

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

| Timecode | Dialoge |
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| | I'm the one who knows the finished building... |
| | |
| | Because I'm the one who's been dreaming of the finished building |
| | |
| | who can sleep in the finished building |
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| | who's been moving in it in ones mind for so many month. |
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| | I can decide, what is acceptable and what isn't acceptable very easily because that vision is with me. |
| | |
| | But how can you impose your vision. That's your vision, you know, how can you impose it on somebody elses needs. I really try to understand their needs but than when I have a vision I have a certain...hmm, I think any artist does, a certain believe in it, a certain believe in it's felidety. I test that, trying to analize it rationally. But there is a certain feeling that comes up and says: this is right. So it's not I'm right. It's this is right. And there is an exitment. Oh, I saw it! So that exitement sustains me. |
| | |
| | I love this house. |
| | |
| | And I, you know Didi absolutely understood what I wanted and all I said to her I just want to strip away all the access from my life. I don't want space I don't want to many things I just want to life in a very simple way and I want two rooms a living room and a bed room and I want lots of light and lots of air and that was all the brief I gave her. Nothing more. And what she's build for me is so beautiful in every way it seems to, just I feel... I'm still in the process of settling in. I moved here only maybe a month or two ago. But I'm finding little corners. I'm finding the light. Last night the moon was quite bright and suddenly from the skylights there was this golden moonlight pouring in. How lovely. |
| | |
| | Mud is in many senses a living material still. And in Didi's houses nothing has been mixed. There is no cement in the mud. It is just mud brick. It is just mud plaster. So there are no chemicals. There are no pretended anything. There is no pretence in a mud house. It's what it is. |
| | |
| | Being in a mud house shifts many things and most of all it shifts that sense of limited time. Mud is such a material, it's the earth itself. What can you say? |
| | |

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Film Dialog Script English

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| | <p>In the beginning, nobody wanted me to build for them, right. And the beginning, every all the film stars in Bombay wanted me to decorate, not quite but their apartments. I had many clients but they also wanted to show their wealth for ostentation and I left my work in Bombay over a very sweet woman who just wanted more marble in her bathroom because she could effort it. She was saying: I'm paying for it. So I want more marble. And I said: But it will not look nice. I won't put it. And at the train on my way back I looked out and saw the slum dwellers who had no bathroom, who had to use any shelter along this side of the road in the early morning in the shit fields that are left along Indian trains which I think they are still there in Bombay, and I was so moved. And I thought: why am I working with these people who want more marble. My heart is with the people who don't have even a bathroom. And so this is one of the major blows which forced me out of the city and away from my practice as a decorator.</p> |
| | |
| | <p>I was looking for someone that would build me a clinic made of mud. And Didi offered to do that for me. She even said that money wouldn't matter. Since the project was an experiment. She didn't even want a salary. I thought, why not. I trust her. I'm sure it'll work out.</p> |
| | |
| | <p>I was singing to much.</p> |
| | <p>Okay.</p> |
| | <p>So my voice is gone. It will come back.</p> |
| | <p>Where were you singing?</p> |
| | <p>I'm singing every evening nowadays with Shankar Nath.</p> |
| | <p>How nice.</p> |
| | <p>He is playing tabla and I'm singing. So. Okay. How are you?</p> |
| | |
| | <p>I respect her very much as a doctor as a healer and I could imagine a clinic that followed the same, a clinic in these materials would follow the same philosophy of you don't only use western medicine which solves all quickly. You use only the amount of cement you need like the amount of antibiotics that you need in extreme case but for ordinary simple remedies you can go to diet, prevention of course is the best and you... so this is the same sort of philosophy of using mud of using simple materials and only going to the higher tech when you have a more sophisticated problem. And she and I both agreed on how the clinic should be. So that you could wash it down to the bottom is in stone and the white wash stone is very cheap to re white wash. If you paint with these cement paints it's very expensive and than always has that black mould. You see, any of the buildings here they disintegrate within. So her, she's kept the clinic it looks after 19 years now it still looks fresh.</p> |
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Film Dialog Script English

