

# antarya

DESIGNURU  
FOR BENGALURU



**MASTER STROKES**  
Gerard da Cunha



IIID BANGALORE REGIONAL CHAPTER

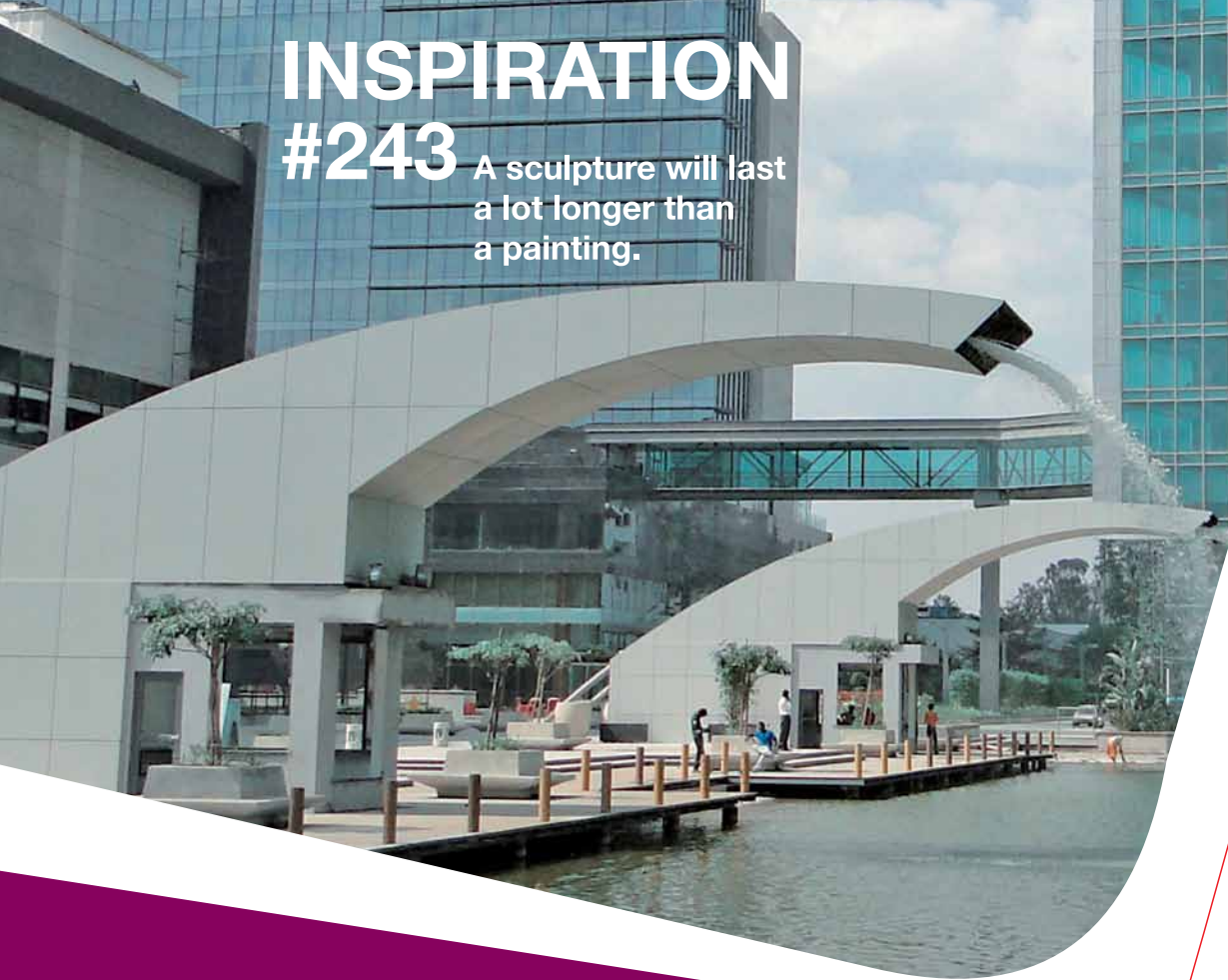


**INSTITUTE  
OF INDIAN  
INTERIOR  
DESIGNERS**

Bangalore Regional Chapter

# INSPIRATION #243

A sculpture will last  
a lot longer than  
a painting.



exterior

Colour: 0736 Saffron

Colour: 6031 Berry

Colour: 0741 Birch Grey

**FUNDERMAX**®

for  
people  
who  
create

## THE ELEMENTS OF LANDSCAPING

Unity and Scale. Balance  
and Simplicity. Give realization  
to your landscaping ideas with  
the all new Max Exterior range  
of decors from FunderMax.

[www.fundermax.at](http://www.fundermax.at)

## Chairperson's Foreword



Dear IIID Bangalore Chapter members,

The last three months as a run up to Designuru has been the most challenging and satisfying time for IIID Bangalore. Our schedule had over 50 events taking place over a span of 9 days! With overwhelming support from the design fraternity and public alike, 'Designuru' was a resounding success.

We had amazing panel discussions including one with Super senior architect Mr PK Venkataramanan sharing his practice days and reminiscing with senior architects Thomas, Jaisim and Renu Mistry. That definitely was the highlight!

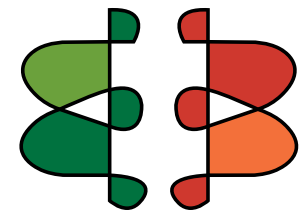
The icing on the cake was the presence of Pratap Jadhav, President IIID, Jabeen Zacharias, Vice-President IIID, the IIID Executive Committee and All chapter chairpersons on the Grand Finale! The presentation of architect firm from Brazil, MK27 was again, brilliant and different!

'Designuru' at its first edition hopefully brought awareness on Design to the ever interested public of Bangalore. The forthcoming years will see multiple locations hosting the festival along with travelling exhibitions and interesting installations across the city.

Going forward, we have many events in store, with a workshop by Hettich planned in June. The Design Yatra has reached Vadodara and will reach Bengaluru in November. Download the IIID app and follow the Yatra as it travels to various Chapters and Centres across the country.....

**GAYATHRI SHETTY**

Chairperson IIID BRC, 2014 – 16  
[gayathri@gnarchitects.com](mailto: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.

**FunderMax India Private Ltd.** #13, 1st Floor, 13th Cross, Wilson Garden, Bangalore : 560027. India Tel.: +91 80 4661 7000 E-mail : [officeindia@fundermax.biz](mailto:officeindia@fundermax.biz)

#### Authorized Business Partners:

**Ahmedabad:** Sonata Enterprises **Amritsar:** Shri Balaji Corporation **Bangaluru:** Bangalore Protech Controls, Stencil, Seemac **Bhopal:** SR Enterprises **Bhuvaneshwar:** Mahima Interiors **Calicut:** Skybond **Chandigarh:** Red Floor India **Chennai:** RNB Design Arc Systems **Coimbatore:** Design Energy Private Limited **Colombo:** Koala Interior Solutions **Goa:** Vinmark Industries **Hyderabad:** Clean Trac, Rangoli Marketing **Indore:** Vipul Nirman **Jalandhar:** Kazmi Enterprises **Jammu:** Bansal Trading **Jodhpur:** Vinyog Bath Collection **Karnal:** Façade and Glazing **Kochi:** Alfab Marketing **Kolkata:** New Edge Realty Solutions **Ludhiana:** Interior Zone **Mangalore:** Proton Buildtech **Mumbai:** Alumina, Arctrends **Mysore:** Koncept **New Delhi:** GTS Exports, Red Floor India, Starck Impex, Woodrap Corporation **Pune:** Real Marketing, TS Madhav **Raipur:** Durga Décor **Sirsa:** Style at Home **Surat:** Core **Trivandrum:** GEFAB

*\*Insist on genuine FunderMax panels only.*



## Beauty And Elegance Meets Edge And Innovation.



**PRESENTING MYRAH BEVELLED GLASS & LIQUID GLASS PLATES.**  
Indulge in a collection of sleek designs that gives your living spaces an unparalleled contemporary look. Available in various colors, revel in the smooth feel of real glass plates with perfect finish and smooth edges.

For a more futuristic look, choose from **Myrah Mirror** or **Myrah Edge Metal** plates with sharp contrasting chrome edge

• Switches • Lighting & Luminaires • MCB & RCCBs • Wires & Cables



www.myanchor.in



THE FUTURE OF BRIGHT

Jadavji Anchorwala Enterprise

## Editor's Note



I believe that every one of us, whether formally trained as designers or not, have an inventive and artistic gene within us. Over the years, while a handful of us seek to cultivate this gene in our individual capacities to test the impact of design in our day to day lives, we at IIID over the past months have been working on shouldering the larger responsibility of us as designers – to let the public of Bangalore discover what design can do.

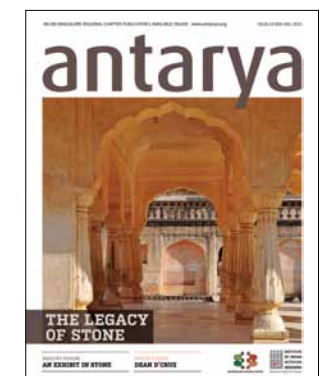
Designuru was born with this intention – to provoke discussions and facilitate a productive exchange, not only between the various disciplines of design, but also between designers and the citizens of Bangalore.

Spread over nine days, located on the streets and sidewalks of central Bangalore, Designuru – the city's first full-fledged design festival saw phenomenal participation from the design fraternity and citizens alike. We showcase some of the festival highlights in this issue. In the forthcoming issues, Antarya team will be working out many changes and we look forward to more people-centric events and articles in the coming months.

### DINESH VERMA

Managing Editor  
verma@acegrouparchitects.com

ISSUE 12 NOV-DEC 2015



### REVIEW

Dear Dinesh,

"Once again your Nov-Dec 2015 issue is worthy of accolades! I never saw this 'nanga' Corbu' (Corbusier) before! Keep up the good work!".

Regards,

**Prof Shireesh A Deshpande**  
HOD (Retd.) VNIT Dept of Architecture





ISSUE 13 MAR–APR 2016

\*FOR PRIVATE CIRCULATION ONLY ■ Available online at [www.antarya.org](http://www.antarya.org)

**MANAGING EDITOR**

Dinesh Verma

**CHIEF CORRESPONDENT & CONTENT EDITOR**

Nandhini Sundar

**STAFF REPORTERS**

Priti Kalra, Yamini Kumar, Akshara Verma

**STAFF PHOTOGRAPHER**

Mahesh Chadaga

**EDITORIAL BOARD**

Jaffer Khan, Sharukh Mistry,  
Leena Kumar, Mahesh Chadaga

**ART DIRECTOR**

Kumkum Nadig

**DESIGN**

Kena Design, Bangalore  
[www.kenadesign.com](http://www.kenadesign.com) | [info@kenadesign.com](mailto:info@kenadesign.com)

**PRINT**

Gaptech Press, Bangalore  
[www.daxgap.com](http://www.daxgap.com) | [girish@daxgap.com](mailto:girish@daxgap.com)

**COVER IMAGE**

Designuru Logo  
By SPREAD Design




**PUBLISHED BY**

IIID BANGALORE REGIONAL CHAPTER  
No. 14, Temple Trees Rows, Cauvery Colony, Koramangala 1st Block, Bengaluru 560047  
Tel: +91 80 26494159

**Copyright:** IIID Bangalore Chapter has the copyright on design pictures and editorial content used in this magazine unless otherwise specified. No part of the magazine can be reproduced without the written permission of the publisher.

**CONTENTS**







26

MASTER STROKES

Gerard da Cunha

NANDHINI SUNDAR







40

CONVERSATIONS

Manish Banker

Vijay & Meghal Arya







60

ACADEMIA

Studio as a stage

ROHAN SHIVKUMAR






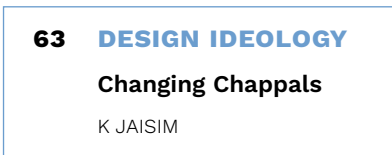
62

ACADEMIA COLUMN

Revamping Architectural Education

JAFFER AA KHAN







63

DESIGN IDEOLOGY

Changing Chappals

K JAISIM







64

DESIGN CRITIQUE

Springing a calm surprise

YAMINI KUMAR






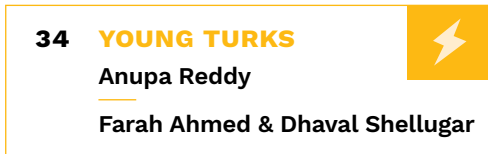
66

TRAVELOGUE

Journeying from Manali to Leh...

MAHESH CHADAGA







34

YOUNG TURKS

Anupa Reddy

Farah Ahmed & Dhaval Shellugar







56

GREEN SENSE

Our heritage carbon sinks

NANDHINI SUNDAR






72

HAPPENINGS

January to March 2016







# DESIGNURU FOR BENGALURU

BY NANDHINI SUNDAR

Invariably design is related to the upper crust of the society, as an indulgence of the elite, be it in spaces, products, clothes or exercising a lifestyle choice. As for public spaces, especially in a government driven building and management, design seems to appear at the far end of the spectrum. But to what extent can design permeate and alter the language of public spaces? What could be its contribution in making public spaces more usable as well as meet the varied needs of users from different strata of society? How can design transform the urban landscape of a city?

These are questions oft raised, debated, deliberated but met every time with the same answer; design has no role unless designers participate, offer solutions and the government recognises their role, collaborates to make the change. The Indian Institute of Interior Designers, Bangalore Regional Chapter (IIID BRC) decided to state this point loud and clear and take the initiative to bring design to the masses. What better way to do it than by hosting a design festival that explicitly targets the masses.

**Designuru**, a nine day design festival thus opened to the public on the much visible boulevard of Mahatma Gandhi road, inviting public to participate and discuss the future growth of Bengaluru through design intervention. Thus ensued a variety of workshops, personal stories of designers and personalities of art and theatre, heritage walks, and crowned ultimately with a host of inspiring panel discussions by eminent architects, designers and academia, some of which interestingly sparked off heated debates given the sensitivity of the topics addressed.







### RELEVANCE TO ALL

Design is relevant to all and can totally transform spaces, especially the urban landscape of the city; this was the message carried and actively conveyed by the nine day festival, in a city that boasts of a huge design community of nearly 10,000, of both architects and interior designers, some of whom have etched their names in the list of great achievers. “The message is that design is for the masses. Through the festival, we want to connect with the masses, take design to them, bring in interaction of how design and art can transform spaces, not just private, but more so the public spaces, thus altering the city's urban scape”, said **Architect Gayathri Shetty, Chairperson, IIID BRC.**

Concurred **Architect Dinesh Verma, Honorary Secretary IIID BRC,** “Awareness of design is already high among public and this is evident in the design of private buildings. The design festival will increase this awareness and direct it towards public spaces too, facilitating greater participation and demand from the public for better designs here.”

### ACTIVITIES GALORE

Nine days of the festival saw activities galore, each day starting with a heritage walk followed by workshops on interesting topics of design and public spaces. The day progressed with public and city related movies that were thought provoking as well as prompting viewers to be proactive. Interesting personal journeys were related by eminent personalities from art, theatre and the design fraternity, with the day winding up with a scintillating panel discussion hosting leading designers as well as bureaucrats that got the entire audience participating in full gusto.

The boulevard was host to brilliant exhibitions on art and design besides practical workshops on bamboo, wire bending, puppetry, pottery amongst others, where the public had the opportunity to try their hand and test their skills. The boulevard was also home to multiple heritage panels that spoke of the city's glorious past, catching every passer-by's interest, prompting them to pause, read and proceed.

While the end of each day invariably had a band performing, the final day had a spectacular Drum Jam with Paulom Mistry that had the public in ecstasy. Participants ranged from children below ten to senior citizens crossing 90 years. Interestingly, the drum jam even served as a spectacular birthday gift to one of the senior citizens who had turned 92 and was present with family to celebrate with the gathered public. She herself was seated, joining in with the jam, joyously tapping away on the drum kit handed to her.

