

domus

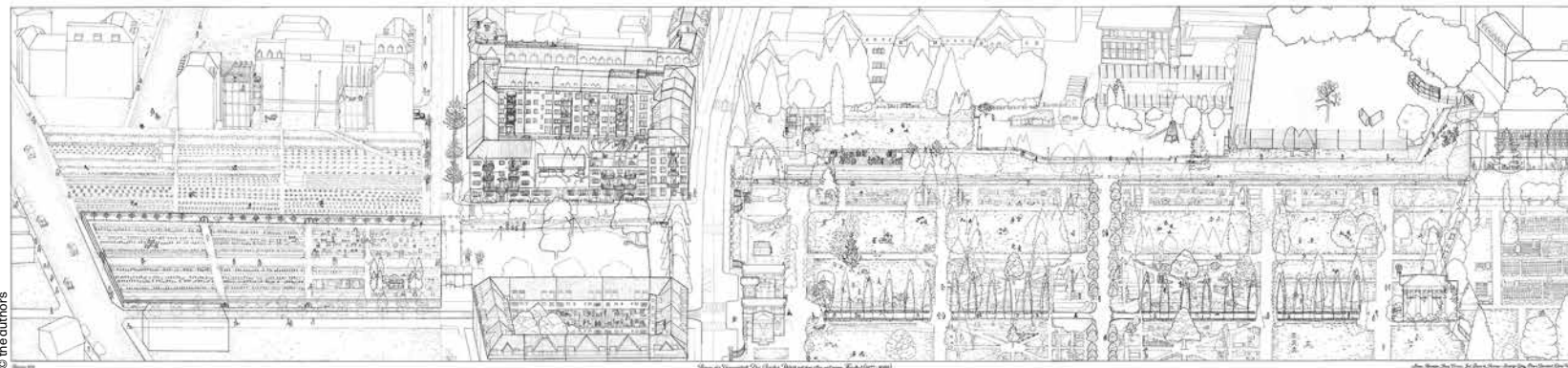
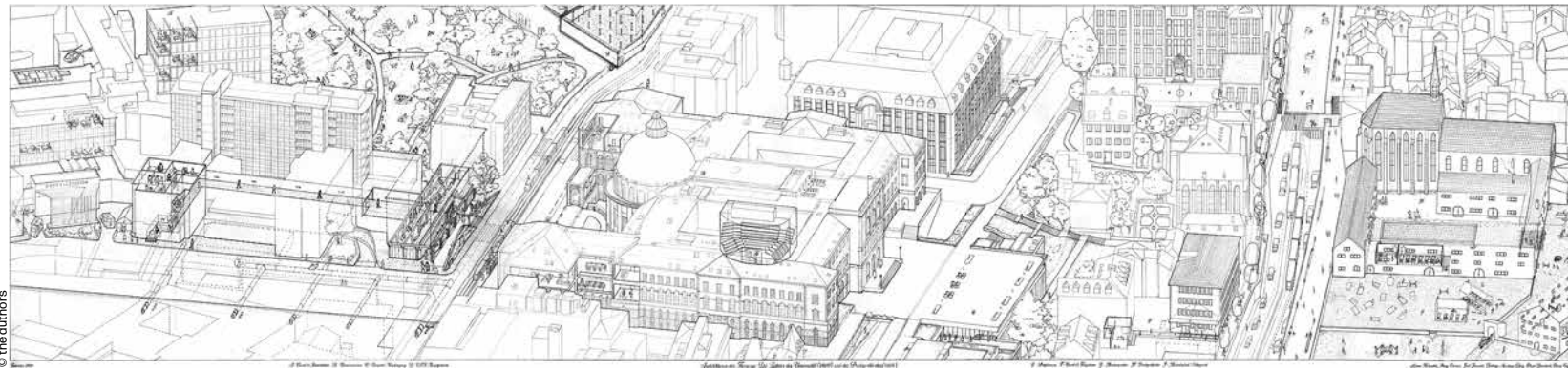
India

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Welfare and community

The drawings are focused on the management of disease and death and its transcription into architecture, which can also be seen as part of the commons of the city of Zurich, Switzerland.