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80 Minutes

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| | I think a very important contribution of Didi was that she trained young people in these ancient techniques that had been lost. Now that spirit will continue to exist. |
| | |
| | We also only wanted to use local materials. That's a Gandian idea which states that if you build a house, the materials shouldn't be sourced from further away than three miles. |
| | |
| | Which of course, also means that the money stays in the village. |
| | |
| | My name is Naresh Kumar. I'm a builder... an Eco-builder! |
| | |
| | When Didi came here to build her house I had just finished my exams and started working for her. For seven or eight years I was like her apprentice and people would wonder what I would do next. |
| | |
| | If you look at the traditional houses they used the same basic materials – mud, stone, wood and bamboo. These are our four main materials as well. |
| | |
| | But the traditional design never changed from two simple rooms, a small door, small windows and no skylight. They used wood, because they didn't have any steel or cement. They couldn't make roof slabs, so they used large stones. And to make the houses earthquake resistant, they built huge walls. |
| | |
| | But after 20 years, all these things like insulation, ceilings a lot of it is because of Didi. Otherwise before this in the villages, none of this existed. Gabeles above the windows. The same materials and techniques were modified to make new styles. Like these windows, these did not exist before. |
| | |
| | During the rain season I got an idea. I should make changes to my mudhouse, so that it can show the people what is possible. And how easy it is to use mud to redesign and renovate. If it'd been made of 'pukka' (concrete), you couldn't change anything. You would have to level it and then get rid of the rubbish. Who knows where? So here I just took down the walls and used water to make new bricks. |
| | |
| | It's so easy to reuse again and again anywhere! People saw it and asked me many times: Why did you tear it down? Than they come inside and say: Oh, you've completely changed the design of the house. |
| | |
| | The materials are so good that we use here. This river slate. We... |

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3 von 17

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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|--|---|
| | <p>Here this next one. The next stone shift it a little so it goes in, and than he is more strongly. And the outside is left parallel. Did yo measure across?</p> |
| | <p>Yeah. This stone is 16 here.</p> |
| | <p>Just measure across. Measure across that center the stone. 16 there. How much in the middle?</p> |
| | <p>It's now 16 and half.</p> |
| | <p>So 16. So push it in a little. Now it's good because that was establishing the measure.</p> |
| | |
| | <p>The design sense is nurtured by what we see but also by how we see it. If we see intelligently, if we are looking with a question in our minds. I have a very interesting question from Ruud who is coming to work with me. He wants to know what my process is, how I relate to the local designs. I don't. I absorb them and than it comes out. It's a question of... it's not that I say: oh, I take this. It's not an exterior process. It's an interior process and so what I see is what I preceive.</p> |
| | |
| | <p>This is fine for the chairs around an this is for a couch... okay... and there can be windows here but these windows will go, will be high windows and they can be skylight or something. So because I can have skylights here. So now what happens here is I get that false gable so it's easy to come in. The path comes in here and the path goes out there. Because thats like this. Why I want to come up here was to show you this. If I have it going out and I make a corner than I get a place where it's going up automatically at the side. So that makes an automatic place where you enter under without having the rain come on you. You enter under a corner like this. It looks very pretty along the edge and it makes a very nice decorative thing. Im so pleased with the way this is come out. Okay?</p> |
| | <p>So this rooms I made them now a new dimension of longer of a little longer rather than and than this is preparation space under the light and than this is the cooking space and than this is the cooking space from the stove. So person be cooking here, actually three people can work in this kitchen without getting in eachothers way. I like this irregular... This is going to be a design is like a piece of sculpture.</p> |
| | |
| | <p>You can see that in her buildings. How you can feel the love that has been put into that place. Also because it's all made by hand and it gives a more human dimension and it's easier for me to relate to this buildings because I can feel that it's been made on a very human level. So that's the best maybe. And than there is the whole Didi who thinks about the light and all the seasons and how she proportions it. It's all very well thought off but that, that, yeah, that's something you can learn. You have to work really hard, but you can learn it.</p> |