PHOTOGRAPHS: Mahesh Chadaga







# A taste of Heritage...



The city of Bangalore has come a long way in its close to 500 year history. Beginning as a cantonment and emerging into a ‘sleepy’ town that received the dubious distinction of being the ‘pub’ city, to later become the current bustling IT hub, this cosmopolitan urban conglomerate has metamorphosed, yet, retained its inherent character and culture which is still strongly evident for those who choose to see beneath the layers. A character that holds every resident fast to their roots and binds them to the city, no matter what ‘ills’ may plague its domain, making each citizen proud of being a Bangalorean or should we say, Bengalurian. Another reason that brought hordes of participants from varied backgrounds; public, artists, designers as well as decision makers from the government, to interact, debate on the future of Bengaluru, its public spaces and urban landscape in the Designuru festival.

## TAKING A PEEK INTO HALASURU

A little peep into the city’s heritage throws open some very interesting facts that are worth perusing through. For instance, one of Bengaluru’s oldest as well as most vibrant settlements is Halasuru or Ulsoor as it is currently christened. The suburb with its lively markets, crowded streets, ancient temples and traditional architecture, received its name from the Kannada version of jackfruit trees that abounded the banks of the Halasuru Lake. The urban settlement initially began around the 1000 year old Someshwara temple.

Halasuru still has several old houses reflecting the vernacular tradition, complete with the *jagalis* outside the front door. The *jagalis* served as open interactive spaces, to communicate with neighbours as well as with members of the family. The traditional houses also



St. Marks Road (1985 & 2015)



Vasavi Temple Road (1985 & 2015)

invariably paid plenty of attention to the entrance doorway that housed beautifully carved wooden lintels displaying art forms and sculpture. Intricately carved wooden eaves, stucco decorated columns, Romanesque pilasters feature along with a monkey-topped roof at the entrance, while many have small arched niches on either side of the entrance to hold oil lamps. These traditional houses incorporate internal courtyards which served as excellent vents for both light and ventilation besides serving functional purposes.

Halasuru is still one of the few places in the city where bamboo pitched roofs still prevail. These roofs are built using thin bamboo poles placed close together and supported by a frame made of wood or bamboo. A layer of terracotta tiles is placed over this bamboo to give a sturdy, economical, stable and cheap roof that also permits movement of air to keep the interiors cool. The Madras terrace roof too is commonly seen in the old buildings here using timber rafters or beams, brick and lime concrete. These roofs, being thick, ranging from six inches to a foot, afford thermal comfort during summers. The other commonly seen type is the Mangalore tiled roofs.

## ESTABLISHING THE CANTONMENT

After the defeat of Tipu Sultan in 1799, the British garrison occupied Bangalore Fort and Tipu’s palace. In 1809, a new cantonment was established in west and south of Halasuru Lake, headquartering the Mysore division of the Madras army. While the old city near the Bangalore Fort was already a commercial hub, the cantonment near Halasuru made this part of the city the new growth centre. The opening up of economic opportunities by the cantonment saw Tamil and Telugu speaking migrants from surrounding areas making this region their new home.



Top & Above: Halasuru Architecture



Bangalore Fort



Above & Right: Tipu Sultan’s Palace



Because of the proximity to the cantonment, the character of Halasuru emerged different as compared to the commercial hub, *Pete*, around the Bangalore Fort. While it still housed thriving communities of artisans, the streets were not filled with looms and wholesale merchants, characteristic of the *Pete*. The occupation indulged in here was mostly service oriented while the bazaars catered to local residents.

## HALASURU LAKE

The Halasuru Lake, which incidentally is a man made reservoir, built by the Kempegowda family, was once the main source of water for the cantonment and the Halasuru village. While this is no longer so today, it still serves as an important hydrological groundwater recharge source for the area besides providing the habitat for a diverse range of birds, fish, aquatic plants and fauna.

## SOMESHWARA TEMPLE

Legend has it that Kempegowda, during one of his hunting expeditions in Halasuru, which was a dense jungle at that time, decided to rest under a tree. During his brief nap he is said to have had a dream about a treasure lying buried which was to be dug out and used to build the grand Someshwara temple. The majestic *Gopura* of the temple built by Kempegowda, to this day dominates the landscape of Halasuru. The temple reveals the influence of different dynasties who have added to the structure during their period. The main *mantap* housing the pillared hall was built during the Vijayanagar period, in 1500 to 1600s. The carved pillars reveal rearing horses and riders, *yali*-shaped balustrades, square carved panels on each column, typical of Vijayanagar style of architecture.





# Personal Stories...



Prof Jaisim Krishna Rao



Arundathi Nag

It is certainly interesting to listen to personal journeys of leading personalities, their struggles, their triumphs, the pitfalls and the ultimate climbs. The Designuru festival had them in plenty with many leading personalities of art, theatre and design from the city sharing their stories with an enthralled audience. Eminent architects like Prof Jaisim Krishna Rao, leading designers like Michael Foley, theatre personalities such as Arundathi Nag, Prakash Belawadi, artists like Dimpy Menon, social activists like Poonam Kasturi were among the many who shared their stories.

While Jaisim had many an interesting tale to relate, spanning his five decades of career as an architect, leaving the listeners asking to hear more, Arundathi Nag took the audience on the journey of the struggle of making the iconic Ranga Shankara a reality. The eight year struggle to find the funds, having started at zero, the endless, yet prompt follow ups with those who had promised, the unforgettable role of architect Sharukh Mistry who designed and built the structure at the lowest possible cost, yet lending it such an astounding flavour of design and art and finally her passion and dream taking a tangible form, making Ranga Shankara a fitting tribute to the late Shankar Nag, was all laid out in spectacular detail to the rapt audience.



Art literally came alive in the presentation made by bronze sculptor Dimpy Menon. The magnificent forms of the life size artworks, their sculptural formations, the language of the compositions, the grace and fluidity of the sculptures frozen in motion had the audience dumbstruck, while the sheer structural details of the figures that literally seemed to defy gravity, prompted architect Jaisim to wonder aloud how Menon managed to hold them up structurally, the heavy pieces glued merely at a single point to a slim ribbon connected to the base.

Theatre personality Prakash Belawadi had quite a mouthful to deliver about our lakes, infrastructure, role of public transport and the concept of shared public spaces. Questions of identity of the individual Bengalurian, a kannadiga or cosmopolitan, the cultural leanings of each locality, villages continuing to exist within each urban space in the various localities of the city, the native *Habbas*, feasts that are celebrated in each locality as a continued heritage were amongst the many subjects discussed in his captivating talk.



Dimpy Menon



Prakash Belawadi



Michael Foley





Poonam Kasturi



Designnuru Branding

Bengaluru is moving towards zero plastic use; waste generation and manner of waste disposal rules high in this scenario. With nearly 60 per cent of the waste generated being wet organic waste that can be safely composted by individual households, reducing the burden on civic authorities of disposing waste as well as reducing the pressure on existing landfills, Poonam Kasturi's presentation of the commendable work done by her organisation, Daily Dump, was highly relevant. Kasturi took the audience through the modes of waste segregation, composting and the ensuing zero generation of wet waste amongst households through the use of the attractive composting pots.

Branding is certainly an integral part of any business venture, creating the right awareness amongst public about the product or service on offer. There is a fine technique involved in the manner in which this branding and message can be



Sonia Manchanda

taken to the public. And Sonia Manchanda is a past master at that. Not surprisingly, IIID BRC decided to use her services to create the logo of Designnuru which brings out concisely the cultural tone of Bengaluru fused with its inherent heritage. Manchanda took the audience on a dazzling trip of the various leading branding exercises that her company had worked on, each striking the core effectively to convey the right message which is not only captivating but stays long to leave an indelible mark in the minds of the discerning consumer.

PHOTOGRAPH (BOTTOM LEFT): Mahesh Chadaga



Sandeep Mukherjee



Neelam Manjunath



Kamal Sagar



Anshul Chodha





# Panel Discussions...



Debating the Design of Public Spaces

Each day of the nine day Designuru festival culminated in a thought provoking, at times even a heated panel discussion, the eminent panellists coming from different domains, each a stalwart in his respective field. The second day of panel discussion on the interesting topic of ‘Architecture in the city’ saw animated discussions on the state of our public spaces, with the audience pitching in full zeal.

## DESIGN AND USE OF PUBLIC SPACES

The interesting question of what architecture is actually grappling with if a high tech city is not designed to take care of the needs of the children and elderly, was raised by architect Deepa Mandrekar of Monsoon Designs. With local bodies failing to address utilities, we privatise everything, she added. Stating that lack of good infrastructure has resulted in the evolution of gated communities, she asked,

“Why should there be gated communities, why should there be this exclusion?”

Stating that design is about revealing possibilities more than problem solving, architect Vatsala da Cunha rued that there is currently no platform where architects can discuss with the government on the need and mode of design of public spaces. Address of infrastructure is vital and will also serve to be inclusive of all communities she averred. “Currently public spaces are envisioned by contractors instead of architects. When public spaces are redesigned, architects need to be consulted”, she added.

Architect Sujit Nair of SDeG was firm in his statement that architects have a role beyond their desk, a greater public role. “This is not clearly defined in academics or

regulatory bodies but we need to radiate outwards instead of being inward looking. As architects we have a greater role in defining the by laws but as a fraternity we have not been invited do to this. But we need to start looking at doing things for the city where it is beyond just a project, engage the public in interactive dialogues.”

A heated debate ensued on the issue of exclusion of public spaces when ownership is tilted towards private. “When you have more private space than public space, there are greater chances of exclusion. Government cannot absolve itself of responsibility of managing public spaces”, stated Mandrekar.

Contending that it is in a way difficult to clearly demarcate public and private spaces as both have shades of public and private in them, architect Soumitro Ghosh

of Mathew and Ghosh Architects added that earlier people would offer spaces for public use. “This has now transformed as corporate responsibility where money is used for public purpose. But how it is used is to be seen and government has to take responsibility to take it forward appropriately.”

## INFUSING ART INTO SPACE

Art and crafts are an integral part of a space. An absorbing discussion on the infusion of art and craft into the designed spaces and in turn aiding the revival of our dying crafts ensued on the third day of the Designuru festival. Stating that without craft a space is soulless, architect Husna Rahaman of Fulcrum Studio added, “Right from the cavemen, humans have displayed the inclination to embellish their spaces. The art forms on cave walls stand testimony to this. Art serves as a medium of communicating beauty and every culture has its own vocabulary of displaying it.”

Drawing attention to our airports, architect Sabina Reddy of M Moser Associates added, “Our airports were devoid of crafts and wore a uniform look until Rajeev Sethi decided to introduce art into the Mumbai airport, infusing soul into the space.”

The issue of dwindling quality of work as well as dying skills in our traditional craft came up, with the urgent need to address this and arrest it by designers incorporating art and craft more widely into spaces. “The diversity of craft available in this country is more than any part of the world, yet the quantum of this craft used in our spaces is far less than it is used in other parts of the world”, said architect Anshul Chodha of Sanctuary Architects.

Concurring, Rahaman drew attention to the increasing leaning towards western art and crafts in our spaces over the last few decades. “But Indian crafts are coming into vogue now. It should be recognised that handmade Indian craft is the richest and most pronounced décor in spaces.” Attention was drawn to some of the very unique crafts and craftsmen with special reference to Karnataka region. “The beautiful Bidri craft, because of lack of demand, is heading towards virtual extinction. We as architects and designers, need to revive, reinvent the manner of incorporating such art into our spaces”, she said, adding, “They will die if we do not act soon.”

Acknowledging this, a pledge was taken by the panel and the gathered architects to

create a platform to promote such crafts with active interventions in the form of using the art in evolving future spaces, where they are incorporated into a contemporary décor.

## FURNITURE AND ITS DESIGN

An interesting discussion ensued on furniture and product design and its status, market in India amongst leading product designers Sandeep Mukherjee, Jacob Matthew, Amit Mirchandani and Vinay. The panellists universally contended that there was no dearth of design but it was marketing that was wanting. Given the huge domestic market as well as the lower cost of manufacturing, the country could serve as both design and manufacturing hub, the panel contended. Pointing that the last few years the scene has been one of designing in India but manufacturing elsewhere, in countries like China, attention was drawn to the dire need to improve our manufacturing standards.

In an earlier presentation, Sandeep Mukherjee of Quetzel had spoken at length on furniture and product design, the evolution and market in India. Stating that design connects to the subconscious, rooted to culture, he averred that design, to be marketable has to be user centric, “Or else



Discussing multiple ways of infusing Art







Furniture and its spaces: The experts' opinion

they will remain merely as art." He further added, "The relevance of design would pertain to the identification of the culture, be it earthy, traditional, warm, colourful. Even in case of western influence, this cultural leaning does come up and design would need to address this. Added to this would be the emerging trends, the youthful, global, hi-tech inclinations of the emerging market, that would need to be incorporated too, where the traditional flavour is infused into a contemporary context of use that is also utility centric."

**A PERSPECTIVE OF THE ICONS**

It was an exciting get together of some of the iconic architects of the city, sharing stories of a glorious past and connecting to the present. Architects P K Venkataramanan, K Jaisim, T M Thomas and Renu Mistry participated in a stimulating discussion on architecture in the city. Around the time these eminent architects started practice, modernism was the accent. Venkataramanan shared about the strong influence of Corbusier during that time, with many architects travelling to Chandigarh to get a feel of his designs.

Other great influences were Louis Kahn, Geoffrey Bawa, stated Mistry, pointing to their design sensitivities and the inspiration manifesting in her structures. "One of the first buildings in the city that caught our attention was designed by Thomas. The natural stone, light and ventilation were inspirational and prompted us to explore locally available materials, which was also in sync with the design philosophies of Kahn and Bawa."

Pointing in jest that his first fee was a shirt, Thomas spoke about the influence of Frank Lloyd as "Corbusier is too brutal for me." For Jaisim, his history professor, B N Iyengar, "was phenomenal" and he introduced him to classical architecture where Mies van der Rohe became his greatest influence.

The architects in unison reminisced the times of drafting tables, stools, T Squares and tracing papers, the hi-tech computers and software of today non-existent. "Even comfortable reclining chairs were absent. We had to share the Rotring sets as it was too expensive to have too many sets. We all took to architecture because we could sketch free hand", said Venkataramanan.

Speaking on heritage buildings and designs inclined towards heritage architecture, Jaisim opined that the question arises as to whether it is prudent to preserve all the culture, especially when so many buildings stand assaulted.

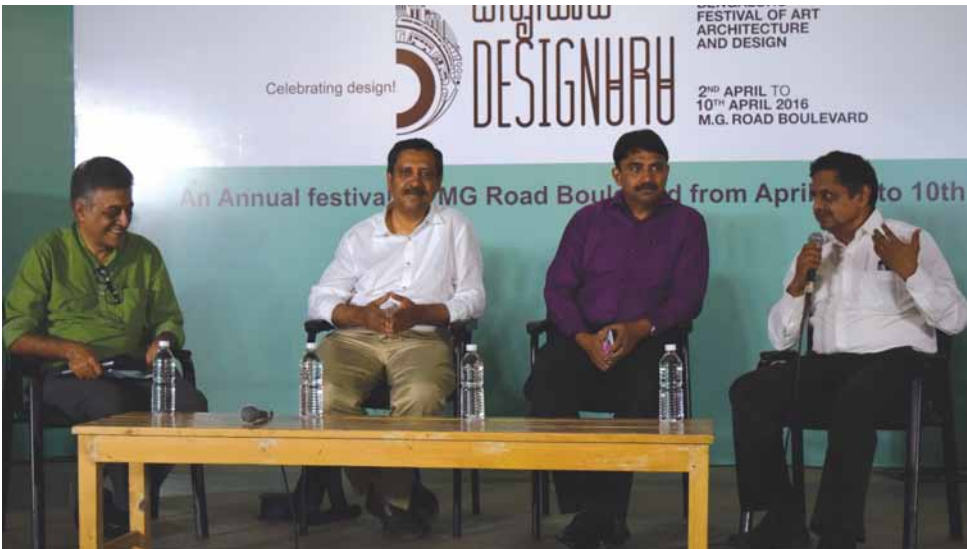
This was contested by architect Naresh Narasimhan. "A city gets its pride when there is continuity. European countries like Paris, London have their visible sense of continuity over the ages. If you destroy every heritage, then there is nothing in the city to show our children", he stated. "Bangalore was established in 1537, it is older than other metros but no one realises this because no sense of the city is left. We should preserve at least what is still left."

