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ISSUE 9 MAY–JUN 2015

antarya

COVER STORY

CHARACTER YOUR STRUCTURE

SPECIAL FEATURE

FAÇADE IT WITH FUNDERMAX

MASTER STROKES

KANADE BROTHERS

IIID BANGALORE REGIONAL CHAPTER

INSTITUTE OF INDIAN INTERIOR DESIGNERS
Bangalore Regional Chapter

CHAIRPERSON'S FOREWORD

Dear IIID Bangalore Chapter members,

Bangalore is glorious again with its perfect weather!

The past few months has seen interesting events which have educated the interior community and have kept them abreast of happenings in the Industry.

Interesting events in Grohe, FCML and Toncelli Kitchen had members engaged in new products while Art Collective brought in a new concept, bringing Indian Art to everyone's homes.

Active interactions with the academia exploring collaborative events opened up a variety of possibilities. The Founder's Day saw members getting together, with past chairpersons and founding members being felicitated.

The next couple of months are definitely going to be very exciting with Made Wijaya and Kerry Hill slated for the next Master Series events!

A design festival is being conceived and is slated for the month of November.

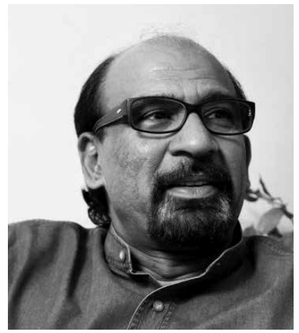
Enjoy!!

Gayathri Shetty
Chairperson IIID BRC, 2014 – 16
gayathri@gnarchitects.com

IIID BANGALORE REGIONAL CHAPTER

IIID Bangalore Regional Chapter Emblem

The letter form B and its mirrored version together form this symbol. The idea is inspired by the forms of Rangoli. Bangalore as a city is a unique combination of the traditional and the contemporary. This coexistence of dual cultures is iconic of Bangalore as it is present in arts/architecture and the general landscape of the city and its culture. Using Rangoli (Traditional) as the basis, we have created letter form B (Modern) and reflected this form to enclose the space in between (Interiors). The colour palette is also representative of the traditional and modern.



EDITOR'S NOTE

Welcome to the new edition of Antarya focusing on Facades. The current issue showcases the change that designs have evidenced over centuries. It amply proves that good design is the result of innovation, an outcome of continuous research.

Façades are representative of the era in which the structure was designed, indicating the age of the building. Technology now has provided methodologies to designers to express their inclinations and ideologies in multiple ways, in a far easier manner.

Antarya continues its pursuit in providing its readers the best in design, technology and innovation. We will be focusing on roofing and furniture in the forthcoming editions. Do provide your inputs. Your continued feedback and active participation helps us to better our content and offer a further improved Antarya.

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antarya

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Cover Image
Mahesh Chadaga
Airavateswarar Temple, a Hindu temple located in the city of Thanjavur, Tamil Nadu, India.

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INSTITUTE OF INDIAN INTERIOR DESIGNERS
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IIID BANGALORE REGIONAL CHAPTER

RESPONSE COLUMN: LETTER TO THE EDITOR

To
The Managing Editor,

Sir, Date: 27-02-2015

Ref: Issue 8 Nov-Dec, 2014 page 55.
Sub: "Training the Architect".

The article by Prof. Jaffer A.A. Khan titled "Training the Architect" gives a short report on the work of Walter Gropius in proposing the collaboration of Urban Planning and Landscape Architecture with architecture studio. Rightly, in India also it happened during the second half of the twentieth century.

Understanding architecture, for that matter any complex interdisciplinary field of study like Law and Medicine, is a long process. We have made a number of additions in the last twenty years in our curriculum by including along with the above, the aspects of design of seismic forces, green building concept, smart buildings and smart city concepts, etc. The aspect of social sciences (Urban Sociology), Psychology are also on the marginal side of study.

The architects after twenty-five years practice though get matured; need not forget that an undergraduate degree is not a panacea. Architect's education continues beyond his U.G. studies, at higher levels of specialization and successes and failures in practice on a whole time basis or on a teaching-consultancy basis. We have, like Walter Gropius, a number of teaching architects who have continued to extend consultancy practice on a considerable scale.

Our purpose cannot be fulfilled by an experience of few months or one year's practical work after graduation. What kind of experience a young trainee or junior architect gets, in an average architect's office, leave aside exceptions, is very much known to we senior persons in the field.

A study group containing practicing and consultant teaching architects can be formed to know what are possible additions, deletions and if necessary modifications to be done in our current syllabi, followed by over 300 universities in India. It has to be also noted that work of young architects from India, is appreciated all over the world.

I make a special mention that contents and presentation of your "Antarya" is excellent.

Dr. Pramod S Shinde
Director
JNIAS School of Planning and Architecture
Secunderabad.

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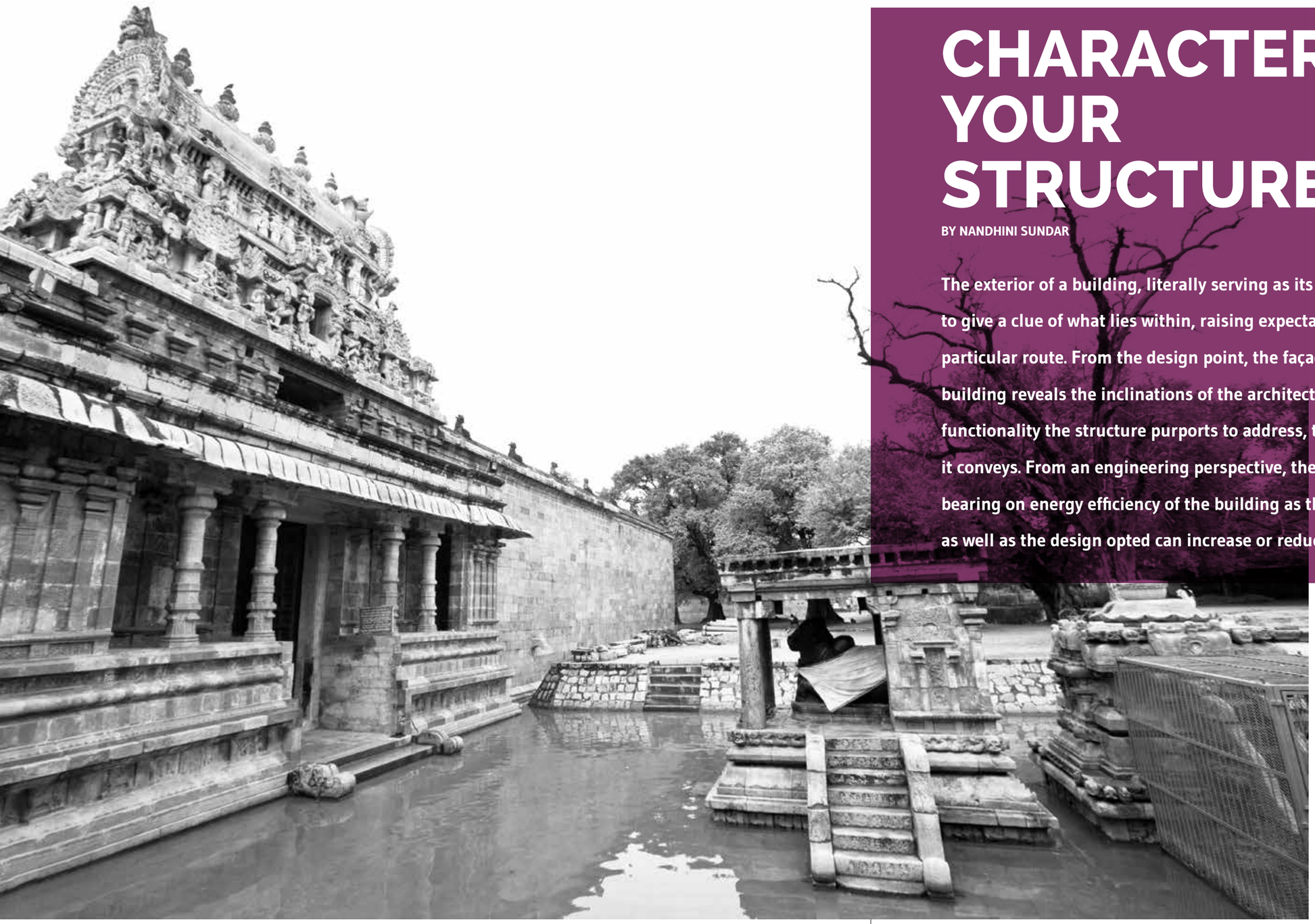


CHARACTER YOUR STRUCTURE

BY NANDHINI SUNDAR

The exterior of a building, literally serving as its face, tends to give a clue of what lies within, raising expectations in a particular route. From the design point, the façade of a building reveals the inclinations of the architect, the functionality the structure purports to address, the ideology it conveys. From an engineering perspective, the façade has a bearing on energy efficiency of the building as the materials as well as the design opted can increase or reduce energy use.

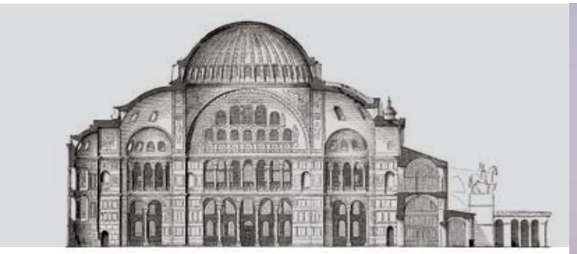
Over centuries, façades have been varied, each astounding in thought process and manifestation, representative of the design sentiments that prevailed in each era. The façades in each period varied based on cultural sensitivities, materials available and design inclinations of the architects of the relevant era. The design of each period is distinctive, elaborate, turning each architectural piece into a spectacular monument that not only stood the test of time but served as a research piece for students of design in the forthcoming centuries.

While architecture of earlier centuries such as Gothic, Baroque, display elaborate work on the façade in the form of carvings and motifs, modern structures, though not equally elaborate, feature an equally strong play of distinctive design that is iconic, intricate and worthy of historical appeal.

Indian Temple Architecture

An open symmetrical structure and spectacular in visual as well as architectural appeal, the Hindu temples come in many variations, displaying perfect geometry in shape, be it a circle or square. The inner sanctum is crowned by a tower referred to as *Vimana*. A fine display of arts, culture, the beliefs and values of Hinduism is evident in the expression of the structure which is constructed on perfect geometry and mathematical principles. A network of pillars, carvings, statues and art celebrate not only the virtues and principles of life but add flavour to the fine architecture of the era. The ornate carvings and images seen on the façade and interiors tell many Vedic tales, espousing the right and wrong path for visiting devotees.

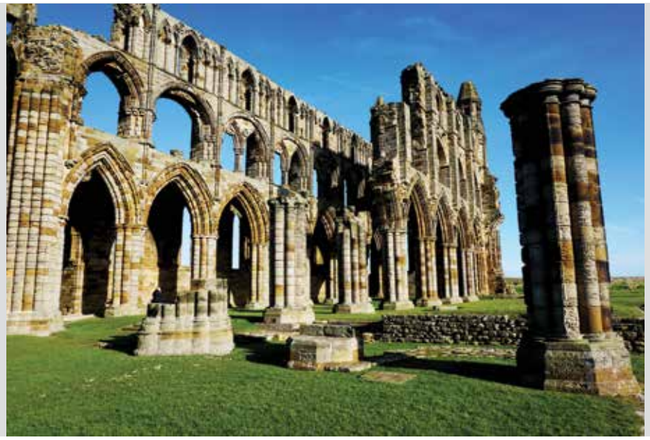
Airavateswarar Temple, a Hindu temple located in the city of Thanjavur, Tamil Nadu, India.
Photograph by: Mahesh Chadaga



Byzantine Architecture

Present in the period of 500 BC to the 4th century AD, Romans were the first to introduce domes and understand their potential to create large well defined interior spaces. Use of vaults and arches is predominant, with many monumental public buildings emerging during this period. A crucial factor that led many monumental structures being erected during this period is the invention of Roman concrete that liberated the shapes of structures from being dictated by traditional materials like stone and brick.

Hagia Sophia is a former Christian patriarchal basilica (church), later an imperial mosque, and now a museum in Istanbul, Turkey
Photograph by: George Rex : www.flickr.com/photos/rogersg/15497928784



Whitby Abbey Ruins, North Yorkshire, England
Photograph by: Barnyz: www.flickr.com/photos/75487768@N04/17200293635/

Gothic Architecture

A style that flourished during the high and late medieval period, between the 12th and 16th century, Gothic architecture is characterised by its pointed arch, one of its defining attributes, ribbed vault and flying buttresses. Large windows that are often grouped, rose windows, towers, spires, pinnacles, ornate facades, vertical shafts, clustered columns, compound piers are other typical characteristics. Many cathedrals, abbeys, castles, town halls of Europe display this style of architecture.

Canterbury Cathedral, Kent
Photograph by: Matthew Black: www.flickr.com/photos/matthewblack/8573656311

Baroque Architecture

A style of the Baroque era dating back to the 16th century that takes the Roman vocabulary of Renaissance architecture, Baroque architecture brings in drama and rhetoric, with new explorations of form, light and shadow displayed in an intense manner. The Baroque style is distinctive in its fragmentary and deliberately incomplete architectural elements, in the dramatic use of light, the opulent use of colour and ornaments, large ceiling frescos. The external façade is characterised by a dramatic central mass and often with the presence of pear shaped domes.

Berliner Dom or Berlin Cathedral, Germany
Photograph by: Wolfgang Staudt: www.flickr.com/photos / wolfgangstaudt/3817584101

Potsdam Sanssouci Palace
Photograph by: Wolfgang Staudt: www.flickr.com/photos/wolfgangstaudt/707869783

Rococo Architecture

A style of the Baroque era dating back to the 16th century that takes the Roman vocabulary of Renaissance architecture, Rococo architecture brings in drama and rhetoric, with new explorations of form, light and shadow displayed in an intense manner. The Baroque style is distinctive in its fragmentary and deliberately incomplete architectural elements, in the dramatic use of light, the opulent use of colour and ornaments, large ceiling frescos. The external façade is characterised by a dramatic central mass and often with the presence of pear shaped domes.

Houghton Hall from the West Front, Britain
Photograph by: Elliott Brown: www.flickr.com/photos/ell-r-brown/5973667701

Palladian Architecture

A European style of architecture derived from the designs of Venetian architect Andrea Palladio of the 16th century period, who gave his interpretation of classical architecture, Palladian architecture developed until the 18th century. Displaying a total absence of the 16th century ornamentation and elements, a trademark feature of Palladian architecture is the Palladian window with a semi-circular arch over it.

Hope Lodge, White Marsh Estate, Fort Washington, Pennsylvania
Photograph by: Dennis: www.flickr.com/photos/road_less_trvled/2530876177

Georgian Architecture

Emerging in England, the Georgian style, the name taken after the British monarchs who reigned during this period, prevailed between the early 18th and 19th century. The style was revived in the late 19th century in the United States as Colonial Revival architecture and in early 20th century in England as Neo-Georgian architecture.

Georgian style is characterised by one or two stories in a box form that is two-room deep and reveals strict symmetry. The front door is typically centred, topped with rectangular windows. The cornices used are embellished with decorative mouldings which is usually dentilwork. The multi-pane windows are never paired, with fenestrations again arranged symmetrically. Chimneys prevail on both sides of the building while the portico invariably feature in the centre of the roof along with a window. The building materials used were stone or brick with the colours displayed being red, tan or white.

Our Lady of Pompei Church, Greenwich Village, New York City
Photograph by: Walley Gobetz: www.flickr.com/photos/wallyg/3477224500

Neo-classical Architecture

A style that began in mid-18th century, Neo-classical architecture in its purest form is derived from Classical antiquity, Vitruvian principles and the style of architect Palladio. Emphasis is laid on the wall with the style manifesting in the details, its architectural formula reflecting the sensitivities of late Baroque. However, it emphasises more of the planar qualities of late Baroque than the sculptural volumes, with the projections, recessions and their effects of light and shade serving to be more flat. The sculptural bas-reliefs are flatter, tending to be framed in friezes, tablets or panels. The individual features too are more isolated than inter-penetrating and are complete in themselves.

Lincolnshire, England
Photograph by: Barnyz: www.flickr.com/photos/75487768@N04/18426047406

Victorian Architecture

Essentially a series of architectural revival styles that existed between the mid and late 19th century, Victorian style emerged during the Victorian era. The style included interpretations and eclectic revivals of historic styles that were mixed with Middle East and Asian influences. During this period, the romantic medieval Gothic revival style was also developed as a reaction to the symmetry brought in Palladianism. The middle of the 19th century also saw new technology coming into play with construction incorporating steel as a building component.