Architektur der Fürsorge (“Welfare Architecture”) shows the university hospital today during the Covid-19 pandemic, managing the flow of staff, public and patients, and the care for the latter, as well as the 13th-century Predigerkloster hospital of the Dominican monastery. Today the former is at the heart of the city and manages its spatial boundaries within its system, separating its intensive care by fine and almost invisible boundaries. The latter, on the other hand, was built at the city limits and its entire infrastructure was arranged behind walls. The visible and the invisible are side by side; the juxtaposition of functions is transformed over time.

Räume der Gemeinschaft (“Community Space”) shows the Sihlfeld cemetery district in its present state, at the time of the Covid-19 crisis, and as it appeared in 1877, when it was located on the outskirts of the city. In that period, the dead were carried to the city borders, close to the countryside and rural activities. The drawing offers insights into the management of public spaces through time, their uses and transformations, and their displacement within free or built spaces. Thus, at the time of the pandemic, certain spaces such as balconies or the cemetery had to play the role of common spaces. They became places of intense life, while the closed and empty parks and schoolyards only intensified the perception of human activities grinding to a halt.

From top: public drawing
Covid-19 *Architektur
der Fürsorge: die Spitäler
der Universität (2020)*
und des *Predigerklosters
(1204)*; drawing *Räume
der Gemeinschaft: das
Quartier Sihlfeld mit dem
alten und neuen Friedhof
(1877-2020)*, 2020. Authors:
ETH, Chair of Architectural

Behaviorology, IEA,
D-ARCH - Oliver Brunhart,
Rémy Carron,
Clara Copiglia,
Momo Hososaka,
Rodrigo Mendoza Diaz,
Joel Zimmerli,
Momoyo Kaijima,
Christoph Danuser,
Grégoire Farquet,
Simona Ferrari

Design and Art

With this issue, we begin a new journey of looking at aesthetics in India - one with letters; a letter opens up a theme or a subject for us and we view the various imaginations that have produced that theme/subject, given it visual wings, and created a microcosm of ideas and imaginations. We start with Ravana in this month of Diwali; complexities of evil and hatred are very important and necessary discussions in the contemporary world, as much as in India, and with Diwali around, which celebrates the victory of good over evil and bringing light to the world, the return of hope and happiness, light and vision, let us also understand what is ‘evil’ in times when we rush to make demons out of all those who are simply not us. With this complexity of our times, especially in India where protests have bookended the pandemic, student protests a year ago and now farmer protests, we look at the works of artist Sameer Kulavoor who is using his long-running interest in drawing and documenting public life in his own unique way, to understand cities - when people, the migrants are forced to empty cities in the wake of harsh and rushed lockdowns, and also when people throng the city to ask for what is theirs, the right to disagree thoughtfully, without demonising or destroying those who are not us, but engaging the city as a site for arguments and negotiations.