Concurred Mistry, "We need to retain some of the heritage, the history of the place. Countries like Amsterdam have successfully retained 400 to 500 year old structures with modernisation happening in the interiors alone."

Added Thomas, "If government wants to preserve heritage, it has to compensate in a manner which resists the temptation of it being torn down to be replaced with new structures."



Icons giving their Perspective



Decision Makers having their say



A conversation on heritage

**A PERSPECTIVE FROM DECISION MAKERS**

It was an interaction with the bureaucrat to sort the multitude of civic problems facing this city; the BBMP Commissioner, G Kumar Naik. The much awaited discussion on 'Growing city Bengaluru' had BMRC chief Vasanth Rao too on the panel. The issues ranged from garbage accumulation and collection to condition of roads, footpaths, mosquito menace, stray dogs, honking on roads, parking woes to the need for better public spaces and cultural hubs and upholding pride of Bangalore, the city being almost 500 years old, having been established in 1537.

While Vasanth Rao invited designers to convert spaces under the metro into active public spaces that can be used as cultural hubs, Naik responded to the request of the city market to be turned into a cultural centre. "This possibility needs to be explored. Tender SURE roads brought back entire areas, with the utilities revamped. The next phase of operations could be the city market." He called for greater involvement of citizens in the neighbourhoods to improve civic awareness.





# Workshops...

Exploring and learning happens best when a particular model or design is discussed threadbare and a hands-on feel of the design model occurs. The best way to bring forth such participation, discussion and practical experience is through interesting workshops. Designuru had quite a few interesting workshops like ‘Collapsible Modular Homes’, conducted by Architect Arun Swaminathan, ‘Weaving structure to make architecture’ by Architect Vijay Nanarpatti, use of bamboo in structure by Architect Neelam Manjunath, a mud workshop by Jackson Porretta and also a very interesting workshop on designing dustbins for MG road by Architect Gita Balakrishnan.

The philosophy of a temporary home that can be dismantled and carried along exists from the early ages when man moved places, initially as a hunter and later in search of greener pastures. While the kind of abode may have altered over time, the concept of temporary structures continues and this was explored in the workshop on modular homes that saw a large number of participants.

Different mechanisms of collapsible modular structures were discussed, using metal frames, wall panels. The participants came up with their own ideas of modular

structures, with a bit of prototyping too happening. Interesting solutions were shared, with the participants deciding to take forward the initial steps further to fine tune or improvise the emergence of a concept.

Interesting feedback too came up from the participants on the workshop. One of the participants, Sampath Reddy, an aerospace engineer turned urban designer, who incidentally implemented his portable modular housing system in the Kumbh Mela in Nashik last year, and also received the MIT Emerging World’s top 10 initiative projects for his design, stated, “customers are increasingly looking at self-buildable structures, that can be easily assembled as well as disassembled when required, transported, wherein they are totally portable. These creative, low cost temporary structures have a large market, addressing secondary housing requirements.”

Reddy contended that modular housing would complement in a significant manner the conventional houses, aiding in erecting structures on the terraces, backyards, an extra room, in open sites, offering customers, especially young people a differential approach to residential accommodation.

The workshop on bamboo structures had many curious participants from public, each trying to understand the versatility of bamboo and its use in structures. Architect Neelam Manjunath of Manasaram Architects had a structural column in bamboo erected, similar to the column she had proposed in her design for a bamboo metro station. The structural column was light and hollow inside to permit rainwater to flow in where it could serve as a vent for rainwater harvesting. The column branched out to form a roof as in her design for the metro station. In her design, she had advocated the station to be surrounded by a water body to keep the bamboo moist while adding an element of interest to the public space.

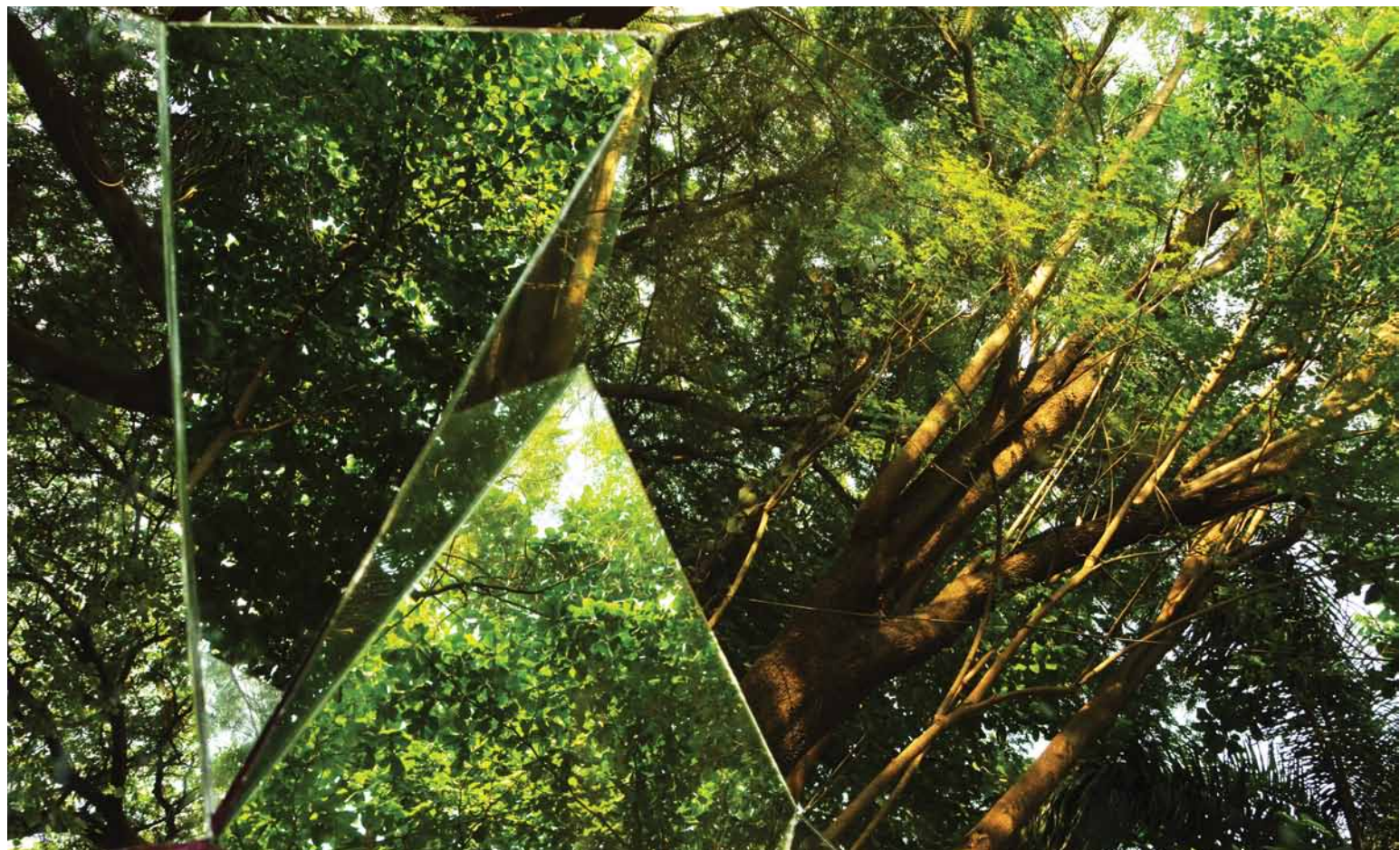
The workshop gave an excellent idea to the public to understand the benefits of bamboo and its use in place of steel, especially in public spaces. “Bamboo can be used in many public spaces such as bus shelters, toll plazas, while the unpolished bamboo serves as excellent flooring material in such places”, said Manjunath.







**SWANKY STREET SEATING EXHIBITS  
ACROSS BENGALURU**



**Location:** Junction of 100 feet road & CMH Road, Indiranagar  
**Studio:** Studio XS



**Location:** Sidewalk on St. Marks Road  
**Studio:** The Workshop



**Location:** Jayanagar 4th block  
**Studio:** mayaPRAXIS





A GALLERY OF ART AND DESIGN



Art Gallery



A visit by K J George,  
Minister for Bengaluru Urban  
Development Town Planning



THE BUDDING ARCHITECTS



Above, Top Right & Right: Students' Pavilion



Above & Right: Workshops for students







GERARD DA CUNHA

# A deep rooted sensitivity

BY NANDHINI SUNDAR

It was certainly an adventurous ride, perched on the scooter as a pillion rider, braving the afternoon heat, winding through the seemingly unending roads to meet an architect who is known equally for his unconventional ways as he is for his astounding designs. As we waited, sipping cool lemonade, a tall man in a cool attire of shorts, shirt and a week old beard walked in casually, his face lit with a charming smile; **Architect Gerard da Cunha**, intensely warm, totally down to earth, his deep rooted sensitivity encompassing his entire approach to life, be it people, buildings or the environment.

PHOTOGRAPH(RIGHT): Mahesh Chadaga

*Gerard da Cunha's Residence* >







A master designer, da Cunha comes across as a man who cannot be bound by conventional modes or be bothered to conform to rules to fulfil expected norms. In his philosophy, curtailment of any expression has no room or scope, be it his totally responsive approach to the physical structures or the manner in which he relates to everything and everyone around him. Even his firm sports a name that speaks of this unbounded, free will; Architecture Autonomous.

Interestingly, da Cunha's architectural journey too speaks of this unrestrained streak. Having joined School of Planning and Architecture in 1971, he left in between to work with Architect Laurie Baker, who had a powerful influence on his designs and inclinations. He returned in '79 to complete his architecture course. He moved to Goa in '82 and has been there since, indulging in his unhindered strokes that speak his mind and inclination.

Says da Cunha, "working with Baker altered my perspective of architecture, how to build, look at a site. With these learnings I went back to finish my course." He further adds, "The leaning from the beginning was towards nature, use of natural materials, salvaged

or recycled items, establishing that connect between interiors and exteriors, where the internal spaces are naturally lit, ventilated, the temperatures naturally cool."

This is evident in all his structures that incorporate sheer raw beauty, revealing an unrestricted connect with the exteriors, a visual link to the greenery, bringing in an abundant infiltration of natural light while the design structure and materials used keep temperatures down.

A strong connectivity permeates his internal spaces that display a deep sense of the undefined, be it in the angles, the geometry or even the exterior manifestations of the structure, especially in the roofs which universally reveal a varied combination of slopes, curves, domes. The use of material is invariably in raw natural form, whether it is wood, brick walls or laterite stone. The language of his spaces strongly reveals the nature of the user, the experience keenly sought.

The clever handling of the spaces in the primary as well as the play school that he designed, serve as a classic example of his design sentiments. The spaces here speak

of a nature oriented growing experience, the multi-levelled interiors with their sequence of curved and slanted walls, arches and fine intermingling of internal and external courtyards, connecting to the external spaces from every segment.

The open expansive classrooms uniformly accommodate large grilled openings that serve as windows as well as doorways connecting to internal open to sky green courtyards. The internal courtyards serve as open, nature oriented classrooms under the trees, giving a sense of freedom and coexistence with nature to the young learners. The shutter free grilled windows and doorways are shielded from rain and heat by the large overhangs while they let in abundant yet shielded natural light and ventilation.

The deft, fluid interconnection between the various spaces is further accentuated by the presence of a large sky lit area into which all the classrooms and common spaces open. Given the young age group of the students using the spaces and their penchant for novelty and experimentation, da Cunha has offered little nooks opening from each classroom which serve as play



**Top left, Top & Above:** Play School

areas, where children can indulge in role play, delve into their fantasy world, experiment. The entry as well as the volume of the spaces is specifically tuned to meet the small sizes of the occupants.

Be it the grills used in the large openings or the Shahbad and Jaisalmer stone, the China mosaic used for the floors and roofs, a significant portion of the materials used in this exposed brick wall structure have been salvaged or recycled. The open amphitheatre of the school is a classic example of waste having been put to effective use. "We decided to use salvaged empty bottles to build the

protective walls as the amphitheatre is on a cantilevered roof. The students collected 25,000 bottles to build the wall", says da Cunha.

If his unconventional bent of mind and design inclinations need physical proof in the form of a structure, the dimensions of the Houses of Goa Museum stands testimony. The unique geometry of the structure built on a triangular site, defies a defined shape, the angles looking totally different based on which face of the building is viewed.

**PHOTOGRAPHS:** Mahesh Chadaga



**Top & Above:** Houses of Goa Museum

The outwardly sloping exposed laterite stone walls, the projecting balconies, the organically sloped roof, the slanted grill windows, together combined with the smooth curves, lends a shape that is not only totally unconventional but also stunning to leave the viewer gazing incessantly. Says da Cunha, “The structure, when viewed from above, gives the impression of a bird taking flight.” The multiple levels of the geometric interiors are sewn together by a spiral staircase that serves as the spine.

The geometric, fluid interconnected spaces with their visual connectivity to the outdoors combined with odd shaped roof combinations are again revealed in plenty in his multi-level residence, nestling amidst thick greenery, the exposed random rubble walls setting the tone to the fusion of dome with a varied, complex, richly curved and sloped China mosaic roof structure.

The interiors are marked with quaint, arched grill windows that are shutter free and placed at random locations, while salvaged

clay tiled floors, the typical Goan vaulted roof with stained glass vents, complement and blend finely with the old world theme furnishings and decor. Raw branches of a tree forms the balcony railings, intertwined with lush green floral creepers, bringing in the physical presence as well as the visual connect of the picturesque greens.