The Bauhaus Dessau, Germany
Photograph by: Patrizia Kramer: www.flickr.com/photos/trize/9088190318

Modern Architecture

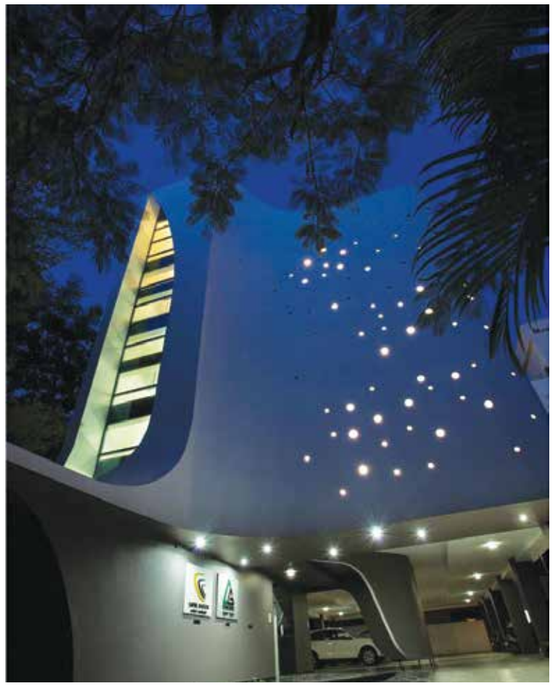
This is often confused with contemporary architecture though technically they are not the same. Modern architecture pertains to the style that prevailed in the early to mid-20th century, featuring clean lines, with an emphasis on function. Modern architecture is also viewed by a few as being too cold and impersonal and it is this belief that led to the creation of the contemporary style of architecture.

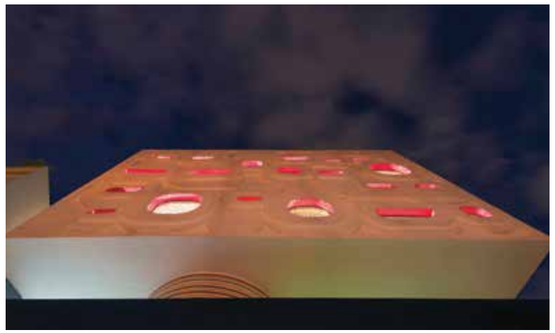
City of Arts and Sciences, Valencia, Spain
Photograph by: O Palsson
www.flickr.com/photos/opalsson/8422970825

Contemporary Architecture

A building style of the present day, contemporary architecture does not have similar or easily recognizable features because of the varied styles and different influences that it harbours. The shapes can be irregular, unique, open, oversized with different elements used. Be it the Guggenheim Museum in Bilbao, designed by architect Frank Gehry, the CN Tower in Toronto by architect John Andrews, the Quai Branly Museum in Paris designed by architect Jean Nouvel, contemporary architecture is totally distinctive and individual in its inclinations and appeal.

CHOOSING THE UNCONVENTIONAL





Top & Above Planet Kids, being meant for children, adopts a façade that identifies with the occupants, the billboard of letters serving as a fenestration, which also effectively serves as a picturesque window for the children.

Top Right & Right: The façade of Gold Spot corporate office is given an unconventional look with a sensual feel, where the identity of the office is sought to be brought out. The objective was to lend a sculptural patterning through the fenestration incorporated.

Architects Smaran Mallesh, Narendra Pirgal and Vikram Rajashekar of Cadence Architects, given their penchant to be unconventional, their designs taking a path that is striking in style and creativity, display how facades can be arresting in their differential treatment while effectively addressing the functionality the structure.

DICTATED BY FUNCTION

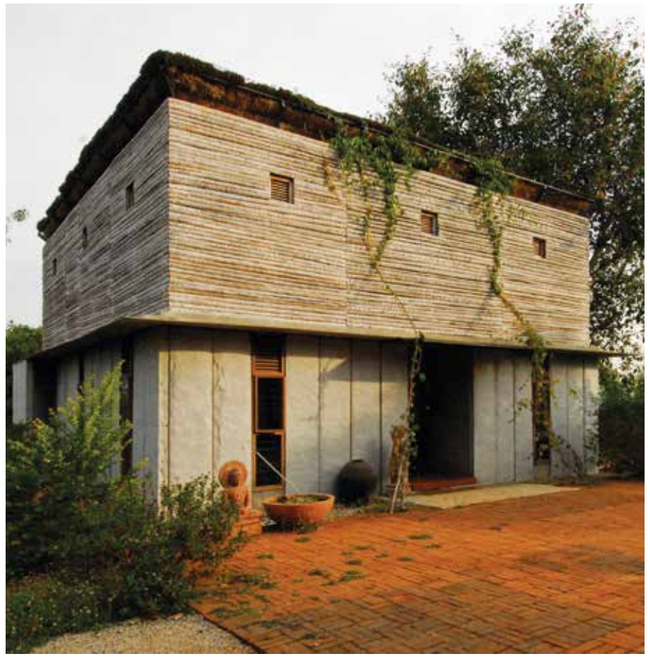
Left: The façade questions the conventional notion that a hospital needs to be boxed in, revealing little. The hung glass feature of the façade does the opposite, opening up the interior spaces that are public while aesthetically covering the private areas in stone.

Below: An abstraction of a bird in flight, the façade of SPK corporate office aims to be symbolic of growth, the angles akin to the wings of a bird in flight. The fins display varying depth, the visual tilt of the structure lending a dynamic presence.

Above: The façade resembling a bubble gives this residence a differential feel, situated as it is in a typical grid street. The soft contours of these ocular projections serve as spectacles to the exteriors, each window varying in size depending on the functionality of the room it features in.

The final evolution of a structure is dictated by the function it addresses. The ultimate façade it sports needs to be no different. **Architects Sujit and Aruna Sujit of SDeG**, display their creativity and out of the box thought process in facades that are an evolution of this functional address.

ECHOING THE GREEN INTENTION



Top Left: The Stone House with its arecanut bark façade is a totally contextual structure using local granite, plaster techniques, thatched roof and use of re-engineered timber frames. The façade reflects this spirit of a village home while complementing the green sentiments of the design.

Top & Left: The giant umbrellas covering the Kirloskar Corporate building form the secondary skin in an arid climate, shielding a simple structure built with local methods of construction. The iconic form of the umbrella facade through its green shading coefficient, cuts down the cost of artificial cooling by 70 per cent.

The façade should echo the intention of the building, the ideology of the occupant, the sensibilities of the context. The designs evolving from the desk of **Architect Ravindra Kumar, Principal Architect Pragrup, Director-Partner VA Group**, certainly reflect this sentiment copiously, the structures wearing the relevant skin to complement such intent, ideology and context.

ABSORBING THE LANDSCAPE

Top: The vertical fins in a swivel façade in the Bysani residence evolved from the location, the building overlooking a thick expanse of woods in the midst of a crowded urban area. The movable fins provide privacy to the interiors when required besides serving as a shield from the Western sun. Based on the degree of opening the fins, the landscape is absorbed into the interiors, making the woods part of them.

Left: Boulders and uneven grounds mark the landscape of the Myra institute. The angular form of the solid façade serves as an expression of this landscape, the rising silhouette emulating the large boulders. The internalised glass enclosure offers a protective outward view for the classrooms housed within.

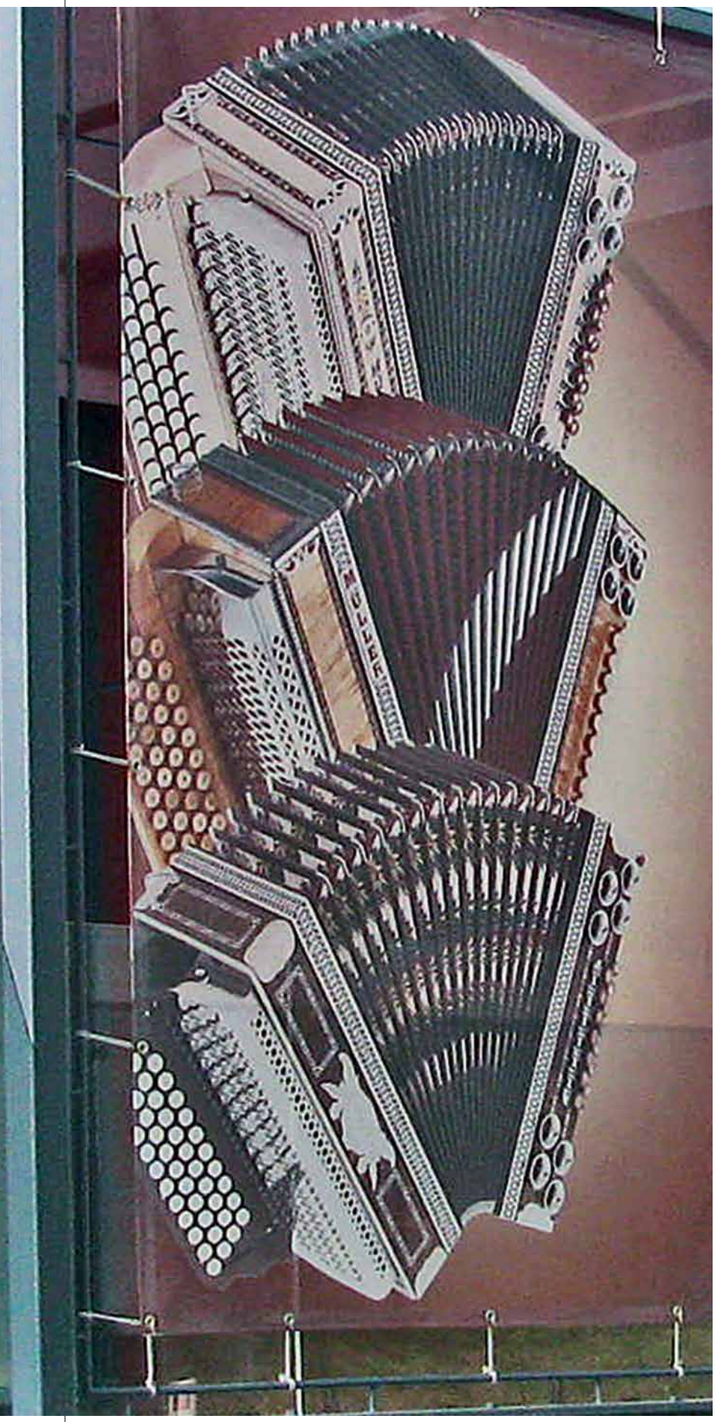
It is a reflection of the landscape housing the structure, the design evolving from its character, absorbing it on to the façade and thence into the interiors. **Architects Sandeep J, Manoj Ladhad and late Vimal Jain** of Architecture Paradigm effectively use the nature of the location to dictate the façade, creating a form that resonates with the personality of the site.

FAÇADE IT WITH FUNDERMAX

The façade of a building sets the tone for what lies within, capturing the attention, infusing a curiosity to venture in and discover something even more captivating. The nature of a façade has the potential to transform the entire character of a building, giving it a personality that goes beyond the design of the structure. The exterior form often gives a deep insight into the design inclinations of the architect, many a time the functionality of the building, at times proving to be iconic or a landmark in the location.

The exterior could be raw concrete, stone, brick tiles or clad in wood, aluminium, glass depending on the type of building designed. Plenty of synthetic options prevail currently that simulate the natural materials so effectively that it is almost hard to tell the difference until observed from close. Offering such a variety of options where the designer could let his creativity prevail unconstrained is **FunderMax** with its stunning range of façade solutions.

DR. PRASHANTH REDDY, MD & CEO, FunderMax India



NOT MERELY A SKIN

Façade while essentially being the skin of the building, should not merely accentuate the aesthetics but also serve as a shield from extremes of whether and external environment. This protective layer, while being functional, should also permit the building to breathe while defining its significance and character. Questions about its sustainable character too come in when being green is an actively pursued design element.

Façades can be active as well as passive where the active and interactive façades interact positively with climatological elements, enhancing energy efficiency in the building. Façade elements that permit this interaction are typically rear ventilated, allowing air to flow freely behind the façade with open joints prevailing at the top, bottom and in between. This also enhances the energy efficiency of the building.

Façades also feature as double skin where there is a single glazed external screen, a naturally glazed ventilated cavity and a fully glazed curtain walling system that serves as an internal screen. The ventilated cavity houses an adjustable Venetian blind to provide solar shading while the air filled buffer zone regulates the internal climate.

A single skin façade comes with a single glazed external screen with or without the solar shading device in the form of adjustable louvers. Back ventilated façades however come with a complex multi-layer solution that enable the dry installation of the covering elements. Here, the ventilated cavities use the pressure effects of the wind to dissipate the energy of rainwater, preventing it from entering the building.

OPTIONS APLENTY

Incorporating such features and many more are the façade options offered by FunderMax. The FunderMax panels are water resistant, flame retardant, homogeneous, weather resistant, scratch resistant, impact resistant as well as UV light-resistant giving it optimal Light-fastness properties. The FunderMax laminates are made of lengths of natural fibre and synthetic resins that are melted at high pressure and temperature and hardened irreversibly. Its environment friendly, precise and controlled production techniques have a total absence of asbestos, wood preservatives as well as compounds that appear in PVC.

These paper based panels are treated to withstand the harshest of weather conditions as well as act as an excellent insulating material. A small air gap between the panel and the wall prevails enabling the building to breathe as well as act as insulation against all types of weather conditions. This insulation results in an energy saving of up to 30 per cent along with a reduction in the quantum of rainwater striking the walls directly. Perforations and louvers bring in the ventilation.

The design element and its importance is very much evident with the FunderMax panels featuring in multiple colours and designs where the individual representation is restricted only by the designer's creativity. While the paper for the panels comes from FSC certified wood, keeping the green quotient very much in perspective, the designs displayed in them offer a wide range from dense forests to sports, art, airfield, famous personalities to simply exotic patterns. Panels simulating glass serve as a fine reflector of the outdoor scene.

The panels are also effective in bringing in haphazard projections in the façade, introducing an element of novelty and character. The ensuing space within, that houses the haphazard options, can be opted for functional use. The panels also serve as excellent railings for balconies, creating an artistic appeal to the façade. Their perforated structures can be used to replace traditional *jaalis* where they can feature as modern louvers.

Interestingly, while the FunderMax panels are flat surfaces, they are versatile enough to be used on curved structures through intricate crafting. The panels too need not be confined to walls or curved structures but can extend to ceiling too, where an exotic display of art and creativity can be brought in.

The art display could be in the form of exquisite patterns cut out, painted or printed on the panels, lending a unique character to the space. Given the insulation properties of the panels, the interiors too remain cool with reduced heat ingress from the exposed roof.
Given the absence of sharp edges and low VOC content, the FunderMax panels also serve as excellent cladding material for outdoor seating options, awnings and sun protection shields, can safely feature as cladding material in theme parks, school buildings and public places.

GLOSSY SOLUTIONS

Glass ensconced steel structures serve as iconic retail and office spaces, each offering a unique design where the fragility of glass is not evident while lending an imposing feel to the building. Glass is commonly preferred for its light permissible qualities and aesthetics. Yet it does not preclude the fact that glass is easily breakable besides increasing the heat ingress into the interiors.
While glass is preferred for its unique characteristics, a laminate that affords equal beauty and clean surface yet dispenses with the fragility can prove to be a more attractive option. FunderMax offers such an option with its eclectic range of products, packing in gloss, matt finish, metallic, wood grains and stone finishes, vibrant colours, exquisite patterns, customised digital prints that reflect a theme. Each of these laminates are sensitive to environment, long lasting, cost effective besides being easy to maintain while ensuring the building has its own individuality and unique character.
The Glossy Range offered by FunderMax packs in a glossy surface on both sides, permitting freedom to designers to conceptualise and implement their designs effortlessly. The 8mm thickness of this range also permits use in all weather conditions while retaining the environment friendly sustainable features.

MAX YOUR EXTERIORS

It is a portfolio inspired from nature to the wild, from earth to the skies, the cityscapes to the landscapes. The beginning of 2015 saw the launch of a new collection of FunderMax at the BAU in Munich, the new **Max Exterior** range of décors. Consisting of a range of 115 décors, this range launched 50 completely new options that spanned an eclectic range of colours, textures and customised creative choices. FunderMax also included for the first time into this range, neon colours that was evolved after multiple years of research.

The **Max Exterior** range, offered in different segments of Metallic, Colour, Nature, Material, Authentic and Individualdecor, comes in four different sizes and varied thickness starting from 6mm and above. The result, a choice of over 30,000 SKUs to satisfy the exacting demands of the discerning customer.

Max Exterior panels are duromer high pressure laminates built in accordance with EN 438-6 Type EDF that are produced in presses under great pressure and high temperature. The double-hardened acrylic polyurethane resins provide extremely effective weather protection particularly suited for balconies and façades. These panels come printed on both sides with the core being flame retardant while the surface is lightfast.