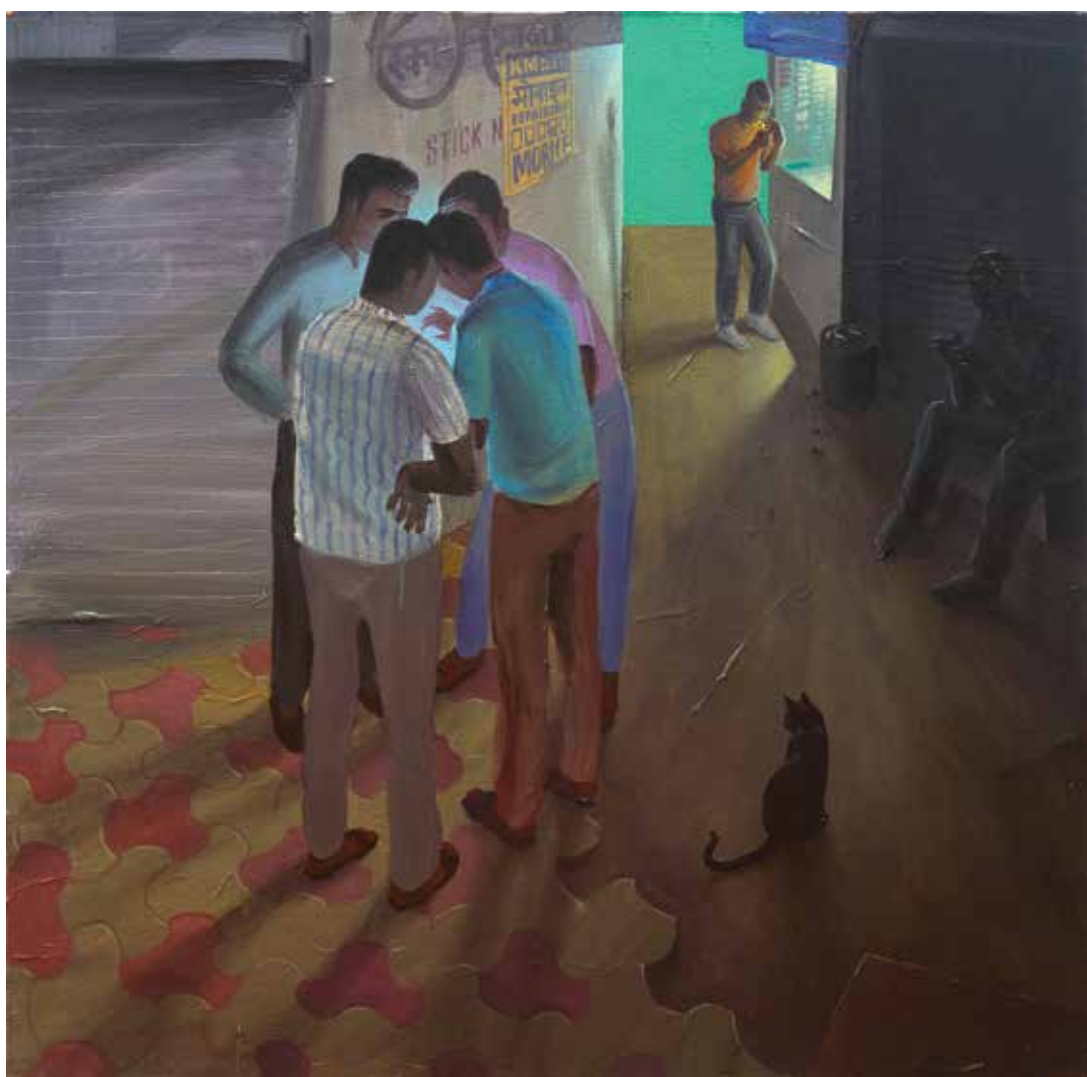
Art and Politics

Locked. Unlock

Text Kaiwan Mehta

The recent body of work by graphic designer and artist Sameer Kulavoor currently on show at the Mumbai-based gallery Tarq is a fitting reflection on the last one year we have had. The lockdown following the Covid-19 pandemic has been bookended between two crucial protests – the student protests against the NRC and CAA bills that began in December 2019 and the protest by framers going on just now against bills by the central government again. What has life – the life of the individual and the public life meant for all of us, or anyone of us in this one year. This one year has made us realise how frivolous we are in certain ways as a civilization and a society, and how incapable and undeveloped we are as professional societies be it medicine, governance, or politics. The