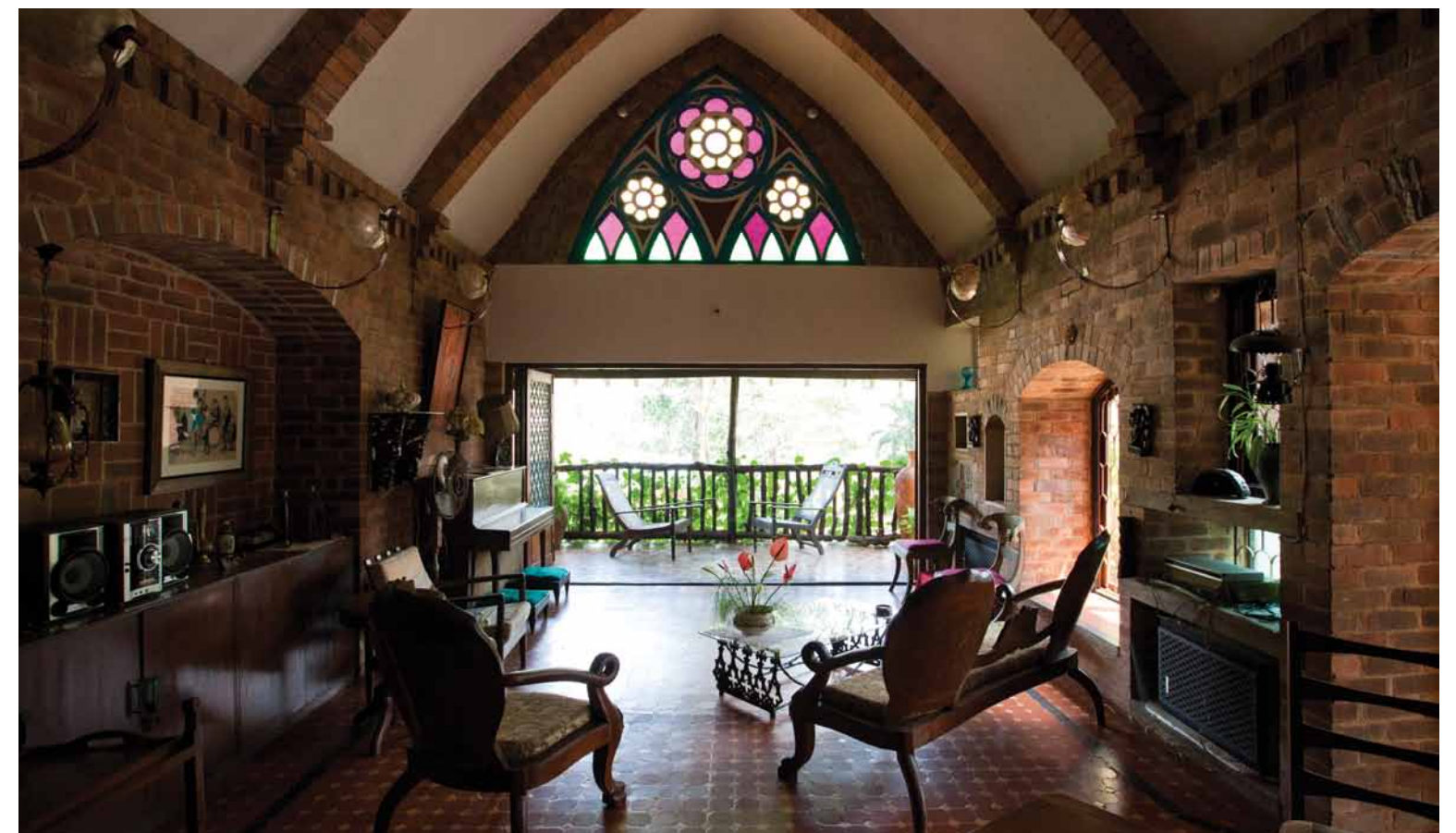
An arresting brick dome with a shaft of sunlight from the punctured vent adds to the beauty of the internal spiral staircase that is attractively supported by a random rubble wall made of exposed laterite, basalt stone and river pebbles. Fine structural detailing in the interiors brings in a geometry that is subtle in certain pockets while pronounced in others to make a statement. Greenery seeps in visually into the entire interiors.

One of his early projects as well as “dream project” is Nrityagram which was initially a village for teaching classical dance. “I would travel to the place in a motorcycle, live in a tent while the structure came up. Given the budget constraints, the materials used had

to be local and the ones available cheap was the local Chappadi stone. The design was tuned to the functionality of the space such as developing the walls, bringing in the sun through the *jaalis*, creating silhouettes. The structures reveal a mix of domes and stone work, offering a complex yet playful building”, says da Cunha, elaborating on the design sentiments of Nrityagram.

Interestingly, da Cunha was involved during the same time, in designing a palatial residence in Goa, christened aptly as Palacio Aguada. The penchant for differential roofs and dome structures is seen in this structure too, the entrance porch hosting a brick dome, the foyer accommodating a waterfall, where a series of arched openings takes the eye to meet the sea. “Each segment of the house had a different canvas to offer. But given the enormity of the space and absence of budget, I had the liberty to introduce all my design sentiments, bringing in stone with fine detailing.”

**PHOTOGRAPHS:** Mahesh Chadaga

*Gerard da Cunha's Residence*





Nriyagram



Reis Magos Fort

The memorial in Bellary is yet another amazing statement of design, the 18m diameter dome being constructed from waste stone, built over an exposed brick structure. Four curved tunnelled pathways take the visitor into the heart of the interiors, creating a mystery, with the vent in the exposed stone dome bringing in a shaft of the midday light, creating drama in the space.

da Cunha has also worked on restorations, the Portuguese fort which was an erstwhile prison, having been finely restored to serve as a public space which includes an art gallery.



Reis Magos Fort

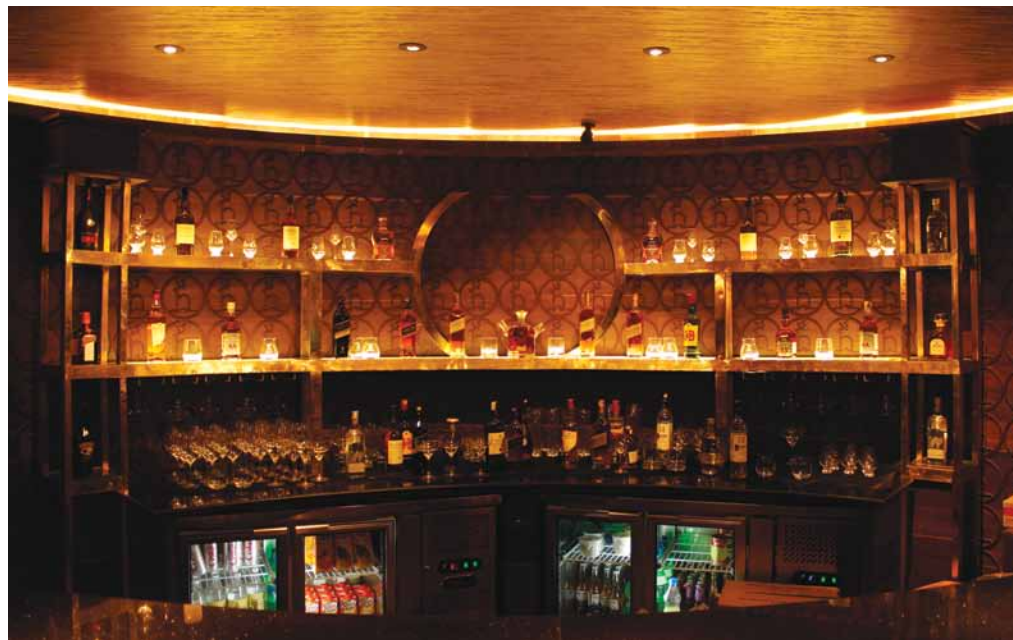






# BRINGING ART INTO FORMS

— Anupa Reddy



**Above & Right:** Highlands

Her inclination towards art, fluid recitals took her to explore dancing. And before she realised she became an accomplished dancer though this form of expression continued to be confined to the leisure segment, an indulgence for the after hours, a pastime. Her passion for traditional forms of expression, a live medium of communication to articulate her thoughts, inclinations and of course art remained unquenched. And then came her foray into architecture where the physical structures served as a fine medium of sharing her leanings.

**Architect Anupa Reddy of De-tales** graduated in 2011 in architecture from the Southern California Institute of Architecture. On returning back to her native city of Hyderabad, she indulged in freelance work for a year before venturing to start her own architecture firm in 2015. Her strong inclination towards art and dance forms is evident in the manner of handling of the spaces, the designs revealing a strong sense of fluidity infused with a fine mix of art and tradition, set in a contemporary background.

Anupa, who currently has over a dozen projects to her credit, interiors as well as architecture, believes in addressing first the concept

sought for the space, linked to the functional element required. Into this comes in a fine fusion of the traditional with the contemporary, revealing the evolution of a hybrid space.

Her first project Medivision is a fine display of this design leaning. The four storeyed existing building had to be refurbished, where the makeover involved lending a fluid functional tone where the spaces would be flexible to adapt to altered functionalities over a period. Glass was hence used to make it flexible as well as bring in abundant natural light. The interiors spaces that were earlier boring were infused with life and interest by bringing in flowing motifs, with splashes of wood on the ceiling and back of the retail counter to lend warmth.

Since art is the best form to lend beauty to a space, artistic patterns were incorporated into the floating display shelves, the ceiling, with the same reflected on the floor, while the lines of décor were effectively used to make an arresting difference to the earlier dull spaces. The motifs used on the door and desk reflect an inspiration from trees and the environment, creating an aura of sitting under the shade of a tree.



**Above & Right:** Medivision



**Above & Centre:** Unique Lighting Solutions Stall

Her project Highland Bar reflects the rich yet extremely elegant décor that Anupa is capable of lending a space. The tastefully done bar reflects copious play of wood and leather, the lavish entrance door to the space marking the beginning of what lies within. This fixed pseudo-vault entrance door of seven feet diameter, weighing 400 kgs and embellished with carvings, solid steel rods, opens on to a concept of Scottish barrels and Scottish Colonial setting.

The focal point in the interiors is the defined lit path leading to the bar, complemented by a matching pattern of wood on ceiling. "Antler chandeliers were opted over the seating to lend a taste of the wild, as a contrast to the opulent, Scottish Colonial setting while complementing the veneer and deer skin textured leatherite cladding on the walls and ceiling", says Anupa.



**Cuppa**

While opulence marked the Highland Bar, her project Cuppa served to be a complete contrast. Constricted by a stiff budget, Anupa had to be extremely creative with an eye on the purse while designing this space. "The given space already had red walls which needed to be altered through a clever design. The objective was to offer a décor that was unique for a coffee shop", says Anupa. Given the Italian breakfast on the menu, Anupa decided to bring this in as an underlying theme along with a dash of freshness into the interiors.

A striking large black and white sketch was brought on to the wall facing the entrance. A similar large pencil sketch was drawn on the glass wall partition to reveal its presence on either side, transforming the language of the interior spaces. While sculptural elements and art forms in the form of pots pinned

on to the vertical wall surface, created the backdrop, pipes extending from them gave the illusion of a larger space. Unfortunately, the project did not go past design stage for various reasons.

The Suburb, a drive-in restaurant that Anupa designed, incorporated the concept of the ruins. A significant play of arches, floors finished with plaster, reminiscent of heritage buildings, cornices, columns, feature in the lower level of the structure. The upper levels display an unfinished open feel akin to erstwhile heritage ruins, through elements such as cracks, peeling plaster.







# Unconventionally ARRESTING

— Farah Ahmed  
& Dhaval Shellugar



Alufit

It was a chance meeting that got her into design. Having graduated in political science and art, **Interior Designer Farah Ahmed** met in the most unexpected manner one of Bengaluru's iconic architects, architect Sandeep Khosla of Khosla Associates and there was no looking back on design since then. Given her high inclination for art, having displayed her artwork in galleries, design was a natural evolution. An internship in his office and later obtaining a Master's degree in interior design, made young Farah all set to start her own design firm.

And what better way than to team up with her friend and colleague in Khosla's office,

**Architect Dhaval Shellugar**, a graduate of Rachna Sansad Academy of Architects and start their design firm **FADD Studio**. "Khosla's design philosophy has been a great influence, his use of natural materials, his inclination to incorporate global trends into an Indian context, his creativity and innovation", says Farah.

Very soon, their innovative, experimental approach and to an extent quirky designs saw them winning many awards and commendations. The recent IIID Anchor awards saw the duo cornering three awards in different categories. Talking about their design intent, Farah is quick to add, "We do

not have a singular style, we do not repeat what has already been done, each piece has to be unique and bring in the element of surprise." The duo has over 20 projects to their credit.

In their very first year of practice, the young designers were invited to design the interiors of a 100 ft Kerala House Boat in Goa. The brief was to bring in the elements of nature and the two set about with designing an interior with bamboo and wood lacquered mats. This was complemented with colour and fabric for walls of the boat, contrasting with the natural colour and weave of bamboo. Each room was

assigned an element of nature, water, fire, earth and air and designed in accordance.

In contrast to this, the 12000 Sq ft Alulift, a commercial project, had them working with industrial materials such as ACP sheets while bringing in the natural elements through rough unpolished surfaces and rustic features. The concept was to keep the area open and light with use of glass. The space overlooks a lake while a vertical garden forms the backdrop of the reception space clad in wood and unevenly painted wallpaper.

The inner workspaces were kept to primary colours with highlight of warm tones while the furniture was left white as a contrast. Each wall of the cabins was lent a solid different colour in the form of lacquered glass, creating a gradient from orange to burgundy across the length of the passage. Lamp post lights lined the workstations

and ceilings had exposed concrete in keeping with the desired industrial look. Industrial chairs marked the cafeteria contrasting with cool watery blues of the adjacent walls.

Their project, Lobby, posed a challenge in terms of dimensions of the space besides the tight budget assigned. Inspired by the vertical and horizontal grids of De Stijl artist Piet Mondrian, the duo opted for use of different materials to create different effects. "We realised that we could balance the expensive with the inexpensive through random blocks where many of the blocks can be left neutral and budget friendly", says Dhaval.

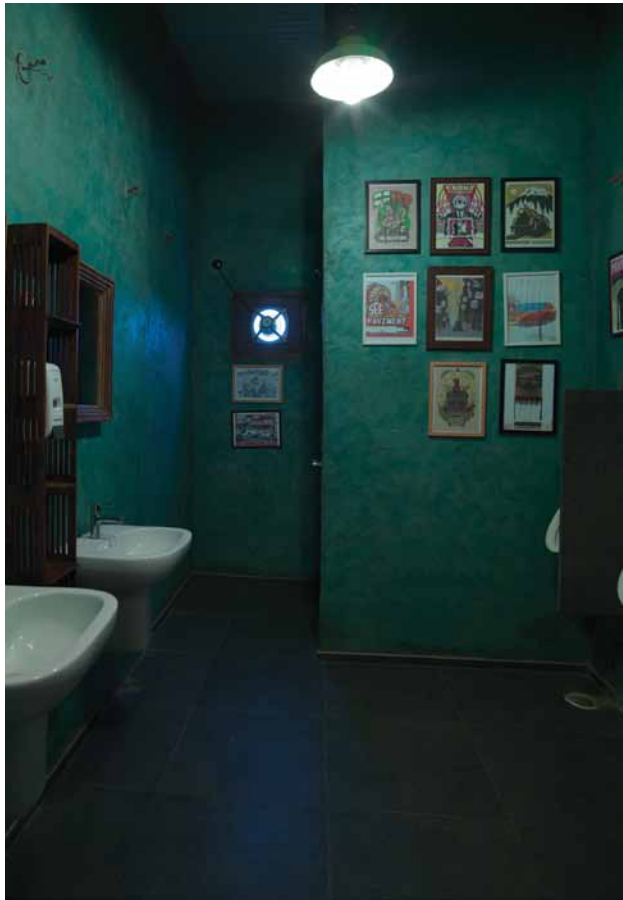
Thus, smoked veneer, black lacquered glass found their way into the space. Adds Farah, "There was challenge of the 33 feet height volume to be dealt with which would push up cost if any surface treatment is done. So we played with the grid and balanced the design."



Above & Right: Phoenix Oberhaus / Lobby







**THE HUMMING TREE**

Their project Humming Tree, which cornered both runner up as well as a commendation in the zonal and national categories in the recent IIID Anchor Awards, is a restaurant and bar offering an industrial concept, the primary materials used being bricks,

metal, cement in the décor. Suspended metal chains serve as partitions in the expansive cement floors, while reclaimed bicycle stools form the seating. Pigmented cement walls complement antique benches contrasted by earthy brick walls. An oxidised metal riveted door with a large circular peephole leads the guest inside.



**THE NADHANI RESIDENCE**

The Nadhani residence, which received the zonal commendation award in the category of 'young designer of the year', involved refurbishing of an older apartment that came with arched hallway and curved walls. Farah and Dhaval set about their task by first

removing the curvatures, the arch of the foyer, the curved walls to bring in straight lines that were more functional to create a larger visual feel. The dining and the living areas were given an arresting hue by incorporating blue into the décor, while infusing a blend of the neo-classical and modern through presence of vintage and classical elements.



