

antarya



WHERE DESIGN MATTERS



COVER FEATURE
A Yatra for Design



IIID BANGALORE REGIONAL CHAPTER



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Bangalore Regional Chapter

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Chairperson's Foreword



Dear IIID Bangalore Chapter members,

The past few months have been extremely invigorating and exciting with the Design Yatra happening in Bangalore! There was great camaraderie and enthusiasm built up when the Nanos were in Bangalore.

The Yatra peaked with our journey to Mangalore where we met city's architects and designers with the intent to start a new Centre there. As our journey in our Nanos came to an end in Goa, we were reluctant to part with our 'babies'!!!

Soon after were the IIID Awards and the number of entries from Bangalore were heart-warming.

The Jury met at Neemrana's property at Tijara first and the second tier of Presentations in a new format was done at Delhi. The Award Presentation will happen in Bali in the first week of February!

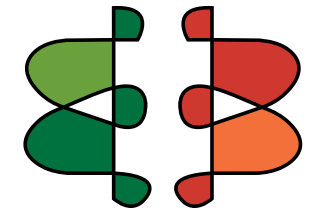
The next month will see our projects SWAP (Social Warehouse Project) and CODE (Community Design) gather momentum to bring the fraternity together to do their bit for the city and society!

Looking forward to seeing all of you at the next event!

All the very best!

GAYATHRI SHETTY

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



IIID BANGALORE REGIONAL CHAPTER

**IIID Bangalore
Regional Chapter Emblem**

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

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Editor's Note



The journey of design can be traced since the evolution of mankind. In the entire evolution of the social system, only man was granted the ability to think, improve, create and enjoy his creation, unlike the other social counterparts who are still termed as animals.

Design Yatra the journey of design, which is created to spread the knowledge and awareness of design, its usefulness in the society and how its betterment will benefit the society, is a unique program for Indians.

Bengaluru, the hub of design in India, participated in Design Yatra and created a conscious effort to make design percolate into the society amongst various age groups.

Antarya has always tried to create platforms for such design dissipations, it has received tremendous support from the design fraternity and we are moving further by having Antarya in the social media sector.

Look forward to Antarya on Twitter, Facebook and Blog Posts. Be a part of the interactive articles and help in spreading the goodness of design to all.

DINESH VERMA

Managing Editor
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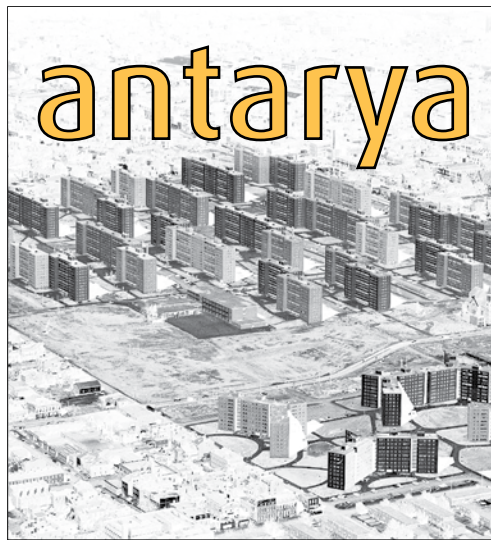
REVIEW

"The quality and content of Antarya has been superb. We all wait for our copies to come every time."

Pratap Jadhav
IIID President

"I am a regular, delighted reader of Antarya and look forward to every issue. The photographs and text content are of high quality. Team Antarya have created a genuinely outstanding journal with articles on architecture, art and design. The features are informative in content and excellent in terms of design and quality. The journal offers professionals an excellent platform to feature their works. More power to Antarya and the team behind it."

Dr Rama R Subrahmanian
Director, School of Architecture
Dayananda Sagar College of Engineering
Bangalore



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COVER IMAGE

The Pruitt-Igoe complex (demolished as from 1972 to 1976) was composed of 33 buildings of 11 stories each, located on 57 acres[5] of the Near North Side of St. Louis, Missouri.

WIKIMEDIA COMMONS (image modified)



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The Pruitt-Igoe complex (demolished as from 1972 to 1976) was composed of 33 buildings of 11 stories each, located on 57 acres[5] of the Near North Side of St. Louis, Missouri.
Source: Wikimedia Commons

WHERE DESIGN MATTERS

BY NANDHINI SUNDAR

Design can make or break a given situation, based on the solution it offers. A wrong design can be equally disastrous as a right design can be in solving and closing an issue. Whether it is merely stepping on to the road to reach a desired destination, whether it is the mode of travel, design makes its presence felt.

Wonder which is the one most influential factor that can influence behavioural patterns, perspectives, attitudes, even prove to be life altering at times? Which is the factor that permeates everyone's lives irrespective of social, economic, political strata, addressing multiple issues and offering relevant solutions?

Of course, you don't get any points for guessing it right but if you guessed it wrong, then perhaps it is time to design the mind to think differently. And if you guessed it right, yes, the factor is design. Design that pervades every walk of our life and determines directly or indirectly our lifestyle, shapes our aspirations, chalks the path to reach our goals.

Design can make or break a given situation, based on the solution it offers. A wrong design can be equally disastrous as a right design can be in solving and closing an issue. Whether it is merely stepping on to the road to reach a desired destination, whether it is the mode of travel, design makes its presence felt. Likewise, once the destination is reached, starting from the way the doorbell

of the place is designed to the evolution of the spaces within, it is design that has an all pervading influence, marking the comfort or discomfort, the accomplishment or lack of it.

Interestingly, while design is known to play a powerful role in appeal and functionality of products, not many are aware of the impact that design of a space can have on the behavioural pattern of the users. A badly designed space can obstruct functionality heavily, and prove to be mood altering too, manifesting in the attitude and behaviour of the user. The reverse is true of spaces well designed.

Unfortunately, the intense role played by design in lives is either not understood or understated, the benefits of which is invariably denied to those who have no access to it either through ignorance or lack of affordability. The evolution of our public spaces as well as the informal tenure that forms bulk of our dwellings stands testimony to this lack of access. The result, design is denied where it matters most.



Sydney Opera House, Australia; **Source:** Wikimedia Commons

AWARENESS MATTERS

While it is indisputable that design impacts functionality, productivity as well as behaviour patterns, the lack of awareness of the same stands as a road block when it comes to embracing it widely in the spaces, be it public or private. Interestingly, this awareness and appreciation is at a heightened state in the developed world to the point that a faulty design attracts intense criticism. The very volume and vocal nature of the criticism deters designers from offering an out of sync design.

Notable famous contemporary buildings that drew criticism for their designs are the Zaha Hadid's Al Wakrah Stadium, Pruitt-Igoe Housing Development that was later demolished, London's 20 Fenchurch Street, nicknamed the Walkie Talkie, the Sydney Opera House, the Paris Eiffel Tower, Mumbai's very own Antilla Residential Tower amongst multiple other such iconic structures. The designs of all such buildings invited criticism for a range of issues starting from being non-contextual to functionality, impacting the environment around to being a sheer monstrosity in its given location.

The result, most public spaces in the developed world draw outstanding designs, each sensitive to the context and function, offering an experience that leaves the discerning user satisfied. Be it mass housing meant for the underprivileged, hand held by the municipality, open parks, play grounds, open plazas, public utility buildings or commercial spaces, they are universally dealt in a sensitive manner with sincere involvement from both public and the governing bodies.



Antilla Residential Towers, Mumbai; **Source:** Wikimedia Commons



Al Wakrah Stadium by Zaha Hadid
Source: <https://cdn.protenders.com/projects/photos/1358/natural@2x.jpg?1457118651>



London's 20 Fenchurch Street, nicknamed the Walkie Talkie
Source: Martin Pettitt <https://www.flickr.com/photos/mdpettitt/20464081990>



Bottom Left
London's 20 Fenchurch Street, nicknamed the Walkie Talkie
Source: Matt Kieffer <https://www.flickr.com/photos/mattkieffer/25028102185/>

Bottom Right
Eiffel Tower, Paris
Source: Wikimedia Commons



CREATING THE AWARENESS

Unfortunately this awareness is pronounced in its absence in a country like India where design either takes a back seat or is not given the prominence it deserves. It is then left to the design community to bring in this awareness amongst the masses and where awareness already exists, awaken the same.

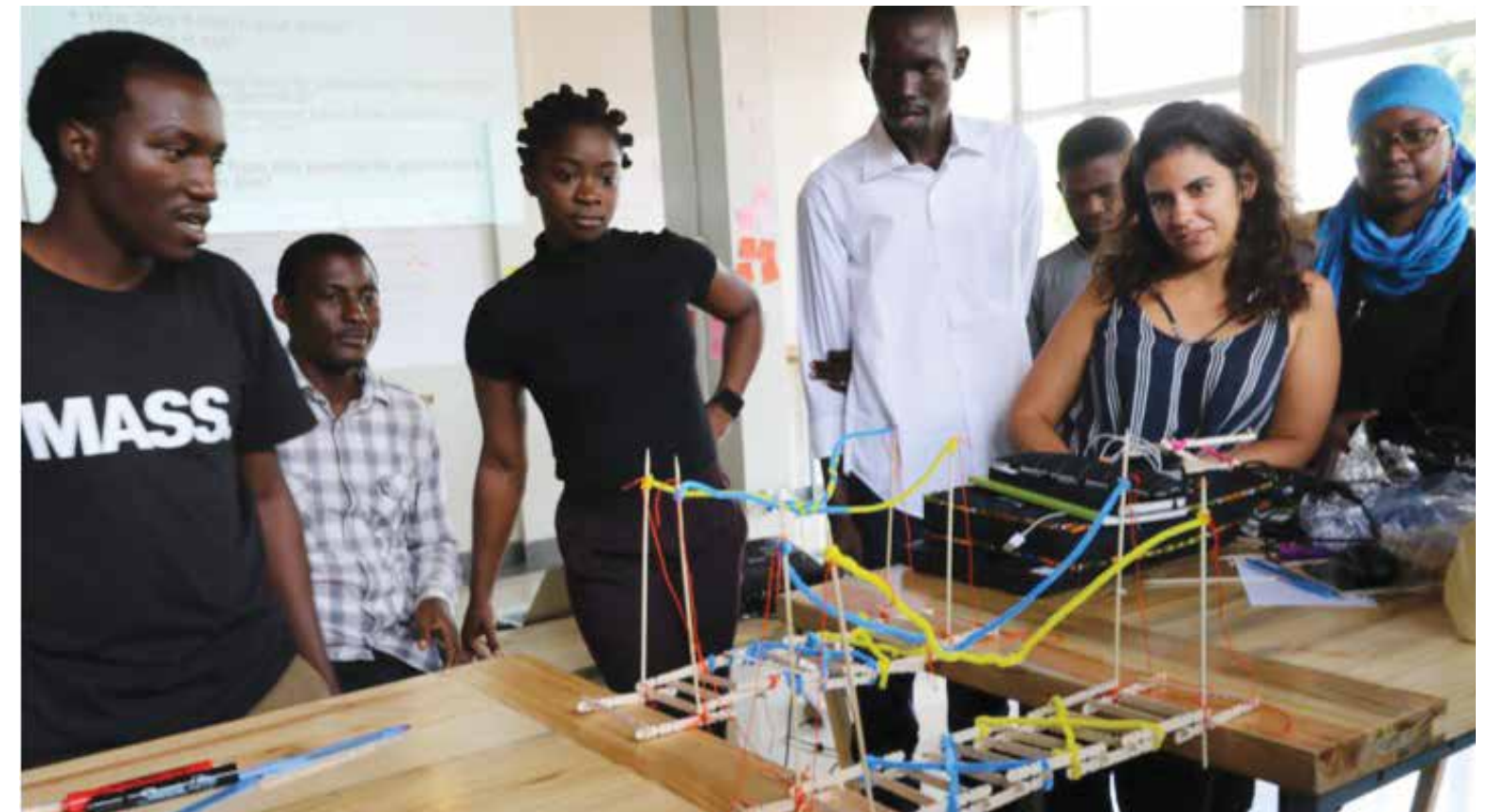
There is an interesting case of a non-profit architecture firm Mass Design Group (MASS) which has worked on social projects in Africa, Haiti, in the US. Since its inception in 2008, MASS has been involved in design interventions in Rwanda and in September 2016, with the objective of taking design to the masses, the African Design Centre (ADC) was established in Kigali. The ADC offers a fellowship program where local leaders will be trained and empowered to design a more equitable and sustainable Africa.

Firmly believing that architecture is not neutral, that it either hurts or heals, MASS was involved in the building of Butaro Hospital in North Rwanda along with the help of local organisations. By introducing innovative designs, using local materials and local labour, MASS, in partnership with ADC has created over 4000 jobs, saved countless lives besides saving over two million dollars in construction cost.