Film Dialog Script English

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80 Minutes

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| | Once I asked Didi: How do you create these buildings? I mean like, I don't see, like any normal architects creating such beautiful things, which are fitting in so beautifully and you getting this view. And she says that she just gets up early in the morning thinking about that and she has that vision in front of her, that this is how it should be. |
| | |
| | It's blending so well into the countryside. It feels right for the place. So the idea behind Shamhaavna is that people should start thinking about different possibilities for different situations. That is it, is this the only way of existence? Do we have to live with big dams? Do we have to have nuclear energy? Do we have to have a policy that will just help a few people but not so many of the majority of the population which maybe, you know very poor, which doesn't have a voice. Right? So, the idea of Shambaavna is to bring all these issues into focus, okay? So we wanted to create an institute where you could get youngsters to come and attend Workshops with people who've been working in these areas. |
| | |
| | Attending the retreat, okay, the other retreat. And you? |
| | Just been here for attending a few workshops and came here to have some spiritual time off myself. |
| | Okay. |
| | And yes, working with soil has been amazing. |
| | Well, I mean you sort of think, as architects you think that you are making the setting for a particular drama. So you decide what the drama is going to be, people meditating quietly, people working hard. Another new, two new faces down there. |
| | Just got my master in landscape architecture. |
| | Oh wow, you what I want. I mean, I'm simply dying to have, to deepen the dialog between building and land. Particular because in one of the magazines about my work they said: She disturbs the land as little as possible. Nonsense. Nonsense. I take the building from the site. And so then I have to, then I become responsible for repairing that. And so, because I'd like to bring things within the realm of once responsibility and so then the landscaping to me is much more an important ingredient in the building because it's actually the source of the building. I'm sourcing the materials of the building. It was very interesting, I talked the other day on skype with my son who is an architect in America and he says that he is designing on a site where there is a lot of clay. And the rules there are you can't build on clay because it shifts more and stuff. So they had to excavate the clay. So normally you have to pay for getting this clay away so he is making all the interior walls rammed earth. There it's not allowed to do rammed earth structural. It will work. But convincing the people who have |

Film Dialog Script English

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80 Minutes

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|--|---|
| | <p>cement money, cement company money behind them is very difficult. So but there he can get to do all the interior wall which of course will lower the temperature of the building in summer and .. etc etc do all those things and use up that much material from the site, lower the cost of the building that much. So it's very interesting how different bits of, in different locations it goes together. But I think landscaping is really a key to... ahmm, this thing of marrying the earth to the building. So there is a deeper, deeper connection which should than strengthen our own connection. I don't know how to put hat. The things to me seem to interlock and work together. Good. Good, good, good.</p> |
| | |
| | <p>First time I met her, was in a group session and you know we were all expecting some presence to come in. Like we were all a kind of excited. And when she came in, it was totally more than I expected. It was like you know everything she said, I could totally align myself with that and it was really good to hear that there is somebody working like how I always felt that it was good to design but only read it in books and had a sense about it. But I never got to touch it in reality. And Didi came in and she said, the stuff she said was directly align with everything I wanted or... That was really good for me to see that there is somebody out there who does it and who is able to do it in a real life situation.</p> |
| | |
| | <p>Yeah.</p> |
| | <p>Okay?</p> |
| | <p>Okay. It's good.</p> |
| | <p>Lovely.</p> |
| | <p>No, I'm very happy with it. I think this sort of long going down sheltering and than this study and stuff. It's, I'm very happy. It's probably the best house. But I always think the house I've just designed it's the best house. It's the best house untill I design the next house.</p> |
| | <p>Didi, one thing. We would want have want to have some sort of exhaust here.</p> |
| | <p>That's right. You have to have an exhaust there, exactly. You get an exhaust high under the roof, you get an exhaust.</p> |
| | <p>Yeah.</p> |
| | <p>That comes, you don't see it on this. You will see it on this.</p> |
| | <p>Can we do one bathroom</p> |
| | <p>Yeah.</p> |
| | <p>and put storage space here?</p> |
| | <p>I would put it in between.</p> |
| | <p>Okay.</p> |
| | <p>Not, not where you getting the good light.</p> |
| | <p>Okay.</p> |