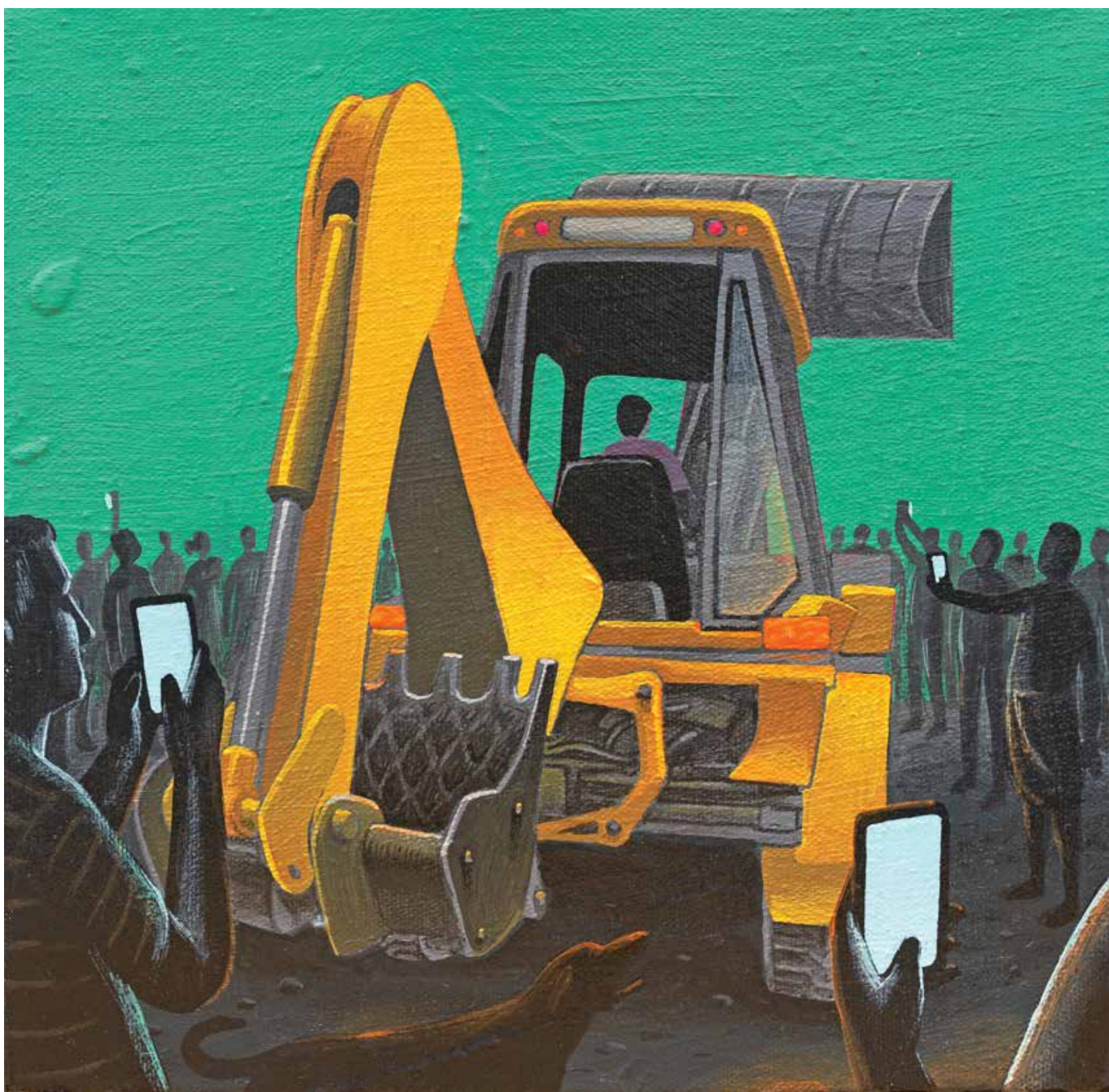
protests and pandemic has shown us our dirty insides – corrupt, incapable, and unwilling. One may argue against this with stories of hope and heroism; yes human life, society, and civilization has enough tenacity to survive, build back, bring out the good in human hearts and minds... but let us not cover the wrongs that we wake up to everyday in stories of hope and heroism. This pending conflict between the need to reflect on our civilization and societies, while the ability to work for an argumentative, democratic, and human society should be imagined, invested in, and struggled over is what Kulavoor's recent body of work captures. The artist in Kulavoor has captured the unsaid ruminations of our minds, as we live and work in India today.