Since 2014, Autodesk, a leader in 3D design software of engineering, architecture and entertainment, has participated with MASS in these design interventions and since 2015, partnered the non-profit organization Team4Tech in similar social interventions. October 2016 saw four Autodesk employees from four countries traveling with Team4Tech to Rwanda to provide training and support to the ADC in Kigali.

The objective was to equip and empower the local designers to create sustainable solutions to local challenges which will have long term impact. The trained ADC members along with MASS are expected to use the learnings to bring in active transformations in the field of engineering, design, architecture and construction in the local community.





BRINGING IN COMMUNITIES

Yet another interesting case is the manner in which Architect Alejandro Aravena, winner of the Pritzker Architecture Prize in 2016, used community participation and design in one of his projects to solve a complex problem of social housing. When faced with the prospect of building social housing for a 100 families in Chile, where they had illegally occupied the land in the centre of the city, he decided to bring in community participation to solve the problem.

Starting a participatory design process where the families were included in the discussions and design, he looked at the idea of building small units that individual households can later expand instead of a large building with small units that cannot be expanded later. He thus came up with the solution of flexible half-homes that each family could expand on; a complex problem solved by introducing a simple solution that came about by working with the concerned families.

The 2004 Quinta Monroy Housing project in Iquique was the first of Elemental's low-cost "half a house" projects.

IMAGE & INFORMATION CREDITS

www.dezeen.com/2016/01/13/key-projects-by-2016-pritzker-prize-laureate-alejandro-aravena-elemental/

Photograph by Cristobal Palma

DESIGN YATRA

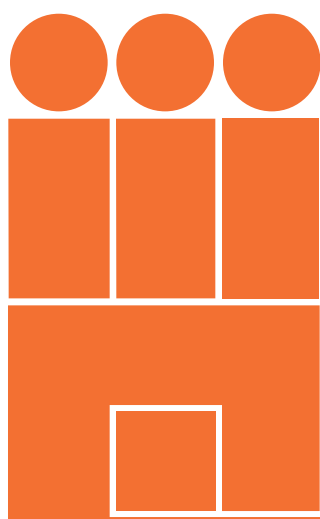
With similar objective of taking design to the masses, the city of Bengaluru saw a Design Yatra being taken on four Nanos, by IIID BRC, the initiative being part of the Design Yatra undertaken by the Institute of Indian Interior Designers across the country. The four Nanos, which had been flagged off at Indore, reached the garden city from Kozhikode. Multiple events, social interventions, bike rides marked the two week stay of the Nanos in the city, to create awareness on design and enable the concept of design to percolate to those segments that matter most.





A yatra for design

BY NANDHINI SUNDAR



Design Yatra is an initiative of the Institute of Indian Interior Designers, to take design to the masses by involving its Regional Chapters and Centres where the concept of design is spread through a yatra in four Nanos across the country. The four Nanos involved in the yatra reached Bengaluru, travelling from Kozhikode.

It is not about designing for the elite few who appreciate and solicit design. It is not about letting one's creativity flow unhindered, manifesting as an iconic piece that unfailingly grabs headlines, serving as a talking point amidst the designer fraternity. It is not even about identifying and picking the sensible modes of design that speak the language of sustainability and minimal consumption.

It is about taking design to those segments that matter most; avenues that have hitherto failed to see its presence, segments that would benefit most by their introduction and manifestation. It

is about taking design to the masses. The IIID Bangalore Regional Chapter chose to do just that, take design to the masses in the most unique manner, by being part of a Design Yatra comprising four Nanos currently traversing through the country.



A SPECTACULAR FLAG OFF

The two week design festival started off with much pomp, the four Nanos driven on to the porch of one of the iconic malls in the garden city, welcomed by the sound of traditional Dollu Kunitha, the festive flavour peaking as a flash mob broke into an infectious dance, setting every onlooker's feet tapping, each itching to

join in. The Yatra was inaugurated by NA Haris, Member of Karnataka Legislative Assembly.

No awareness initiative is effective unless it is brought in from the roots and design is no exception. The objective of taking design to the masses has to begin with

awareness about our heritage structures. Keeping this in perspective, a heritage walk in the city was initiated with INTACH Karnataka Chapter, passing through Cubbon Park and our various heritage buildings, culminating in the boulevard on MG road where a sketching workshop was held by Architect Sharan Desai.



INTERVENING WHERE IT MATTERS

The Design Yatra proposed to bring in many social interventions in the form of design for the underprivileged and the first in the series planned was a government school project Lakshya Udaan, home to 35 orphaned boys. The school lacked basic facilities like clean, sufficient toilets, resulting in acute hardship for the children. With financial aid from **FunderMax India**, clean toilets were designed and built. The intervention also included repairing the living cum sleeping area, the dining room, creating a library cum study space for the children besides renovating the existing toilets and adding a few more.

"The intervention was also aided by donations of materials from architects as well as industry. A major portion of the materials were salvaged from sites where they had been discarded as waste, adding another dimension of recycling, reusing", says Architect Kavita Sastry, one of the coordinators working on the social intervention project. "This initiative has also activated yet another interesting element, of salvaging similar waste from the sites of projects by our architect members and using the same for addressing more social interventions in the coming years", adds Architect Gunjan Das, another coordinator.



**SUSTAINABLE WITH SWAP**

Social Warehouse Project (SWAP) was initiated as part of Design Yatra to enable architects and interior designers to direct the unused as well as reusable materials from their project sites for use in social intervention projects. Under this initiative, the waste from sites would be stored in warehouses which would then be diverted for use in various projects.

Besides serving as a sustainable, green solution, inducing recycling and reusing, this would bring in a significant difference in the lives of underprivileged who cannot afford to buy materials, refurbish or build residences. "The plan is to create satellite warehouses across the country to house site waste and maintain an inventory of materials stored. This would permit an easy connect between available materials and requirements of socially deprived segments", stated Gunjan.

**SEEING THE WORLD THROUGH A LENS**

Seeing it through the naked eye can be very different from observing the same phenomenon after it has been captured by a master's lens. Photography not only captures the moment and saves it for posterity, it also takes the onlooker on a journey which he would be unable to take alone without an expert guide. Candid pictures open a new dimension to life, opening vistas that hitherto were not known or observed. Photography, to put it simply, is a celebration of life and the photographer behind the lens is capturing this story of life for the viewer to observe, assimilate, reflect at leisure, from the comfort of his home while also digesting different perspectives of the same scene as offered by the lens put to use.

A scintillating presentation was made by award winning photographers Mahesh Bhatt, Sandeep Mukherjee and Sandeep Gurtu. Mahesh Bhatt's presentation involved showcasing the unsung heroes of the country who are unknown to people at large. Having already captured their faces and lives in his book, Bhatt elaborated on his narrative, zeroing in on many of the heroes who had done remarkable work against all odds. One of his heroes is a victim of a terrorist's bullet in Kashmir, paralysed for life. Undeterred, he moved on to set up a school to teach Kashmiri children computer skills. "A large part of the students

in this school are children of known militants and many suffer from various disabilities", says Bhatt.

Travel photographer Sandeep Gurtu presented the multiple scenes of people from different cultures, social backgrounds, heritage, the architecture and cityscapes, scenic landscapes from across the world that he had captured through his discerning lenses. The colourful textures and varied compositions, the intricate detailing that each picture displayed, left the viewer spell bound.

Wild life photographer Sandeep Mukherjee, who is also a product designer by profession, captivated the audience with the deep sensitivity that each of his wild life pictures displayed towards environment and nature. Some of the rare pictures he showcased also brought a smile on the viewers' faces, capturing as they did some hilarious postures of animals and birds, caught in mid action.

**DEFINING AN ARCHITECT'S ROLE**

What is the perception of an architect's role from a client's angle? What does the client have in mind when approaching an architect? What are the three guiding factors that an architect needs to keep in perspective while meeting a client's needs? These and much more were posed in an interesting panel discussion hosted, bringing on board panellists Architects Rajesh Shivaram, Dinesh Verma and Shyamala Prabhu, actress Ranya Rao and Vikram Sampath, Managing Director, Living Elements.

To Ranya, an architect is expected to be on the same wavelength, understand the requirements and lend that coherence in the structure which is in tune with what is articulated. Stating that designing a residence is in a way a huge responsibility as "we are shaping their living environment", Rajesh added, "their specific

requirements, material, concept, budget, climate are one aspect but understanding their emotions, roots, culture and deliver a design in accordance is another important aspect." He contended that an architect needs to be a good listener and an observer to deliver the right combination.

Commenting on design per se Ranya added, "A design or a structure should have character. It is not just about tradition or modernity but creativity and if it connects to you then it is the one you are seeking." Concurring, Shyamala stated, "While your choices and designs keep changing based on client requirements, the design should be functional. An interior can accommodate varied styles, even different periods, yet the elements should all tie in and this is where the architect and interior designer play a crucial role."

**COLLABORATING WITH THE COMMON MAN**

Integrating the poor with the rest of the society to make design work, given the minimal spaces in which they dwell, can be a challenge, contended social activist Anita Reddy, in a panel discussion held to look at ways of taking design to the masses. "The city has to look consciously on what is required and implement rather than take cues from what is prevailing overseas. Cost effective need not spell as cheap. Rather it is better housing for the poor. We need to be inclusive in our planning to see a better city emerging. It is not about building homes but building communities."

Pointing to the insensitivity of the government where action is more to address crisis than recognising that public spaces are fast shrinking, Ravichandrar, Chairman and MD of Feedback Consulting,



of the public spaces, he further added, “This will rule out haphazard developments.”

For theatre personality Prakash Belawadi, it was question of finding a common cause to make a change. “A common cause and representation of the masses can bring in the change. Traffic congestion for instance is a great leveller as it affects everyone, from all strata of society.” For design to be accessible to the masses, it should be available without involving a huge cost, he felt. “Instead of looking at it as slum development, the perspective should be affordable housing.”

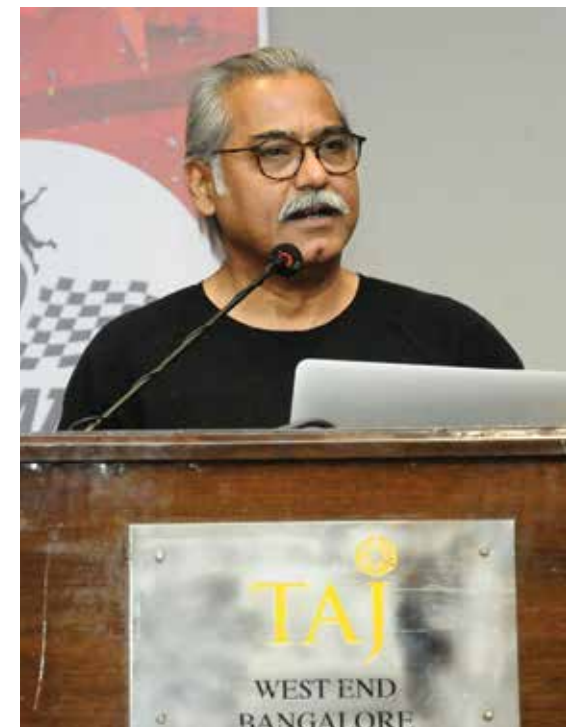
Stating that collaboration and making a difference should come from within, Architect Namith Varma added, “Work should essentially be from a selfless angle of making a positive difference.”

The panellists suggested coming up with 200 teams of architects, each team to address one ward of the 198 wards that currently prevail in the city. “Each ward can be studied in detail, matters such as mobility in the ward, healthcare, education, public spaces, utilities and infrastructure can be discussed and addressed. This would help evolve a city plan where private parties can participate”, stated Belawadi.

“Many unused areas in the cities have become beautiful parks with the initiative of the residing communities. Besides giving visibility to such initiatives, we need to create an architectural emblem that celebrates the inherent culture and ideas of the spaces addressed”, suggested Architect Ravindra. This would influence the way the city would evolve in the coming years, he averred.

averred design fraternity should come up with concrete solutions and work with the government.

IT professional, David Faria suggested separating the planning and development functions from the government as a solution. “Currently there is no comprehensive plan on how the city is required to grow. You need to have the vision of what is required and design will move in accordance.” Stating that for a world class city, people should be held responsible for the upkeep and quality



Elaborating on his concept, Habib put forth a set of ten ‘commandments’ to usher in a sensible responsible architecture. “The first on the list is continuing the tradition, the architecture we inherited. Currently this chain remains broken. The second involves an imaginative use of traditional building techniques which would address contextual requirements.” He advocated recycling and reuse of materials as the third and an integral part of de-growth as it “minimises use of resources and reduces wastage.” He insisted on innovation in finish and manner of use of materials to ensure “the chain of evolution is not broken yet addresses contemporary lifestyles.”