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80 Minutes

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| | I was thinking of making one dressing room than in case. There will be storage on either side. So I'll redesign that in the morning add a dressing room in here. |
| | Okay. I was talking about, she was asking about, me about a step in type of almira. |
| | Yeah. Yeah, that would be like a step in almira. |
| | Yeah. Yeah. |
| | The storage room, this dressing room would be like a step in almira with hanging cloth on either side. |
| | There we can put iron also. |
| | You can put ironing. So ironing board if you want it, than it should be where it has light. Because you want to be able to see the ironing. Okay. So thats a note to myself. Plus ironing. Okay, I can put that in. It's a good idea. |
| | |
| | So you have the whole landscape because this is the area between this and that and here you can make some irregular terraces. We have that earth, we need that earth later. We can put it up there and you can come in here and get the places ready. You are here till when? |
| | End of May. |
| | So you are my trainee for landscape and I'll talk with Deepa and Prashant. They are very very helpful and give me what I need. So they are behind you on this and they are very much in charge now. So you can take their backing for it. So I like these things that have come up. This is a room that I thought if we ever have a handicaped person. The door is a little broader so they could come in with the wheelchair and they need more spaces to keep things and one bed for a handicaped person could be kept in it. Otherwise the VIP room can be kept some. But it's one... I think it is come out quite well. You know the next building I'm going to do is white lime on the bamboo. |
| | |
| | I walked into there once and the ceiling was pink, you can imagine and I freaked. I mean it's like...yeah.. because I've imagined this room with all the little space that people can climb in to and how they can interrelate and how it can create so many places to be, to purche because I want that building to be an adventure for the kids in it. But a pink ceiling? You know, just, I... it was like these horrible houses that are coming up now with the pink and the blue and the...These pastel colors that are pastel but not soft, they are harsh pastel colors. At the moment they are fashion in the world. You see them in ads and here and there. The color sense changes and I actual prefer the limited colors of the older pigments possibly because the human eyes has been used to it for longer time. And these new very bright pigments they are now possible the almost fluorescent pigments. So this was a |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | fluorescent pink, if you can imagine like an underwear pink and it was shiny. It was like pink silk underwear or some... it was just horrible and it was such a pain to me to encounter. Now the blue I accept. |
| | |
| | I made a lovely one in Ira's house also. |
| | |
| | You don't need a very wide mirror. So you could have a mirror and you could have a glass without a mirror. So now here, what is that proportion? Is different, is a different problem the one above. |
| | I try to match this line with the mirror |
| | No, no. It's not, you know, matching a line is... this is something both of you hear... is less important than matching a proportion. Because the eye doesn't mind moving from line to line. But if you see a proportion the same, for instance if you look at that, those doors they are pleasing because they are all related to proportion of that square. |
| | |
| | I'm always looking very carefully at the proportioning, at the way the building is going to, the corners of the building are going to interact. I start with the proportions say of the windows and I try to keep that rectangle. I mean I don't make a window and then fit the rectangles. I start with the space of seeing out off and make that same sort of a meaningful proportion. Then I try to repeat those and then move it a little here, a little there. Im fascinated by geometry. |
| | |
| | She has a very good sense of engineering to in it. It comes from within. And that's very nice. She understands, you see the larger buildings but buildings have a span. How much is between walls? That, that much between walls can be taken by this system of roofing. She has that very well worked out. So she is using that and continuing it. So if you see the dormitory, it's a very large building but if you break them into smaller it's within those spans. And then they add up and become a large building. So larger building, if you know the material and you know how to modulate the material you twist it around. You don't leave it like I know this material it can only do this much. If you know it you can pull it along and that's what she is doing and so once you know your material and you are going to keep using the same thing it's not so much that you have to have that great knowledge of engineering. You can continue it and what is engineering, if you know that you are working with gravity and getting it down in a straight way and properly it's just that in these buildings. |
| | |
| | In a way she is captured the essence of this place since of being in this valley and the material. |
| | |