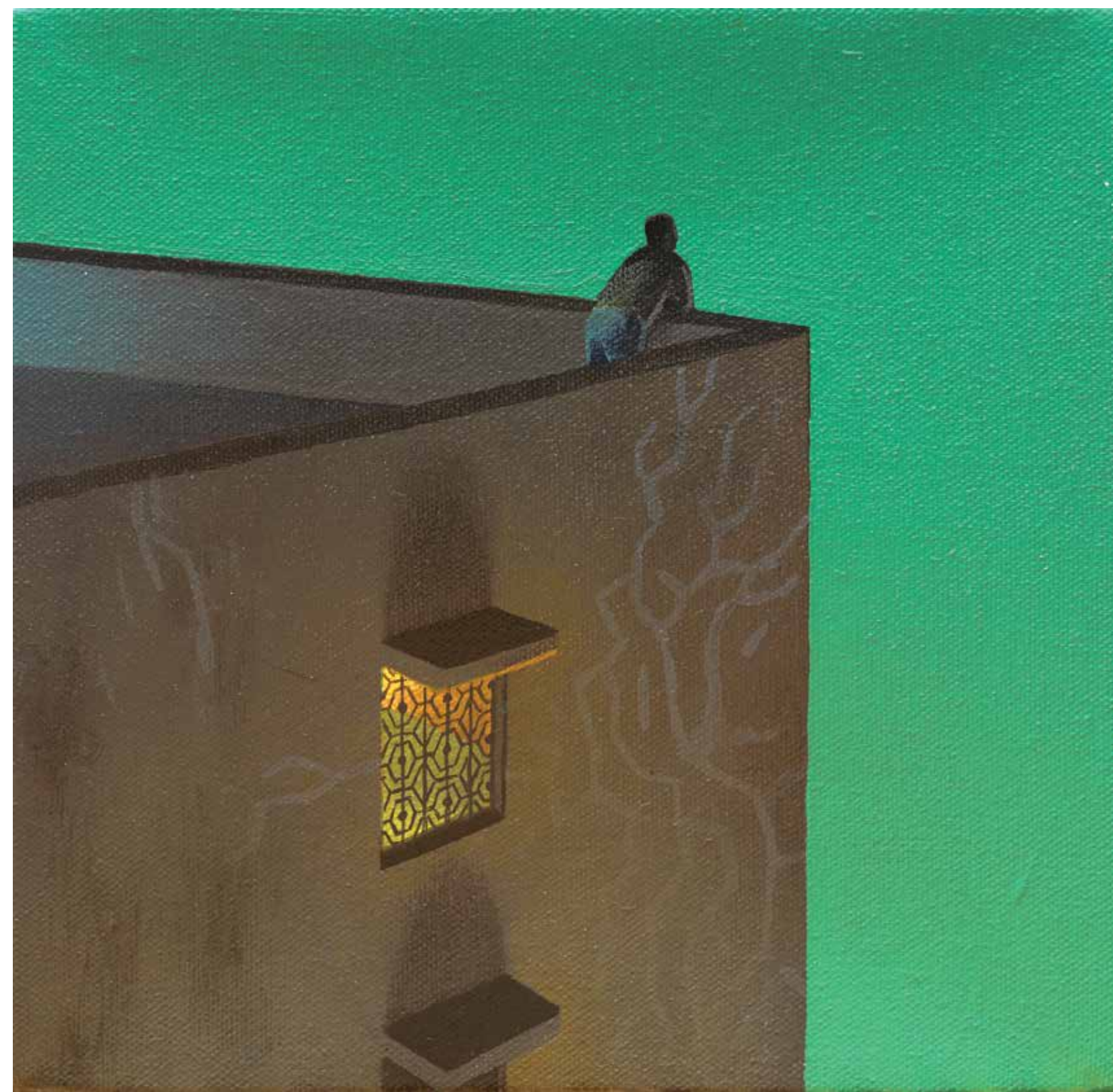
Sameer Kulavoor
*UNEMPLOYED
BUT FREE DATA,*
2019
Acrylic on canvas
30 x 30 inches



