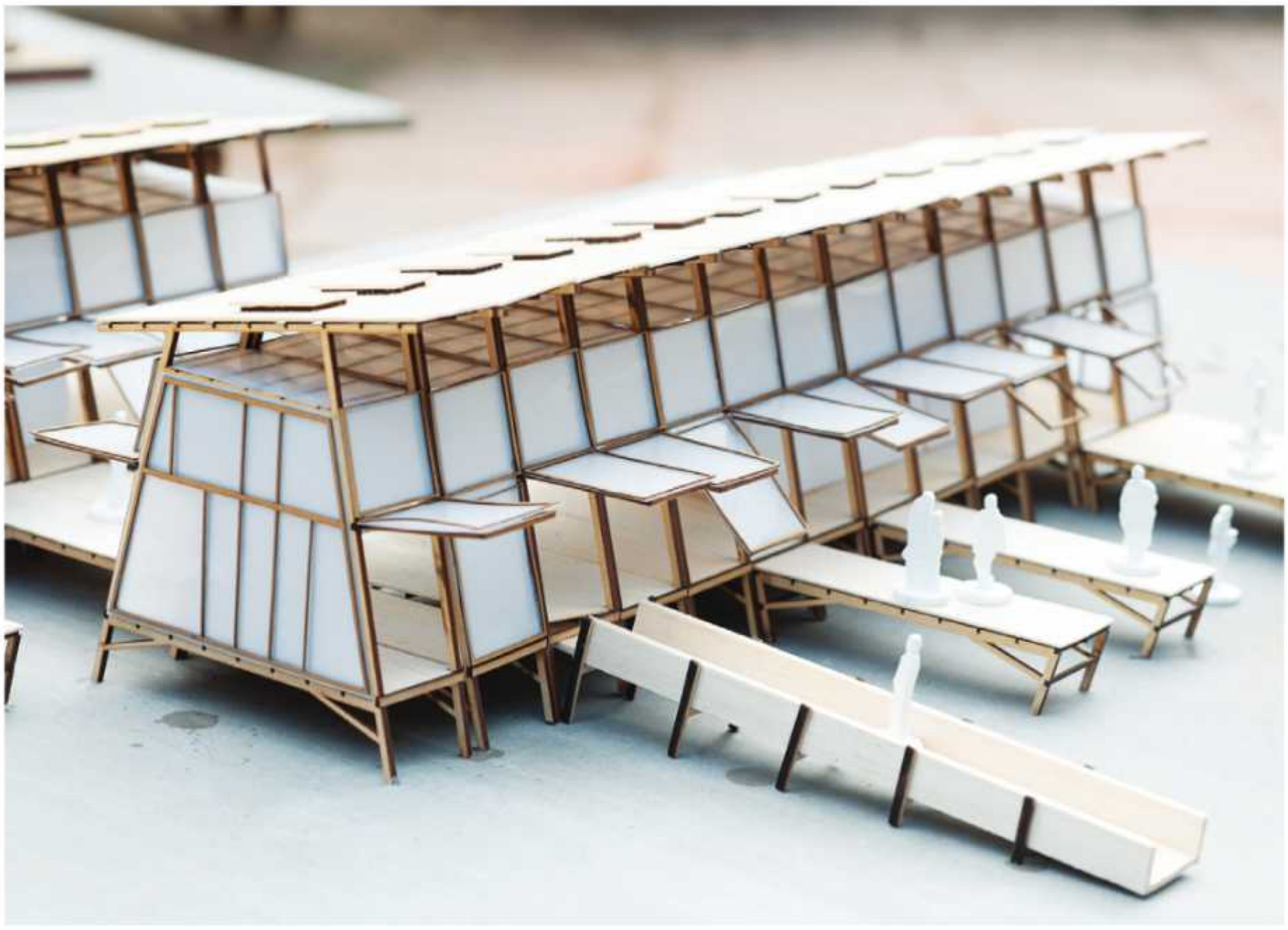


Fig. 11

Captions

Page 110
Proposal from Sanya Gupta, Parin Visariya and Trishala Konnure displayed at the Serendipity Barefoot School of Craft exhibition at Children's (Art) Park

Fig 1
Architecture models displayed for the Serendipity Barefoot School of Craft exhibition at Children's (Art) Park

Fig 2
Detail, architecture model by Shunya

Fig 3
Detail, architecture model by Khushru Irani Design Studio

Fig 4
Exhibition installation view within the pavilion created by Mozaic design studio