| | I think, I like the fact that A she started very late as an architect. She |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | <p>is completely self thought. So there is a certain spontaneity in her work and a certain honesty in her work which is partly from her love of the vernacular and blended with her training in the arts. So it creates a beautiful expression which is very unique and honest. I'm not gonna go to much about her love for mud as a material, you know, that is quite obvious and her concerns with sustainability and energy intensiveness and carbon footprint and all that, but I think the fact that in todays age she's been able to bring us back to the relevance of these issues which we seem to have forgotten. That's what fascinates me.</p> |
| | |
| | <p>When I'm photographing Didi's architecture, personally I'm really fascinated with what the way light and space interact. So I'm really conscious of the role that light is playing in her work and so yeah I am looking at that what it's doing to the softness of the mud when it's diffused and washing it or the texture of the mud as it comes out when light gets directional. So I'm very conscious about that. And when in a large space she has skylights at intermittent distances, than how a pool of light is fading out emerging with the next. That creates a certain rhythm in the space you know. So she is playing with light a lot as an element.</p> |
| | |
| | <p>If you look at specifically at the light in her work you are realizing it's elevating only because its baged by spirituality. The spaces are not dark. They are bright. There is a lot of light flooding in and you know, so therefor there is a release which happened when you walk into a space like that. Even though mud as a material is not highly reflective you know that's another reason why she is using light a lot because if you would white wash a wall white you know what the reflector does and how it brightens up a space. But beeing trough to the nature of mud and not transforming it and letting in more light to supplement what the nature of mud is and to complement it, I think it's a spiritual response, you know. It's very easy to change something but to let something be and complement it, it's spiritual in many ways.</p> |
| | |
| | <p>I had done a simple utalitary sketch just to approximate the square footage and give her a sense of the number of rooms and everything and brought that to our first meeting and talked about what we thought our budget was going to be and just explain the kinds of programs. Okay, we are going to be doing a real mix of things, we are going to be doing meditation retreats, and yoga. We need class rom space. We will have small groups, big groups, we will have more than one thing going on at one time. And so it really needs to be flexible space. It could be used in a lot of different ways. And so we had a talk for two or three hours and than she said: Fine. Got it. And she went to bed. I</p> |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | <p>went home. And about three o'clock that morning, she woke up and the whole design was there. In her head in her dreams it had come together. This is very normal for her and so immediately she wakes up and she starts drawing. And then by about five o'clock she sends me an sms: I've got it. Come back. I wanna show you. So I made my way back over and with all of this energy she showed me some sketches that she had made. This is so beautiful you know and she really in that dream saw all of the details and you know could see through all the windows. How the light would be coming at different times a day and as she was explaining this to me she was going over the sketches. None of this is there in the sketch. I'm just looking at a two dimension piece of paper but I see in her mind it's not just in three dimensions it's four or five, you know. She's got the feeling of it.</p> |
| | |
| | <p>Are you thinking of taking the middle one out too or just trying to get them back together?</p> |
| | <p>Taking the middle one out too.</p> |
| | <p>Ahh.</p> |
| | <p>So we can tape them back and then put it. This one was smaller so we had to...</p> |
| | <p>And we stretched it. Right. We had two 19 and one 18 and then we stretched it.</p> |
| | <p>Yeah.</p> |
| | <p>I think, Didi had imagined 18 so that they would flush. But I sort of like this sticking out here. What do you think?</p> |
| | <p>I think that once we plaster it, it will sort of be flushed.</p> |
| | <p>Yeah.</p> |
| | <p>But do you even with the plaster you imagined it to come outside?</p> |
| | <p>I like it. I like seeing the room.</p> |
| | <p>It's a sort of out</p> |
| | <p>Oh, okay, but you're only going as far as these adobe wall there.</p> |
| | |
| | <p>Most of them come from an academic situation where as in much of the world everything is very prescribed. Now you are going to do this, now you are going to do this, now you are going to do this. And in that type of highly structured prescriptive environment there is no space to learn to be self motivated to be self directed to tap into inspiration that comes from inside to drive us from there. And that's actually a tragedy. I feel that way and Didi also feels that way. And so one of the things that we work hard to do in the internship program is to undo some of that if we can. At least try to make an invitation for that. So sometimes that involves setting people on a course and then stepping back a little bit and leaving a bit of a vacuum to give people a chance to discover how to find motivation in themselves to drive them instead of needing it always to come from outside.</p> |