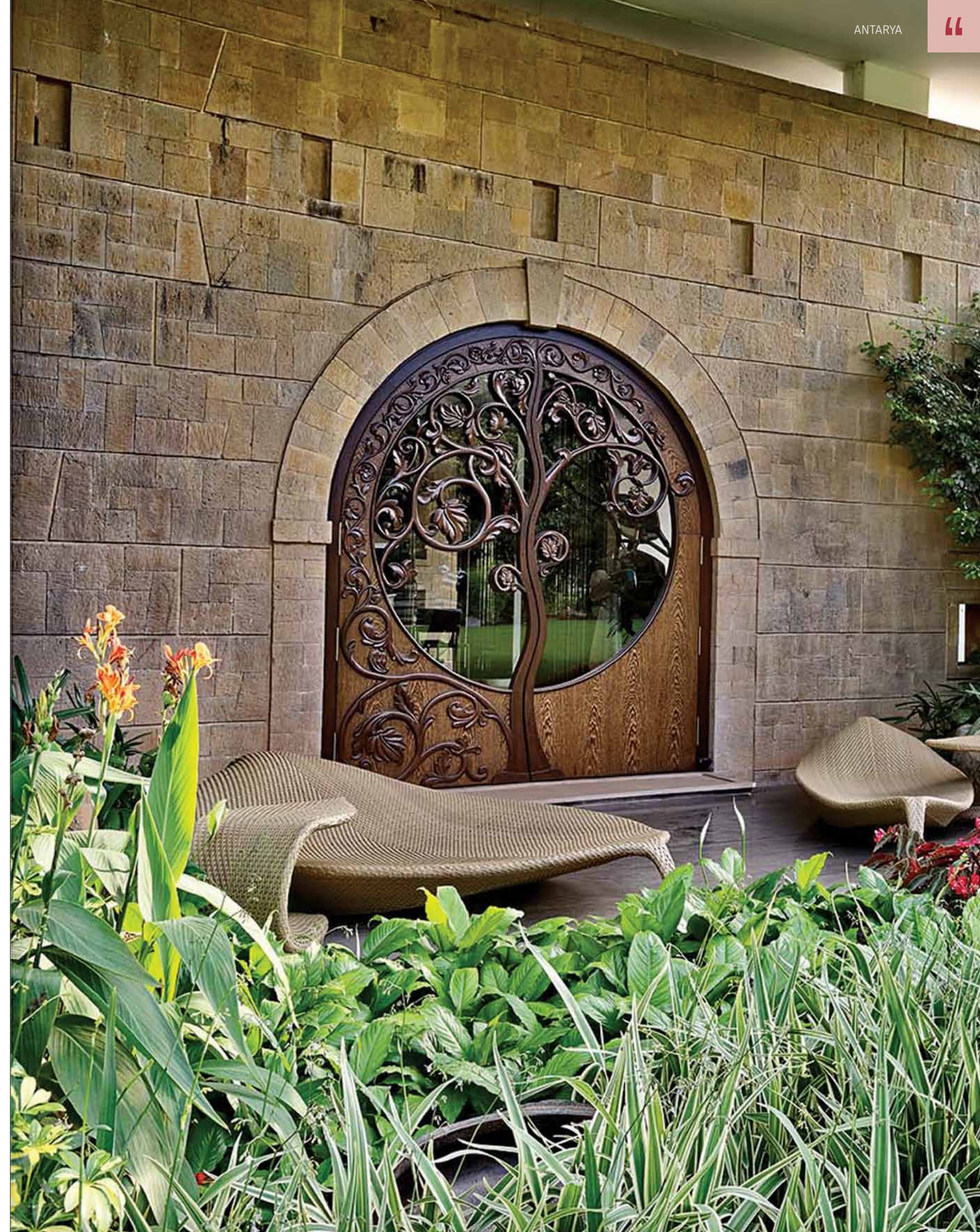


# DESIGNING ORGANICALLY

in conversation  
with  
**Manish Banker**

Natural materials relate to human beings with far more intimacy through their organic existence. Bringing them and their exterior quality into the interiors dissolves separation of the inside and outside, says **Architect Manish Banker, of TAO Architecture** in a conversation with **Antarya** on design elements and sensitivities.

Nest – Pune >







Shunyam – Private residence at Jodhpur

**Q ■ Your spaces reveal a sense of expanse, both vertical and horizontal with a distinctive presence of geometry. Do you feel the language of a space gets spoken more strongly when the volumes are bigger?**

According to me, space is a relevant term and cannot be measured by sheer volume only. In fact, it majorly depends on its qualitative formation. Apart from such spaces, small volumes can also have a better feel of space and at times we see larger volumes harder to manage and get chaotic.

**Q ■ There is a marked presence of natural materials as well as greenery and water bodies in your structures. The spaces also reveal a subtle line between exteriors and interiors. To bring in the natural elements as well as feel of exteriors, is it essential to use predominantly natural materials in a structure?**

It is not essential. However, I find natural materials relate to human beings with far more intimacy through their organic existence. Bringing natural materials and their exterior quality into the interior, certainly dissolves separation of the inside and outside, where I see man being close or rather one with nature.

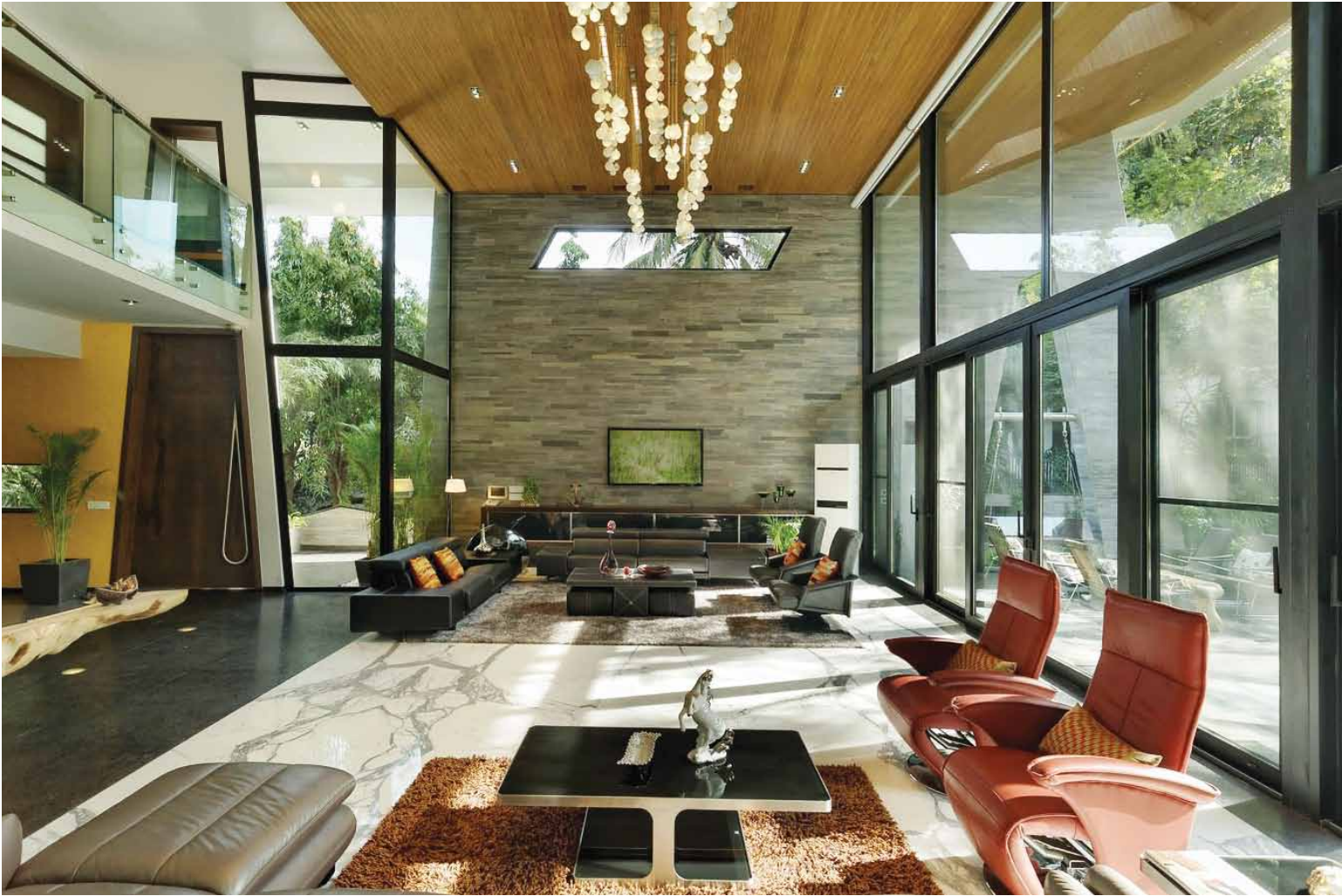
**Q ■ The colours in the spaces are striking, setting the tone of warmth in the expansive interiors. Yet, the hues are predominantly nature oriented. Is this the result of the predominance of nature and**

**natural materials in the structure and spaces? If so, does such presence preclude use of more pronounced shades?**

Yes. Primarily, nature is to be predominant in structure and spaces. Man has to be in sync with nature and I see that architecture can be a device to link him not only through materials and textures but also spaces which connect to various manifestations happening in nature all around! Colours used in these spaces need to be supportive and not disturbing to the connection.

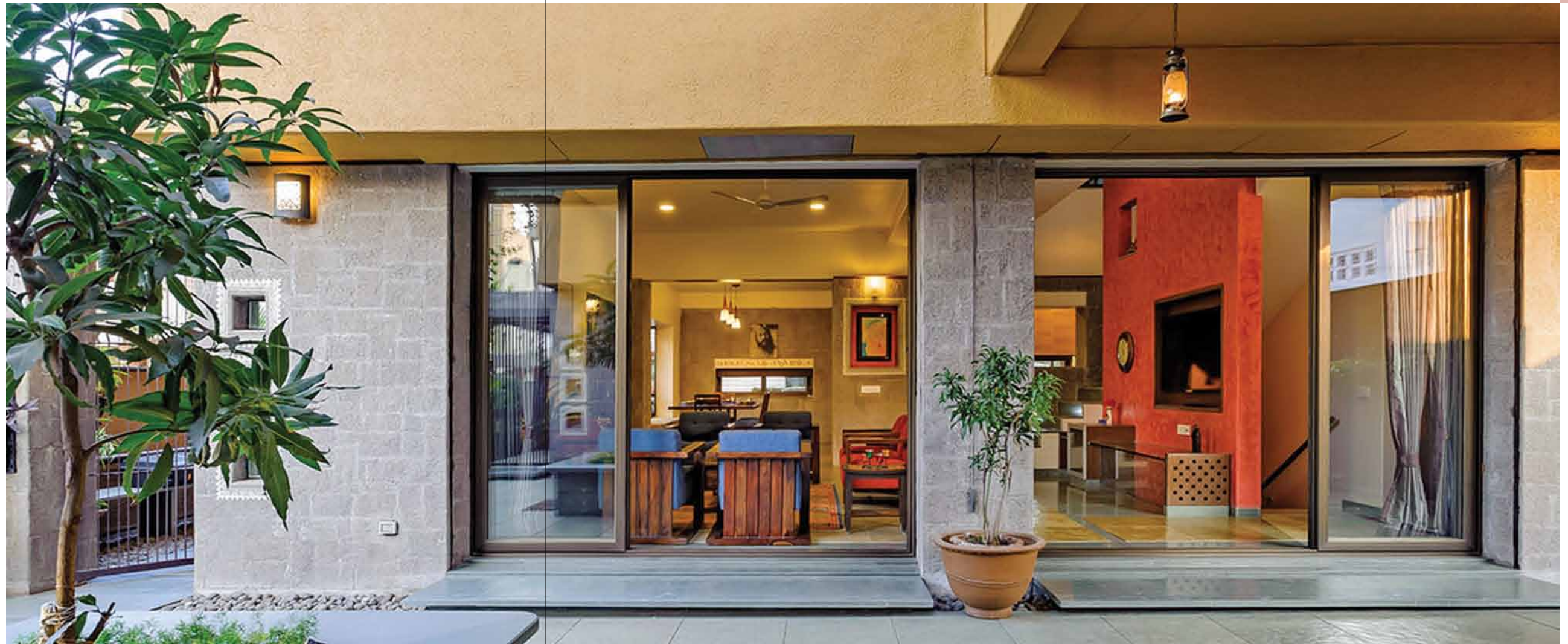
**Q ■ The tone of the spaces is primarily a fine blend of strong Indian flavours in a chiefly contemporary styled structure where ethnic leanings feature as highlights in the form of art, colour and varied elements. Do you think a totally ethnic leaning would be less functional in current day scenario?**

Totally ethnic leaning would not necessarily be less functional but less relevant according to me. Nowadays, we have less of in-built craft in our architecture and interiors. We have far more industrial applications to adopt and apply in our modern day works. But bringing our ethnic features in, relates us better with our cultural roots. Rather, I see the contemporary spaces act as a better container



Top & Above: Onella – Private residence at Salisbury park, Pune





*Above & Right: Courtyard House*

to place, accommodate and appreciate our forms of art, which we are unable to integrate in our built forms, but certainly do inspire during construction of spaces.

**Q ■ When natural materials such as stone are used in structure, especially in a residence, the tendency to depict the same in their raw state is likely to be restricted to the exteriors. But your spaces reveal their natural state in both interiors and exteriors. Are you able to do this and yet retain the warmth of the interiors because of the large play of volumes?**

As I mentioned earlier, architecture is free of any separation between exteriors and interiors. Rather, it is to be seamless in order to have fluent flow of spaces within and without. The natural state of materials reveals honestly their character and aesthetics. And the question is why not be more with the honest expressions whether inside or outside. Large play of volume certainly helps visibly more to build the

seamless bond and warmth of interiors, but is not necessarily totally dependent on it. We have effortlessly managed the seamless connectivity even in smaller volumes.

**Q ■ Structures in current day tend to be less contextual. Would you advocate this leaning or propose a more locational specific architecture?**

Yes it is quite visible that structures are less contextual and more fashion oriented. It is rather needed to develop a contextual language for the project specific structures considering their technical and climatic parameters and simultaneously allowing design to emerge as a suitable solution.

**Q ■ How do you think, through architecture and interior design, we can encourage, promote our dying crafts and ethnic orientations, especially in the increasingly contemporary oriented styles of today.**

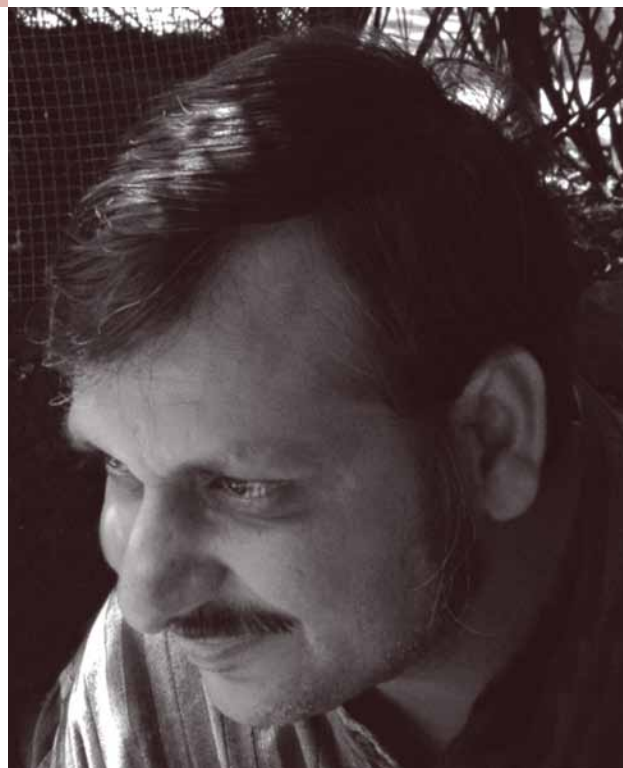
I think it is very much possible to integrate our craft and culture in our designs as the

art forms are easily available and are flexible enough to mould them into contemporary design forms. As I mentioned earlier, we need to develop and update our design language to emerge out of the holistic approach, which includes art and craft through seasoned traditional wisdom living among our craftsmen. I think by sensitive and creative design approach we can revive our craftsmanship in various mediums, which are otherwise well appreciated all over the world. Responsibility lies among designers to identify the existing living talent and include them into new applications before they further cripple.