Sameer Kulavoor
58, 2019
Acrylic on canvas
72 x 36 inches

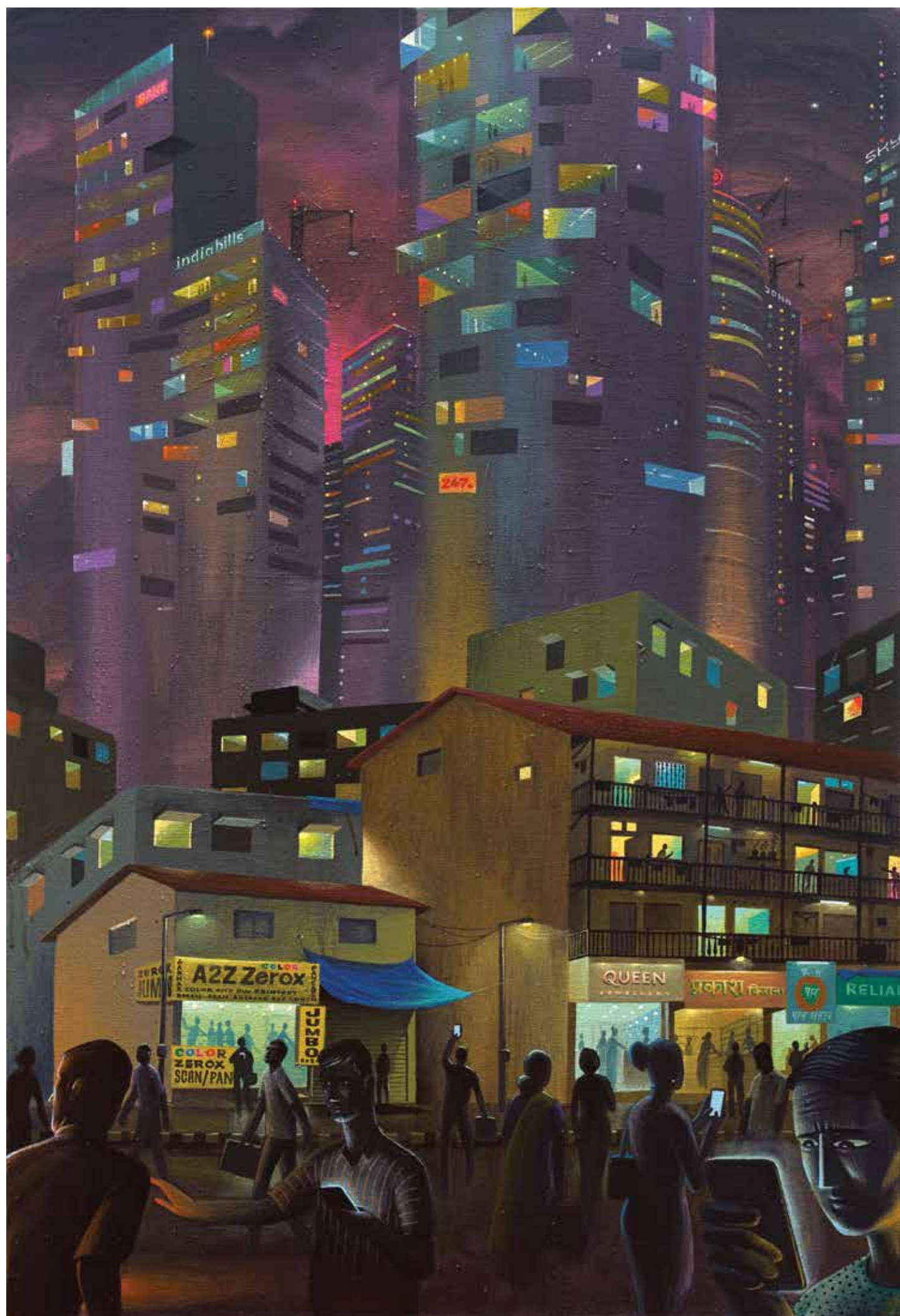


Sameer Kulavoor
JCB, 2019
Acrylic on canvas
10 x 10 inches



Sameer Kulavoor
MAN ON TERRACE, 2019
Acrylic on canvas
9 x 9 inches

The public life and the private self both stand challenged, and at dangerous thresholds. The collective is distributed across private spaces, faked over screens, while the private space stands pushed into further loneliness of the mind, the longing for publicness. The street is no longer a space but only a thoroughfare, and you go to the balcony to rescue yourself when the world is not out banging chauvinist patriotism. Infrastructure continues to dig and build for an imagined public, where now you hide your face and precariously engage with every human encounter. The protest reverses the pandemic, because it fights the virus of corrupt thinking by asking you to be public, to 'read and resist', the freedom of thought and engagement with voices and minds beyond your own. The city the people left, the migrant was forced to leave, then becomes only a physical and social caricature of its own dreamy aspirations. The beautiful city, with people locked indoors or only in their phones, is no city at all. What will be this city, that will emerge from the pains of protests and pandemics? It will be a city and society, the landscape of human civilization not any longer divisible in the binary rural-urban or the amusing term 'rurban', but one that will need a discerning set of ideals and processes of reconstruction and restoration. Kulavoor's recent



Opposite page:
Sameer Kulavoor
RE-DEVELOPMENT, 2019
Acrylic on canvas
36 x 24 inches

This page:
*YOU ARE ALL
CAUGHT UP*,
Installation image, 2020



body of work brings us to a point of reflection, collating our shared experiences over the last one year, nudging the mind to unlock out of safety-nets and address actively the emerging new (and one does not mean here the other amusing coinage 'new-normal')... because the normal changes and we never realise, the protests and the pandemic expose the normalized changes, and we will have to work with, discerningly setting up, constituting-reconstituting, restoring, ideals and processes for the emerging life and landscape.



Sameer Kulavoor
*THE MIGRANTS
HAVE LEFT, 2020*
Acrylic on canvas
36 x 72 inches

Sameer Kulavoor
READ & RESIST, 2020
Acrylic on canvas
48 x 96 inches

You Are All Caught Up is an exhibition of recent works by artist Sameer Kulavoor, produced by, and showing at TARQ Gallery between 3 December 2020 and 7 January 2021. All images reproduced courtesy the gallery and the artist.