When life term of a structure is over, the materials would merge into the earth only if they are natural. Habib stressed the need for use of natural materials while ensuring these were also local materials. “It is important to hire local craftsmen to rejuvenate their skills and keep alive local economies by offering a market for their arts and crafts.” He extended this contextual focus to design too. “A design that is out of sync with local context can prove to be an energy guzzler while a structure respecting local climate and culture brings forth a connect between man and nature, emerging as a sensitive, sensible design.”

He further advocated the use of non-industrial building methods, the option of load bearing structures to eliminate concrete columns besides exploring new ways to reinvent and reuse our architectural heritage projects, as the last two of his ten ‘commandments’.

SQUEEZE OUT THE EXCESS

It is widely perceived that architecture is one of the major contributors to the mindless growth congesting cities. As an offshoot of this has risen a concept that addresses scaling down this city sprawl, a concept referred to as de-growth which focuses on bringing in smaller but more efficient spaces with multi-functional common areas, encouraging use of local materials, sourcing energy locally, context based construction besides opting for the time tested traditional elements into the design.

Making a presentation on the concept of de-growth was Architect Habib Khan. Comparing de-growth with sustainable architecture, Habib stated, “de-growth is opting for the traditional philosophy of living where the consumption is within ecological means and relates to localised economies and resources. Sustainable architecture is one where a problem is created and then solution is sought.”

The classic case of glazing used for natural light was brought to attention by Habib. “After choosing glazing, a reflective glass is opted to cut heat ingress and to earn a green tag, air conditioners with less carbon emissions are installed. This is sustainable architecture. De-growth eliminates the creation of problem itself by opting for the right solution where the need for bringing in a green solution to address a created problem does not exist.”





IT STARTS WITH THE SCHOOLS

If there needs to be a change in perspective of design and if design has to truly reach the masses, it needs to start from the roots and these roots are none other than the architecture schools. Convinced about this beginning, panel discussions were held in a range of architecture schools, involving the students too in the interesting debates on the right perspective of design and the career graph ahead. An interesting, quite hilarious presentation was made by Architect Dinesh Verma on the possible designs available for constructing the future toilets. While proving to be entertaining, the presentation prompted the students to get their thinking caps on and look at design beyond the conventional framework.



A BIKE RIDE TO THE HILLS

What is a yatra without an actual ride across the city in a 'grab the attention' manner? A design yatra with close to 30 bikers, led by Architects Ashwin Raman and Vijay Kumar, accompanied by the four Nanos were flagged off from the Vidhana Soudha to drive down in full grandeur up to the scenic Nandi Hills along with a visit to a 10th Century temple at its foothills, capturing our heritage architecture too in the process.



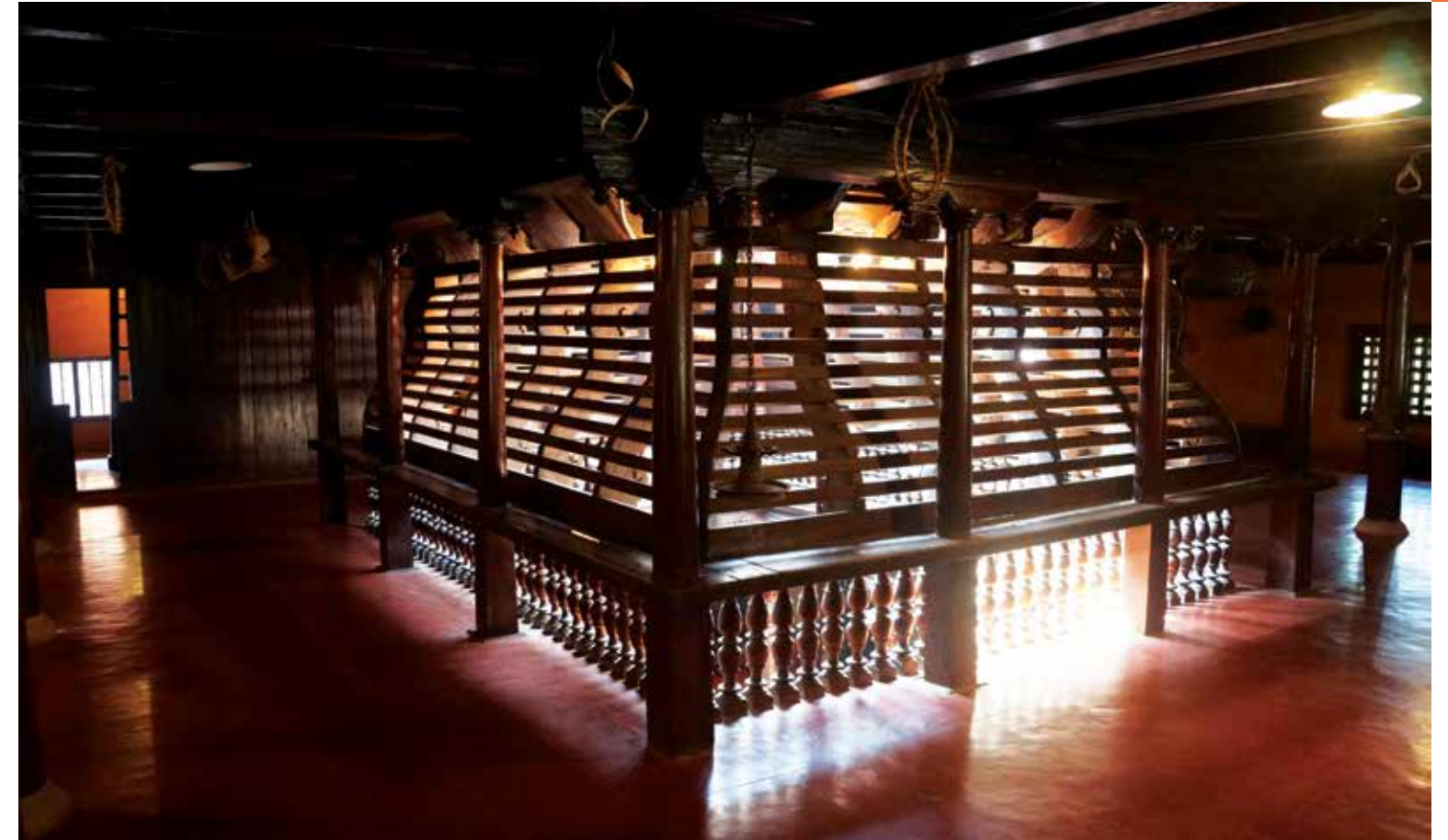


Over the last decade, the Hasta Shilpa Trust has relocated and restored 26 heritage structures that display intense craftsmanship and architectural merit. According to Shenoy, the whole process of relocation and restoration involves laborious and thorough documentation of the concerned structure, coding each component before dismantling, creating the right drawings and visuals of the existing structure, careful restoration of damaged segments before it is restructured in the Village to its earlier form.

Besides a library, museums and galleries with rare exhibits and arts, the Heritage Village is also home to three palaces which were dismantled and restored to their previous glory.

A FITTING CULMINATION

A conclusion should be as remarkable as the journey. The four Nanos, after taking the message of design to the masses in the city of Bengaluru, were driven down to the next destination, Goa. But not before halting at two other destinations on the way, in Mangalore and Manipal, to open a new IIID Centre in the former while the latter enabled a visit to a spectacular Heritage Village. The Hasta Shilpa Heritage Village in Manipal is the result of tireless dedication and service rendered by Vijaynath Shenoy, a banker by profession, who turned his passion and commitment to save heritage buildings into reality.





A CAPTIVATING CONNECT TO NATURE

HIREN PATEL

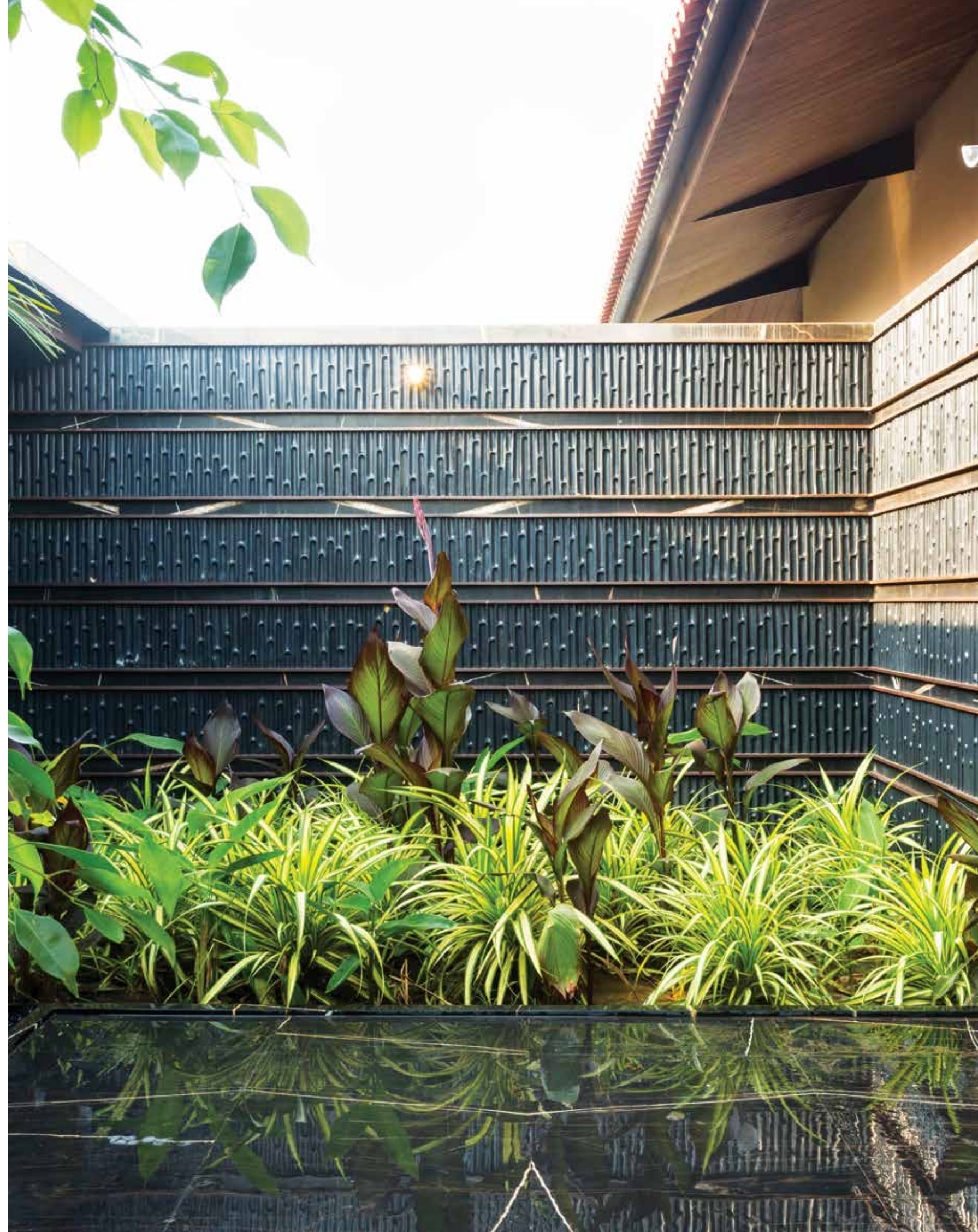




He was barely 8 when he drew his first perspective of the city. Sketching was his natural pastime and a sketch pad and water colours continues to be part of his travel kit.

Nandhini Sundar journeys through the captivating interiors, capturing the structure and the ubiquitous connect with nature in the evolving spaces of **Architect Hiren Patel**.

The Village House





The Village House

It was the ubiquitous visual connect of the tastefully done interiors to the greens and water bodies in his projects that had captivated me, making me not only want to walk through those spaces but journey all the way up North to meet the master behind the designs. As I waited in contemplation in his office, a tall man with an almost shy smile walked in, extending his hand in a greeting. His unassuming demeanour belied the intense creative streak he harboured, manifesting in the manner of evolution of his spaces, both in structure as well as the interiors, the green outdoors and water bodies serving as a seamless blend or a picture frame window.

Displaying artistic inclinations even as a child, Architect Hiren Patel of Hiren Patel Architects nurtured a passion for architecture and design through his growing years. He was barely 8 years when he drew his first perspective of the city. "Sketching

was a natural past time for me and this inclination for line drawings is perhaps what drew me closer to architecture", says Hiren, pointing to the numerous sketches and water colours that he indulges in while travelling as well as over the weekends in his residence. "A sketch pad and water colours are part of my travel kit", he smiles.