Sustainability is the Key •••

With 65 per cent of the panel being made from natural fibres that consist largely of wood processed into 'kraft and décor papers', where the wood is the by-product of sawmills, Max Exterior is totally sustainable. The panels are also free of organic halogen compounds that are found in greenhouse gases and PVC. They are free of asbestos and wood protection agents as well as sulphur, mercury and cadmium.

The exhaust air from the drying process is treated through regenerative thermal oxidation for which FunderMax was given the Klima:aktiv award for best practices by the Austrian Energy Agency and Austrian Federal Ministry of Environment. This process reduces the carbon emissions at the production site to the tune of ca. 10,000 tons per annum.

The finishes offered too are all weatherproof, optimally lightfast, highly durable and can be combined with almost every kind of FunderMax décor. The **silk-matte** look comes with a feel of fine hammer embossed finish. The **glossy** finish offers a high class touch that accentuates any décor. The specially printed **hexagon pattern** surface is slip free and ideal for special emphasis.

Finish it with Metallic •••

Offering a timeless gleam, the **metallic finish of Max Exterior** is brought out by combining a transparent overlay with metallic flakes and plain coloured décor.

Colour it Right •••

Colours certainly make the difference and so does Max Exterior in its multiple shades of finishes, be it the eternal black and white, the optically intense neon, the fascinating yellow, the passionate red, the deep blue, the iridescent green, the earthy brown, the calming pastels.

The conflict between shade and light is eternal. Yet, when each manifests, the elegance of their presence is unsurpassable. The **black and white finishes of Max Exterior** and the varying shades in between offer this contrast to make a timeless statement. The **neon** is a fascinating optical intensity, the vibrant colours lending an incredible brilliance. Max Exterior captures the magic in yet other shades too, leaving behind a string of beauty and enchantment. Like the freshness of the streaming sunlight, the last glimmering streak of sunset, the jasmine flowers glowing delicately in the backlight, all captured in a fascinating **yellow**; like the lush gloss of fully ripe cherries, the soft play of colours in a blossomed rose, all displayed in a passionate **red.**

Be it the mysteries of the deep blue ocean, the vast expanse of the skies, captured in an inspirational **blue;** the sea of fern leaves in the forest twilight, where the iridescent **green** lends a feeling of opulence, the pristine natural look of **brown**, a reminder of clay castles, the delicately speckled house of a vineyard snail, or a subtle interplay of ivory and cream, like the stones smoothed by the waters of the surf, the façade proving exceptionally noble in its **pastel hues**, Max Exterior breathes beauty and character all the way.

Inspiringly Authentic •••

It is the power of nature, displayed in its authentic individual form; the unparalleled structure giving **Authentic Natura** an exceptional natural appearance that is both unique and lively in its totally individual creative expression.

Blend with Nature •••

The woods never fail to rejuvenate, uplift the spirit, energise the body. Their presence can totally transform not just the aesthetics but the moods that go with it. An **impressive** splash of wood varieties from across the world awaits to enchant the user. A **pure** set of clean lines and dynamic structures that usher in the warmth of solid wood, while retaining the urban coolness, bring forth a powerful simplicity in use.

A deliberate asymmetry in structure and a high contrast in lighting exude visually stunning dynamics that is not only **iconic** but also offers impulses that overflow with life. The beauty of a décor lies in the detail. The detailed patterns, the delicate lines, the earthy expressions, a world of warm colours reduced to the **essentials**, create the charisma that is hard to resist.

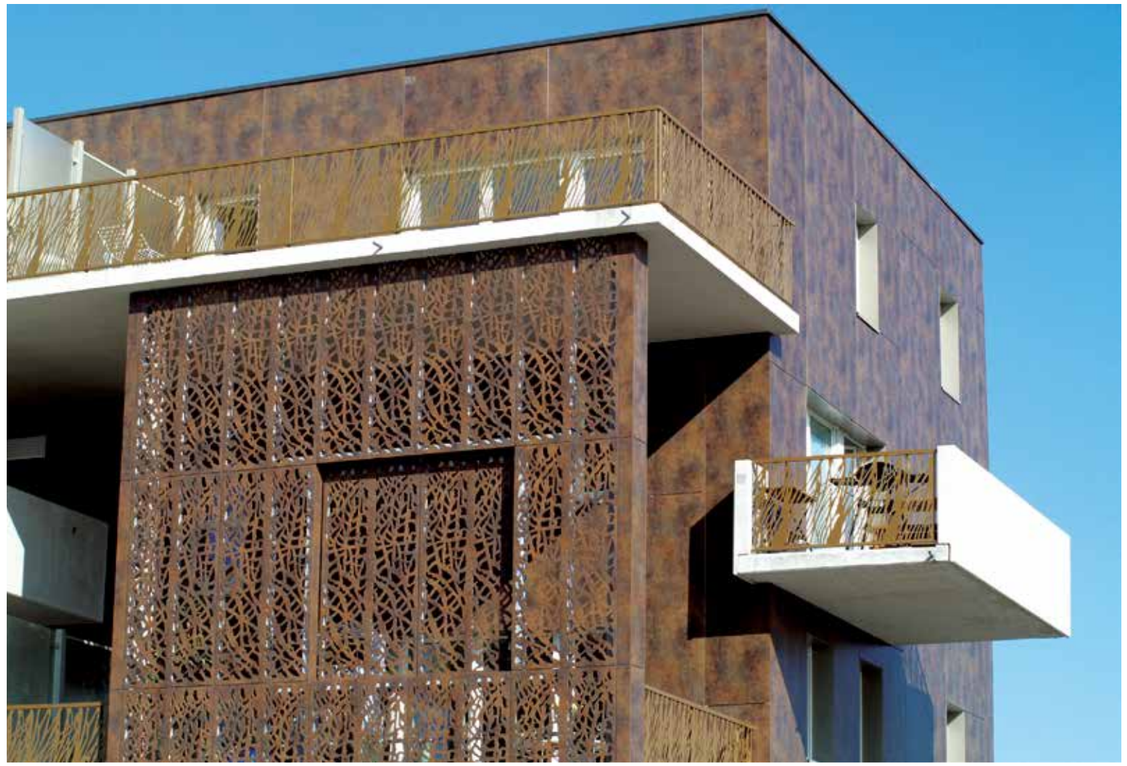
Material Matters •••

The **material** opted certainly makes the difference and Max Exterior in its varied material use, creates an effect that is previously totally unseen. **Energetic** in their dynamic play of colours, structure as well as material, the effect of the design on the building is fascinating and intense. The accents could be **plain**, yet the colours are strong, complementing the calm structures, the harmony of their presence lending a timeless design.

A **solid** witness of nature's sturdy power, the strong and tender structures create a plastic intensity which is unsurpassed in its astounding appeal. It is **urban,** impressive, almost cold and larger than life; a scenery of a megacity that has been transformed to display its gripping looks. It is an expression of modern metropolis in its unmistaken stunning aesthetics.

Individualise your Décor •••

Being creative, expressing individuality has a charm that cannot be matched. Customisation is a concept that is welcomed by all, giving room for personal inclinations. The idea is, if it can be conceptualised in mind, it can certainly be translated into print. Imagination then has the unexpected opportunity to exhibit on a mega space, the concept revealed in a massive décor element. Using multiple formats and motifs, **individualdecor** permits your fantasy not only to become reality but to manifest as a design that is present for all to see. Your building then has a character that is truly unique and personal.



It is a spectacular team of two brothers, lending design a new meaning, in creativity and the emerging structural form. The brothers serve as a classic symbol of silent performance where the work voices loudly the magnificent talents while the performers confine to the role of quiet spectators.

Kanade Brothers
CREATIVITY UNLEASHED

BY NANDHINI SUNDAR

Architects **Shankar Kanade** and **Navnath Kanade** of **Kanade Architects** are not just down to earth in their attitude, playing down their striking creativity, but are also equally earthy in the use of materials and handling of spaces when they get down to the job of designing. For, the spaces created by the brothers over the last four decades speak volumes of their sensitivity to environment and handling of materials while keeping the natural green inclinations as well as aesthetics firmly in place.

Jal Vayu Vihar

Shankar Kanade, for whom architecture is beyond buildings and "while in college we were taught buildings and not architecture", completed his degree in architecture from JJ College of Architecture way back in 1962. He worked in firms of renowned architects that included Doshi, Bernard Kohn, Chandavarkar and later branched to include a stint in academia. His move to Bangalore was in early '70's where he continued with his teaching assignments while practicing as an architect.

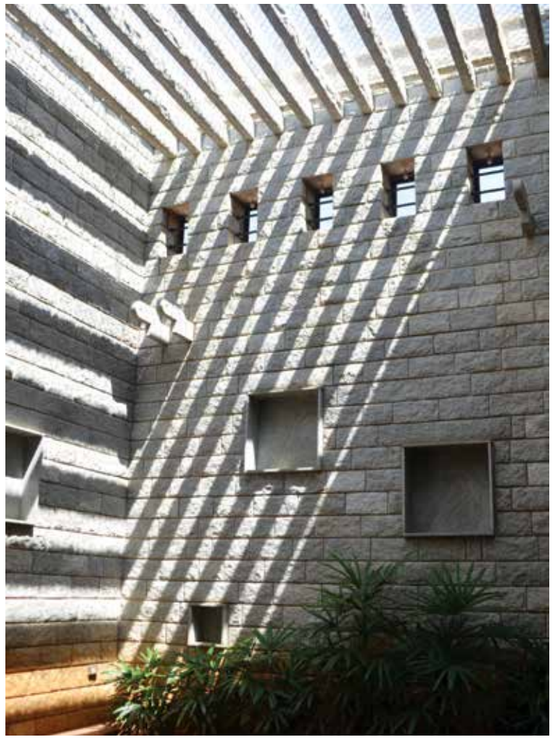
For Shankar, the Chandigarh model proved to be a strong influence and this manifested prominently in his designs, with some of the first residences in Bangalore displaying this inclination having been built by him. He came up with innovative ideas using indigenous construction systems where the materials used were predominantly developed and designed by them to yield a cost savings of 30 to 40 per cent.

Says Shankar, "The key to saving money is cement and steel besides the savings from the wall and foundation." His buildings incorporated this with many opting for stone outer walls and internal brick walls where both precluded the need for plaster. The ceiling too was left exposed, saving on the cement used. Shankar also used extensively a combination of lime and cement that gave strength while cutting costs.

Their project Jal Vayu Vihar, dating back to the nineties, has 500 houses built on 20 acres of land along with outdoor spaces such as shopping centre and multi-purpose hall that encourage activities and community interaction. Built totally in stone, the structure introduced composite walls with no plaster while conforming to a cluster plan that included individual courtyards. In each cluster, the upper levels overlook this courtyard, visually interlinking the multiple terraces. While the prominent entrance gateway involving a stone arch has become a local identity, the cluster planning brings in a hierarchy of contrasting spaces that include covered and open ones, large and small, warm and cool, light and dark, still and motion areas, proving as an interactive fabric interwoven into the project. Given the five different patterns of designs the houses conform to, the exteriors offer multiple dimensions, cutting out the monotony that is common in apartment blocks.

Asha Niketan, a rehabilitation centre for differently abled individuals, incorporates a design that offers an open built up space interwoven with the non-built environment so as to enable the inmates to have a feel of the free open spaces while still being secure. The structure thus houses a variety of spaces that offers for a gathering from just two individuals to over eight in the central courtyard, giving a range of options to choose depending on the personal inclination.

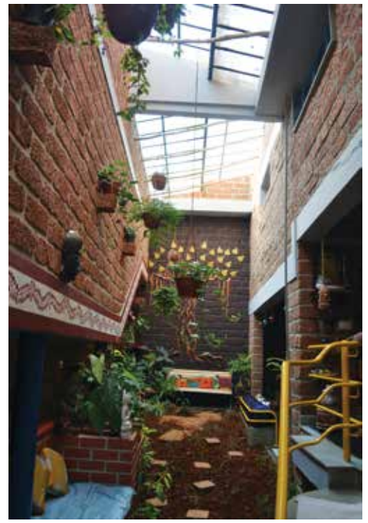
Asha Niketan



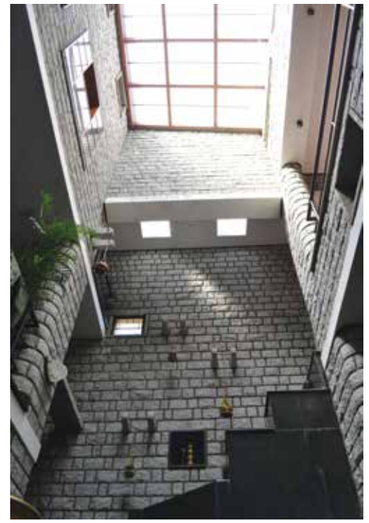
Malhotra Residence

Keremane

Reddy Residence



Dwarakanath



Shenoy Residence

The building, made of stone and bricks, has a porous feel, absorbing the landscape effectively into the interiors such that the transition between indoors and outdoors is smooth, given the corridors partly covered in some sections with pergolas, while in others it is either totally open or fully covered. Visual linkage of the external spaces is achieved through narrow bridges and pergolas. The presence of pergolas further brings in a charming play of shadows and light.

The windowless prayer hall comes with a conical roof and a skylight, the hidden vents at the corners of the square room throwing in natural light into the space. Ventilation is brought in through hollow cut bricks. The square plan turns hexagonal at the level of skylight only to become a circular dome above.

The design of the row house project Keremane was determined by the pre-fabrication of the elements, a strict structural scheme and the requirement for each house to have a view of the lake. The gradual slope of the site towards the lake was taken advantage to enable the view from any point inside each unit. Interestingly, each of the unit, with their access to terraces as well as unhindered views of the lake, had to be fitted into a narrow site of 28m x 12.2m, calling for an interlocking of the various units at various floors. Result, each unit displays a unique design and space.

Skylights with ventilators run through the span of the building to bring in natural light and ventilation. Small widths, central high skylight space and no full walls between the spaces enhance the sizes of the unit, giving a visual expanse. The construction was cost effective, the columns formed by pre-fabricated lime and cement units with grooves. Vertical stone slabs inserted into these groves formed the walls.

Built totally in stone is the Malhotra residence, the 4000 Sq ft plot accommodating four bedrooms in its split levels. Copious sunlight percolates through the courtyard with the living, dining, bedroom as well as the upper floors overlooking it. The residence packs in three internal courtyards with the internal spaces visually interconnected. The presence of the courtyard also brings in a charming play of light and shadows into the interiors. The structure has minimal windows thus dispensing with direct infusion of light from the walls, yet the presence of the open courtyards brings in plenty of light and ventilation. Further, to direct the view towards the landscape, the masonry around the window is chamfered.

Reddy residence is again built totally in stone, the structure totally devoid of RCC columns. “The load bearing factor here is stone, featuring as stone piers”, says Navnath Kanade. Further, the sweeping curves of the staircase are sans the vertical joints, the alternating curves giving dimension to the space.

While the strong presence of courtyard and their open to sky feel is seen in his other residential projects too, the material used by the Kanade brothers in Dwarakanath residence is totally laterite. The structure here effectively reflects an old world charm that is accentuated by the visually interconnected interiors overlooking the lush green courtyard that forms part of the living and dining spaces.

Bina Singh: Design Transit

ARRESTING IN ITS SIMPLICITY

She was barely 26 years when the bug to start her own design firm bit her. There was no looking back since. It was a steady upward climb, having placed her feet firmly on the floor of an independent design venture where she could polish and showcase her skills and ingenuity. Architect **Bina Singh**, a student of UVCE College of Architecture started **Design Transit** way back in 2010 and currently has over 100 projects to her credit that include architecture, corporate, retail and residential interiors.

KPMG, Bangalore

CareerNet, Bangalore

Apigee, Bangalore

Bina worked close to five years for various architecture firms but realised she could not give room for her creativity and inclinations to be exercised unrestrained. Venturing into independent practice seemed a natural option, with her first project being residential. Interestingly, Bina had handled largely corporate interiors during her stint with other firms. Starting her own venture, her veering towards the same was a natural progression.

Bina believes strongly in blending function with form, where structure may be simple straight lines, yet a walk into the space would completely transform the feeling. She attributes this inclination to the strong influence of her brief tenure with Mind Space and understanding on works of architect Tadao Ando. "Mohe's designs enable you to feel the energy of the space, where the natural elements are brought in while keeping functionality in mind as well as adapting to physical challenges if any. Mohe's language is evident even to a lay person, in the simplicity and energy emitted", says Bina.

This influence manifests in her designs, her projects reflecting simplicity, yet speaking a language that brings in the energy while successfully addressing functional needs of the space. Stresses Bina, "Design is not about complications but about simple depiction which leaves a strong impact even after leaving the space." For Bina, design is not a planned intervention but a creative effort inspired even by a small element, allowing the space to come to life, keeping the character and individuality intact.

Her corporate project KPMG spanning 20,000 Sq feet of space displays her design inclinations aptly, the geometry and colours used displaying ably her simple lines evolving in a vibrant form to exude energy and unique character. The space being curvilinear, incorporates a significant number of circles, with the curvilinear forms wrapped ingeniously in glass and overlooking the charming lake.