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10 von 17

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | Remind me to send farns from my garden. |
| | Yeah. That'll be great. |
| | And I've got a whole bunch, I think they went up today. |
| | Oh, good. |
| | I hope so. I've sent them. |
| | We've got beds ready to plant them. |
| | Okay. Great. |
| | We found testing with the green it barely makes any difference. With clear I'm sure it will. With green you can hardly tell the difference between foil and no foil. |
| | It makes... you know, the thing is... Gosh, I feel the lecture coming on. When you're, like the solar cooker and these buildings, when you are working with minimal ... thank you, thank you, that's it. ... When you're working with minimal materials every tiny bit adds up. So if you get a tiny bit more light, in one bottle it makes little difference. You don't see it now. But when the building is closed and there is a point of light, it'll make a large difference. |
| | |
| | Here we go. Insert emotion. There we are. Bravo. |
| | Meethoo, we are writing. |
| | Ah, I don't want to do that. It's the wrong thing. However, I saved changes. Oh my God, so I can now. Oh my Goodness. Okay. Yeah, Meethoo. You have to go to Bimla. |
| | Bimla, Meethoo has to go to bed. |
| | Good by Meethoo. I gonna have my bath now. That's right. |
| | ??? |
| | Okay, let's go and bath. |
| | |
| | I feel that the value for the handcrafted and the value for people emoting through materials and through life and through everything thats around them, I think that value needs to come back. We have become, we have become superstitious about modern materials and we trust them blindly. We'll have to come back to a point where in, we understand and comprehend the world that we are live in. |
| | |
| | Yeah. |
| | The same. Yeah. |
| | And after you've layed your egg don't worry about it. What ever it's shape is, every child is special. So don't worry and pad it and try to shape it after. |
| | |
| | In America I had already learned some adobe from my American Indian friends. I'd helped them repair ovens. I'd learned how to build a fire place because I build one in the house that my parents made. So |