This penchant for art is reflected strongly in all his spaces, the interiors evincing a strong play of art and crafts, the traditional designs interpreted and fused in charmingly into the contemporary spaces of his projects. "My two year stint in Switzerland after graduating from CEPT in 1989, also made me look at our heritage and craftsmanship with renewed respect, prompting their interpretation and inclusion into the modern spaces that we designed."

His initial forays after setting up his practice in Ahmedabad in 1990 was into real estate

projects as well as interior design. "The interior design projects infused a sense of fine detailing and strong sensitivity in terms of understanding small spaces." Hiren's projects invariably encompass the architecture, interiors as well as the landscape.

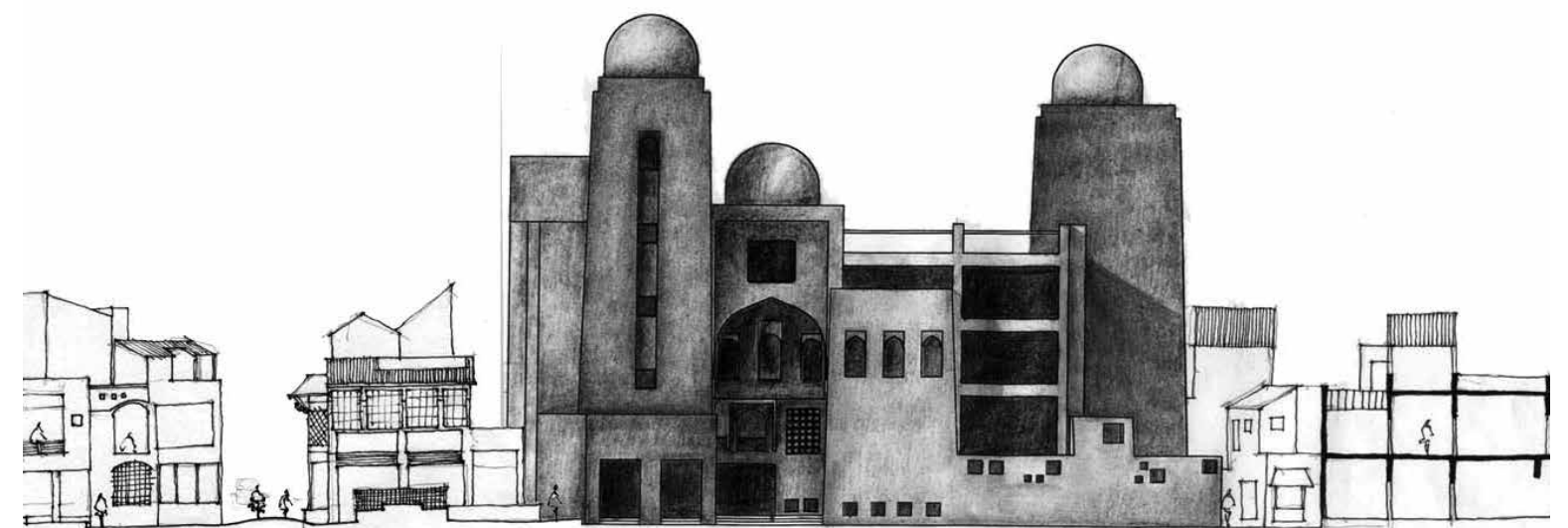
"The landscape foray started after a decade and half of setting up practice when I realised the language of the spaces are best articulated when the same person addressed all three together. Landscape is part of architecture and not distinct from it. This prompted me to learn the nuances of landscape design. Now landscape is a prominent part of all our designs", he says. A person who believes in walking his talk, Hiren, as a true gardener, visits a nursery on weekends. "I work there on a small patch of land where I indulge in organic farming. This gives me first-hand knowledge of the workings of a garden."



The Community Centre



Frangipani



The Mosque



The Mosque

Hiren's first recognised work was a mosque that he designed which incidentally fetched him the JK Cement Award for Public Building category. "It was an odd, tight site of 600 Sq yards surrounded by residential houses. The requirement was a four storey structure to permit 2000 visitors to pray." Hiren came up with a design that revealed a Sufi influence, the core prayer space designed in a grid, the geometrical centre surrounded by uneven spaces tapering vertically to lend a humble look to the towering structure.

The shift in his work style however came about when he designed a model villa for a real estate project which became hugely popular. "The three bedroom model villa brought in a courtyard and connectivity to the garden, paving the way for larger private residential projects with such courtyards and seamless connect with the green outdoors", says Hiren.

Does he believe in offering a signature style design, a ubiquitous connect of interiors with outdoors? "I do not believe in signature styles as every project is distinctive, with its own demands. The right design involves balancing creativity with what is possible and what is required. The important aspect to address is sensitivity and timelessness in design where a space would still be appreciated and functional even after a couple of decades." Stating that inspiration for design can come from anywhere, he added, "A design continues

to evolve till the spaces are complete. It is important to see it more as art than as mere structure."

His Vaastu compliant project Axis House reveals a double height volume central space with exposed concrete walls that blend in seamlessly with the massive landscaped exteriors. The landscape is captured in the interiors as a spectacular picture frame through large windows, where they serve as a live wall décor in a space that is interestingly bereft of any other wall décor. "The residence is located in a busy city area, yet exudes the aura of a resort", says Hiren.

His project Village House is an expansive farm house that draws inspiration from a village setting. Elements of South Indian temple structure featuring beside a river bed is brought in the form of the roof structure and an expansive flower bed in one of the dispersed buildings of the residence. Large overhangs that feature in village houses are interpreted as a large cantilevered roof at the entrance porch combined with village type open verandas. An inward tilted roof creates a central courtyard while multiple individual structures bring in the cluster roofing typical of village setting. A stunning set of three steel sculptures prevail on the poolside bringing art into the exteriors. "Sculpture is my other passion and I tried my hand on these", grins Hiren.



The Axis House



A Community Centre



The Frill House

Frangipani



The Ethnic Restaurant

In his project Frill House, Hiren dissected the residence into two segments, one for the summer and the other for winter. “The winter segment was given a larger courtyard while the summer section was narrower with a small opening on top, the base wide where the light would penetrate yet have the shadows cast.” The garden too was segregated into summer and winter section by having the vegetation planted in a ‘z’ formation, the North-western side forming the summer garden with its cool evening shadows while the South-eastern side was earmarked for winter. “The south side was given a relatively denser garden with pockets to let sunlight penetrate and lend warmth in winters.”

Given his love for heritage and art, the inspiration was bound to feature strongly in his projects and the restaurant 650 has them in copious measure. An inspiration from the ruins of our erstwhile temples, the restaurant welcomes with a grand temple

door and stone pillared entrance that lead to a step well, floral stone fountains and arches reminiscent of yore. The stone detailing is taken into the interiors of the restaurant, the antique carved wooden doors and pillars, the old world lighting, the exquisite wooden ceiling exuding the aura of an earlier era, yet the spaces managed so effectively as to blend in a comfortable contemporary flavour to suit current lifestyle expectations. “The objective was to give a family feel yet not deter a younger crowd from visiting the restaurant. A fine balance had to be retained between the antique flavour and contemporary lifestyle.”

Similar heritage sentiments interpreted in a contemporary setting is evident in the manner of design of the club house and landscape in his apartment project Frangipani. Attractive seating nooks prevail flanked by traditional metal grain jars, stone sculptures and miniature stone-wood seats amidst the expansive garden.

Given the strong commitment that Hiren shares for community development, his project Manav Sadhna, a community centre in the slums featuring on the banks of the Sabarmati River, comes as no surprise. The centre has a few classrooms, a doctor’s clinic, a space for activities and games. “The design had to be cost effective yet attractive”, says Hiren commenting on the design. “The material palate opted was exposed bricks with bamboo screen windows. The existing structure was retained and the extra rooms were added. One of the walls is made purely of old discarded bottles, showcasing how waste could be put to effective use.”



DESIGNING TO THE CONTEXT



KAPIL GUPTA



Facing page and Above: *The Tote, Mumbai*

The intense person he is, he gives his dedicated attention not only to his work but to everything and everyone he interacts with. His architecture takes the most common elements of the city and converts them into a work of art. **Nandhini Sundar** walks through the spaces of **Architect Kapil Gupta** in an attempt to unravel his design inclination and the emerging spaces.

It was a chance holiday in Ahmedabad that got him into architecture, hailing as he was from a business family background involved in garment manufacturing. “A logical journey would perhaps have been fashion design and joining the garment business”, he smiles. “The experience of Louis Kahn’s IIM Ahmedabad and Le Corbusier’s mill owners association cemented my decision. Architecture it was to be, and no looking back since.”

That is **Architect Kapil Gupta**, of **Serie Architects**. After graduating from JJ School of Architecture in 1996, interestingly Kapil was left feeling that his learning was incomplete. “The whole design process seemed arbitrary, un-informed by history, the absence of a deeper conceptual and artistic approach. This troubled me deeply, this lack of experiential learning, pedagogy as a kind of functionalist, technical resolution.” Young Kapil, the intense person he is, evident in the dedicated attention he gives not only to his work but to everything and everyone he interacts with, decided to foray overseas to seek the answers to his queries.

“Soon after graduating from JJ School, I joined the AA School of Architecture, London in 1996. This is also where I met my partner Christopher Lee with whom I later teamed up to start Serie Architects in 2006.” Over the last decade, Serie Architects has won multiple awards including the BD Young Architect of the Year, UK, 2010, and the 10 for 2010, where the European Architectural

Review voted Serie Architects as one of 10 visionary young firms in 2010.

Questioning the manner of approach to architecture in India and comparing it to the west, Kapil states, “The philosophical underpinning of western cities is the democratic process. How does architecture relate to the city and participate in its making, how are the projects grounded in the local context, as in social, political, ecological, read the conditions in which the architecture needs to be articulated and then produce an artistic vision that is relevant and sensitive. These questions can be addressed only when you see the way history has offered solutions to problems. Like the classical architecture based on a set of rules and proportions that is a response to local context.”

He adds, “Indian schools remain pre-occupied with either a functionalism or wild exotic formalism, as opposed to attempts to experiment with ideas about how architecture could have a more vital relationship with the city. This simplification leads to an erosion of disciplinary knowledge, propelling architecture into a technical profession finally as students are churned out with good technical skills but little conceptual depth. Architecture has become glamorous instead of addressing the complex problems of cities.”

Says Kapil, “Cities are connected to their past as well as the present and the designs could be articulated in this context, where the



Blue Frog, Mumbai

dominant/historical architectural types whether monuments or housing fabric which continue to prevail as artefacts in the city, could be translated/ transformed into new ideas. This ensures both innovation as well as a connection to our past. We strive to take the most common elements of the city and convert them into a work of art, where the architecture is distinctive yet retains a character of the city. This underpins the work of Serie.”

Their first project, a Jewellery manufacturing facility, reflects amply their design philosophy. Here the focus was on the work of the artisan and their conditions of work. “The building form was altered to remove physical body search that is part of this industry. We created a central volume like a giant surveillance chamber where the visual reach would preclude physical body searches. Slits were brought into the façade to permit light and ventilation while ensuring ample security”, explains Kapil, pointing to the rationale behind the design.

Their project Tote on the Turf, a banquet complex with a restaurant, demonstrates the inclination their future works would take on, infusing the flavour of a given historical feature and interpreting it into the design addressed. “The Tote offers both a poetic and political reading. The poetic aspect of the project seeks to extend the canopy of the rain trees into the building. The political aspect seeks to imbue our colonial heritage with new possibilities, making the past relevant in the present. The tree-form trusses are re-interpretations of colonial era trusses found at Victoria Terminus.”

Kapil and Christopher tapped into this design feature and interpreted it to create a space that is radically new yet strangely familiar. The steel trusses thus became rain trees supporting the roof, a fusion of the poetic and the political, while addressing functionality of the space and keeping attention to detail, a top priority.

The Blue Frog, a musical performance space, offers a spectacular experience. Re-

adapting the steel and timber industrial shed earlier used for cotton baling, retaining its soaring volume, the project entailed collapsing conflicting parameters into an elegant solution. “We used the horse-shoe diagram / shape of a classical theatre, and placed circular dining tables within it. The levels of the dining area were staggered to allow line of sight for both diners and performance guests. The dining tables are shaped as pods, lending beauty and functionality, each dining pod offering exclusivity and privacy, while providing a seamless visual connection to the main stage.”