Plenty of natural light is brought in while the outside views are successfully captured and capitalised in terms of bringing in their intrusion into the interiors. The geometry is taken up to the ceiling too, offering a futuristic, almost radical form. Even the internal furnishings, such as seating, display curvilinear forms along with arresting colours. This is again so in the design of the work stations which have a 120 degree structure. The visual presence of the exterior greenery enhances the energy experienced inside.

Her project Infineon Technologies with 37,000 Sq feet interior spaces was designed on a restricted budget. The challenge was to ensure design was not compromised to accommodate budget constraints. Bina met the challenge with aplomb, coming up with a décor that offered colours in segments to highlight tasks, while the continuous thread in theme from reception to the restrooms brought in not just an aspect to relate to but also a wow factor. Besides colour, Bina used varying heights, shapes and forms to bring in a difference and character to the free flowing space.

The project CareerNet again proved to be one with budget trappings for its sprawling 90,000 Sq feet of interiors. Bina introduced a youthful yet sophisticated design which brought in both elegance and style to the contemporary décor. Elements such as stainless steel ceiling, glass, Solid Acrylic material were used to offer a sleek feel. Says Bina, "I have a strong inclination towards using products in their raw form such as bricks, wrought iron, cement and blend these with a strong play of colours and patterns to create a visual texture that appears light yet interesting."

Bhargav Venkatasubbaiah + Vinay T Seenappa: Nele

ROOTED TO THE CONTEXT

The objective is to be contextual, be it in the evolution of design, the material use or the manner in which it addresses social intent. That is the philosophy of the two young architects **Bhargav Venkatasubbaiah** and **Vinay T Seenappa** who together started **NELE** to bring to tangible form their design ideology. Bhargav, a student of RV College of Architecture and Vinay, student of BMS College of Architecture met while doing their internship in Architecture Paradigm.

Hybrid Studio, Bangalore

Golden Brick, Bangalore

Commercial Complex, Bangalore

While their passion for design and similar design ideologies prompted them to start NELE in January 2014, both worked together informally even earlier on residential projects and completed five in all. Even though it is just over a year since they started their architecture firm, the duo has completed over 8 residential projects with 5 currently underway. "The prerequisite for our design is to be able to innovate and also bring in the outdoors into the interiors", says Bhargav as we run through the projects of the duo.

Their apartment project at Puttenahalli is totally representative of their design ideologies. Designed to address the site requirements, the staircase is aesthetically structured to begin from the footpath and go up to the clubhouse on the fourth floor, saving space while serving as a design concept. The interaction between the interior and exterior spaces is likewise significant without compromising the privacy of the individual units.

Their residence project Sri-vista is again contextual, with copious play of outdoors in the interiors. Designed specifically to bring in the physical elements as well as provide a large common space for gathering, the residence incorporates an arched roof forming a cycloid. Clay tiles line the ceiling of this arched concrete roof to lend an earthy flavour. The common space also opens on to the landscape to blend in the green while giving a larger visual feel to the space.

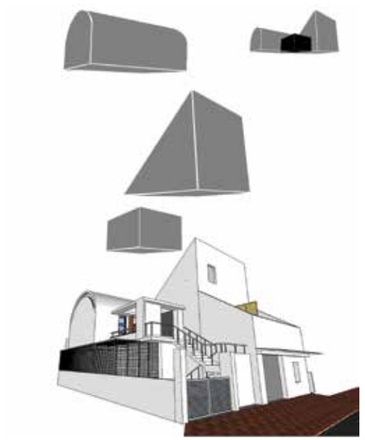
"Since we don't believe in cutting existing trees, we integrated it into the foyer", adds Bhargav. The residence also houses an outdoor bath tub, cleverly fusing it into the balcony while ensuring there is total privacy to the area. Prasad residence displays similar inclinations where the setbacks have been converted into green spaces and taken visually into the interiors through presence of expansive windows and doors. The result, the landscape seems to be physically placed in the living arena. The presence of a sky lit courtyard further adds to this outdoor feel. The bedrooms too open visually on to the green setbacks, enhancing the green presence in the residence. The retention of all the existing trees on the site further complements this green inclination.

The Twin Ties residence is a twin house built on a small site. The challenge of space constraint was successfully met by introducing deep recesses for natural light and ventilation while keeping intact the privacy. The spaces had to be craftily designed to offer five bedrooms on a 1200 Sq feet site without the interiors appearing cramped.

Ganesh residence was equally challenging, with the site being narrow and lengthy with dimensions of 20x60 feet. The location of the site too was in a fairly deserted spot, posing the need to ensure security. The duo set about the task of addressing both by closing one side of the residence totally, thus permitting a 15 feet interior space. Sky light was introduced over the staircase to bring in light and ventilation into the interiors while the setbacks were turned into charming green spaces that visually opened to the interiors. Given the narrow strip of the site, presence of greenery was further brought in through creepers that dripped down on one side of the façade.

Given their design ideologies, it is not surprising that the young architects have been successful in winning competitions. One of the winners, Golden Brick home for the aged, is a design proposed for a two acre piece of land where the recommended materials to be used was stone. "It was a concept of gardens in the sky, where greenery was proposed to percolate to all the ten floors", says Vinay.

Venkat Residence, Bangalore



Sri-vista Residence, Bangalore

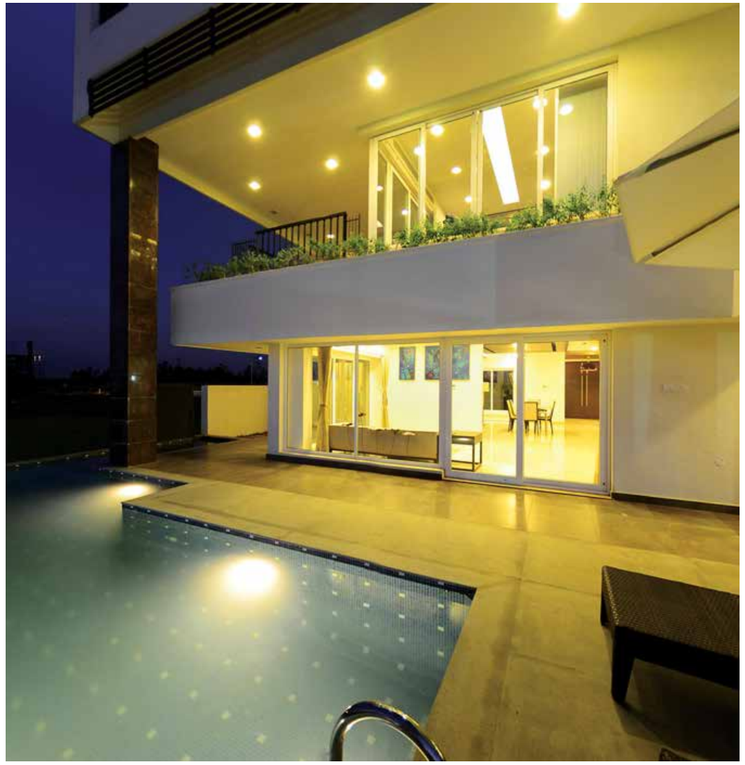
Ganesh Residence, Bangalore

In conversation with: Sheila Sri Prakash

BEING SENSITIVELY GREEN

She is well known for her green initiatives and green philosophy, the same translating effortlessly into her structures. Architect **Sheila Sri Prakash** of **Shilpa Architects,** talks at length to Antarya on matters of green, the sensitive and sensible manner of their infusion into buildings.

Q. To build green, should the philosophy of design be green or should the manner of intervention be conscious towards making it green through deliberate intervention that is quantifiable, certifiable.
Design philosophies should consciously and compulsorily be responsive to the ecology and address the concerns of consumption and resources scarcity that challenge the sustainability of humanity. Certification and quantifiable interventions help in setting ourselves benchmarks to improve the design and function.



Golf Villa, Pool View

Q. Currently the concept of design is changing with a conscious effort made towards building structures green. Traditionally buildings proved to be green without an effort to be green. Should design take lessons from this past?
When we explore and research the evolution of design, we learn that every attribute evolved has been after considerable iterations, to ultimately respond to specific requirements of the climate and locally available construction materials. Traditionally, green design techniques handed down by our predecessors are invaluable. The present has always unfolded from the sequences of the past. Understanding the proven green techniques enable us to evaluate and modify these green responses to be relevant to the challenges and opportunities of the present.

Office Building

Shilpa Architects Studio, Bangalore: Floating Staircase (left); Temple Door (above); Gallery (below)

Q. What elements in your opinion are integral to making a structure naturally green without a deliberate thought process intervening?
The setting outside of the building is very crucial to make the building interiors thermally comfortable and to get in as much day light as possible into the building, while cutting out the glare. The inclusion of verandas and courtyards helps as buffering elements against weather. Materials that provide natural thermal insulation are to be preferred over materials that are natural heat sinks. The use of passive architectural elements can further improve the comfort within the building.

Q. There is an emerging view that building green is building small, building less. Do you share similar sentiment?
In today's scenario, buildings consume a considerable amount of utilities. It is therefore advisable to build what is required for physical and psychological comfort and not build large areas that will come with their share of maintenance issues and costs.

My experiences of incorporating what I call **"Indo-Centric Design"** are always universal, and adaptable. They need to be inventively incorporated with modern technologies. Indo-centric Designing evolves from a deep understanding of culture, traditional methods and values.

Q. **How can we incorporate traditional methodologies that were naturally green into a modern structure without impacting the functionality or design aspirations?**
Understanding traditional methodologies that have been used for many years is the first step! Our construction materials, forms and techniques resonate with nature and the environment – and many of these originate from traditions that have been handed down to the current generation. My experiences of incorporating what I call "Indo-Centric Design" are always universal, and adaptable. They need to be inventively incorporated with modern technologies. Indo-centric Designing evolves from a deep understanding of culture, traditional methods and values.

It is said that India lost 30 per cent of its craftsmen in the last 10 years, and will lose an equivalent number in the next few years. The sons of craftsmen and artisans migrate to cities to become cab drivers, delivery boys and the like. Governments could identify universities and colleges, where vocational training can be imparted to improve traditional skills. Practical education in college labs exposes people to new ideas and technologies. Artisans can adapt them to change from conventional items of low commercial value or limited local demand to high value products for national and international markets. Existing educational infrastructure like classrooms, equipment and teachers can focus on providing job skills at times when facilities are idle. The urban eco systems can absorb and better the living standards of traditional artisans if they can be taught to embrace new ways of doing things.

Q. **How can emerging young architects be sensitised about local skills and materials and their active use in buildings?**
Young architects must be aware that we have a rich art, traditional and cultural heritage which we must tap. Studying historical buildings and the technologies used in the past will inspire them to use these skills and materials into the spaces they are currently envisioning.

Education is a continuous process, and all architects have to search for their roots to understand what drives their artistic sensibilities. We are surrounded by design aesthetics that are synonymous with our region, language and ethnicity. Architects are unique in that our works have not only to be recreational but also utilitarian.

Q. **There is loud lamenting about dying village crafts and traditional skills. How can we revisit and revive our traditional skills and craftsmanship and infuse them into modern structures?**
Yes, we do have a rich art and cultural heritage which has to be supported. Woodcarving, sculpture, music, painting, metal work, weaving, cooking and pottery are all embedded into our consciousness. Incorporating these materials into the basic design grammar help us support and revive village crafts and traditional skills.

Nursing College, Bangalore (facing page & above)

Lounge Design, Bangalore

MWC Club, Bangalore

MWC Club, Bangalore

Japenese theme hi-income housing, Bangalore

In conversation with: Nagaraj Vastarey

POETRY IN DESIGN

He is an architect, poet, literary critic. His designs are almost poetic in the handling of spaces. Architect **Nagaraj Vastarey** of **Pragup Amoorthsiti,** who handles his designs with the same passion as he writes poetry, in a long chat with Antarya, discusses design inclinations from green buildings to absence of manual sketching amongst emerging young architects.

Next Fashion Creators

Q. Design is increasingly veering towards creating structures that can be certified as green. Should greenness of a building be based on certifiable quotients?
Green inclination is essentially a relationship between the built and the unbuilt spaces. Over building is not green. The true sense of green is to build less. In the past, life existed in small self-contained societies and this is the true sense of being green. There needs to be practicality in addressing the way a structure is built. Be it materials or the manner of design and structure, the green aspect should be inherent. The way the design evolves, the manner in which the structure is raised should reflect this green feel. Importing materials, imposing a design that is out of context and then including things that attempts to claim the project as green is not green in the true sense. A deliberate intervention and ensuing certification negates the green sense while a design evolved from a green philosophy lends a genuine green tag. Currently, we create problems and then solve it and call these green solutions.

Q. There is also a shift in the manner in which design and detail is perceived. How is this impacting the final design of the structures that are coming up now?
There is a saying 'God lies in the details'. When two materials are blended such as when brick meets wood, detailing naturally happens such as in the joinery. Here, the detailing is generated out of necessity. It is time to reinvent this. It is important to have the whole picture or a holistic picture while evolving a design. Modern buildings tend to lose sight of this. The idea of detailing is essentially to break the monotony of the structure and design. But it is important to question every detail. For instance, take a ladder. Now, why should a ladder look like a ladder or be designed like a ladder? Why can't it look, be designed differently? It is important to question a normative to come up with something new.

Earlier, when we designed, we did not use all that came our way. We questioned and then implemented and that is how the difference happened. The 1940's to the seventies saw the celebration of concrete. Later detailing was brought into this. The advent of computers brought in greater detailing into this design. When it comes to design, functionality should be the key that needs address irrespective of what the final design is.

Q. Iconic buildings, while offering mindboggling designs, many a time appear out of context or fall short in terms of functionality offered. Would you still advocate such designs purely from a design perspective?
Projects should not be form driven. A façade should not be forced but rather an outcome of what happens inside. If a building offers the right feel inside, it would not matter much if the exterior is not equally nice. It is important to sculpt the spaces within appropriately without making a deliberate attempt to work on from outside. From this perspective, iconic buildings cannot be endorsed as it should not be a deliberate commercial work.

Likewise, there should be perfect understanding of the interior spaces in terms of sectional demarcations, their respective requirements and the ensuing design. For instance, bringing in the sky into the interiors is important and when this skylight is brought in, the spaces need to be interactive so as to open up to the sky. A structure, like a tree is earth bound only at the point where it is connected to the ground. The rest lies in space. How do you bring this space into the interiors is the point to be considered.

Acharya Institute Of Technology: Thro' Cube

Acharya Institute Of Technology: View Tube

Q. Your design sense reveals not just geometry but almost a poetic handling of the spaces. Could you elaborate on your design inclinations and material use?
Poetry is no different from design and design, like poetry should not be under a time constraint. Design is like an extension of poetry, of literature, on the basis of creativity involved. Spaces should be interconnected and lent an earthy appeal where the earthy appeal inevitably emerges from the design implemented. I tend to use plenty of wood in the structures and limit the use of RCC. Brick use is predominant, especially if the span is less. Here the need for framed structure is not required and so are columns. There is no need for a house to outline its existence. What is important is what does the structure offer to the street in the form of architecture. Of course, this outward structure cannot be deliberate. But if the design is worked on how the façade is to meet the street, the aesthetics will evolve automatically.

Q. Our country is known for its local skills and craftsmanship but this is increasingly losing its appeal in the extent to which it is used in a structure as well as in interiors of a building. How can this trend be reversed?
Mechanisation has taken over and this has taken its toll on hand crafted items. Craftsmanship is indeed falling with less involvement and less demand. Let us understand that the so called `modern' that we practice today in our country is the borrowed modern from the west. In spite of our long history, we did not derive or deduce our own modernity in the changing times. This very modern inspired by the European Enlightenment, took off with the idea of non-alignment with traditional forms and being minimal in embellishments. The idea of being secular is a parallel drawn from this thought. Concrete, steel and plastic are new age materials that facilitated this thought. With these in the core of the built matrix, traditional craft naturally was pushed to the back-seat with their skills avoided. Deliberate use of these reduces them to mere appliqués that no true designer would approve. If one needs to reverse the trend, which essentially means swimming against the current, one has to reinvestigate and reinvent the modern and the skills to suit the new materiality.

If one needs to reverse the trend, which essentially means swimming against the current, one has to reinvestigate and reinvent the modern and the skills to suit the new materiality.

Q. Computers have taken over design with hand sketching by students becoming almost non-existent. Would you advocate students to practice hand sketching to get a better perspective of design?
Manual sketching should be encouraged vigorously amongst students. Computer drawing is banned in my studios with students forced to sketch by hand as manual drawing gives the right perspective. Scale is in relation to your body and when you manually sketch, it also becomes personalised. When computers are used, not only does this sketching become impersonal, the scale too changes, it is no more in relation with your body. Youngsters currently are revealing excellent design sensibilities and thought process. Yet, while ideas are there, unless a manual sketch can be done, much of this thought process and concept is lost when it is done on a computer as the thought has to be converted into lines on the computer. This does not happen when it is a hand sketch and this difference can be understood only if you learn to draw.