Fig 5
Display of proposal sent in by by Khushru Irani Design Studio

Fig 6
Yarn Bombing at the Children's (Art) Park

Fig 7
Goan bakers at work at the custom built, terracotta oven. Bakers

Gilroy D Souza and team run a bakery in the city. (Photograph courtesy Niveditha Kuttaiah)

Fig 8
Exhibition installation view within the pavilion created by Mozaic design studio

Fig 9
Winning proposal by IND Studio

Fig 10
Architecture model by IND Studio

Fig 11
Architecture model by Kruti Shah and Sebastian Trujillo Torres

Biographies

Niveditha Kuttaiah is an independent researcher with a background in Art History. Her research areas include, Arts Education, Environmental Histories, Popular Culture, Cultural Anthropology, and Apiology. After graduating from Sir J.J. College of Architecture, Bombay, in 1983, Dean d'Cruz joined architect Gerard Da Cunha as an assistant in Goa in 1985. Enamored by the soft and human scale of Goa's Architecture and lifestyle he decided to stay. In 1986 he became a partner in a firm called Natural Architecture, working on cost effective housing in a very Laurie Baker approach using waste building materials and innovative design. In 1994 he expanded base of design work, taking on small hotels, large houses and institutional work as principal architect of Dean D'Cruz & Associates. In 2001 he co-founded Mozaic, with general collaboration between disciplines as the core ethic. Having been part of the State Level Committee for the making of the Regional Plan 2021 for Goa, his current emphasis is on urban interventions, sustainable principles and conservation.

Dr. Annapurna Garimella is a Delhi-based designer and an art historian. She heads Jackfruit Research and Design, an organization with a specialized portfolio of design, research and curatorial. She is also the Founding and Managing Trustee of Art, Resources and Teaching Trust, a not-for-profit organization that runs a public art library, conducts independent research projects and does teaching and advisement for college and university students and the general

public. Her most recent curatorial projects include *Vernacular, in the Contemporary* (Devi Art Foundation, New Delhi) and *Faith: Manu Parekh in Benaras* 1980-2012 (Art Alive, New Delhi) and *Drawing* 2014 (Gallery Espace, New Delhi). Her most recent book is about a collaboration between a Rajasthani miniature painter and expatriate American photographer and is titled *The Artful Life of R. Vijay* (Serindia, 2016).

Dean d'Cruz graduated from Sir J.J. College of Architecture, Bombay, in 1983, and joined architect Gerard Da Cunha as an assistant in Goa in 1985. Enamored by the soft and human scale of Goa's Architecture and lifestyle he decided to stay. In 1986 he became a partner in a firm called Natural Architecture, working on cost effective housing in a very Laurie Baker approach using waste building materials and innovative design. In 1994 he expanded base of design work, taking on small hotels, large houses and institutional work as principal architect of Dean D'Cruz & Associates. In 2001 he co-founded Mozaic, with general collaboration between disciplines as the core ethic. Having been part of the State Level Committee for the making of the Regional Plan 2021 for Goa, his current emphasis is on urban interventions, sustainable principles and conservation.

Mozaic Design Combine is a leading design firm based in Goa, involved in Urban Intervention, Architecture, Conservation, Product and Graphic Design. Mozaic aspires to provide holistic solutions to its patrons; our engagement

often transcends the boundaries of project briefs and enter the realms of new experiences. We explore prospects of symbiotic growth of our clients with nature and encourage sustainable practices in architecture as well as industrial products. We, in the architectural wing of Mozaic, have designed around India over 250 houses, 50 hotels, 30 housing complexes, and about 30 institutions, offices, and factories. While most of our projects today are in the area of hospitality, we are also striving to make social impact in the areas of education, health care, and micro/ eco living.

Projects / Processes: Volume VI

Jaali: Its Past and Present
by Kanika Makhija

Brinjal: The Royal-Hued Wonder and Coconut: A Marvel Ingredient
by Deepa Bhasthi

A Study of the Barefoot School of Craft: Made in Goa
by Niveditha Kuttaiah

Project Head: Kanika Anand
Editors: Nandita Jaishankar & Arnav Adhikari
Design: Aman Srivastava/Serendipity Arts Foundation

Published by

SERENDIPITY ARTS
A MUNJAL INITIATIVE FOR CREATIVITY

SERENDIPITY ARTS FESTIVAL 2017

Serendipity Arts Foundation
264, Okhla Industrial Estate
New Delhi 110020
Tel: +91 11 49044659

For more information, visit www.serendipityartsfoundation.org and www.serendipityartsfestival.com