Their ongoing hospitality project Sindhudurg in coastal Maharashtra features a stunning location, at the mouth of a river flowing into the sea. The cove location of the site with its varied topography, the 65 acres of the site overlooking an expanse of water on one side and a structure free landscape on the other, invited a design that seamlessly merged into the hilly terrain.

“The inspiration was drawn from erstwhile forts of the state. To minimise the footprint



Jewellery manufacturing facility

of the building, it was designed as a 20 m wide and 250 m long ‘wall’, placed along the contours of the site. On one side the building drops 5m to keep with the gradient while ramps within the building accommodate the undulations in the topography. The multiple curves in the structure further evoke the physical features of the site while the green roof covers the building, merging with the landscape, where one segment of the green roof slopes down to physically meet the ground”, says Kapil.

With a large segment of the structure facing southwest, a 2 m cavity wall construction seals and insulates the interiors. “Since the structure is designed to flow with the contours of the site, one of the concrete beams sweeps a span of 250 m”, adds Kapil. The aesthetic of the hotel is about a sun-bleached building, the walls are lime washed white, with terrazzo floors.

The Courthouse in Singapore addresses similar location centric sentiments while addressing functionality as well



Aarvli Resort, Goa

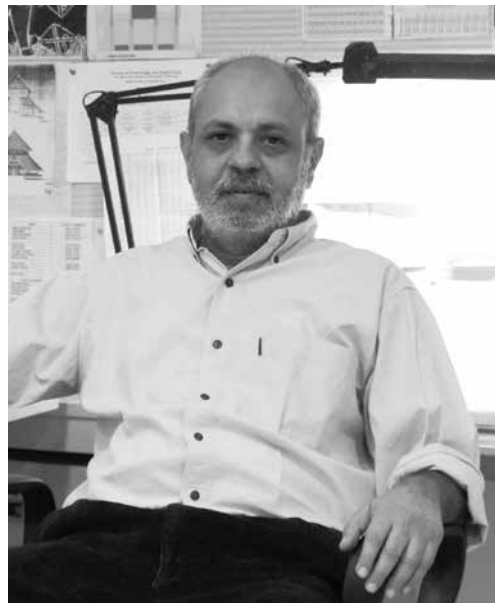
as constraints of a small site. With the stipulation of accommodating 16 courtrooms in the tight site, the only option was to go vertical. “Yet functionality in terms of separate unhindered access for judges, prisoners and public had to be addressed. The building does not have a façade, reflecting a transparent and equitable judicial system.”

The spaces were organised by splitting the building into two towers, connected by a series of bridges that led to the judges’ chambers, offering them direct access to the courthouses. The façade is stripped away to reveal broad open balconies to enjoy the views of Singapore and create break-out spaces for people. The walls of the courthouse are clad in terracotta flute which reflect the roof tops of traditional shop houses in Singapore.

Yet another ongoing project, is an Ashram in Gujarat, built over 230 Acres of land. The project will create housing for 10,000 people with a visually arresting community

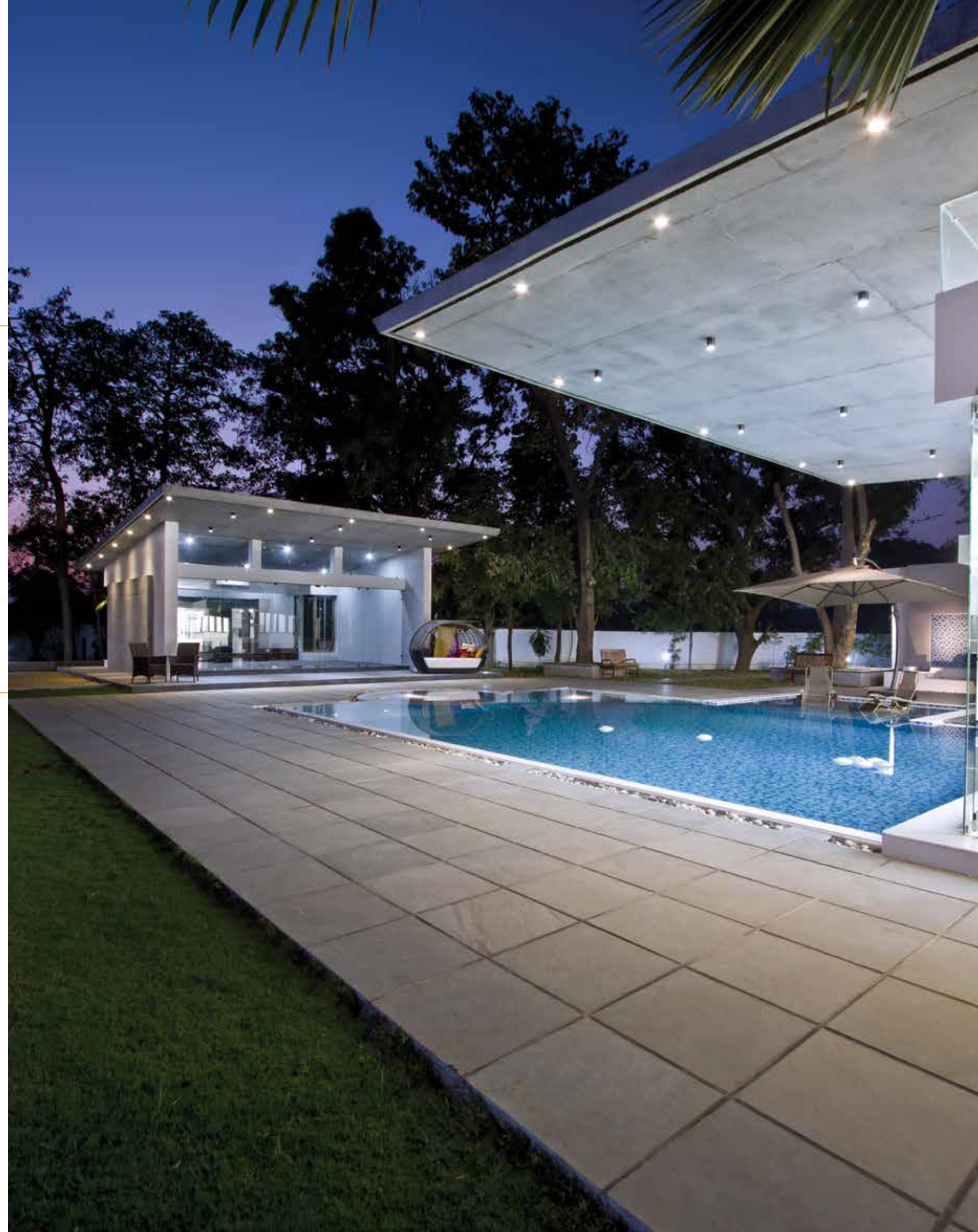
centre at the heart of the scheme. The project seeks to restore the barren site to its original forests and is based on ideas of ecological and community living.

On the nuances of design



in conversation
with
Vijay Matai

The manner in which spaces evolve is dependent on various elements, starting from form, function, the strategic placement of visual and physical connections of the structure, the desire to stand out and be unique, the shifting trends that effect clients' inclinations, amongst many others. Architect **Vijay Matai** of **Matai Associates** and **Head of the Department of Architecture, M S University, Vadodara**, in an engrossing chat with **Antarya**, discusses the nuances of design and the ensuing spaces.





Kabir's Kitchen



Neptune Corporate Office

Q. Your designs invariably reveal a strong inclination to incorporate a distinctive façade to the structures. How important is the external façade of a building in determining the language of the structure? External facades, being an intangible part of the building's aesthetic, is conceived keeping in mind the functionality and usability of the structure. It gives a unique identity to the building and showcases the typology of the structure along with the aesthetic addition. Being the first impression for the viewers and the users, the facades are an integral part of the design process. It also showcases the architect's ideology and style of form making.

Q. There is also a robust play of dimensions in your structures, making each differential and arresting. Since these dimensions permeate and alter internal spaces too, how do you ensure the presence of such multiple dimensions do not impact functionality of the spaces? Functionality is an inbuilt program; I would rather say it is a process of form and space making.

Function sometimes and form sometimes are the governing factors in conceiving a project and at the end of it, both have to create synergy and synthesize.

A design is always conceived with respect to the anthropometric requirements of the desired program.

The basic interpretation of spaces and functional activities shall be the parameters for deciding the spatial organization of the functions involved. This shall then allow one to decide the dimensions of the concerned spaces. However, these parameters can be regulated according to the client's vision.

Q. Some of your designs reveal a strong presence of glass in the structures, some of them being residences with glass walls. While glass offers a visual connect to a green outdoor, it can bring in heat gain and also compromise privacy especially in the residences that are not in an exclusive location. How do you address this concern? For openings and open spaces to work out as desired in a structure, they have to be strategically placed where visual and physical connections should achieve the larger conceptual concerns.

Openings play an important role in defining the visual and physical connectivity of the spaces. If placed thoughtfully, they should complement the climatic conditions, privacy and overall functionality of the structure.



Kabir's Kitchen



Greenwoods

Q. Buildings of the past were inherently sustainable in the manner of their design and the materials used which were predominantly local, unlike the present contemporary structures. How can this design sense be brought back into our present day structures and design leanings?

Today, with the fast changing world, the desire to stand out and be unique is the desire of the younger generation. Instant gratification and quick fix solutions sometimes take over the larger purpose. However, a designer has to explore and understand the shifting trends in all walks of life.

Architecture today and even earlier had to address the spatial, physiological and technical needs of the users in this multicultural environment.

Q. Presence of art and colour can transform an interior. While art is infused into spaces, increasingly the inclination is towards contemporary works which leaves our ethnic arts and crafts without much demand resulting in some of the ancient skills dying. How can we revive our native arts and crafts and ensure they do not perish completely.

An interior is purely dependent upon the choices and taste of an individual. Apart from functionality and utility, it is rather based upon the streaming trends and what best suits the client's requirements specially when there is huge variety available. These trends and influences are not based on logic but more on the socio-cultural expressions of change and herd mentality at times.

In any case, arts and crafts act as a cosmetic treatment and likely should complement and enhance the quality of the space as per the ambience desired. Eventually, it all depends on the client's preferences and also the designer. As in whether they desire a traditional, contemporary or a fusion of both to be showcased is their personalised expression.

Q. Our design schools are blamed for giving too little focus to our traditional construction methodologies and design sensitivities. Architecture students are not given sufficient exposure to our native arts and crafts as well as the possibilities in design and construction that local materials and design techniques offer. How can this be altered?

Traditions have to and need to evolve. Teaching these days is highly commercialised and is based upon strategic significance. With the emerging social "trends" these art forms are getting mimicked between the cracks of traditional and contemporary expressionism. Native arts and crafts will only be appreciated when our society respects our traditions and develop a sense of belonging towards the same. It will then flourish and be valued for appropriate application.

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The ensuing dialogue



in conversation
with
**Mallika Kumar &
Narayan Moorthy**

Every structure speaks its own language, lending life to the spaces, marking their individuality. Architects **Mallika Kumar** and **Narayan Moorthy** of **Kumar Moorthy & Associates**, in an engaging chat with **Antarya**, discuss their design choices and inclinations, the dialogue that every structure induces with the surroundings and those who habit the spaces.

< *Jaunapur Farmhouse*



Jaunapur Farmhouse

Q. Every building has a soul as reflected in the experience the spaces offer. What elements go into defining this soul; is it the design alone or the materials used too?

The 'soul' in any building is probably more than the sum of the design and or the materials used. It is in how the various elements come together and modulate light and space to engender feelings in the user or visitor. The ultimate success of the design is to be able to evoke those feelings, whatever it is that the architect or client intended – be it a sense of repose in a house, a sense of calm efficiency in a workspace or a sense of security and confidence mingled with youthfulness in an educational building.

Q. Unlike the common trend seen in contemporary style, your structures evince a fine blend of strong earthy appeal along with the straight lines. Do you feel

a contemporary style sans such earthy presence can at times appear a tad cold, especially in a residence?

Not necessarily. As architects we look at and appreciate Spartan and crisply streamlined design. However a lot depends on the client's ability to live with that over a period of time. If one revisits a building years later, one does not want to find the client has been forced to make changes to make it more liveable for themselves. And possibly, in a country like India with its harsh conditions of light and dust as well as the faceless environment outside, warmly coloured and textured materials and surfaces create a greater sense of visual comfort and variety.

Q. There is plenty of wood and colour present even in the spaces of your corporate projects, which again is not so common. Is it because you feel such

presence of warmth makes the workspaces more cheerful and energetic?

Yes, absolutely. For a working adult a very significant part of his/ her waking hours are spent in a workspace. It is thus necessary that the space not be bland or begin to pall on the user to create a sense of ennui that makes it harder to work with efficiency. The use of natural materials and colour are a way of making work spaces livelier.