B School human cascade

Structure amidst the coconut woods

Renu Mistry

NATURALLY GREEN

BY NANDHINI SUNDAR

It is not a conscious attempt. It is not just following a philosophy. It is not just a desire to save the planet, keep the footprints minimal. For **Architect Renu Mistry** of **Mistry Architects**, being green is just the way she is, be it in her designs, lifestyle or thought process. It is simply her nature. Whether it is checking wastage in a household, or in construction, Renu does it with a passion and commitment that comes from a conviction that much can be done with little and the excess can go a long way in meeting requirements of those who are not so fortunate.

Facing page & Above: Bflat and Highnote Bar and Dining, Bangalore

A graduate of IIT Kharagpur, Renu had the experience of being thrown out from one of her initial jobs because "I was young and full of ideology and too forceful with this ideology". After a four year stint in Iran she moved to Bangalore in 1979 where her first project was executed along with her architect husband Sharukh Mistry with the dining table serving as the office.

"Our residence was our first project where we used jungle wood, very little concrete, tiled roof, cuddapah stone and granite for floors and most of the walls. The design is totally simple", says Renu.

Her inclination, during her four decade long design career, interestingly shows strong partiality towards two types of projects. One is renovations where she has the opportunity to rearchitecture some of the charming old buildings and the other is designing spaces, especially residences in small sites. Her awards received are invariably for these projects. "Small sites are challenging in terms of fitting in the requirements aesthetically and functionally. Besides I also believe every individual should have a strip of land to build on, however small it may be and I try to offer the same through my designs."

The seamless blending of the outdoors into the interiors is another strong element seen in her designs, as strong as her penchant to use recycled materials wherever possible and keep the design simple, natural, the elements displayed in their raw beauty. The presence of natural stone in her designs is pronounced as are the clay tiles and exposed bricks, resulting in reduced use of cement.

Her Air Force bar project is a classic example of her ideologies manifesting in totality. Working on a shoestring budget, Renu, along with her young and creative associate Hema Sheshadri, set about the task by picking up the junk from the aircraft yard and crafted a décor that

Ganjam Mantapa, Bangalore

Dwar Ecodesign, Bangalore

proved to be striking with a strong presence of function as well as the type of customers it was to address. Thus, cluster bombs became floor lamps, missiles became bar stools, the aircraft nose became a décor element at the entrance, the wing of the aircraft was used as the bar counter. Hands dipped in paint brought in patterns and textures to the wall.

The renovation of Ganjam House shows her fine sense of aesthetics as well as capacity to recycle and work with existing elements to create a stunning new space. The erstwhile family home was converted into a marriage hall by breaking some of the walls, erecting new columns while keeping a major portion of the spaces intact.

The garden space was cleverly turned into an open charming dining area with tiles and simple steel rafters serving as the roof. The festive spirit was brought in through earthy colours of terracotta, *haldi*, *rangoli* patterns on the floors while traditional sketches decorated the walls. An existing old carved door became the striking entrance, setting the tone for the picturesque interiors that greeted with the heirloom Ganesha and a large urn, both salvaged from the residence.

Brahma Sigri is yet again a renovation where an old residence was converted into a restaurant and boutique where the two spaces connect visually. Given the different levels of the old building, Renu opened up the interiors to bring in more light from the roof and also increase the visual connectivity. Setbacks were covered and brought in while simple hand plastered walls and red oxide flooring exuded an earthy feel.

Yet another renovation which witnessed a magical transformation in her hands is a residence in Bangalore that had a totally closed design. Renu physically opened up the house to the setbacks where the exteriors became a seamless part of the living area. The compound wall was raised to double height using exposed bricks while the garden became part of the living space. The grill and mesh serving as the roof ensures copious sunlight and ventilation while also visually connecting the interiors to the trees on the road. The green presence was further accentuated by having plants on the terrace, letting a green sheet envelope an earlier closed residence.

The fine dining space she designed for the High Note restaurant along with her associate Sandeep is another example of Renu's effortless play of green in her

spaces, be it residences or commercial ventures. The twin terraces, manifesting in two levels were skilfully connected visually by bringing in a canopy over a double height steel rafters that linked both. Given the busy commercial area that the restaurant features in, Renu brought in the greenery while effectively shutting out the busy area visually by incorporating a green cover in the form of planter boxes.

Says Renu, "Traditionally verandas served as functional spaces for interacting, as well as dining. The concept of using outdoors is hence not new. Terraces and balconies can be effectively used by making these spaces dramatic, aesthetically pleasing and powerfully provocative in their presence of green and earthy elements."

According to her these are excellent spaces for creating breakfast nooks, decks for informal dining where they serve as an extension of the kitchen. Formal dining spaces too could be created if they overlook a large landscape, a sun lit courtyard or a large setback where the green walls serve as a refreshing element. If it is a rural setting, or a woody region, the visual appeal could be totally wild, she avers.

Given her strong belief that even small sites can offer spectacular residences, Renu, through her design efforts in Dwar Ecodesign, provides enchanting spaces that are small yet totally efficient, functional and high on aesthetics, yet not compromising on her inclination to be naturally green.

Dwar Ecodesign, Bangalore

SHELTERS FOR A CALAMITY

BY ARCHITECT AKSHARA VERMA

Flat-pack Refugee Shelters, developed by Ikea

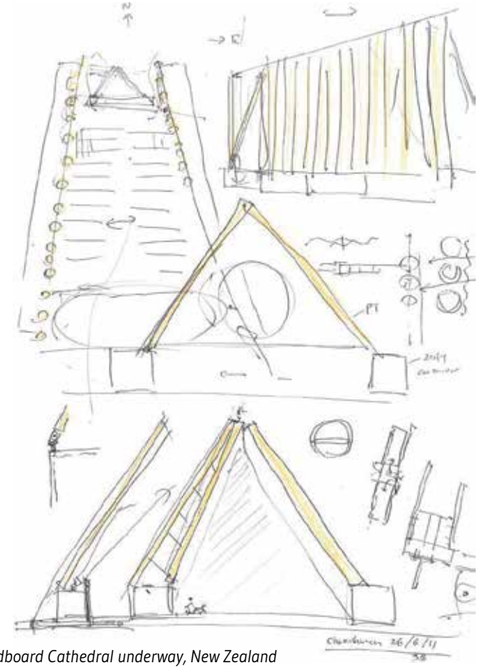
The recent earthquake in Nepal reiterates that natural disasters are impending and inevitable. This sets one thinking on the evolving role of innovative architecture in disaster response; the role of an architect when it is apparent that he operates between the precarious realms of the permanent and temporary in everyday existence.

Architectural responses to natural disasters typically need to encompass three distinct scales. These scales also outline a specific time period of action and construction as well as level of temporality.

The first scale is that of emergency. Relying on quick action, this stage calls for innovation in evacuation processes and the building of temporary shelters. Material and technological advances are leading to the possibility of instant erectable shelters, capable of accommodating victims in large numbers.

In January 2015, the Swedish furniture manufacturing giant IKEA began the production of flat-pack refugee shelters. Currently being tested in Ethiopia and Iraq, packaged in typically IKEAesque cardboard boxes, the shed-like shelter sleeps 5 people and can be assembled in less than four hours. Made of polymer panels clipped onto a steel frame, further insulated for thermal comfort, the shelter also accommodates a solar panel, the power source for its built-in lights and also a USB outlet, meant for charging a mobile phone.

The innovation of such a shelter goes many steps beyond the traditional canvas-tent that neither provides adequate shelter nor lasts over six months. The structure of the IKEA prototype described by design critic, Alice Rawsthorn to be "one of the most important design developments of the past decade" [1] not only lasts several years but also allows for the structure to be upgraded in time, by adding a more permanent roof or earth on the walls.



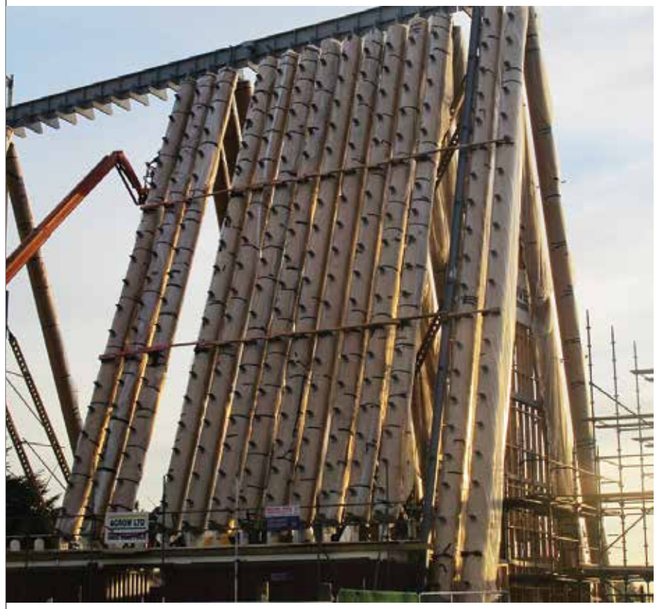
Cardboard Cathedral underway, New Zealand

While IKEA's shelter is currently being tested for environment compatibility among other parameters, architect of Japanese origin and 2014 Pritzker prize winner Shigeru Ban says, "I have no interest in 'Green,' 'Eco,' and 'Environmentally Friendly.' I just hate wasting things."[2]

Ban, who has been celebrated for his altruistic ways and socially conscious architecture, has also been developing a kit-of-parts paper structural system essentially comprising of cardboard tubes and pegs. He has worked extensively in disaster sites for the past two decades, exploring and exploiting the potential of paper tubes amidst other materials like shipping containers, crates and sustainably sourced wood using problem solving strategies as the basis for his innovative patents.

Ban's work has exhibited that his innovations in the architecture of paper successfully span the two other scales of disaster response – that of relief and of recovery.

The innovative design of the 'temporary' cathedral in Christchurch by Shigeru Ban in place of the city's oldest church - a victim of a



2011 earthquake in New Zealand – was slated to have a fifty-year lifespan. The church was enclosed in an A-frame roof supported by 98 locally sourced cardboard pillars that was easy to mount and assemble. These pillars have been grouted on a shipping-container foundation. The decorative elements stem from triangular coloured-glass windows, the stained glass being the only remnants from the original cathedral. The composition of the church and the treatment of these 'temporary' materials to keep away fire and mould come together, however, in such a poetic manner that it challenges our perception of what is temporary and permanent in architecture. Ban hopes that there will be no need to replace this building with a 'permanent' cathedral in 2064.

Shigeru Ban claims that the root of his interest in paper explorations is his Japanese upbringing. His experimental approaches to common materials originate at a time when terms such as 'being cost-effective', 'local or environmentally conscious' were less frequently used in architectural discourse.

Mies van der Rohe, when speaking about the generation of invention in architecture, stated that 'architecture has nothing to do with the invention of forms... architecture depends on its time. It is the crystallisation of its inner structure, the slow unfolding of its form.' [3] A belief quite aptly reflected by the work of Shigeru Ban. However, the quest for the profession shall remain to continuously develop a tool-kit of material and functionality, perhaps like IKEAs effort, to be more relevant and resilient in today's time.

Cardboard Cathedral underway, New Zealand

Information credits:

1 'Ikea's refugee housing : An unusually sensitive response', Dezeen magazine, last accessed 14 May, 2015 http://www.dezeen.com/2014/12/10/ikea-flat-pack-refugee-housing-sensitive-intelligent-response-alice-rawsthorn/

2 'Paper palaces' , The New Yorker, last accessed 14 May, 2015 http://www.newyorker.com/magazine/2014/08/11/paper-palaces

3 'Ludwig Mies van der Rohe, 'Technology architecture' (Speech delivered at IIT, 1950), in: Ulrich Conrads, Programs and Manifestoes on 20th Century Architecture (London, 1970), 154.

Image credits:
http://www. dezeen.com
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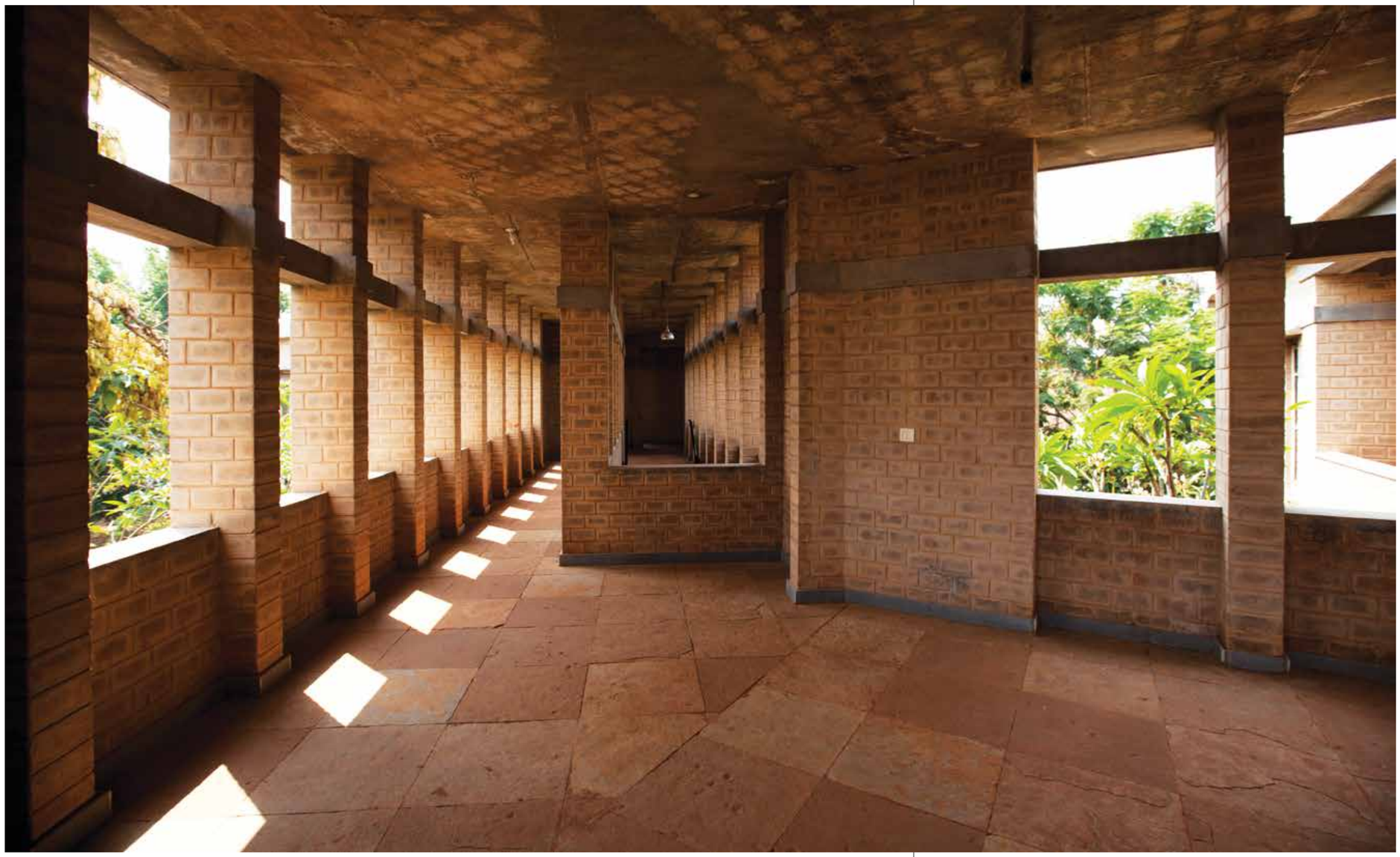
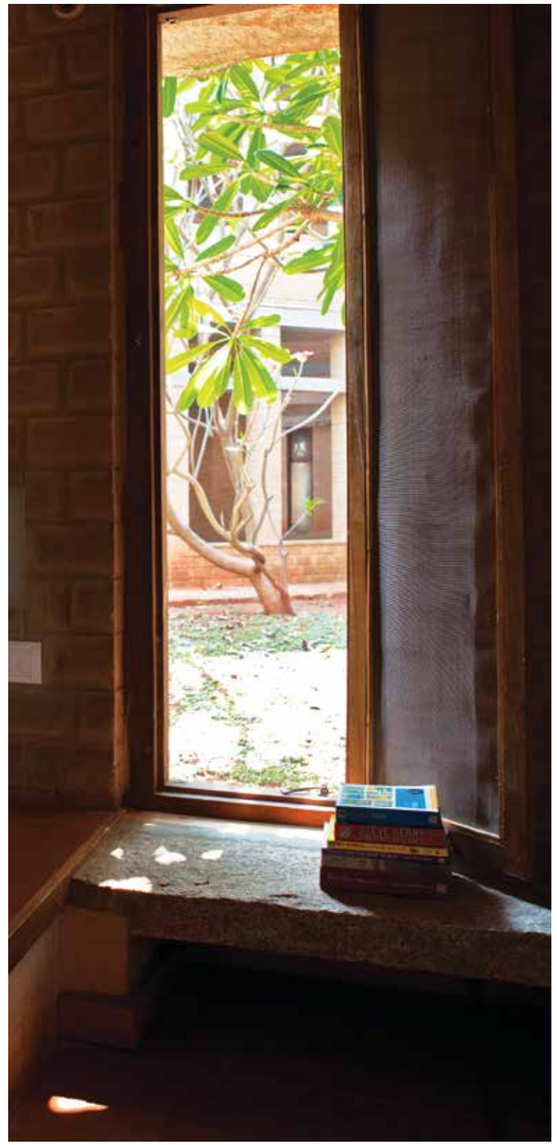
ANTARYA GREEN RESORTS





BACK TO THE ROOTS

BY NANDHINI SUNDAR | PHOTOGRAPHS BY MAHESH CHADAGA

It is a sprawling 11.5 acre land in the outskirts of Bangalore. Tucked away amidst an expanse of grasslands, a scene that is reminiscent of erstwhile village residences with the presence of mud blocks, a natural pond, cow shed and not to forget, a bullock cart. **Our Native Village** is an eco-resort that promises the stressed urban resident, a chance to relax, unwind in a village ambience.