*Ajmera Aria – Private apartment at Koregaon Park, Pune*





# CONTEXTUAL RELEVANCE & PUBLIC SPACES

in conversation  
with  
**Vijay & Meghal Arya**

The relevance of a building to its context invariably hinges on its address of functionality and locational sensitivities. More so in the case of public spaces.

**Architects Vijay and Meghal Arya of Arya Architects** discuss the contextual relevance of buildings and the effective design of public spaces in a frank chat with **Antarya**.

*Victory Memorial (Mewar Complex), Udaipur* >





**Q ■ Your buildings are contextual in both functionality and locational sentiments. Many a time, structures fail to address such locational sensitivities. How important in your opinion is contextual design?**

It is interesting that you mentioned context in functionality. This quality demands special focus in most of our projects, being predominantly in the public domain. Functionality in public buildings is complex, having to serve a diverse user base. This is where the locational sentiments or sensitivities enter the debate. Which majority are we designing for? An initial approach in this direction was an experiment with prototype study, which added the user to the design process; a much required shift in technique, for the design to reach out to a larger segment of the society. It

strengthened the framework within which we were to design, setting for us responsible limits. The result is a responsive design which communicates and identifies itself with the user.

**Q ■ Fusion of inside and outside spaces is pronounced in your designs accentuating the energy felt within. Is this because of a strong inclination to lend the feel of outdoors in the interior spaces to indicate that structures go beyond defined boundaries?**

The relationship between the inside and the outside spaces has repeatedly been challenged through the history of architecture. Each era has its own rendition of how buildings accommodate this connect or disconnect. The present, highly dense

spatial reality of our cities confines the sense of outdoors to contemplation alone.

Working in this scenario, we believe that a good design includes both, the sense of personal space and the experience of the larger outside. Our design attempts to diffuse boundaries at many levels, and the dematerialization of the enclosure is a part of this process. In the Indian context, our lives sustain around transition spaces. Our climate demands and allows us to inhabit this space between the inside and outside.

The arrival space for the sports complex at Asarva is an attempt to demonstrate this blurring of boundaries. Its semi-open character, enhanced by the cut outs in slab, offers a buffer between the outside, densely



Top & Above: Victory Memorial (Mewar Complex), Udaipur



Veer Sawarkar Sports Complex, Ahmedabad





*Veer Sawarkar Sports Complex, Ahmedabad*

public, congested roads and the protected, sheltered private inside. The lightness of the space, dramatized by the floating roof enhances this transition.

**Q ■ What makes a structure distinctive even if the design is simple in form?**

Your observation of simplicity in form refers to the later stage of architecture, where the building becomes an experience. The experience of the user. When the instruments of design are hidden behind clean and strong geometries, the simplicity of the enclosed space is distinct; a medium that generates intricate patterns of use and interaction. It strives to provide dignity to the

human being, primarily as most of our work is to seek equity for the marginalized segments of the society.

Materials are the connect between the user, enclosure and surroundings in the spatial experience. The use of local stone in Mewar complex reflects the innate belonging of the structure in its surroundings. Whereas the plain walls of aggregate plaster in workshop depots are justified in the harsh conditions of wear and tear. Wood is the preferred material where human touch is anticipated and metal for strength and lightness. It is the aptness of material that enhances spatial quality and thereby the experience.

**Q ■ Your structures are predominantly public spaces. Should there be a rethink in the manner of design of our public spaces so as to address public needs, incorporate areas for active use of public, bring in more of fluid spaces that offer spatial experience?**

Historically, the highest level of craftsmanship and resources were dedicated to public architecture. The step wells or the chowks of our city are a testimony to this.

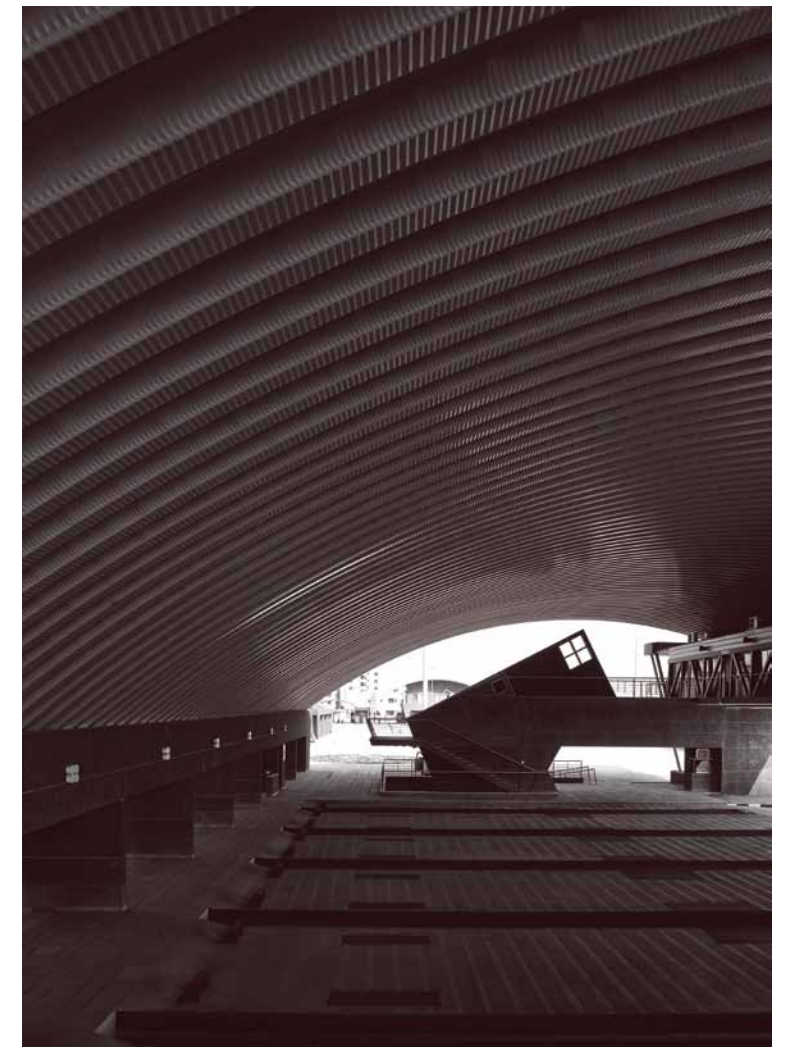
In recent times, with the growth of the private sector, architects have shifted focus to private enterprise. It is time for architecture to reclaim the lost public space. This challenge is even more pronounced in a time when our cities are undergoing rapid transformation. It is crucial to set for ourselves high benchmarks and rethink the design of our public spaces.

We believe that the sustenance of public spaces lies in their potential for longevity and their sensitivity to the changing nature of society. They need to be envisioned as platforms witnessing a magnitude of human interactions arising from all sections of the society.

**Q ■ Should these public spaces also create variations in scale to address the differential requirements of varied users?**

Definitely. Not only do they need to address the diversity of user base, but also the diversity of functions they need to accommodate. In public spaces, individuals and groups seek the comfort of privacy and the opportunity for interaction at the same time. We need to rise to the challenge of accommodating this paradox within a single space.

For example, a bus shelter is a place of transition, a place of specific purpose. But due to the magnitude of public passing through it every day, it also becomes an opportunity for chance experiences, a platform for awareness and social welfare. These are the parameters we considered, while designing shelters for BRTS. It allows for the smooth movement of people in, out and across the shelter, provides for interactions to diffuse to the sides and effectively demonstrates information on display.



**Above & Right:** *BRTS Workshop, Surat*





# A taste of OLD GOA

BY  
NANDHINI SUNDAR

PHOTOGRAPHS BY  
MAHESH CHADAGA

It was a long winding road through parts of old Goa, dotted with many well preserved old Goan structures. When we almost came to a point where we thought we had lost our way, the welcome signs propped up. Tucked away almost imperceptibly was the resort, amidst a thick growth of trees, the tiled roof peeking through ever so subtly.



The eco resort **Laguna Anjuna**, designed by **Architect Dean D'Cruz of Mozaic**, displays old Goan Portuguese architecture sensibilities and is deep in its green sentiments, built as it is, amidst the thick vegetation that prevailed on the site, with little disturbance to the existing flora. The individual rooms are finely connected through a continuous roof, the structure winding through the cobbled pathways and trees, creating a series of alleys and sunlit courtyards, the presence of trees and thick vegetation blending effortlessly with the sloped terracotta tiled roof and random rubble laterite stone walls. An interesting play of light and shadow greets the visitor as you wind through the green alleys.

The old Goan style is pronounced in the physical structure of the rooms as well as in the décor. Be it the coconut wood rafted terracotta tiled roof, the doors and windows, the stained glass vents, the concept is totally Goan, keeping the green sentiments pronounced in the use of natural materials, salvaged doors and windows, red oxide platforms serving as cots in place of conventional wooden cots while ensuring least disturbance to the vegetation existing in the site.

The old world feel is distinctively brought out through fine detailing such as the light fittings, switches, conical soap ledges and the absence of tiling in the bathrooms, quaint windows, use of red oxide and stone floors, old world rustic, wrought iron furniture. Interestingly, the spacious one and two bedroom cottages are all of varied sizes and shapes, the two bedroom suites incorporating stone arches and columns within along with a domed roof structure, lending individuality to each.

The dining area reveals similar sentiments with its large old Goan doors, deep overhangs that shield the interior spaces from harsh weather. The open dining area overlooks a wild thick tropical garden that holds within it a large swimming pool, placed as it is, directly in the





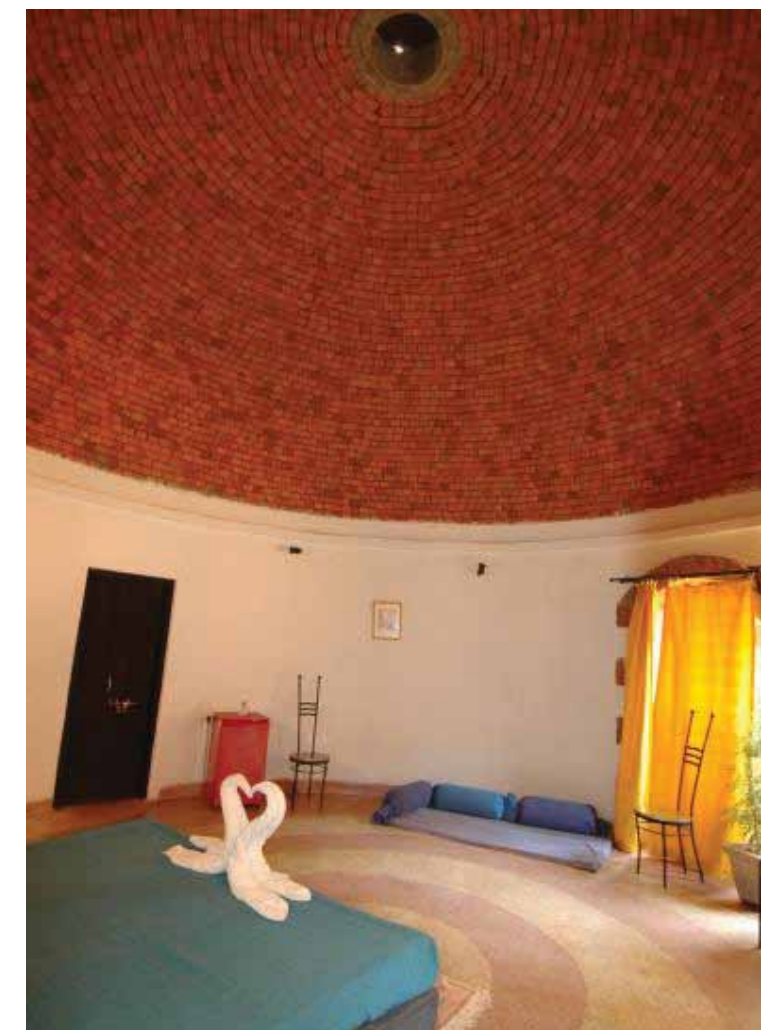
midst of a range of trees. The showers for the pool are cleverly hidden behind the banana trees. The entire ambience effuses a sense of wild beauty, a serene aura that is both inviting and addictive.

Says Farrokh Manekshaw, Proprietor of Laguna Anjuna, “When this land parcel was bought, there was an old Portuguese style house surrounded by fields filled with many coconut and fruit bearing trees. The place was wild. Given the thick vegetation of the space and inspired by architect Geoffrey Bawa, the courtyards were created, retaining the existing trees.” The nature of the site

prompted Farrokh to opt for the Goan Portuguese concept of structure in keeping with the greenery and old Goan style house that already existed in the space.

Given the lush tropical setting and the structure snuggling amidst thick greens, a stay here requires recognising the co-existence of other species too in the gardens, especially during monsoon times. “We recognise that not all will be comfortable with such companions. Clearly the stay is not suitable for those looking for pristine, modern star accommodation”, says Farrokh candidly.

In keeping with the strong eco-sensitive leanings, the resort practices similar sentiments in its usage of water, power and kitchen waste as well as in pest control. A major part of the hot water requirements in the resort are met through solar power, while vermicomposting treats the kitchen waste. Waste kitchen and bath water are treated and used for gardening. As for managing pests, it is sprays of neem, garlic, and lemongrass that come to the aid along with candles of citronella oil and Tulsi while an ozonator for the swimming pool minimises the use of chlorine.







# OUR HERITAGE CARBON SINKS



It is all about expanding the green spaces, reducing the carbon footprint. Current day architecture is increasingly aware of keeping the structures consciously green, be it following a vernacular mode, salvaging and reusing waste or following innovative methods that are inherently green. **Nandhini Sundar and Interior Designer Mahesh Chadaga** take a look at Bengaluru’s green heritage, the green expanse of Lalbagh and Cubbon Park that have served as large carbon sinks as well as green relaxation zones for its citizens.

They are situated at the heart of the city, together forming close to 600 acres of greenery, housing exotic varieties of flora along with many species of birds making the precincts their home. A visit to the garden city, the name incidentally arising from the presence of these very same green spaces, is incomplete without a trip to these two botanical gardens. We are referring to the famous botanical gardens of Bengaluru, the Lalbagh and Cubbon Park, the former originally commissioned by Hyder Ali, the ruler of Mysore and the latter created during the British era.

With its largest collection of tropical plants in the country, Lalbagh was initiated in 1760 by Hyder Ali to create a green space that was in

the lines of the famous Mughal gardens at Sira, that existed at one point of time in Tumkur. While the famous botanical gardens of Lalbagh were created during this time, Tipu Sultan, son of Hyder Ali, added to its horticultural wealth by importing exotic varieties of trees and plants from several countries such as Afghanistan, Persia, France.

The 240 acres of greenery is host to over 1000 species of flora, with many trees over a century old. The famous Glass House, which is home to the exotic annual flower shows, is modelled on London’s Crystal Palace. Lalbagh is also home to one of the oldest rock formations, the Lalbagh Rock dating back to 3000 million years.