Q. Your structures display strong presence of internal courtyards and sky lit zones with copious greenery. Do you feel the energy of a space gets enhanced when there is either a green presence or a visual connect to a green space?

Again yes, absolutely. The materials and finishes in a space, however opulent or striking, eventually begin to become everyday and sometimes even boring. But the infinite variety introduced by nature, be



Marvel Trip House

it the ever changing dappled patterns of sunshine filtering through leaves or a catspaw of ripples on a body of still water, introduces a freshness if a patch of nature is made an intrinsic part of the space by being constantly in view as one moves through a building. And humans are hardwired that way; the sense of repose induced by views of lushly growing plants any day surpasses that induced by even the most interesting but static object.

Q. Functionality is invariably higher when spaces are at similar levels. Yet, a significant number of your structures reveal deliberate staggering, intermingled with internal courtyards. Is it to enhance the character, the language of the structure and ensuing spaces?

The use of levels is not so much a part of a deliberate visual language but mostly emerges from the programmatic requirement of a project vis a vis the floor space available. Sometimes staggered levels are used to make an intermediate level seem proximate to two levels, above and below thus expanding perceived space or better interconnecting spaces like our project, the R & V M House. Sometimes it is to clarify circulation areas from main spaces, like the G Farmhouse.

The intermingling of courtyards is to enhance the experience of circulating through an assemblage of spaces, to bring pauses with nature, light and verdure into what would otherwise be a mere passage between rooms.



T House, Gurgaon



Q. India is renowned for its art and crafts, yet market for our ethnic art is dying, the leaning being more contemporary. While your spaces reveal strong artistic inclination, the language is more of a contemporary interpretation. How do you think we can save our dying crafts while meeting this contemporary leaning in art?

It actually takes all sorts to make this world; similar are the clients we encounter. Many have been through a phase of 'ethnicity' in the eighties and nineties and now want to de-clutter, and that kind of sparse language is seen as 'contemporary' in India but is nothing more than simplifying. And then there are always those who want a lot of everything and all visually accessible.

We think the balancing note is struck by those who appreciate fine craftsmanship but want to focus on a signature piece or two. Most of our clients belong to that ilk as we do too, so you will find most of our projects feature some examples of reinterpreted traditional craftsmanship or material as an emphasized object or surface or elements, at least to the extent the client is willing to put effort into procuring these. It still remains either very difficult or very expensive to source traditional crafts in India and especially to customise them into large bespoke pieces than the usual clutter available at the Delhi Haat and state emporia.

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Glacier Range

CUISINE REGALE

a regal kitchen to satiate your palate

Are kitchens places of drudgery to be entered merely at meal times, with the chore of cooking completed at the fastest pace possible? Or are they spaces that invite happy lounging even when nothing is physically cooking on the stove? The modern concept of kitchen has gone through a sea change, meeting altered perceptions and demands, the cooking area now serving more as the pride of a residence than one that is to be tucked out of sight.

Kitchens have now evolved as luxurious spaces, spelling comfort, functionality, beauty combined with a regal aura that prompts entry and use of the spaces as a cheerful chatting zone rather than one that is merely used for dishing up a meal. The design and use of materials, the concept of open kitchens that form a part of a living space or family area or serve as an extension of the dining region, have given this age old utility area a new definition and use.

Ready to fit kitchens meeting these altered perspectives have further fuelled demand and expectations, each offering finer materials and design elements that come in an irresistible package of grandeur. More attractive are the customised solutions that these regal kitchens offer, the final product offering an experience that is often unmatched.

A CENTURY OF TRUST

The name Godrej comes with its indisputable trust, the business going back to way over a century. Having already made a presence in the furniture arena, extending this trusted name by the business house to the new age concept kitchens was a natural progression. The entry seemed more apt as Indian cooking is certainly different in its approach compared with the West from where the new age kitchens have predominantly evolved.

Addressing this differential requirement can be appropriately as well as expertly done only by a player who has been in the fray long enough to understand the nuances of the diverse market. For, not only the cuisine varies across the country, even the requirements as well as the lifestyle and expectations of the households. Addressing these and successfully customising to the requirements can indeed be a challenge.

With this perspective, Godrej launched its premium modular kitchen brand, **Cuisine Regale**, in Bengaluru and Hyderabad, with plans to step this up to over 20 new Cuisine Regale galleries in the coming years.

WHY CUISINE REGALE

Modular kitchens invariably come with certain specifications, designed to meet expected requirements. While aesthetics and design are on high priority, the ergonomics of the brands imported do not meet the specific needs or conditions of an Indian household and kitchen setting. For instance, the width of the wall shelves can be different to address a western style of cooking and storage. The height of the kitchen counter, the placement of the sink, the refrigerator, the storage shelves are all structured in tune with western users and western lifestyles. These can offer functional issues if the product being offered is not in tune with Indian users.

Being an Indian company, with ample knowledge about the local market, living and cooking styles, cultures and varied social backgrounds, Cuisine Regale starts with this contextual advantage. The kitchens are designed to suit the available space as well as the unique shapes and challenges of these spaces. Not only does this designing happen in terms of

space and storage requirements and cooking styles, even the number and type of users of the kitchen are determined and the design offered in accordance. In short, the design is based on scientific and anthropometric data of the Indian consumer. And if after all these efforts, there is still dissatisfaction in terms of fine functionality, the kitchen comes with an option of redesigning and customising.

The kind of material used for the cabinets can become an issue if it does not meet up certain functional features that are an integral part of Indian cooking style. Likewise the Indian weather too has its own impact if the material used is not tuned to meet the climatic conditions.

Recognising the differential requirements of the Indian kitchen, Cuisine Regale uses ISO 710 grade Marine ply carcass that offers protection from even boiling water. The panels come with heavy duty lamination 2mm PVC edgeband that ensures durability and high performance. A hot soup or tea spill is hence just a wipe clean botheration, sans any physical damage.



Drawer System



Corner Solution



Drawers Solution

SENSITIVE DETAILING

Functionality in a kitchen is about the placement of the counter, the accompanying shelves, the accessories to aid in hassle free cooking. Cuisine Regale offers just that, starting from the way the cabinets are designed and organised. A view of the range of floor units on offer is enough to indicate the comfort assured in cooking.

SOLVED WITH DRAWERS

Medium and large drawers prevail to accommodate storage between 35 kilos to 65 kilos to meet the heavy duty Indian storage needs. The drawers come with wipe clean interiors and soft close options that incorporate Tandembox pullouts. The Tandembox accessory offers superior quality of motion and unsurpassed running action.

Drip trays prevail for storing oil cans and masalas. Spice racks specifically customised



Aventos + Servo Drive: One touch open and close solution

for Indian cuisine complement this. Knife blocks, foil cutters, divider pegs for pots and pans, pull out trays, waste bin organisers accentuate the ease of use and comfort. The presence of water resistant bamboo cutlery trays further adds beauty while addressing functionality.

Since customisation is a key factor, options prevail to alter the storage options to suit individual needs. So does the option of mixing and matching different modules from different styles offered, just as specially designed units are provided to address odd sized kitchens. Multiple organisers are also offered for the trays and drawers to meet differential needs.

The corner solutions on offer further reiterate the sensitive detailing brought in the design. Solutions like the Magic corner and Cargoman corner pull-out which is a suave tray that goes into the corners, are offered as part of the corner solutions. Not only the dead spaces are saved and given

easy access, the storage options provided in these magical corners ensure even fully loaded trays can be easily accessed. Since sturdiness is a strong plank the kitchens rest on, the hardware used is of the best quality, each coming with lifetime warranty.

The segregation of storage is equally thoughtful and functional even underneath the sink, with compartments to segregate wet and dry waste while specific pockets prevail to store cleaning detergents. The detergent organiser also accommodates a towel rack that hangs the dish wiping towel out of sight.

WALLING IT RIGHT

Walling solutions need to be exclusive as they not only offer storage options, but they specifically address the aesthetics of the kitchen, placed as they are at eye level. Besides, the vertical spaces over the counter, which would otherwise remain unused, are put to functional use. Cuisine Regale starts its walling



Hinges



Bamboo Accessories



Midway Systems



Handles

solutions from the tiled section, the Midway accessories coming in the form of magnetic spice holders, multi-purpose hooks, floating shelves besides a host of other options.

The over the counter wall units come in multiple forms such as regular shelves, bi-fold lift up shelves, rolling shutters, hinge doors, open sleek shelves for easy access while also breaking the monotony of box solutions, Penta corner solutions. The floating shelves also offer a vantage space to display items that lend the kitchen its unique identity.

The wall units have an option of Aventos + Servo Drive which offer a one touch open and close solution that makes the opening and closing of the shutters effortless. Independent tall units accommodate the

built in refrigerators along with a section assigned for the pantry. Every cooking accessory has an assigned place, yet elegantly tucked out of sight.

Counter top appliances often ruin the aesthetics of a kitchen. Coming to the rescue is the Tambour door unit corners that offer a discreet storage while providing a quick access as well as shove in solution. Tucking them away out of sight also brings in the advantage of keeping these appliances in clean state without the usual accumulation of grime and dust when left exposed.

LIGHTING MATTERS

The most exquisite kitchen with all the right accessories and cooking comfort can be installed but if the lighting is not perfect,

the functionality as well as aesthetics can be ruined. Recognising this, Cuisine Regale offers lighting solutions which bring the kitchen alive with warmth and cheer, offering the perfect environment to indulge in dishing out the mouth-watering recipes. LED bar lights and Triangular lights with proximity motion sensors ensure the lighting experience is perfect for the user.

TURNKEY SOLUTIONS

For those who prefer to go beyond cabinet solutions, Cuisine Regale is an expert turnkey solution provider. Besides cabinets, appliances and countertops are provided to suit the specific kitchen. The tie up with sister concern Pragati Granites to provide the right material, be it granite, quartz, Corian, gives Cuisine Regale a specialist's



Melange Range



Neue Range

edge. The lead time is barely 6 to 8 weeks, while the customer is offered a one-stop hassle free kitchen solution. The kitchen that unfolds is then not merely a cooking space but an interactive art studio that showcases creativity and gusto.

THE ACCENT IS GREEN

Green is a philosophy that is followed to the letter by Cuisine Regale, be it in the design, the materials used, the manufacturing process opted. Green solutions such as longer panels to avoid additional framework and hardware, optimal tile size to reduce wastage, are opted. The optimal tile size also avoids gluing of components, making it easier for segregation. The plant in Shirwal, near Pune, is a state-of-the-art establishment ensuring that the end product is of the highest quality.

OFFERING A RANGE OF CHOICE

It is a combination of empathetic design with cutting-edge functionality, the luxurious Cuisine Regale Kitchens tastefully curated and personalised. The

kitchens come with premium finishes, chic accessories, stylised modern features while embodying sturdiness. This *Masterchef* experience of the cooking spaces comes in three different product ranges.

VIBRANT NEUE

This pristine range, with its vibrancy and youth, embodies the freshness of nature, reflected in its design and colours opted. The colours used are totally inspired from nature. A tone of smartness combined with a ray of fun effuses a liveliness that is hard to miss. The **Neue** range comes in high-gloss and is lacquered. The design offered is contemporary, modern, the spaces practical with strong accent on functionality as well as durability while being high on aesthetic appeal.

COOL GLACIER

Inspired from the frozen crystals, the range is a fine mix of materials, technology and sensibilities. Cool in appearance, yet exuding a delicate flavour, the glass accentuating its form, the ever-stylish look

placing the kitchen in a class of its own. The sophistication soaked cool **Glacier** comes with back painted glass shutters that create a larger than life luxury statement. The handle free surfaces with their clean minimal lines accentuate the sophisticated ambience. Being glass, the surfaces are scratch resistant and also stain proof. This makes the range an easy to maintain option.

DRAMATIC MELANGE

As the name suggests, the **Melange** range is dramatic, packing in a tasteful fusion of textures and colours. The range offers myriad possibilities of mixing materials, shades, textures, finishes to create stunning, drastically different evolutions of the same base. The range offers the customer to customise it to bring in individuality and creativity, with the possibility of having a signature kitchen that is not replicated elsewhere.



Fulfilling the ever changing demands of the new age kitchen customer is not an easy task, kitchen designers across the country are realising. Foraying into this segment with the unique Indian cooking needs in mind are Khushboo Gupta Agarwal and Prateek Agarwal, Co-Founders of Pragati Galleria, a franchise associated with Godrej for close to a decade. Their remarkable success in the Godrej Interio range of modular kitchens prompted Godrej to franchise the first brand store of its luxury kitchen range, Cuisine Regale, to them. The Agarwals share their views on the emerging kitchen market in the country.