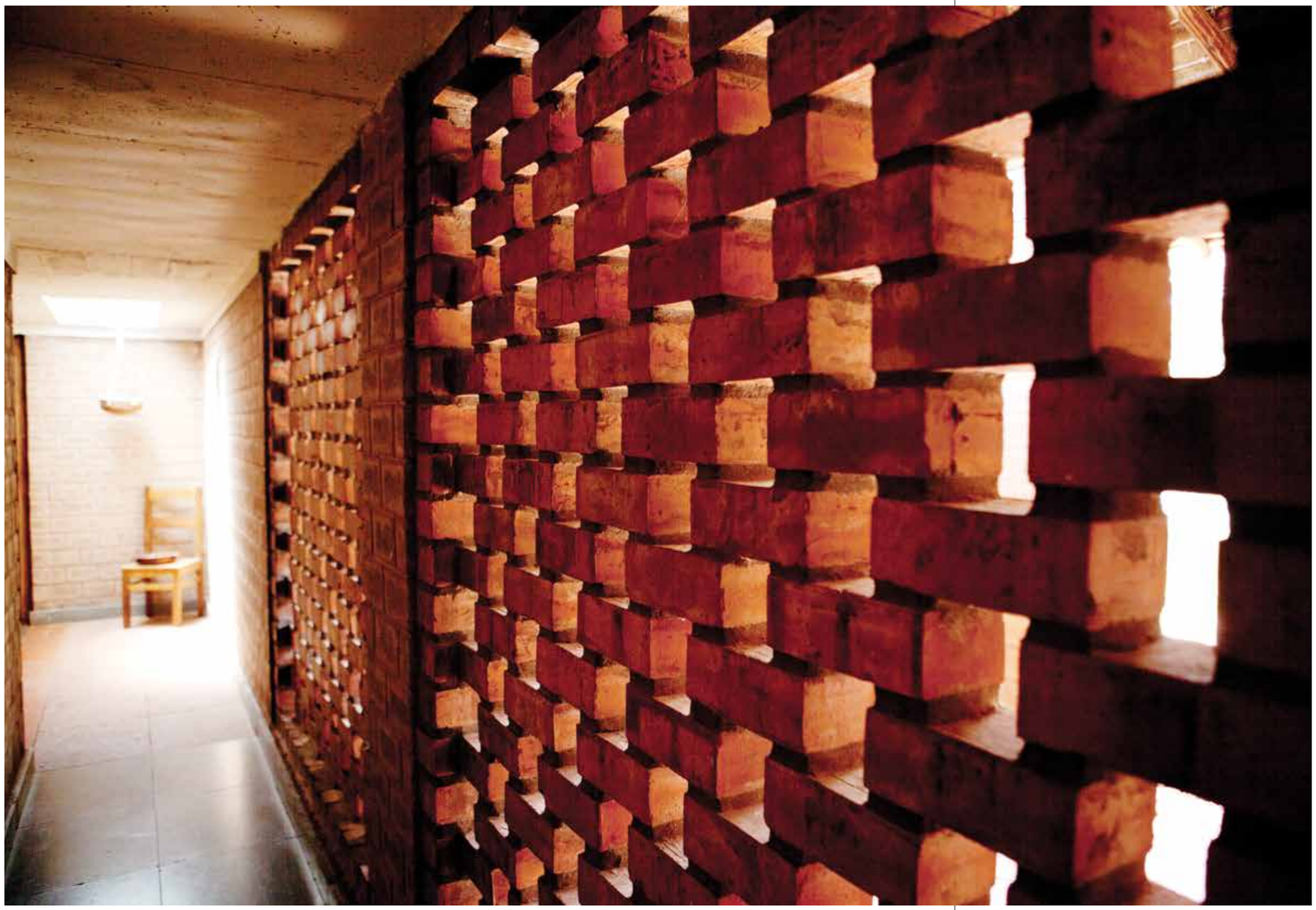
Conceived by CB Ramkumar, Founder and Managing Director, Our Native Village, and designed by Biome Environmental Solutions, founded by Architect Chitra Viswanath, the resort is totally green in conception and ideology, offering the visitor an undiluted village experience, be it milking the cows, a ride in the bullock cart, flying a kite or turning your hand at the potter's wheel.

The built-up area covers less than half of the total land area, permitting an expansive landscape to stay out in the open and enjoy the nature. The structure has been erected using only mud blocks over a granite foundation. Thatched roof too prevails on segments of the building, enhancing not only the village ambience in the exteriors but also giving a cool *halli* aura in the interiors. Where RCC roofing prevails, giant leaf imprints have been placed on the ceiling to infuse the rustic feel.

Thus the conference hall, the club house are covered by a thatched roof with the inner ceiling aesthetically clad with reed mats. The clay tiled flooring enhances the earthy village feel while lending coolness to the bare feet. With the club house designed to open up on all sides and overlook the amphitheatre, a musical performance in the evenings undoubtedly brings in a romantic charm with the stars shining overhead.

Given the use of only natural materials in the construction, the open dining area as well as the common spaces display use of granite on the floors bringing in a rustic aura to the spaces. The copiously naturally lit and ventilated twin blocks housing the rooms use similar mud blocks, with slate and sadarahalli stone floors for the common areas. The rooms with their mud wall ambience exude an authentic village aura, with clay tiles featuring on the large built-in cots too.

The jack arch panels, sadarahalli stone lintels over windows and door frames, the clay tiled roof, the mural décor serving as a charming headboard, together work to give the feel of moving into a village where the urban scene is a far cry. The village ambience is further accentuated by the presence of Gujarat boilers to heat up the bathwater, a reminder of a typical village lifestyle. The bath area too is not spared of its village aura with the towel hinges made from bamboo, terracotta soap dishes and steel buckets serving as accessories.



Says Architect Martin Laferriere of Biome Environmental Solutions,"The concept used here attempts to recreate a semi-rural environment in the suburbs of the city, without delving too much into the so called ethnic make-up. The design and methodology opted is innovative as seen in the energy use, layout as well as the materials opted."

A natural swimming pool akin to a village pond beckons the visitor to take a dip while those not so inclined have the luxury of resting in rope cots that line the covered deck. Fruit bearing trees like chikkoo, mango, lime, guava nestle in a wild state, to add to the typical village scene. If in the mood for an ayurvedic massage, the resort has one to offer but again in an authentic village ambience.

A sumptuous lunch awaits the visitor after a lazy morning filled with indulgence. After successfully satisfying the hunger pangs, instead of resorting to a siesta, we decided to try our hands with some of the games on offer. Flying a kite was certainly fun, especially if one has no knowledge of it or has lost the fine touch. My companion had a problem even getting the kite off the ground even after multiple trials.

The catapult was far easier for both of us, we succeeding to strike the target more than a few times. It was a walk down memory lane, to the childhood days, with the games extending from spinning the top, to trying our hand with the marbles. If the games were a reminder of childhood, turning our hand at the potter's wheel was greater fun, with our pots emerging as ones that lacked any definite shape. With our unsuccessful efforts at pottery, we decided to test our skills at milking a cow. The experience was hilarious with my companion having milk sprayed on to her rather than the can she held.

But the bullock cart ride was certainly fun, with no efforts on our part needed. It was enthralling to go down the muddy road, jolting up and down and watch the glorious sunset behind the trees. It made us wonder what a trip back to the city on that cart would feel like. A village scene amidst a chaotic urban setting perhaps!

Photographs by: Mahesh Chadaga

NEW AGE ARCHITECTURAL EDUCATION

BY PROF B S JAGADEESHA CHANDRA, DIRECTOR, SHYAMA RAJU SCHOOL OF ARCHITECTURE

In academics, role of faculty members is equally crucial. Faculty needs to prepare and guide well, update knowledge regularly besides being encouraging to students.

Architectural education has witnessed significant change over the years with students getting better practical exposure. This exposure is through class mates, seniors, practicing architects and alumni. Practical exposure is also enabling architecture students to implement what they studied. Besides, the final year project is done individually, offering a different kind of exposure to the practical scene.

While the syllabus essentially varies between universities, as well as from college to college, it is in general based on the guide lines given by COA. Based on experiences, the syllabus is improved or changed, with autonomous colleges having greater flexibility in the mode of adaptation given that BOS is held every year in them along with the excellent support and guidance from expert academicians and experienced practicing architects.

Practical training, which is typically a year, is a strong factor for students of architecture given the opportunities it offers on the practical scene. Under semester system, students have the opportunity to train under two different architects for greater exposure and understanding. Students are mature to work in an office since this training is at the end of the year. It also opens up possibilities of being absorbed in the office they have trained.

But with multiple students looking for internship, this also poses problems. Students attend interviews and later don't join. Unfortunately this is result of lack of assurance of internship failing which one semester will be foregone. Result, applications are filed in multiple places by students, with one office selected for joining.

There is also debate on practice and academics, with the common refrain that students should have more practical training. If students are allowed to work without any restrictions, their creativity would blossom. However, they should also be informed about practical problems commonly encountered to give balance between practice and academics.

Concepts and importance to function are always controversial in practice. It is akin to talkitecture versus architecture. Many students come up with great concepts but restrict to the conceptual

stage. Most clients do not understand architect's explanations given their own priorities. A balanced approach is required for theory and practice.

Yet another oft debated as well as controversial topic is computers versus drafting. There is an argument as to why drafting is needed. While others opine that drafting, manual schemes, views should not be forgotten. But one needs to be more rational on this issue. Just because manual drafting, manual views were studied earlier, should it be followed? Is it not better to fuse in the essence of these and integrate with a computer? But this is a delicate and complex issue. I have seen many students poor in sketching overcoming the problem with computer as medium.

I recall referring to "Architect's working details" in a series of volumes where architects have developed special details for their projects. It could be a balcony, staircase, furniture, counter etc. But today due to computers offering the cut and paste facility, students fail to learn any unique or special details. They blindly copy details from old sources. In many architect's offices, they have standard details for works. The employee's job is only to select suitable detail. Working drawing concept is vanishing.

Building construction as a subject has lost its charm as core subject due to computer's intervention. Even in academics students take short cuts by using internet, copy from other sources like seniors, and architect's library. Since manual drawing is outdated, computer drawings are inevitable but precautions need to be taken. Hence many are adopting sketches to scale instead of drafting, opting for compulsory drafting for at least one or two questions, questions that have a mix of sketches, drafting.

In academics, role of faculty members is equally crucial. Faculty needs to prepare and guide well, update knowledge regularly besides being encouraging to students. All students are not the same with some quick to learn while others are slow. Faculty should identify student strength and help accordingly. Faculty should use students' strength for their development and advantage without creating pressure or terror. Young faculty members feel that the best way to control is through pressure, terror and being strict. But while keeping sufficient distance they can still be friendly and enable students to enjoy their work.

Currently many colleges insist on Master's degree, Phd. But is it needed for teaching undergraduates? Is BArch degree with practical experience and good aptitude not sufficient? Unfortunately these additional degrees are forced to be acquired for promotion. Instead they can be promoted later in the college based on performance with reference to academics, students' opinion and encouragement given to students for their development.

TIME FOR A DESIGN REVOLUTION

BY ARCHITECT PROF JAFFER AA KHAN

"Education is something which is always on trial because no system can ever capture the real meaning of learning"

Louis I Kahn, "I love Beginnings" 1972.

Prof. Jaffer AA Khan Conducting Design Crit for 3rd Sem B.Arch at MIDAS

The profession of architecture is at crossroads today. With the tag, that the future is India and a growth target of more than 8 per cent as the agenda of the Modi government, the growth in the construction industry is inevitable. Both the Private and Public sector are geared up for the infrastructure work opportunities and to create 100 Smart Cities, which seems to be the pet project of the Prime Minister. But many argue do we need 'Smart' or 'Safe' cities? Whatever be the agenda, can this justify the growth of architecture schools in the country? Their growth appears to have overtaken the fertility clinics, stepping on a fast track to produce hybrid architects who will be custodians of the built environment for this century and beyond. I only hope they do not become 'beefalos' of India to produce architecture that will lack the sense of being and reflect the psyche of people in this great multi-cultural nation.

While the Council of Architecture (CoA) is on the fast track to add more schools and increase the intake in every school and department, many find it difficult to find suitable teaching resources as per the CoA norms or by the norms stipulated by the respective universities. The CoA does not have an idea to tackle this issue and to formulate a policy to resolve the matter.

Architectural education itself is a unique process. It can never fit into the university system. It has to independently exist with minimum control. This freedom will open up different avenues and options to involve the professionals and experts in the field to assist in academics. Hence the traditional idea of academic positions needs to be questioned. Walter Gropius, after leaving Bauhaus and spending some time at Harvard, concluded that universities were far too bookish for architectural education. Architectural knowledge was to be advanced through architectural practice, in the office, not the library. [1]

In this context, it is interesting to know the story of the University of Pennsylvania, the Architecture School under Louis I Kahn. Kahn was not just a teacher but also an excellent practitioner at the time when he was there. Penn's [2] program in architecture has a long and distinguished history and Kahn was the most sought after teacher of his time. With a figure like Kahn on the faculty there is little need for a vision or structure of a curriculum. He was a magnet to students throughout the world. After his death there was an enormous vacuum and struggle for identity. Penn was never the same again.[1]

Practice and Academics seem two poles apart. Rarely these two professions go together. But in architectural education, the studio-based programs have been very successful world over. Holmes Perkins, who headed Penn after Kahn, appointed and retained only those faculty who are and would remain active in both theory and practice; which is to say, all professors- no matter what their subject area- were expected to maintain some involvement in project making and design work.[1]

However, this century is very significant for India which is the fastest growing economy in the world. Success in the profession will be dependent on the effectiveness to deliver quality architectural services and produce design products with high value. And hence the time has come for a "Design revolution". This revolution will ensure the continued existence of quality institutions, which will galvanize the design talents, and energize the profession to meet the challenges of the 21st century India.

(The author is an architect based in Auckland NZ, and teaches at UNITEC Auckland)

1 Leatherbarrow.D, The Beginning of the Beginning: Kahn and Architectutral Education in Philedelphia, Docomomo 49-2013-2.

2 University of Pennsylvania, USA (Short form).

EXTERIOR MOTIFS WITH ULTERIOR MOTIVES

BY ARCHITECT PROF K JAISIM

Design is a psychological tool. Is design inherent in nature? Is design in all things living? Are these questions or only observations? Humans observe. Consciously or unconsciously but observe they do. Do other creatures also observe? If they do, is it a thought process or just a natural instinctive reaction? Humans think and act or choose not to act!

Detail of Iyer Residence by Jaisim Fountainhead.

For the purpose of this article let us confine to humans alone. And also being specific towards certain behaviourism and attitudes, interior design does not confine to interiors. Very often it takes a peek, and when one puts one head out, the essence morphs. When such an approach is taken, the design influences the designer to look beyond the essence. The motive takes a leap beyond.

In an interior the design plays with spaces earlier defined and in a manner of speaking is controlled. Limits are a significant factor to consider. The three dimensions are within the box. One can play however one wants to, with all the elements and the senses as long as one is within these boundaries. The architecture of the overall is not disturbed. Many interior designs can play between and away from each other yet without disturbing the whole.

The ethos reigns. Now, how to defy this order? Take a peek. Yes, in real terms, lower the window and push the head out! What happens is a challenging change. This sneak a boo could and often smears the ethos of the built environment. It plays with the façade. A disturbance occurs. Is it for the good or just an interference of the order? Here design intervenes.