Unlike the Lalbagh, the Cubbon Park, spread over an estimated 300 acres, has its share of motorable roads that crisscross its domain along with many public buildings, including the High Court of Karnataka. Created in 1870 during the tenure of Major General Richard Sankey who was the British Chief Engineer of the erstwhile Mysore State, the gardens house an abundant range of flora that include a massive growth of bamboo along with a thicket of trees, flower beds and grassy expanse.

The mushrooming growth of thick bamboo shoots continues to mesmerise visitors with its massive expanse as well as the spectacular play of light and shadow that

filters between the leaves and shoots. The indigenous and exotic botanical species found in the park include 68 genera and 96 species, with the number of plants and trees in the gardens totalling over 6000. Frequented by naturalists, morning walkers as well as visitors, the Park is dotted with its share of Colonial buildings.

Be it the intense red hue stone structure Attara Kacheri with its Corinthian columns in Gothic style, the classic European style with Tuscan and Corinthian columns of the Seshadri Iyer Memorial Hall, or the octagonal cast iron bandstand that was host to the band music every Saturday evening of the British Royal Air Force, Cubbon Park is a

grand mix of rose gardens, heritage buildings and a thicket of natural vegetation that is hard to resist.

A recent interesting addition to the Park has been a fine range of wood sculptures, the figurines carved skilfully out of waste wood, their presence marking exotic craftsmanship along with excellent tips to put waste to artistic use.

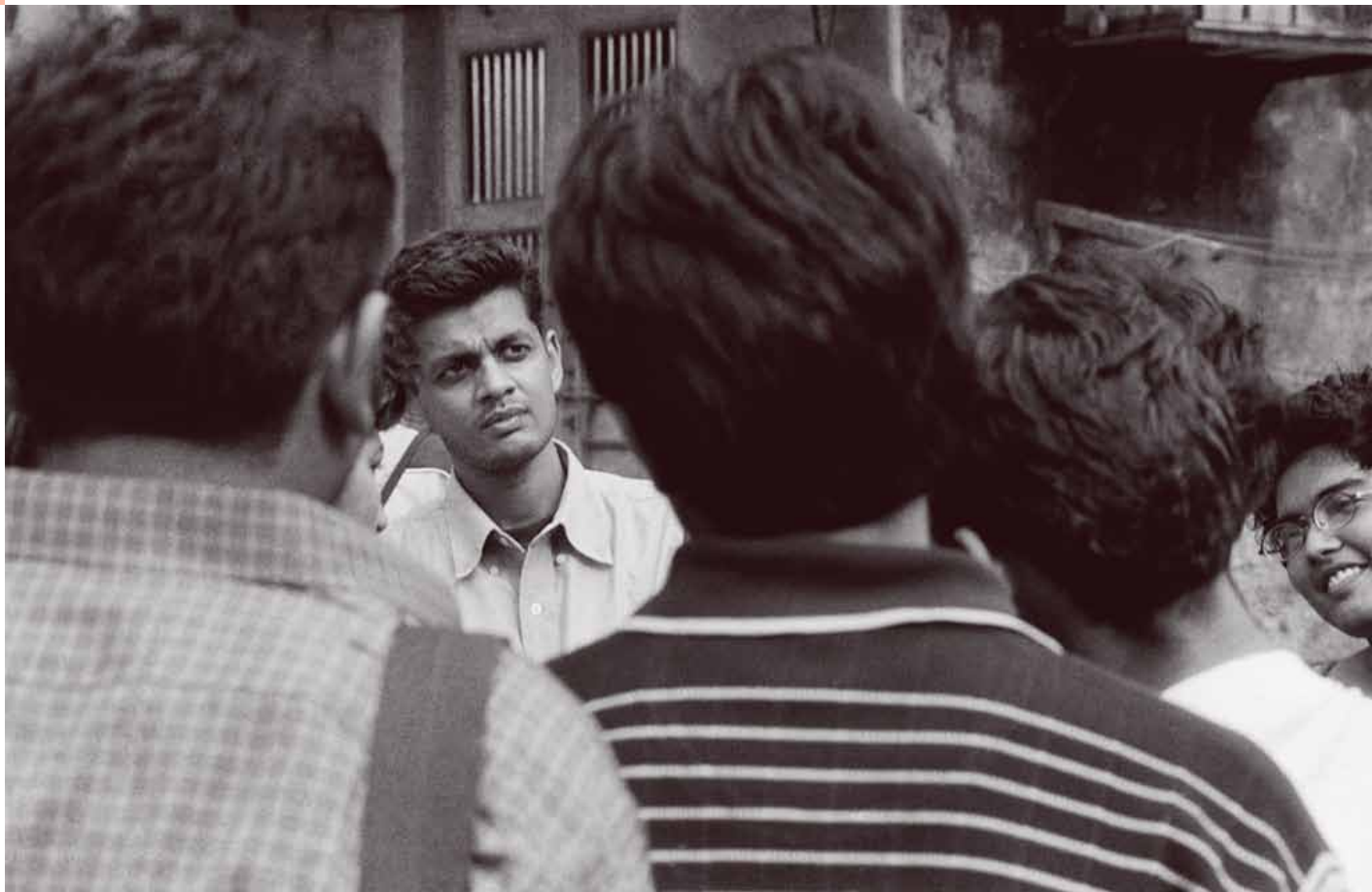
PHOTOGRAPHS: Mahesh Chadaga



Exotic wood sculptures in Cubbon Park







# STUDIO AS A STAGE

**BY PROF ARCHITECT ROHAN SHIVKUMAR**  
DEPUTY DIRECTOR, KR VIA, MUMBAI

Is there an architecture that lies outside the city? This may be a strange question to ask. But it bears investigation when looked at closely. The profession (not the discipline) of architecture is a relatively late invention. It involved the division of labour of the processes that shaped the built environment. A specialisation was created whose main purpose was to ideate, to ‘design’. These designs were to be translated into drawings to pass on to those who would finally build – the masons, carpenters, etc.

The studio space becomes a stage for fiction, for performing a part that one is to don in the future. And that is its strength. We need to design this fictional space to enable students to imagine new possibilities for architectural thought.

In some ways, the mind was separated from the body and assumed to be superior. The mind was the place where ‘creativity’ bloomed, a place for the artistic urges that we have. The architect was reconfigured as an individual genius whose unique signature would express the collective desires of a community; through whose scrawls on pieces of paper a new world would be born. This was of course, hand in glove with the creation of the architect himself as a commodity, to be sold in the market, as ‘different’ but the same – just the surface changed – the core stayed unchanged. Nothing truly was challenged. Architecture as a profession cannot exist without the modes of production that shape our cities.

The built environment today is being shaped largely by global capital seeking greener pastures, where their investments would yield higher returns. Large scale redevelopment of older historic precincts, large gated enclaves for the wealthy, special economic zones, smart cities, all seem to be designed not so much to create better living environments for the people but to attract global capital. Architects meanwhile are dutifully falling in line producing these images, these imaginations.

This is the mode in which we unfortunately inherited the idea of architectural education- places where we were made into professionals who plugged on to existing modes of production of our built environment, believing that we were free, but in reality being only another gear in a well-oiled machine. Our syllabus and our curricula are shaped by this. But is this our lot? Is this all architectural schools are supposed to do, train young men and women to become the foot soldiers of the powerful as they ravage the countryside, destroy the natural and displace the poor, the unwanted?

If the answer is no, then we need to find ways of freeing ourselves from this dependence on market as the space for validating our pedagogic practices. If educational institutions are not merely spaces for training labour for the market, but are indeed spaces where new knowledge is produced, we need to reclaim them as spaces of thought production.

This is not easy. Still mired in an imagination of architecture as a technical expertise, education institutes have reduced the space for experiment and exploration to mere surface decoration- to ‘style’; and have stayed highly dependent on the technocratic aspects of the field for their core values. Fundamental issues concerning the aesthetic, ethical, environmental and social role that architecture is to play in society remain unexplored.

One of the core components of the course in architecture is the studio space. This is a space where we create a ‘safe space’ within the academy, an artificial situation for students to respond to. These are spaces where the student can rehearse the way that he or she is going to perform in the real world. The studio space becomes a stage for fiction, for performing a part that one is to don in the future. And that is its strength.

We need to design this fictional space to enable students to imagine new possibilities for architectural thought. This is not thinking out of the box as it is too often relegated to. It is finding new positions, ways of seeing, methodologies of understanding and tools of intervention for architecture to be able to perform better; to make architecture relevant in our attempt to build better societies- more fair and free, with a gentler relationship with the natural world.

This does not mean that we keep the ‘real’ world out of the studio space. On the other hand we allow the real world in, real concerns of communities, of environmental challenges. However, we do not presume the role that architecture has to take based on existing models seen in the market. We evolve new roles and new methods to take on these challenges.

These might even later evolve into modes through which the architecture profession can reassess the role it plays in society and new models of practice might emerge. This is essential if we have to reclaim the domain of architecture as the discipline that has the mandate to evolve spatial solutions for our rapidly changing world.





# REVAMPING ARCHITECTURAL EDUCATION

It is time for CoA to **relook and revitalize** the system before they add more schools

Architectural education in India has a long history. During independence, the country had the only institution in Mumbai, Sir JJ School of Architecture which split from Bombay School of Art in 1913. It was such an honored school, being also the only school in Asia. For a long time the GD Arch Diploma from the school was recognized by the Royal Institute of British Architects (RIBA). The high standards prompted the students graduating from JJ School to be regarded highly, making them in demand even in UK.

The school has a long history, worth the study by every architecture student of India to understand the legacy of our architectural education. It is ironical that with more than 450 schools today, the RIBA recognises not a single school in the country as their standards compared to global scenario has diminished to a level where we can boast only of numbers, adding schools every year, but not the expected standards.

The last decade saw a great surge in number of architecture schools with more than 50 per cent coming up during this time. Credit of this goes to Council of Architecture (CoA), the schools multiplying with no idea, many of them facing shortage of faculty as it is most difficult to find them, especially good ones.

The Architects Act of 1972 mandated the Council of Architecture to approve schools to impart architectural education in good faith. The 1984 Minimum Standards of Architectural Education was a gazette document and laid down the foundation for minimum faculty qualifications for various academic positions.

Then came the un-gazetted version of the 2008 Minimum Standards of Architectural

Education, which is being enforced now by the Council and its appointed inspectors. The draft version of the 2014 is still in the draft condition and none know when this will see light of day. Hence, the 1984 Minimum Standards hold good for any such appointment of faculty or their qualifications to serve the Council in any manner stipulated in the Architects Act 1972.

The current architecture program is of five years full time study period with a year of training included. The Council insists flexibility of program and accepts that the training period could be after the third year or after the fourth when students are free from academic commitments, and thence get to graduation. But there is growing concern among students that institutions should not collect fee for the period they are not attending classes or university examinations. The CoA is unclear here as seen in the growing restlessness among students.

The institutions have their own argument on this though many students feel the CoA inspections are a farce in many ways with many teachers brought to be present as actors for the period of inspections on paying a sitting fee. The Act actually stipulates that such inspections should happen once in five years, but not to be frequented as it happens now.

With growing concern on quality of education and paucity of faculty to teach, it is important that CoA relooks at the architecture program and help make it comparable to international standards through serious debate, deliberations and implementation in the best interest of future of the profession.



BY PROF. JAFFER AA KHAN

A model that can be more practical is to split the architecture program in three parts like 3+1+2+1. The first three years will be a Bachelor degree program like BArch, one year of practical training under any architectural firm. If the student wants to pursue higher studies he could join post-graduation MArch, a two year full time program. The final one year will be to work and produce a portfolio for registration as an architect with the CoA. This allows a student to reduce full time study and a break at third year, enabling work for a few years and then seriously looking at post-graduation to either register as an architect or enter academics.

This method has been followed by Australia, New Zealand and many other countries who are looking at the positive side of the program, given its employment prospects, flexibility to have bachelor degree in three years while being employed.

The Master's program could be further compressed to 18 months to enable practicing architects to qualify as post graduates, in case they view academics as an alternative career. In UK the RIBA last year agreed for a shake-up in architectural education after 50 years. The proposal reduces three years from the average amount of time to qualify.

It is time for CoA to relook and revitalize the system before they add more schools. The first step would be to review the system thoroughly and seek advice from practicing and academic fraternity who have an open mind for change and create a robust system involving technologies and research in the program. This change should be for the betterment of future generations of architects and to make them leaders in the profession.

# CHANGING CHAPPALS

Carbon foot print; Solar system; Universe; Eternal; do we make a mark?



BY PROF. K JAISIM

In times to come the events that will pace the passage of Architecture shall be beyond the known realm. Memories are blurred. History mangled. Culture and ethos blended and transformed. Recognition by physical or behavioural features will make no mark.

The Digital and Analog shall synthesise to create greater deeper meaning to performance and style. The title of the article alone will drag an anchor to the past. Bonds between humans will rise on this metaphor. Privacy and insular patterns of life will take on a fresher meaning.

*Chappals* change but the behaviour of the patron to the host will remain with respect and a sense of honour. Honour between patrons will be paramount. They too shall march together when they leave the abode of the host.

In privacy alone, in public together, awareness to the environment will conduce patterns of behaviour that will significantly influence the architecture of space in time. When the exterior is integrated and the inside in harmony, a strange change from the past, the world will witness an exploration that shall be beyond comprehension.

The *chappal* signifies a journey. Places to be experienced, it is a *Vahana*. The type of *chappal* also denotes the direction and destination sought. All do not fit everyone. In mythology *chappals* had wings, they took the adventurous beyond earthy boundaries; the sky was a welcome chart.

Long ago I visited a very sacred temple in the Himalayas. It was cold and the open courtyard had pilgrims and devotees walking around with great devotion. But the pain was visible. They took it as part of the endurance. I hesitated and stood outside and became a spectator. Soon the head priest noticed me and beckoned me to the *Darshan*. I looked at my feet. He said it does not matter, God never prohibited or asked anyone to suffer or undergo an ordeal. Please come, I hesitatingly took my steps and with *chappals* went in; it was and is a fabulous place. He walked with me to assure me and showed how others tied cloth around their foot and many other ways, and it was not forbidden. But people are people.

Foot prints on the sands of time, is a very philosophical book by Ananda Coomaraswamy. In it he deliberates as to how all journeys are full of memories and



yet over time the imagination takes over and the reality is filled with mythology. Stories emerge. The sands of time simply wash over the truth.

Architecture is a similar journey. I just presented the talk '*Changing Chappals*' recently at the ABID event in Kolkotta and had a thunderous ovation. Does one journey on one's own vision, or just follow the path that others drive you on, like builders and realtors they are always on the returns on investment. But the larger picture with depth is about value that gains with time. This is the space that true architecture should explore and express.

Change *chappals* as per the nature of the journey, but definitely do so. One size and one category is neither a solution nor an answer. Take the challenge and change. Let us make this journey of expression in time and space a culture and a way of life. Variety is the spice. The difference will make the *difference*. Contradictions do not exist. *Chappals* do.



# Springing A CALM SURPRISE



A CRITIQUE BY  
ARCHITECT  
YAMINI KUMAR

For an island, it is remarkable that Manhattan conjures up images of predominantly solid masses rooted to land, from the Chrysler, the Seagram building, to the Trump Tower. People associate the island with the icons in the heart of Manhattan. It is easy to forget the water surrounding Manhattan, the waves lashing against its shores, the gentle flow of the Hudson River amidst the fizzle of the city's built forms. Amidst this confusing jumble, the IAC building takes you to the city's edge against the river, a rapidly developing part of the city.

The IAC Building located along the West Side Highway in the Chelsea neighbourhood of Manhattan, New York City, serving as world headquarters for Barry Dillers internet and media empire, InterActiveCorp., was completed in 2007. It has been extensively written about and won a few awards. On being told that this building is by Frank Gehry, one cannot help but instantly look for visual 'scream'. But what it evokes is a pause, a moment of deeper observation, a hum of calm surprise – as a quiet submittal to the client's wishes.