Q. To what extent has the perspective of a kitchen changed in the Indian household?

There has been a radical change in the perception of kitchens today. Cooking is increasingly viewed as a hobby rather than a chore. The tryst with cooking has also been powered by popular cookery shows and celebrity chef culture. Interestingly, current lifestyles have shifted the act of entertaining from the dining table to the actual kitchen, making cooking an activity to be shared.

Kitchens today are a reflection of our personality, both functionally and aesthetically. This brings into play a wide range of modules, accessories, colours, finishes and materials. Given the much larger Indian kitchens currently in vogue, where they serve as an extension of the dining and living area, the demand is now for an arresting, vibrant open kitchen.

Q. To what extent does Cuisine Regale meet the altered expectations and needs of this emerging market?

Customer needs and expectations are ever evolving and Cuisine Regale strives to meet these, offering the best in quality and functionality. Our Indian subtropical weather conditions and cooking style involving plenty of spice and high heat, calls for extra protection from water and humidity. We use ISO 710 grade boiling water proof Marine Ply for the carcass.

There is high involvement of domestic help in cooking, often resulting in spillage and ill maintenance of kitchen parts and accessories. These issues are addressed expertly by our marine ply kitchens. Besides, a plethora of organisers and accessories are provided, offering smart storage solutions that keep the kitchen organised, maximising storage space.

Our design philosophy is customer centric. Our kitchens derive their character from the client, making each solution unique. There is a wide choice in finishes, textures, colours and materials, while unique modules like the cantilever unit, floating shelves and designer wall units add a touch of grandeur and finesse.

Q. Will the future market become more demanding, calling for greater customisation?

Definitely. Emerging trends are a direct result of customer demand. The buying power of the Indian consumers has been steadily increasing leading to more specific requirements. We think this trend will continue in the years to come, thus calling for greater customisation.



BY PROF SHEETAL BARMAN
HOD, RR SCHOOL OF ARCHITECTURE

TEACHING IT RIGHT

There is an acute shortage of qualified and skilled teachers who can instil aesthetic understanding and ethical values of the profession. The newer conditions are too radical and unprecedented. Yet there is a phobia to experiment amongst the faculty and the student community.

With current reversal in growth trend, the traditionally industrialized nations are seeing a slowdown and newer economies are undergoing a sudden growth spurt in terms of business, finance, marketing and industries. The boost in the economy, formation of new states and state capitals and additionally newer reforms like the Swachh Bharat and Make in India are adding impetus to the local development and further pushing the construction industry in our country.

This in turn has created an inflated requirement for architects and professional planners. The profession has had to suit up and cater to this sudden surge in requirements of the domestic and international clients who expect world class professionalism, modern designs and sustainable solutions for their domestic and international engagements.

Every engineering college is now eagerly adding architecture courses into their institutions. And the Council of Architecture is generously offering additional quota of seats in every city and every possible institution.

However, reality is that there is acute shortage of qualified and skilled teachers who can instil aesthetic understanding and ethical values of the profession. The newer conditions are too radical and unprecedented. Yet there is a phobia to experiment amongst the faculty and the student community.

Besides, the syllabus being taught is the same or similar to what was being taught and practiced over the last five decades. Students are expected to cram all the age old data and details in a shorter and shorter academic timetable.

The syllabus, examination system and scheme of evaluation set out by the universities take into consideration neither the free availability of data and newer technologies nor the newer ideas in teaching and the recent research.

This has created a situation where graduating students are not ready for the expertise required on field or equipped to experiment freely. Industry experts talk of establishing finishing schools to make these new graduates field ready. As several experts agree that some of the effective ways to teach architecture is to incorporate the following into the architectural pedagogical repertoire:

- Hands on workshops under expert guidance; a design build workshop that introduces students to various construction techniques.

- Basic design and visual communication to develop a sense of aesthetics and an understanding of art appreciation
- Sensitization to urban issues and contextual analyses incorporated in design studios
- Study tours and documentation that encourage understanding of culture and widen the perspective
- Creating a research oriented atmosphere in the campus and encouraging studio oriented culture and learning global design trends
- Design competitions and live projects being taken up as assignments in design studios
- Using technology as a means of visiting locations virtually, attending virtual lectures/talks, presenting papers and also by attending parallel studios in distant colleges. Utilizing and maximising the available faculty resources around the globe.



Recently, a few forward thinking organizations came together in Bangalore to celebrate bamboo as a building material and the social implications of using bamboo as a building material. The various events in the festival included design competitions for architecture students and professionals. One was to design a product in bamboo and the other was to design a space for congregation. There was also a hands-on workshop to design and build sun-breakers for the streets of Bangalore. Additionally there were cultural festivals, stalls selling bamboo products and food, paintings and art workshop etc. The event culminated with a fashion show organised by students of a leading fashion design institute that showcased bamboo accessories and bamboo fabric.

The idea of using bamboo as a building material is combining ancient knowledge with new age technology to create a viable green solution. Similarly, is studying and using alternative energy sources and their potential in the construction industry, vernacular practices. How to implement locally with a clear understanding of the implications on the local culture and environment and zealously learning not to repeat the mistakes of the past as well as of the present are some of the lessons that architecture students need to be aware of.

Architectural Technology: An Emerging Profession

BY PROF. JAFFER AA KHAN



It is contended that growing cities need to develop infrastructure to sustain projected growth. This is particularly significant with government of India proposing 100 smart cities across the country. It means demand for architecture will increase and the over 500 schools producing young architects today will further come under pressure to meet this demand. Most of the schools and curriculum currently offered are quite obsolete and do not address needs of the profession or industry. Hence the need to look at blending architecture and technology to prepare professionals to fit into construction industry much faster if this projected growth is to happen.

Will CoA be willing to recognise Architectural Technology as a recognised profession or jointly promote such collaboration between architecture and technology in consultation with AICTE? There are many different issues between these two validating bodies coming under the Ministry of Human Resource and Development. It is time this conflict is seen as an opportunity by both the validating bodies to nurture a new program which can help support to build new India as per the vision of the government.

I have written earlier about how the architecture program itself needs to be revamped to make it 3+2 years to produce a three year undergraduate degree like Bachelor of Architecture Studies (BAS) and or Bachelor of Architectural Technology (BAT). From there a student can either take a break to work or pursue post-graduation in Architecture or Technology like M.Arch or M.Tech. The present system of five-year program is too long. Almost all architecture programs in UK, Australia and New Zealand are with the 3+2 year pattern where

students undergo a professional course at postgraduate level to qualify as a registered practitioner.

Architecture program all over the world has gone through changes in recent years and is more focused towards technology. The system of education and the pedagogy in India is old and needs to be revitalized to produce architects of international calibre. Currently, there is no institution of international standards even though India boasts of having rich architectural legacy before and after Independence.

As a practitioner and educator of architecture for over three decades, I have seen architecture students being brilliant with creative minds and extraordinary leadership abilities. But this brilliance turns into disillusionment after completing the course, when they find themselves unprepared to face reality of the profession. I believe technology infusion within the architecture program will give greater confidence amongst students and a choice to understand importance of technology as future lies there.

CoA needs to look at refining the curriculum to make future architects more technology equipped and globally accepted. I recommend to CoA to recognize "Architectural Technology" within the parameters of professional practice, which will widen scope within the profession and narrow gap between inter-related fields largely isolated in academic environment.

Prof Jaffer AA Khan is an Architect and Educator, based in Auckland New Zealand

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Bengaluru: An Artist's Reflection

BY PROF. K JAISIM



A city is where human activity is at an intense pace and owes its presence to the migration of people from various areas to a centralized position to interact and perform in such a manner that there is something to gain being present.

Development of Bangalore- Bangalore was part of a princely state and all things in Bangalore had that ambiance about it. Today it is a Mobocracy (sorry- democracy). From a state of four lakhs in the thirties to grow to nearly a crore and expect that 'air' to be present, is asking for miracles.

The city fathers are totally out of depth in understanding the problems (they are from rural backgrounds, and do not comprehend the urban space). Decisions are ad hoc. Interference in areas where none are required is the order of the day. To obtain a holistic order you need civic compliance. Conferences, seminars, and papers -- all are just that much garbage when it comes to implementation.

Today's world is full of contradictions and confusion. This is also the age of information. The era of the imaginative mind seems to have entered a phase of darkness. The sheer quantum of information hits you like staring at the sun. It blinds creating a hallucinatory understanding of the intelligent world. Information disappears.

The world is yours to grasp, provided you have the will to measure it. The universe is a finite infinite.

Whereas imagination in its abstraction can make a multi-dimension of it, it is singular in its plurality.

The cities of a nation represent a nation's ethos. Is it true of all nations? Can - what is an expression of the United States be applied to a country like India? New York is not New Delhi. Places and people transcend time. The influence of culture and civilization is there. It is an expression of all that is - and their sense of life. That is what it is.

Form that stands the test of time is evident through the built environment. It is the streets, the roads, the gullies, the squares, and the spaces within these built forms that support an active life format. That changing totality has continuous death and birth that grows through a transition becomes definitive and strong. And is identifiable in a very cognitive manner only through one presence and that is the architecture of that period. Changes take place but the peaks are very evident.

Intelligence put things together, but it is the imagination that gave flourish and a meaning to life. It is that impact that we admire,

hate and thrill,-the very spirit of man. Technology makes this warp through the corridor of time possible. It is these essences that make history. The story of mankind is evident through the edifices that test time, got changed, mutilated, annihilated, ravaged, through envy and passion - the times and the men that lived in that frame.

The business of Government is to govern -- a government has no business either in business or religion. Law, order and justice are the only proper role of a government. Bangalore 1980 -2020 decades torn off the calendar. We shall have grand six lane highways (with no bus bays), fly-over's and elevated railways that take no one anywhere.

There are protests - a waste of time. The most involved profession - which touches the nerve of every individual and soul - does not and is never there to participate. Bangalore has perhaps the most promising and imaginative architects. The media shouts.

In conclusion, one must respect the rapid changes the world is undergoing. Without losing perspective and while preserving the relevant heritage and culture of a people and a nation, the change must take place without losing the identity. It is the very survival of the spirit of man. The information age is now and here and architects have once again that great opportunity to express, in a manner as only they can, this great period of time. As an optimist and a great believer in objectivism, I am confident that given the right environment both political and social, the economic and civic growth of this fabulous city is imminent.

REVISITING HERITAGE



A REPORT BY ARCHITECT PRITI KALRA

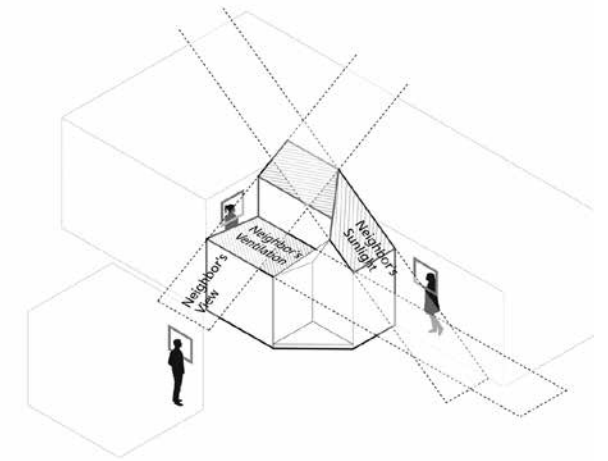
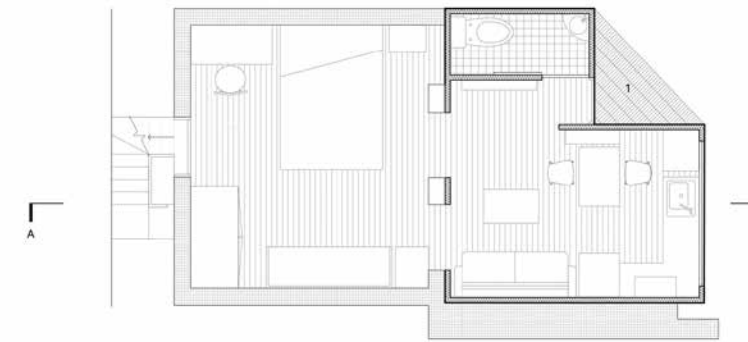
Development comes with its own flaws; effacing heritage structures, the emerging edifice or infrastructure wearing not a semblance of the past, the history wiped out completely. Beijing faced similar traits when a large number of hutongs faced the hammer in mid-1900s in the name of infrastructure development. Faced with multiple such demolitions, the Chinese government, to preserve this element of Chinese history, declared many hutongs as protected heritage sites. Mrs. Fan hails from one such hutong – Changchun Jie.