If it were singular, then it could somehow be found a place as a point of mischief and let go. But if it starts to make its presence in many spaces in many forms and formats, a whole new imagery happens. Remember each of these images has different designers. And these designs are in a manner being manner less to the overall façade design. Order breaks. But when a goal is achieved, it draws attention. Badly, but definitely! It is not possible to retain the same designer for all the sundry internal activities of the market to achieve a sense of homogeneity. What can one do? This chatter must be calmed. Like children standing in an assembly but chatting away. You want them to chat but you want a sense of order. A chorus is possible, but that demands a choir, an orchestra. That is what the assembly is capable of if it had one master. But the assembly must speak in many tones and voices. Each is fine by itself. But when all express it is humdrum. We need to chant.

Having got the attention of the external viewer will it really draw them in? It causes attention. This attention is caused by a diversion. Chanting must be so reverted that the external disturbance adds a value. Is this a contradiction? Here is where and when great design steps in. Chaos becomes order.

Beauty reigns. The smile glows, the eyes sparkle and the senses are stimulated. The without becomes within. Design matters. Thereby design masters!

REBUILDING EVERYMAN

BY ARCHITECT PRITI KALRA

"I don't want to have to dress up to go to the Everyman, but if I want to dress up, I want to know that that's alright." London-based studio Haworth Tompkins has successfully encapsulated this deeply-rooted Liverpool mindset in the entire architecture of the newly built Everyman Theatre, winning them the RIBA Stirling Prize for best building of the year in 2014. Their task was to design a technically advanced and highly adaptable new home on the original site itself, for the long-established and well-loved theatre, to accommodate an expanding programme.

A small group of men who belonged to the alumni of Birmingham University started the theatre in 1964 in an old nineteenth century chapel on Hope Street. Into the seventies, it earned the reputation of finding and nurturing some of the best local talent; many of the playwrights and actors went on to achieve national fame. The attention that the building drew certainly owed more to the quality of the work that it staged, than the beauty of its architecture.

Despite a remodelling in 1975, the building failed to address even basic issues of front and back-end facilities. As the city council could no longer provide consistent funding, the idea of redevelopment was thrown out. Still, the building had two aces up its sleeve. The first was its location on one of the liveliest and most culturally active streets in Liverpool, where the Everyman found neighbours in major institutions such as the Philharmonic Hall, the Liverpool Institute of Performing Arts, the University of Liverpool, John Moores University and an eminent Catholic cathedral.

The second was the size of the thrust stage which it offered - a massive 10 x 10 metres - which was significantly larger than the ideal, and undoubtedly managed to induce inspiration in the minds of the artists who engaged with it.

By 2007, after much political debate, the city council renewed its commitment to ongoing subsidy and the Liverpool and Merseyside Theatres Trust took over the responsibility of rebuilding the theatre, among a few others. An adjacent property was purchased, which increased the land area available by a third and doubled the street frontage. Haworth Tompkins, with its extensive portfolio of theatre projects, won the commission for the Everyman Theatre through a national competition.

The brief posed several issues which needed to be addressed, the biggest challenge of which was to win over the sentiments of those who were worried that the original character of the theatre would be lost in transition. In addition, the building had to express the importance of its own public function while maintaining deference to the scale of its 19th century neighbours and to the rightful pre-eminence of the nearby Catholic cathedral. Another important aspect was for the building to be highly energy efficient both in construction and in use.

Because the site was complex in its topography and constrained in its dimension, an earlier feasibility study suggested a much larger and more expensive building. The architect, however, argued the importance of continuity and compactness on the original site. They made use of the site constraints by situating the public spaces around a series of mezzanine levels creating a winding promenade of sorts, from the street level to the auditorium. Foyers and cafes on three half-levels culminate in a long piano mobile foyer on the first floor which overlooks the street in the form of a long balcony.

The auditorium retains its massive thrust stage and 400-seater capacity. From the original structure, 25,000 bricks were carefully reclaimed to contribute to the walls of the auditorium, which also form the internal walls of the foyer. Timber was salvaged to

be reused in the new roof structure. Locally available red brick was selected for the external facade which seamlessly blends the building with its surroundings. The concrete structure has been left exposed throughout the spaces and is complemented with a mood board of oak and black steel. The idea was for the material palette to create a tactile theatrical world within, whose patina would age with the building. The building additionally incorporates various rehearsal rooms, workshops, sound studios and a writer's room which are spread across a limited three floors, keeping the scale of the building in tune with the context.

The building relies wholly on natural ventilation. In the main performance areas and workshops this was achieved with the help of four large roof vents and intake plenums beneath the floors. The four large ventilation stacks form the distinguishing feature of the silhouette. Foyers have been ventilated with screened openings and a large light well, while offices and ancillary spaces are ventilated with windows. The extensive use of exposed concrete and brickwork provides excellent thermal mass for pre-cooling. The building is west-facing. Accordingly, the fenestration on this facade has been designed as a large screen of movable sunshades which optimise solar heat gain. In addition, they work to make the facade more transparent and welcoming, blurring the boundary between the street and the theatre.

In the process, the project invited different sections of the community to come and participate in its development. Typographer and artist Jake Tilson created a special font for the 'Everyman' signage. Visual artist Antoni Malinowski made a large ceiling painting for the foyer which complements the building's material palette. For the west-facing screen, the architects came up with the idea of having 105 moveable metal sunshades over three tiers - a sort of modern-day palazzo. Each one has a water-cut portrait of a contemporary Liverpool resident, taken from photographs clicked by local artist Dan Kenyon.

By using the site footprint efficiently, Haworth Tompkins avoided the need to acquire a bigger site, bringing down costs dramatically. The minimised space and material requirement, as well as the well-integrated systems of natural ventilation have earned the building an excellent BREEAM rating. The project has taken almost a decade of teamwork to conceive, right from fundraising to execution, and will definitely ensure a long future of enjoyment to performers and audiences alike.

Image credits:
http://www.archdaily.com

THE ARCHITECTURE OF FRAGMENTATION

BY ARCHITECT YAMINI KUMAR

Asakusa Culture and Tourism Center in Tokyo, by Kengo Kuma & Associates

In his essay 'Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space', Juhani Pallasmaa says, "Ruins and eroded settings have a special evocative and emotional power; they force us to reminisce and imagine. Incompleteness and fragmentation possess a special evocative power."

Rather than producing bold, sweeping statements of singular, solid materials, some architects choose to take advantage of this evocative power and produce architecture for the senses. Japanese architect Kengo Kuma does this quite successfully. He seeks to 'erase' architecture and find a balance between the natural and artificial. His works utilize technological innovation in combination with natural materials and Eastern craftsmanship. His work can be understood as fragments of natural and artificial materials coming together. I have tried to illustrate this with three examples of his work that are quite different from each other in terms of scale, typology, context and technique.

One of Kuma's' prominent projects is the 'Asakusa Culture and Tourism Center' in Tokyo, Japan. He has created a "new section" which is not one that conventional architectural buildings follow. The building can be read as a stack of individual buildings – each with its own floor plate and roof, coming together vertically to form a whole, rather than a building that has been subdivided into identical floor plates. The height between each level varies, as do the roof profiles. This gives a unique character and form to each level.

Furthermore, the facade of each level has been fragmented by covering it with vertical wooden louvers, which have been spaced differently depending on the amount of shade each room requires. This language has also been followed in the interior spaces of the building, thus tying the various fragments together- the interior and exterior of each segment, and then each segment to the whole building.

Another project that is quite different in its style and materiality, but retains the same ideas of fragmentation is the Kyushu Geibunkan main building in Fukoka, Japan, situated on a vast landscape with mountains in the background.

It has been inspired from traditional Japanese origami, and emulates the silhouette of the distant mountains. Although the architecture appears to make a statement, it has been made not by one large sweeping form with jagged edges, but with individual built spaces and courtyards coming together to form the whole building.

The different parts of the building have been finished with a variety of textures, both natural and artificial- thus being in sync with both nature and technology. Some of the materials that comprise the built language are stone, glass, exposed concrete, green walls, and wood for the interiors.

Kuma says that his firm redefined the roof as an 'assembly of small slopes'. He also refers to the museum as 'village-like' with a 'scattering roof'. Kuma says that for structure, a number of triangles with rigidity were piled up, which worked well to gain transparency and openness to the building.
The Starbucks Coffee Shop at Fukoka, Japan is a project that is much smaller in scale than the previous two projects. It stands on the main approach to the Dazaifu Tenmangu, a major shrine in Japan. Along this path are traditional Japanese buildings that are one to two stories tall. Kuma aimed to build

Kyushu Geibunkan main building in Fukoka, Japan, by Kengo Kuma & Associates

The Starbucks Coffee Shop at Fukoka, Japan, by Kengo Kuma & Associates

a structure that harmonizes with this townscape, using a system of weaving 2000 thin wooden sticks diagonally.

Piling up of small parts from the ground was highly developed in traditional Japanese architecture. Kuma devised a method of integrating traditional craft with technology. The building skeleton itself is very simple. Where no innovation was possible with spatial volumes, Kuma has created a sense of 'evocative and emotional power' by adding another layer to the building.

The underlying concept of 'Fragmentation' can be experienced in all three examples, as well as the rest of Kuma's built work. There are many architects who use this technique in different forms, one of the most popular forms being 'The Pixel'. However, Kengo Kuma in my opinion is the master.

Information credits:
http://www.et.bme.hu/doc/tervezeselmelet/juhani_pallasmaa__2007_.__space__place__memory_and_imagination..pdf

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FACETS SO INTENSIVELY DIVERSE

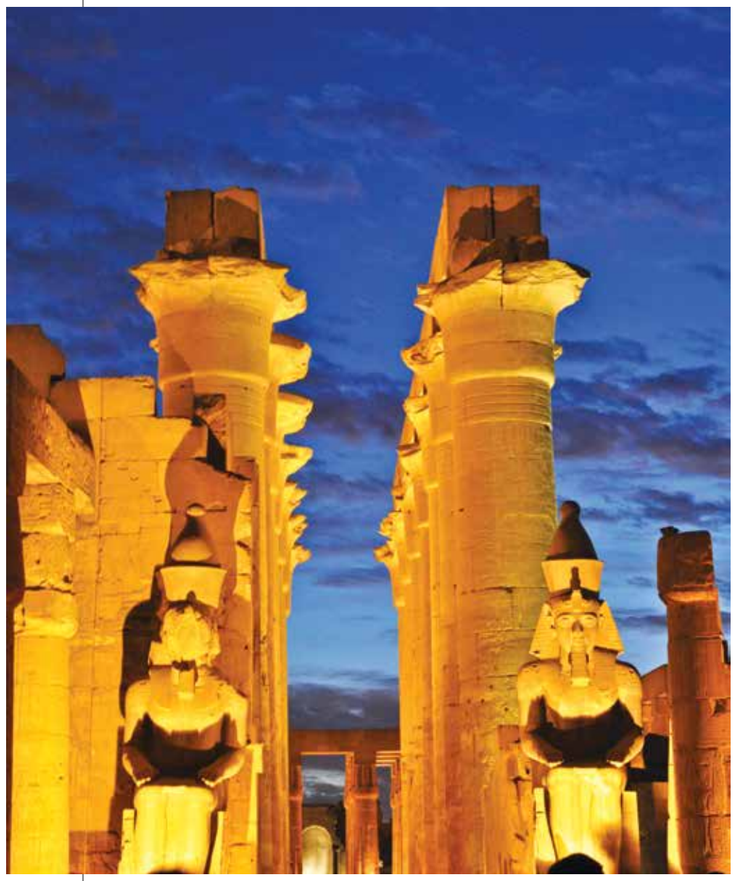
BY MAHESH CHADAGA

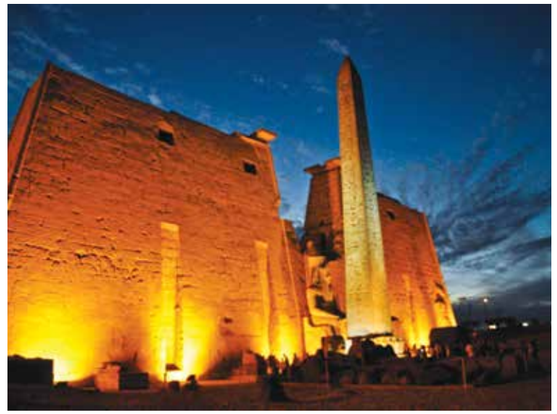
The face of a building denotes the era, culture and the architectural sensibilities that prevailed during its time. It is a living stamp of the heritage of a place, telling its tale for centuries to come. **Interior Designer Mahesh Chadaga** showcases the varied facets of such historical structures to give a taste of the diversity that prevailed not only in culture but in design and materials that dictated these facades.

Pyramids of Egypt...

The pyramids of Giza and the Great Sphinx are synonymous with Egyptian history and heritage with any reference to the latter being incomplete without addressing these magnificent structures. Construction theories relating to these pyramids indicate the massive movement of stones quarried from the region. The Great Pyramid of Giza is estimated to consist of 2.3 million blocks. The smooth façade of the pyramids indicate the use of fine grade white limestone, the exterior blocks carefully cut and transported across the river Nile. The exterior casing stones are in equal in height and width, permitting the pyramid to remain symmetrical.

ANTARYA TRAVELOGUE

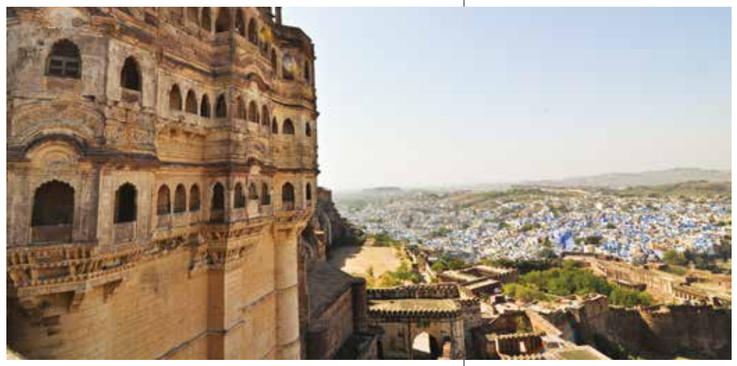


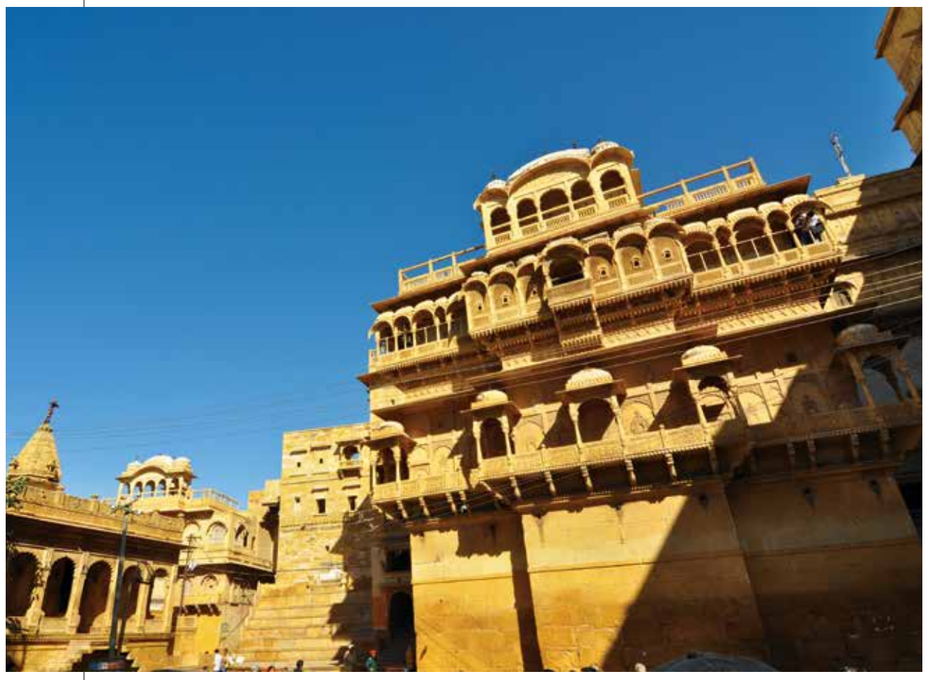


Egyptian Trail...

Pylons, which are the monumental gateways of Egyptian temples, have their façades decorated with scenes that showcase the king's authority. The Temple of Isis consists of Pylons displaying scenes of the Pharaoh slaying his enemies.

The Qaitbay Citadel in Alexandria, an important defence stronghold, served as an effective fortification system for Alexandria in the 15th Century AD. Alexandria's modern buildings display equal finesse in craftsmanship and design, keeping in perspective the inherited heritage, as also seen in the alphabetical façade of a part of the wall in the Luxor airport.