In fact, it almost seems as if Gehry built this in desperation of the decades he waited to bag a project in New York City. Two decades ago, Gehry was commissioned

to design a sky scraper in Madison Square Garden, followed by a hotel at Times Square and then a new Guggenheim museum, all of which came to nothing. This was his first project in New York City, and being uncharacteristic of his signature style, he seems to have made many compromises to please his client, for the project to be a success. The project is also much smaller than rest of Gehry's commissions. Yet another reason for the building's stray from his conventional eye catching buildings could be his desire to prove that his works are not all a result of his one hit wonder, the titanium clad Guggenheim Museum.

Diller was keen on having a signature building by a star architect, rather than simply producing a box, yet wanted to build a somewhat modest, functioning office building. The building was to signify the inventiveness, creativity and stature of IAC and its brands. Architects have been thought to brand themselves in their signature styles. That an architect with so strong a 'style' and such a large 'brand value' of his own, should be 'used' by the chairman of a media company for its branding, has shed light on the intersection between architecture, popular culture and trends, and public perception. The fact that this was Gehry's first building in New York also made it bound to be a headline grabber and contribute to the company's public visibility.

Both Diller and Gehry are known to be strong willed, but the building has probably been designed more by Diller than by Gehry. Diller, a keen yachtsman chose the motif of a sailing boat from a range of possibilities proposed by Gehry. Diller wanted the building to be made entirely of glass, unlike Gehry's usual buildings and did not want any visible lines to be formed by mullions across the



glass. Gehry's solution was twisting each enormous panel of glass by cold warping. Almost each panel is custom made and different from the other.

Diller also specified that he wanted the building to be white, to reinforce the idea of the chosen motif, but still allow workers to have views of the outside. So Gehry used frits below waist height and above head height, leaving the centre of each panel clear. At daytime, the facade appears as alternating white and black bands, the frits being the white and the clear glass being the dark bands. At night however, the building wears an enchanting glow. The offices emit light through

the central part of the glass panels. One of this building's most interesting features is this difference in appearance during day and night. At daytime it appears cold, solid and unwelcoming, but at night is transparent, warm, welcoming and quite beautiful.

Another media strategy used is its technologically acclaimed video screen on the front and side of the building. For drivers whizzing past on the West Side Highway, the screens appear as a vast electronic billboard inside the facade. State of the art projection mapping has also taken place on the facade during festival awards, attracting large crowds to the neighbourhood.

Nearly a decade after completion, people still stop to photograph the building, and marvel at it particularly at night. Its form is engaging, stands out in the neighbourhood of old warehouses and piers. However, there is more and more attention called upon the West Side Highway, as 'starchitects' seem to compete to bag projects.

After the IAC building's completion, Jean Nouvel's residential tower was built next to it. Robert Stern, Renzo Piano, BIG and Zaha Hadid have schemes nearby, and in a few years, IAC might be one among many showstoppers, no longer contrasting with the brick walls of Chelsea.

## INFORMATION CREDITS

<http://www.iachq.com/interactive/content.html>  
<http://www.guardian.co.uk/world/2007/aug/09/usa.architecture>  
<http://www.vanityfair.com/culture/features/2007/06/diller200706>

## IMAGE CREDITS

<http://www.turnerconstruction.com>  
<http://magdabiernat.com>  
<https://c1.staticflickr.com>  
<http://www.phaidon.com>





# JOURNEYING

FROM MANALI TO LEH...



**Interior Designer Mahesh Chadaga** records his remarkable journey through the enchanting valleys, rugged terrains and mountains of Manali to Leh, each scene spellbinding, with nature spread out in full grandeur.







**CAPTIVATING TERRAIN**

An unforgettable journey into enchanting valleys, rugged terrains, picturesque mountains and scenic landscapes; dangerous, yet captivating roads that open up only a few months a year. A mountain terrain that will test, scare, shock and leave the viewer speechless.





**MEANDERING MOUNTAIN PASSES**

Over a span of about 470 km with an elevation of more than 4000m, with the highest being at **Tanglang La** pass on the Manali – Leh highway, one goes through varied forms of nature, from beautiful lush green valleys to rocky barren multi-coloured soil and mountains, digesting the breathtaking views.

**Lachulung La**, a mountain pass at 16,000 feet above sea level, offers undulating views of the scenery beyond, with the entire Ladakh plateau evident. On crossing Lachulung La, the landscape alters with the road meandering through a canyon.



**REACHING FOR THE SKIES**

The moonscape is caused by erosion of lakebed deposits from a former glacial lake. Hitherto unseen shades of brown, land formations that seemed impossible, greet

the traveller, locking him into its timeless beauty. The wind-battered mountain faces with their powdered rocks appear like gigantic sand dunes while the moonscapes seem to reach for the skies.





Happenings  
in BRC

JANUARY TO MARCH  
2016



**ANCHOR AWARDS**  
January saw the prestigious IIID-Anchor awards presented to the winners from Bangalore. Incidentally designers from Bangalore bagged 17 of the 27 awards at the zonal level. A dazzling event marked the occasion, which incidentally also saw the new issue of Antarya being released. Commending the winners and applauding the remarkable feat of Bangalore designers was Pratap Jadhav, President of IIID. Jadhav also lauded the Antarya team for their spectacular work.

The IIID-Anchor awards are given by the Institute of Indian Interior Designers in collaboration with Anchor by Panasonic to celebrate excellence in interior design.









**NATCON INDORE**

February saw the NATCON unfolding in Indore, with scintillating presentations by eminent architects along with multiple panel discussions, enthralling over 2000

architects and interior designers. The three day function brought together architects and interior designers from across the country, sharing the platform, with an opportunity to network and exchange ideas.







“

Bangalore has shown the way of taking up design with the masses. We need to take this forward, on a larger scale, across the country in the coming years. BRC has pioneered the path for other Chapters to follow.

IIID PRESIDENT PRATAP JADHAV

THE GRAND FINALE TO THE NINE DAY FEST



# Designuru Bengaluru

A spectacular nine day design festival was held by IIID BRC on the boulevard of MG road, with the objective of taking design to the masses. Exciting workshops, design exhibits, captivating personal stories, heritage walks, absorbing panel discussions that saw participation not only by eminent designers as well as members of the government but also some of the iconic architects of Bangalore who have literally etched their names in stone, their structures standing tall in the city, a testimony to their astounding designs.

Commenting on the astounding work done by BRC, IIID President Pratap Jadhav said, “Bangalore has shown the way of taking up design with the masses. We need to take this forward, on a larger scale, across the country in the coming years. BRC has pioneered the path for other Chapters to follow.”

Referring to design education Jadhav added, “Interior design education has been ignored and we propose to make a dent here by addressing the future design of this country through our intervention in design education. We plan to have 9 more scholarships for students of interior design while architects who plan to pursue interior design as their thesis work will also attract such aids.”





SNAPPED WITH THE PANELISTS WHO ENTHRALLED THE AUDIENCE





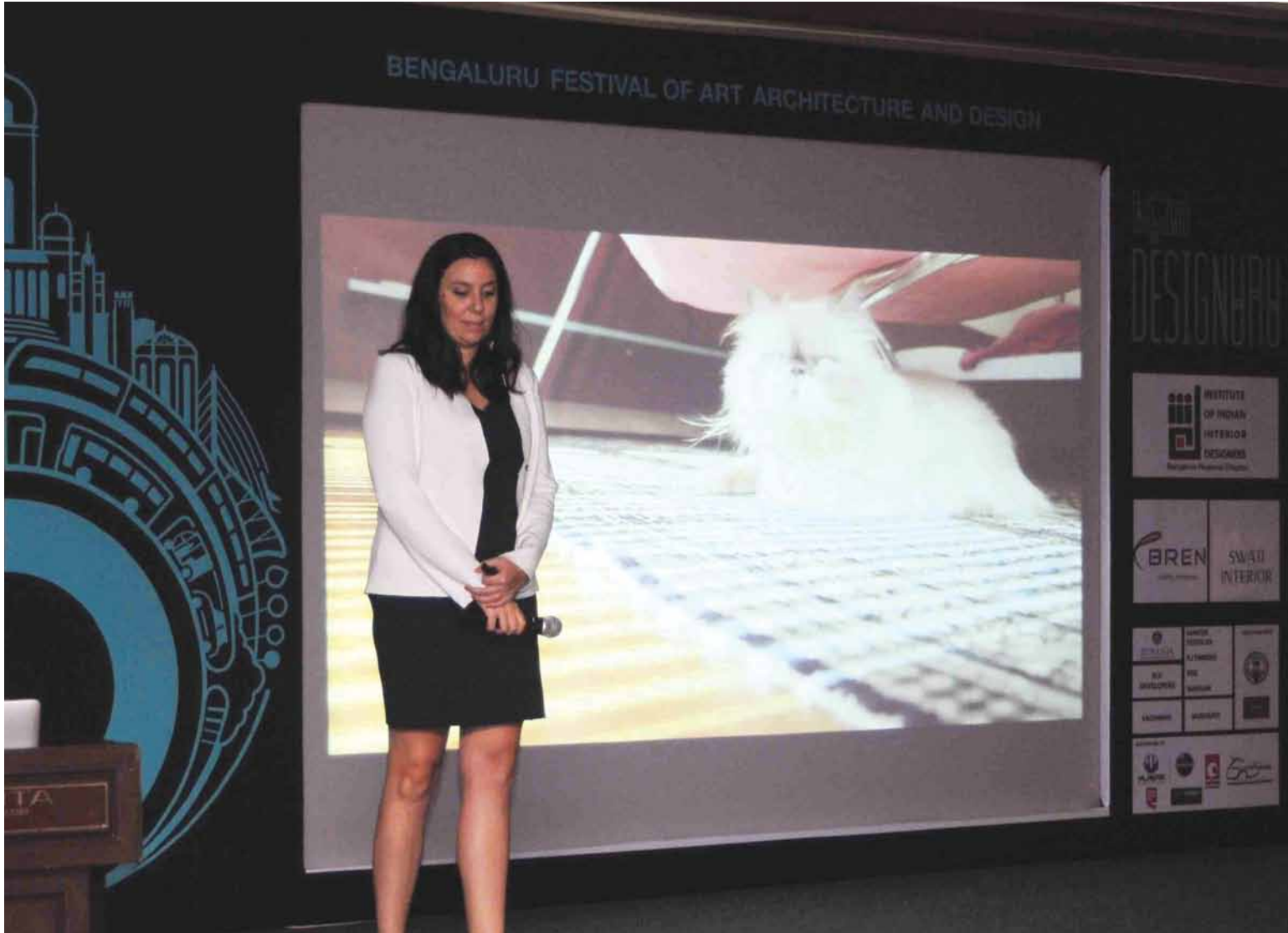
EC MEMBERS HAVE A TASTE OF BENGALURU’S GREEN HERITAGE





**ARCHITECT PRESENTATION:  
AN ABSENCE OF BOUNDARIES**

The Designuru festival culminated in an engrossing presentation by Architect Mariana Simas, one of the directors of the award winning Brazilian architecture firm Studio MK27. Simas presented the works of Studio MK27 to a captivated audience, running through the virtually absent boundaries of the stunning designs, each displaying a seamless continuation of the interiors into the open expanse of the outside world.



Supported by

Event & Press Relations



PR  
BRANDING  
STRATEGY CONSULTING

[www.mjspr.com](http://www.mjspr.com)

Logo & Design Concept



Thanks the following sponsors



SLV DEVELOPERS

VAISHNAVI GROUP

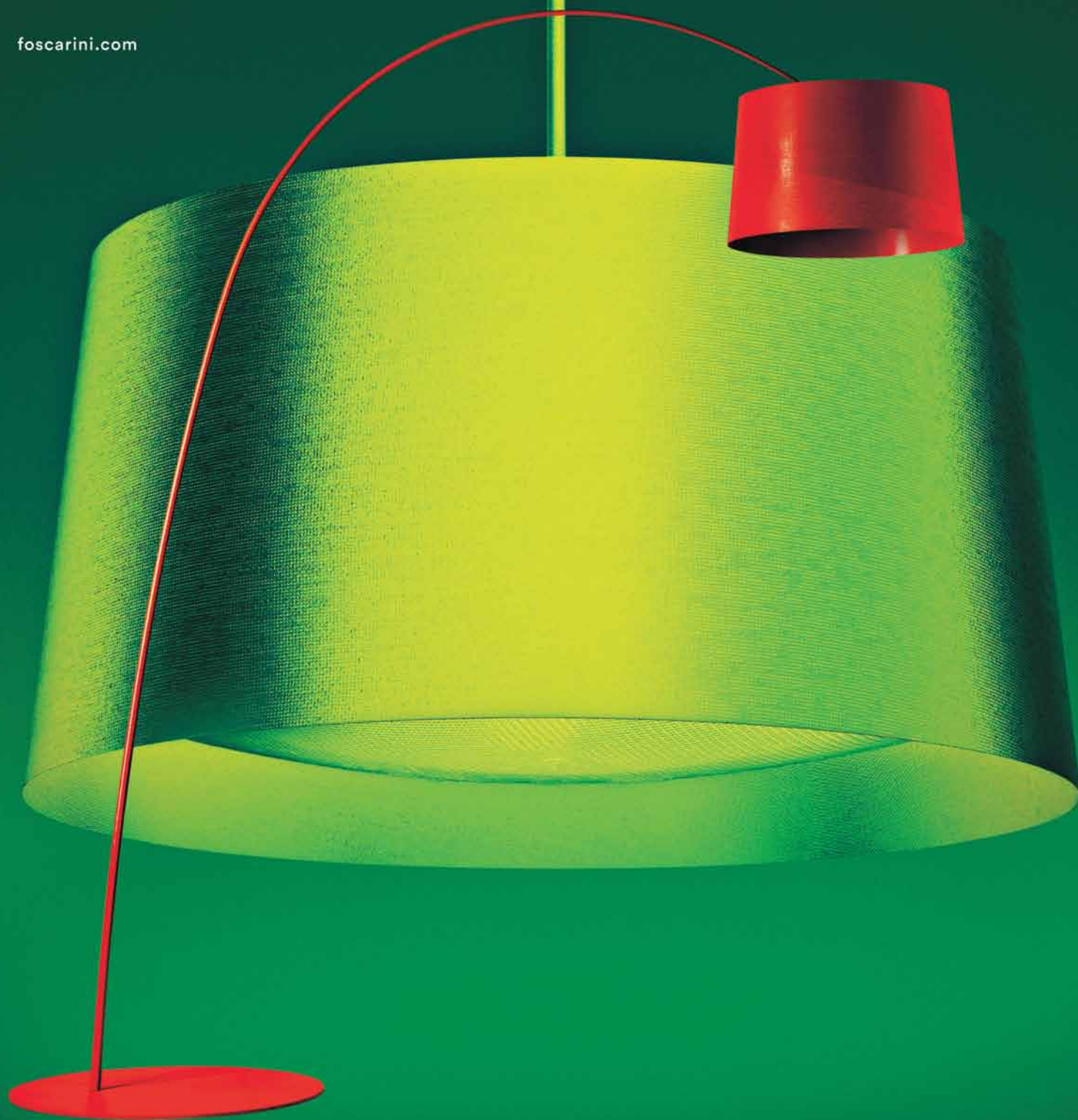




# Twiggy

design: Marc Sadler

foscarini.com



ad: designwork / photo: Massimo Gardone

defa

Authorized dealer: Defa Lighting Solutions  
4, King Street, Richmond Town, Bangalore - 560025, Ph: 080 41511581

8-2-584/1, First Floor, Mohammed Habeeb Plaza,  
Rd. No. 9, Banjara Hills, Hyderabad - 500034, Ph: 040 40161028

Email: [chandrika@defasolutions.com](mailto:chandrika@defasolutions.com)

# FOSCARINI