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11 von 17

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | there I tried to do adobe on my own. But I found that somebody who really knew how to do it, who would show me this is how the clay feels... You can write endlessly about it. But this is how the clay feels, is something you have to learn from somebody who knows how the clay feels. |
| | |
| | Soil , mud, clay is all the different forms. Basically is a clay, earth, soil. So this is the same, like a one family. But if you just with a, you know if you doing like, if you want to make a mud brick you have to just mix the clay with the water and just taped onto, into one frame and sun dry it. That will become a mud brick. If you put a more water in it and make it in a slummy form and you sieve it through a fine mesh and than it will turn into a clay and we are using a clay. So my field is... I can't say that I changed my field because I was started my life from the clay, mud and turn into a clay but it's the same. That's why I love the pottery. |
| | |
| | This is the material you can give any form while you are working on a wheel even. Or if you doing a construction. You can make any shape of the brick and after even hundred year, if you want to repair it, it's so easy. It's as fresh as the hundred. If you have a two bricks, the fresh and the old brick it's the same. So this is the material and it's always, it's recyclable, reusable. I think this is the main. I like this material very much. |
| | |
| | Beautiful material in the world and this is available everywhere. Where is the settlement? Where the people are living? They are living on the earth. Earth means a clay, soil, what ever you can give the name. And it's also the main survival for us. Because we are getting a food from soil. This is, I think the material we should give a very good respect instead of technology and thing but we should give a good respect because our main survival is the soil. |
| | |
| | It's also helpful. |
| | It's also helpful. So do you want some fine sand? |
| | Yeah, if it's... |
| | Yeah, it's available. I just find you some. |
| | Ah, that's it. No, that's, is that sand or? Yeah, that's sand. It's very fine sand. I can just give this to... |
| | Sand. Just come and I'll give you. It's very fine sand. You know, when use sand for the garden I take this of the top. There we go. That should work. |
| | |
| | That's ready. |
| | It's ready Didi. So now... |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | And you wont any tools? This is probably better by hand. |
| | This is right. With the hand it's perfect. |
| | |
| | It's wonderful. |
| | 150 fahrenheit. |
| | It's going up in those two, three minutes. |
| | Yeah, it's going up. |
| | 212 is boiling. So it's half way to boiling. 150 is beyond what anything will survive in. |
| | Here it's not even sunny. But after few minutes. |
| | In a few minutes the sun will be over those. I have to cut that back further, but I'll do it later the year. |
| | This one? |
| | Yeah, I have to cut it. |
| | So we've done it. |
| | We can cook. |
| | Now we can cook. Great. So in the evening we will take it out. It'll look just like this but it'll peel and immediately we're ready to use it. It's delicious. |
| | |
| | Is this fixed glas? |
| | Some of them are open, see, like this open. |
| | This was open above. This is different. |
| | Yeah. There are different once, open and fixed. |
| | And when you fix it, how do you fix it? |
| | No, when I making the wall I fix it. |
| | You fix it in the wall, yeah, okay. So than... |
| | You decide everything, how much you leave and everything. |
| | Yeah, exactly. So than if you making the wall and you fix it and than it breaks what happens? This is what I'm worrying about when I'm... |
| | No, the glass would'nt brake, the glass is fixed later. The frame is fixed. |
| | The frame is fixed. So the frame is fixed. So it's a wooden frame or a metal frame? |
| | Yeah, anything. It's fixed while constructing. |
| | Okay. Yeah, that's what I do for my wooden frames. But these are wooden or glass? Bevause they seem very light. |
| | This is wooden. These are steel. |
| | Yeah, yeah. |
| | Very thin steel. |
| | Than I do, than I do an... just an L-section. |
| | An L-Section, correct. |
| | There is an ordinary L-section. But what I'm thinking about is using... like in cob when they embed the glass and than what happens when it |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | breaks? |
| | Yeah, Felicitas... sorry. |
| | Who can I ask? I don't know who to ask. |
| | Because Maya, they take a taxi down to Delhi and than they, than when they.... Oh, oh, just go back, excuse me. |
| | |
| | I've keep saying future is building with mud, a building, less and less with materials which can not go back to nature or are not you know brought from huge distances and stuff. So how do you look at it as ecological architecture only, which looks at everything - passive design first of all. So it uses lesser energy for living in, uses lesser water to live in, throws out lesser waste, it throws out no waste, is ecologically a part of the surroundings. I love this house here. In the night what ever is left on the floor is eaten by snails and I got them in the morning and so it's all clean under the sink. Like it's amazing. You have to live like that. Rather than live in a way where you exclude the biodiversity. So biodiversity is nice. So how do you make now buildings, cities that they are jungles of the future? Rather than say exclusionary designs just homocentric. It can not be homocentric. Future of architecture is also part of a biodiversity. |
| | |
| | Come on. Come on. Done that? You can have my coffee. |
| | Yeah, yeah. |
| | |
| | Since I was a little girl, I wanted a house at the hills and when I first saw Didi's houses I completely felt in love and I wanted a house like that because if you enter a mud house or any kind of space that is encircled by mud there is something that happens inside of your mind. You grow calm, you grow peaceful. There is a certain centering that seems to automatically take place. |
| | |
| | I had perhaps a very simplistic idea of a beautiful house and a garden, based on the large beautiful houses and gardens I had seen in Delhi but I wanted it in mud. And than some of my citified ideas clashed with Didi's. And than slowly in working with Didi, I realized that there was so much depth to the way in which she saw her work and what she did and why she did it and even that engagement with her was very educative. And over the years now, my house is 14 years old, I think that I have learned so much from living in a house like this. Because the house demands, as I said, a certain centryness a certain engagement with the world around you. |
| | |
| | I valued many things that I get from her but the talk of intelligent design, looking at the materials you use and using things that have functional value. They all actually translate in something extremely |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | beautiful, like truth is beautiful. |
| | |
| | This is Ira. She is a small lady. She is here working. So this would also be rather magnificent to be small Ira looking up. This is the daughter comes out on the steps and calls down: Mami, when do you got ready down in the kitchen? It's fun. |
| | And I like the feel of the, you know being the highest part of the house. So you have a place where you can look way up and somebody can call down into it and gives the whole house an inner residence. |
| | And than the main reason for that light shaft there is because than the bathrooms, this can have, you can have a translucent and than up here you can have a translucent again into the bathroom. So the bathroom gets light. And upstairs the same thing. You have bathrooms here that would require some light. And also they can be, some of it can open so you will have some air passing. |
| | And this is the master bed room, the little girls bed room. Than the little girl in here, there is enough... this is enough space above the bathroom slab for somebody to go on this slab. But the little girl can have in here and around the part of this that isn't open, she can have a loft. That she could just go up her wall and into the loft. She wants a loft. Most kids want a place they can get away from the grown ups, really. It's essential to be able to get away from the grown ups. |
| | |
| | Home is still a lot to do with a woman. A woman wants to make a home. Didi understands in once is what you need in a home. And most of these are homes, women are building their own homes with Didi. So there has to be like in Indian mythology there should be masculine but it's very important to have a feminine part even in the buildings. When they start loosing the feminine part in the buildings, the buildings are quite incomplete and they are pretty rough some times or heavy on the earth. |
| | |
| | Measure all this and we can this line out. It's very clear. |
| | This is the line? |
| | It's this line, yeah. So if we make this line can we use it even if the house is gonna be all the way here? |
| | I think, according to me... |
| | |
| | Maybe, I need veranda here. Can we tild like this? Ask Didi. Can we tild? Right now, we are placing like this. Can we tild like this? So entrance will go there? |
| | Let's talk to Didi. |
| | Yeah, because her whole design is based on the lightning and and another thing what I just thought is that she want's to have terraces |