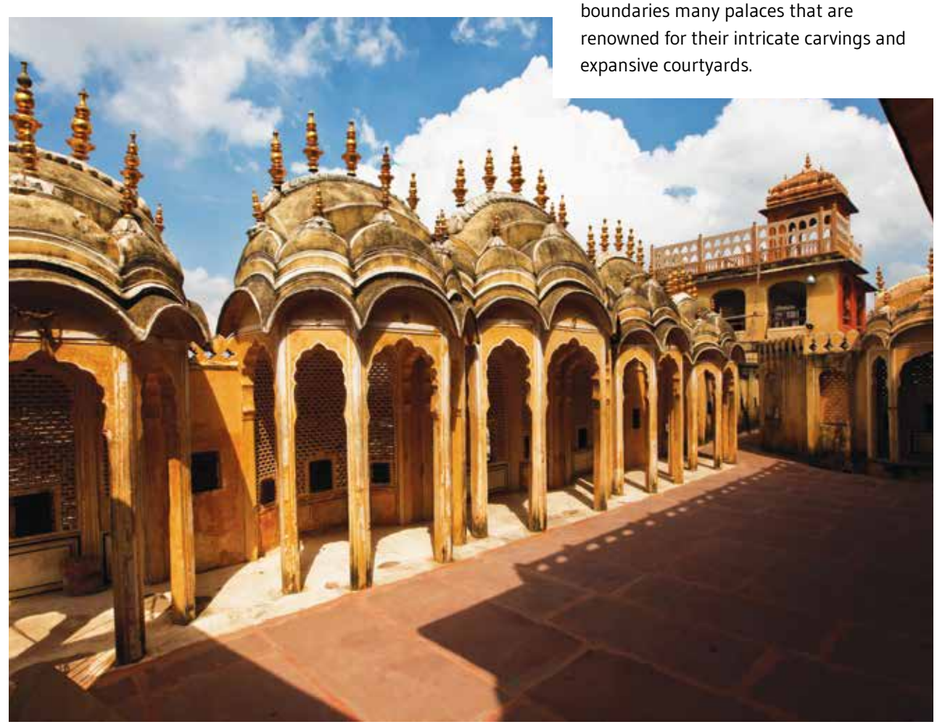


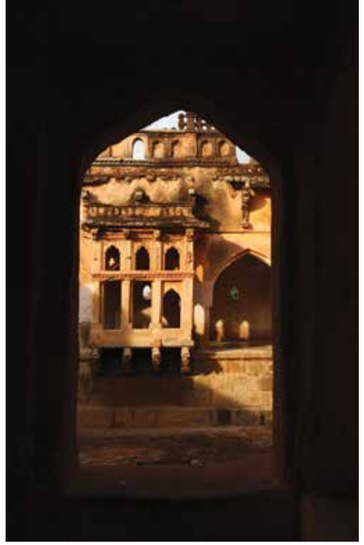


Rajasthani artistry...

The Hawa Mahal or the 'Palace of Winds' in Jaipur reveals not just the Rajasthani artistry manifesting in the exotic lines of the structure, the picturesque façade explicitly addresses functionality while offering its stunning aesthetics. The exterior skin resembles a honey comb, covering 953 small *Jharokhas* decorated with intricate latticework. The lattice served as purdah for the royal ladies to take a peek through it into the world outside while permitting cool air to air-condition the area during summer.

The yellow sandstone walls of the Jaisalmer Fort, is yellowish-brown colour at day time but fades into honey gold once the sun sets, successfully camouflaging its presence at night. The Mehrangarh Fort in Jodhpur, one of the largest forts in India, is enclosed by imposing thick walls. It harbours within its boundaries many palaces that are renowned for their intricate carvings and expansive courtyards.





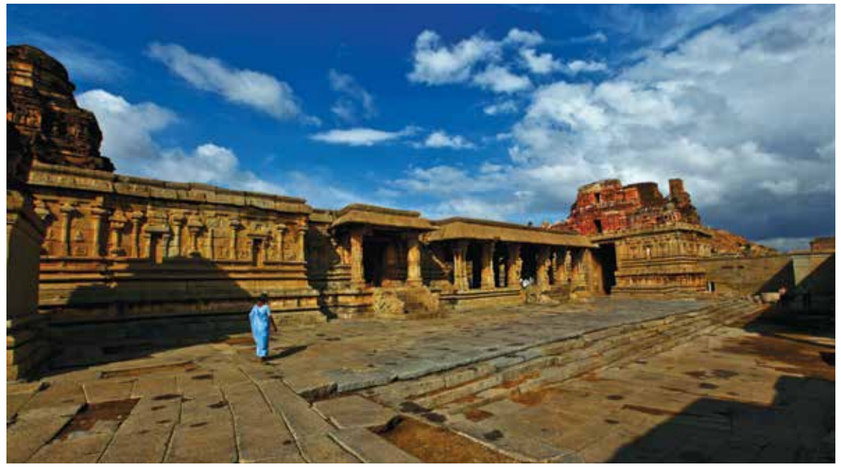
Mystical Hampi...

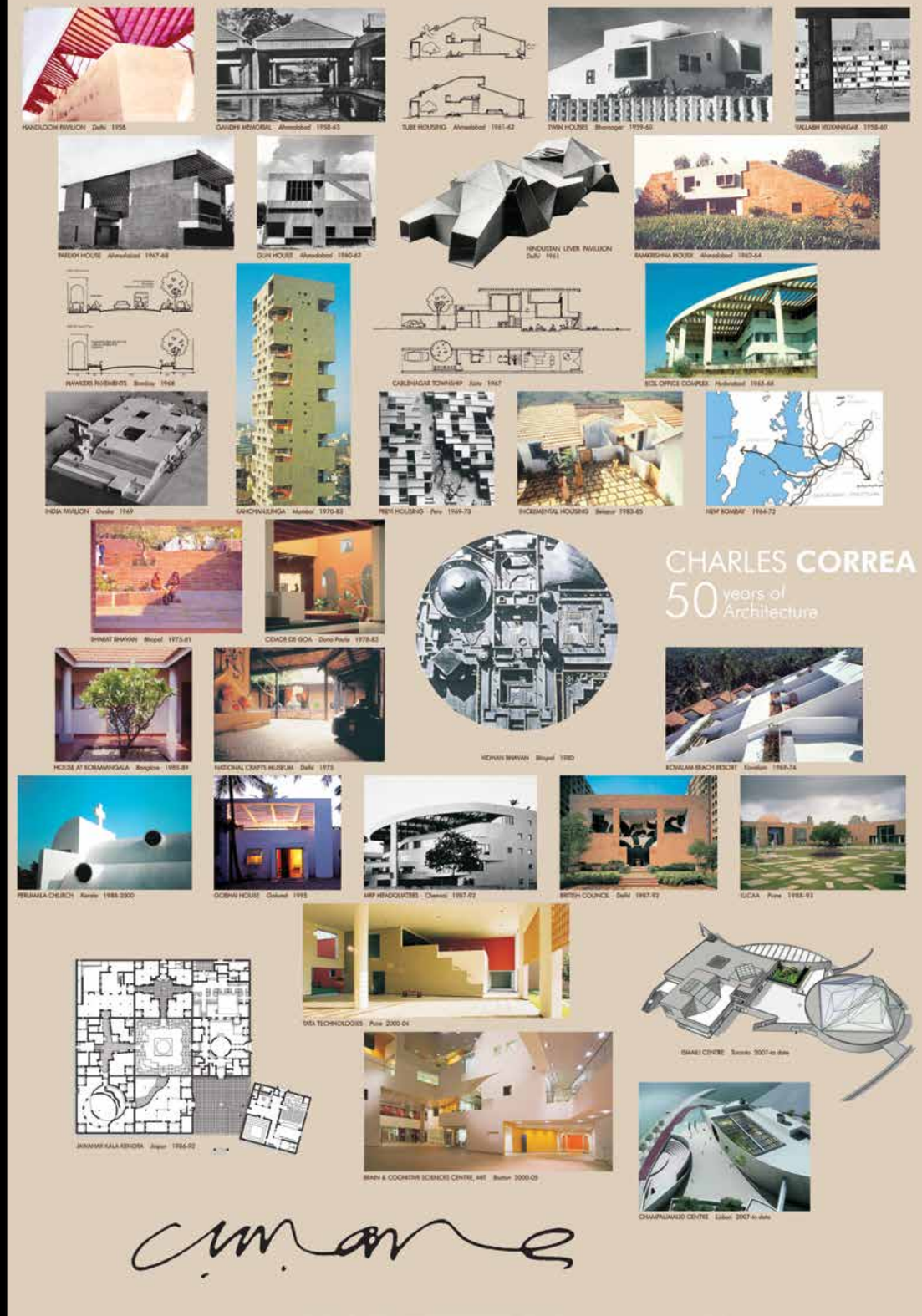
Located within the ruins of the erstwhile city of Vijayanagara empire, Hampi has many significant temples with plenty of mythology inscribed within its precincts. The most well-known amongst the ruins is the Vittala temple with its iconic stone chariot. The Vittala temple houses the famous musical pillars. The Balakrishna temple is equally notable for its unique architecture, its exquisite carvings. It is one of the few temples that has epics inscribed on the tower walls. The Krishna temple is adorned with pillared halls along with smaller shrines.

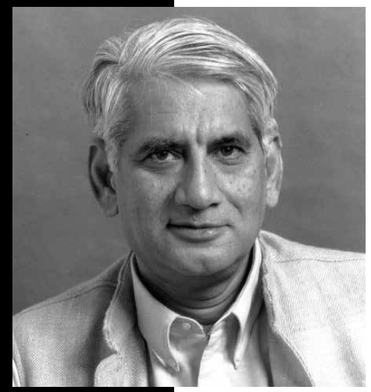
The expansive elephant stables housed the eleven royal elephants of King Krishnadevaraya's army with the adjacent buildings housing the privileged keepers and riders of the pachyderms.

Nepal Diaries...

The Kathmandu Basantapur Durbar Square was surrounded with spectacular architecture, many of which collapsed in the recent earthquake. The architecture displayed the skills of artists and craftsmen over centuries. The architectural form was chiefly of the Pagoda pattern, styled with several layers of roof with broad carved wood struts. The roofs typically are crowned by triangular spires and lattice windows, lending a bell shaped look. The Nepalese traditional architecture is dominated by Hindu and Buddhist philosophies as reflected in the multiple paintings, sculptures, the old squares, monasteries and monuments.







The Passing of a Legend:

CHARLES CORREA

SEPTEMBER 1, 1930 – JUNE 16, 2015

It is the passing of a legend whose legacy spans from not just urban planning to icons of architecture, but a master whose strokes were unmatched, flying the Indian flag in architecture high in the global arena, finding his place effortlessly amongst the rare jewels of architects that this world has witnessed. Known for his strong views and uncompromising stand on matters he firmly believed in, Correa was never found to mince his words when it came to delivering his punches on issues that he disagreed with. The very aura of the man indicated that you were in the presence of a master.

The city of Bangalore recently had the privilege of hosting him in an event marking the first anniversary of the passing away of one of her illustrious sons who had left his indelible mark in the architectural scene; architect Vimal Jain of Architecture Paradigm. Correa participated here in a lively conversation with Prof. Jyotindra Jain, a renowned art and culture historian and musicologist. Topics ranging from culture to architecture and certainly buildings of the city were discussed in great detail, enthralling the audience.

Winner of the highest honours of his profession, including the Aga Khan Award for Architecture, the Gold Medal of the UIA and the RIBA, Correa was particularly sensitive to the needs of the urban poor along with his inclination to use traditional methods and materials. He was also a strong proponent of open-to-sky spaces. The city of Mumbai, with its coastal location and housing issues, served as an inspirational canvas for Correa, prompting him to develop some of his most visionary ideas like the plan for Navi Mumbai.

But his biggest unrealised dream was the plan he had chalked out for the development of the nearly 600 acres of mill lands in central Mumbai. A humanist who understood cities as more than just a collection of buildings and roads, Correa firmly believed that intolerance and lack of understanding are the major destructor of a city.

During his recent visit to Bangalore, he stated that the city made him feel he had "landed in Mars" with the erstwhile colonial buildings, small houses and cantonments having disappeared. He stated that architects, instead of seeing cities as buildings and streets should see it as people, reflecting their culture. "Like the *Basthis* of Kolkatta where people live as communities even if they appear ugly", he stated. "Public spaces are important given the physical and mental interaction that takes place. Cities are about people, about shared public spaces."

One of his famous early buildings is the Mahatma Gandhi memorial museum at Gandhi's ashram in Ahmedabad which echoes the villages where Gandhi's ideas were rooted. The Champalimaud Centre for the Unknown, a cancer research and treatment institute in Lisbon is a building that reflects Correa's philosophy in totality, blending as it does the past and the present, built around the place where Vasco da Gama is said to have sailed out on his unmapped voyage to discover India.

The building represents the fine blending in the public spaces with interactive private spaces that open outdoors without sacrificing privacy. The building reflects high visual connectivity between spaces, bringing in the ocean and breeze effortlessly. Built on the curve of the ocean where erstwhile voyagers took off to the unknown, the structure gives a taste of Correa's concept of the non-Building.

The master who experienced architecture not as an object, "but as an energy field one moves through", leaves behind his rich legacy which will serve to inspire generations of architects, provide a fertile ground for research into the design ideology he propounded.

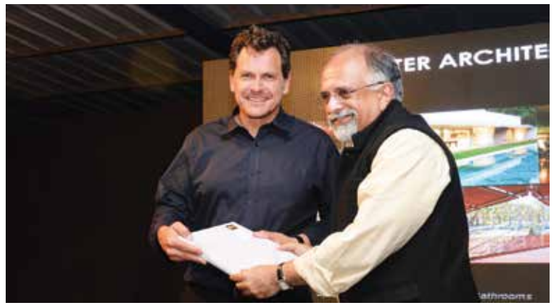
Image credits:
Facing Page: Poster of Charles Correa 50 Years of Architecture: http://www.charlescorrea.net/50years/50-Year-of-Architecture.pdf
Profile picture: www.rediff.com

HAPPENINGS IN BRC: JANUARY TO APRIL 2015

ARCHITECT PRESENTATION: TREATING DESIGN DIFFERENTLY

The local influences on design can be powerful and rich, the final outcome reflecting a strong play of domain sensitivities and heritage. IIID Bangalore Regional Chapter, in an event sponsored by FCML had two eminent architects, Architect Canna Patel of HCP Interior Architecture and Architect Dr Martyn Hook of Iredale Pederson Hook Architects presenting their views on design, infusing this local sensitivity and heritage.

While Canna Patel highlighted on the Indian flavours permeating the global arena, Hook spoke on the incredible possibilities of using ordinary elements in design, laying special focus on low cost housing in bushfire affected areas in Australia. Contending that the influence on design can be varied and many, starting from temples, monuments, fabric, Patel stated that these influences of India on design are evident at the global level too where these details have been integrated.



Dr Hook, Associate Professor of Architecture at RMIT University in Melbourne, winner of multiple awards in his architectural practice and an active architectural critic, has been using the unlikeliest of elements and industrial building techniques in his low cost housing projects where he effectively created affordable, attractive and thermally efficient dwellings. His designs essentially focus on sustainable solutions, with the type of landscape addressed wielding a strong influence.

ARCHITECT PRESENTATION: INNOVATIVELY DIFFERENT

Offering a differential aesthetics that is not only innovative but simple can be captivating. This is especially so when the tools and materials used are equally down to earth and sustainable. IIID Bangalore Regional Chapter had a scintillating presentation by architect Rajesh S of Technoarchitecture on some of his projects where his innovative designs had transformed spaces into energetic domains, displaying spectacular creativity and ideology. Winner of many awards, Rajesh was also a nominee for the Aga Khan Award for Architects in 2010. The event was sponsored by Grohe.

FOUNDER'S DAY

It was remembering the memorable day when IIID Bangalore Regional Chapter was started, the founding members recalling the glorious past. The evening had Architect Raja Watwe, founder of IIID BRC and Architect Bharath Rathi, the first Chairman of IIID BRC, who also went on to serve a second consecutive term, sharing their experiences of those initial years. Mementos were given to the founder, the past chairpersons and T-shirts with IIID BRC logo were given to all the members of BRC.

ART ON YOUR DESK

IIID Bangalore Regional Chapter along with Art Collective India, had an evening of art display for an artistic interior, warming the hearts and minds of the members. The soulful display of art was inspirational, covering a wide spectrum of Indian art, offering a platform for uniting artists, art lovers, designers, corporates, exuding the universal truth that art is not for an exclusive club but belongs and is treasured by one and all. With the belief that art should be both accessible and affordable for everyone to hold and cherish, the evening saw art in a new form where the artist's creative intent is effectively captured yet offering a wider appeal through competitive pricing.

PARTNERING ACADEMIA

IIID Bangalore Regional Chapter conducted a fruitful discussion with the Heads of Departments of the various architecture colleges in the city on how academia can collaborate with the Chapter to make a substantial difference in the field of design. Multiple ways by which students can be involved with practicing professionals, the variety of workshops that could be held, exhibitions and seminars along with exploring possibilities of initiating short term courses in design, were all explored. The response was extremely encouraging with many suggestions taken up for serious consideration and thence implementation.

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