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | here so you can have more trees planted here. |
| | Okay, I need this one. |
| | You need it. |
| | So we have view of this much. |
| | This is terrace here. |
| | This was the kitchen. |
| | So I don't need that. |
| | Okay, yeah that's... |
| | |
| | They'll regret it in the winter. They'll really regret it. |
| | I asked them is it the study better on the East site because he doesn't necessarily need a nice view. |
| | Yes, he does need a nice view. When you are working you look up you are inspired by the view. |
| | But you can still have the North view if it's protruding out |
| | If it's protruding, this view there is a house up there. There is that low awful house, there are two awful houses up here. But by bringing the... changing these two rooms that changes the kitchen to come next to the study. |
| | I... |
| | Then you have to bring the mother in laws room forward and you just have the child's room upstairs. |
| | I also thought about, if you don't need the veranda above the kitchen you can just continue the roof above the kitchen. Then you don't need this maybe this whole structure. Because they have the nicest view here. |
| | Okay, let's do that. It's a good idea. It's a good idea. Let's do that. |
| | Okay. |
| | But then, we still have to bring the mother in laws room forward. Otherwise her room becomes single storey. Because that area is double storey. |
| | Yeah, and how are you roofing? This is the upstairs or it's double storey? |
| | I need to think about it. |
| | It's just another bloody house. |
| | It is another bloody house. |
| | It's a different house entirely. See this... |
| | This is how high there? |
| | Honey, I can never do this without this. You can never do that. You have to have... |
| | If it's a really like light weight wall? |
| | You, you can make a light weight wall up here. But you can't support this. |
| | Gosh. Okay, ham, gosh. |
| | |

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16 von 17

Film Dialog Script English

Didi Contractor – Marrying the Earth to the Building

80 Minutes

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| | Hi Deven. Hey, wow, it's amazing how I can arrive in New Mexico just like that by magic. |
| | Are you taking care of your health Mom? |
| | Oh, trying my best, trying my best. The foot is much better. |
| | Good. |
| | Yeah, and you know, I'm managing. I'm hanging in there pretty well. I don't remember this part of your house. |
| | This is in the back studio. |
| | I haven't been in the back studio for a long time. So I'm looking around seeing a different musical instruments on the wall and things. This sense of being able to visit you without getting into a plane, you know and sleeping my luggage and stuff it's amazing. It's just amazing to be able to go. Wow. Really, I almost feel like I reach out and give you a hug from here. |
| | Hang a minute. I got a message. |
| | Let's just see, what I got here. Oh, I've got... sorry to disturb here. Okay, okay. Okay, I've got to get back to work here. My day is beginning. |
| | My day is ending and I have much to do still. |
| | See you. |
| | Lovely talking to you. Love you Mom. |
| | Bye, love you. |
| | Love you. |