While still in high school, Fan with her family, left their ancestral home and moved to an apartment block in the suburbs. Rapid overcrowding and outdated infrastructure soon sunk the quality of life in their native hutong to slum-like conditions. Yet, having been raised in the centre of historic Beijing, the home a part of an intimate and close-knit community, Fan was unable to get accustomed to the cold and distant nature of suburban residential towers.

Fan, now married and with a job in the city centre, instead of investing in suburban property as is customary, decided to go back to her roots. She approached the Beijing-based architectural studio People's Architecture Office (PAO) to overhaul her childhood home in Changchun Jie Hutong with its Plugin prefabricated panels.

Compared to most prefabricated homes, Fan's Plugin House is unique. Not only is it remarkably cost-effective (merely \$10,000), it was assembled at site in less than 24 hours using an Allen key and a team of unskilled labourers. Further, unlike most prefabricated homes, it does not function as a self-contained urban insert. Instead, it works as an extension to the existing structure expanding its floor area to 300 Sqft. The extension houses the living room, kitchen and bathroom, while the existing portion holds the bedroom, study and wardrobe. Rooms are divided by function, rather than by walls. As such, the layout reads as a single large space.

Complete with internal and external finishes, the structural panels are designed to insulate. Further, they are waterproof and help to repair the crumbling walls of the existing structure. Wiring and plumbing are integrated within the panels. Metal hooks fitted along



their edges and operated with a hex key enable adjacent panels to clamp onto one another. Doors and windows are installed in a similar fashion.

The form of the Plugin House is not determined by bylaws or regulations imposed by the government. Instead, the demands of the neighbours residing in the adjoining houses dictate the size and shape of the building. The panels were resized and rearranged even as the structure was being put up. The material of the Plugin panel is conducive to such alterations. In order not to block the neighbours' light, air circulation and views, the final design of Fan's home comprises two volumes with stepped heights and a series of slanted roofs.

The old house had been dingy and dimly lit. To resolve this, the architects provided the new construction with abundantly large openings as well as a generous skylight above the double-height living room. A long slit window punctures the kitchen wall, while another skylight (with blue tints for privacy) sits atop the small bathroom. Since hutongs have no sewage system, the residents resort to using public toilets. To make Fan's life easier, the studio provided an off-the-grid composting unit.

The architects initially designed Plugin panels to bring dilapidated structures in the city's old hutong districts up to modern standards and refurbish them in an affordable way. With the design of Fan's new home, these panels display how they can be used in many other ways. The Plugin House costs 30 times less than an apartment in some of Beijing's high-rises. Compared to the cramped units of these residential towers, it is a colossal mansion that offers the same, if not a better standard of living and energy efficiency.

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What is more, living in the Plugin House has reduced Fan's daily commute to work from four hours to one. This frees up plenty of her time to relax on the roof deck and escape, if only for a few moments, the clamour of urban life. Is the Plugin House the expression of the new urban vernacular? Could it be the change we need to breathe renewed life into the city's older localities? Well, it surely has Fan's vote.



RECLAIM YOUR HERITAGE

A REPORT BY ARCHITECT
VINAY VARANASI

I quickly spread out my fingers. As the bicycle came to a halt, I looked around. In between the trickle of water from above I noticed the tarpaulin sheet, semi-soaked. I paused a little to brood, to see what this meant. The same space that has been a childhood haunt, a regal palace of a bygone era, was now transforming into a heritage hotel. So, what did this mean?

My mind split into two. A part of me mourned and immediately recollected several childhood moments in role play spent here. Another part of me was keen and excited to see what the structure was changing into; something new, something fresh, some young mind's contribution to the amalgamation of cultures that

we represent as heritage perhaps. As the drizzle turned into a downpour, I stared at the 'ruins' intently.

It is important for us to question our definition of heritage. Do we, the present generation, look at heritage as merely 'old' and 'unusable', or is it something that we seek to connect with? The answer lies in the way our spaces are designed. Spaces that belong to earlier generations were different in their function and not all are in sync with present lifestyles today. In such a case arises a desire to retain the old space yet give it a tweak. In the urban sprawl that we have created today, reusing heritage buildings can serve several purposes.



The debate is often about 'preservation vs adaptation'. However, in reality these are two sides of the same coin. Adaptation of heritage architecture to a modern context itself is preservation, with the added element of function. This brings a space alive. The question is not about what the architect's contribution to this built form is but what is achieved by 'freezing conservation'. With the decline of the 'human feel' factor, people no longer connect with space. In overcrowded metros of fast paced life with repetitive spaces, these offer solace like none other.

In today's scenario, for an architect to receive a project of heritage conservation can be a hair rising task. Economics also determines how much a building can be 'restored' or 'adapted', with the client's pre-conceived notions playing a big role in the budget. Several studies have been conducted in this regard.

The day we start understanding that interpretations of heritage itself can be so many, we will start changing our views. We will no longer isolate a built form with the tag of heritage and disconnect it from the world. We will bring it to the centre of attention, with its purpose redefined. That is perhaps what architecture is about, changing to adapt to the times.

Thus, understanding 'adaptive reuse' thus becomes of great importance. It explores the idea of taking existing built forms of yesteryear and converting them to suit present functions. Palaces in Rajasthan becoming heritage hotels and museums, ancient temple ruins becoming destination congregation spots are some examples that come under this category.

Let us extend this example a little beyond architecture. *Shivarpatna* is a village in Karnataka, once famous for being one of the largest suppliers of elements of temple construction-carved stones, idols, detailed pillars etc during the age of Kings and Queens. In today's world, these craftsmen are being rehabilitated by non-government organisations like the *Kadambari* to encourage them to use their skill for ideas that will create a demand in the market. They now are into artefact design for urban interiors, creating a unique brand. This is an extension of heritage conservation, which teaches us the idea of connecting with the times, reminding one of the age old saying '*dil Puraana, dimaag naya*'.

Photographs by *Vinay Varanasi*

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A MODERN DAY MACHU PICHU

A REPORT BY ARCHITECT
PRITI KALRA

Winner of the first ever RIBA International Prize, the Universidad de Ingeniería y Tecnología (UTEC) in Peru has been designed by Ireland-based architecture firm Grafton Architects in collaboration with local partners Shell Arquitectos. The team has been lauded for ‘inventing’, so to speak, a new campus typology – the vertical campus – on a site that doesn’t allow for sprawling and demands a unique response to terrain. The jury, led by world-renowned architect Richard Rogers, has touted the 34,000 Sq m Brutalist construction as a “Modern day Machu Picchu,” a bold new addition to the city skyline.

Situated in the Barranco district of Lima, the new faculty for the 50 year old specialist engineering university has been founded with a vision to give young Peruvians an opportunity to seek professional degrees and employment possibilities as well as to encourage social mobility.

For the architects, the starting point of the project came from the dramatic relationship that Lima shares with the sea. The boundary between land and water is defined by huge cliffs and green valleys. Amidst this rugged coastal landscape, the UTEC site sits on the edge of a ravine. The building is perched alluringly atop this abyss like an owl roosting on a fence. To the north, the plot overlooks an expanse of bustling cityscape chock-full with high-rises and a network of heavy traffic ways.

From across the ravine, the building appears to be nothing short of a marvellous feat in engineering, a towering 10-storey “man-made cliff” with clefts, grottoes and overhangs articulated in concrete. The site is bordered by a quiet residential district to the south. Here, the structure transforms into a monolith of staggered gardens, one that gradually descends downwards as it seeks to integrate with the lower urban scale that eventually meets the sea.

The structural framework of the building comprises an array of massive reinforced concrete fins which lean towards the north. The architectural programme inserts itself within this skeleton in the form of a series of interlinking built and open spaces, ensuring a rhythmic balance between sense of enclosure and permeability to the exterior. As one ascends the vertically layered building, each floor frames distinct views of Lima, connecting the institution to the city, the sky and the sea simultaneously.

The programme combines a graduate school with a cultural centre. In doing so, it plays with the boundaries of public and private in a manner new to the field of campus design. Exhibition spaces, a cafe, a restaurant, an auditorium, a cinema hall and a theatre coexist with and complement research

laboratories and offices, classrooms, meeting rooms, staff lounges and green areas for students.

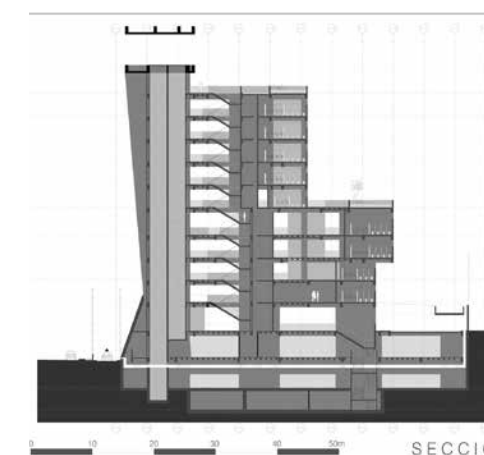
The circulation spaces are designed as open areas that wind their way through the building creating a collage of gathering spaces, and linking enclosed spaces. In occupying the side of the building that faces the city’s din, they help protect the enclosed rooms from the sun’s direct rays as well as noise from the street. The classrooms orient themselves towards the terraces that face quieter Barranco.

Landscape is woven through the building from the lowest level right up to the loggia on the top floor. In response to the prevailing humidity, taller trees poise themselves on the natural terrain, while

smaller trees create a positive microclimate around the teetering terraces. The stepped section provides shade in the summer and facilitates the entry of natural light in the winter. During the hottest days, the thermal mass of the exposed structure cools the building and delays heat transfer. The dominating vertical concrete “cliff” that the northern facade portrays is softened by the cascading vertical garden that the southern facade parades, creating a striking juxtaposition of the man-made and natural.

In plan, the UTEC campus is a string of repetitive concrete blades set at intervals of 10m along which a spine of various functions is organised. In section, it is a perforate wall to the north and a careening garden to the south. The building is not defined by its envelope. As such, its elevation becomes a stage where the life of the campus is on display.

Grafton Architects have demonstrated their mastery over the craft by creating a rich spatial composition within a simple and systematic structural scheme. An intense collaborative effort with Shell Arquitectos has resulted in the unravelling of an architecture that symbolises a bright future for Peru.



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ASTOUNDING **BALI**



A journey through the architectural splendour of Bali can leave one stunned, literally speechless, digesting the spectacular art forms and astounding structures, each unique in creativity and artistic grandeur. **Interior Designer Mahesh Chadaga** captures this mindboggling journey through his discerning lenses, bringing home the magnificent visions of the ancient masterpieces.

The Taman Ayun Temple of Mengwi



Bali Garuda displaying Balinese stone and sculptures on temple walls.



The multi-ethnic Hindus of Indonesia fall into two broad categories of Balinese and Javanese. The architectural layout of the multiple temples that line the city is different for each ethnic community. The Balinese Hindu temples, referred as Pura, are open-air shrines laid out in a particular style in an enclosed compound. They come with the characteristic Meru-Pagoda type tiered roofs and split gate entrance. Traditional rituals take place in the Pura. Interestingly, almost every house in Bali has a compound with multiple shrines, lending it the name 'Island of a thousand Puras'.



The main Hindu temple in Bali displaying ornate hand carved stone gate with the Barong face of Pura Desa Ubud. The entrance is made of different stones including the volcanic stone.



In Bali, temples are homes and homes are temples, with the private domestic temples, *sangghah*, dedicated to various deities and ancestors. The shrine by the hearth in every house, *sangghah paon*, is dedicated to the god of fire, *Brahma*, while the other by the well is dedicated to the god of water, *Vishnu*. Besides this temporary shrines are built for purposes such as a family death or before starting a project.



The stone sculptures are invariably sculpted from soft volcanic rock and hence the same technique of wood carving is applied for stone carving too.

Happenings in BRC

OCTOBER TO DECEMBER 2016



After making their voice heard, an indelible stamp fixed in the garden city, the Nanos left for their next destination, Goa, but not before BRC members stopped on the way to host an event for the new members of IIID BRC stationed in Mangalore. Besides involving the faculty of the architecture college in Manipal in an active interaction, BRC members also made a visit to a most exquisite as well as a labour of love heritage village, the Hasta Shilpa Heritage Village in Manipal.



THE NANOS ARRIVE IN BENGALURU

The message was very clear; it was designing for the masses and a yatra undertaken to take this design to the segments that matter most. The Design Yatra was flagged off on a spectacular journey across Bengaluru, reaching the slums, the underprivileged children, the architecture colleges which house the future designers of the city, a team of 30 odd bikers zooming down the New Airport road with the Nanos following, creating a flutter and awareness, all the way up the scenic Nandi Hills and culminating in the majestic 10th Century temple at its foothills.

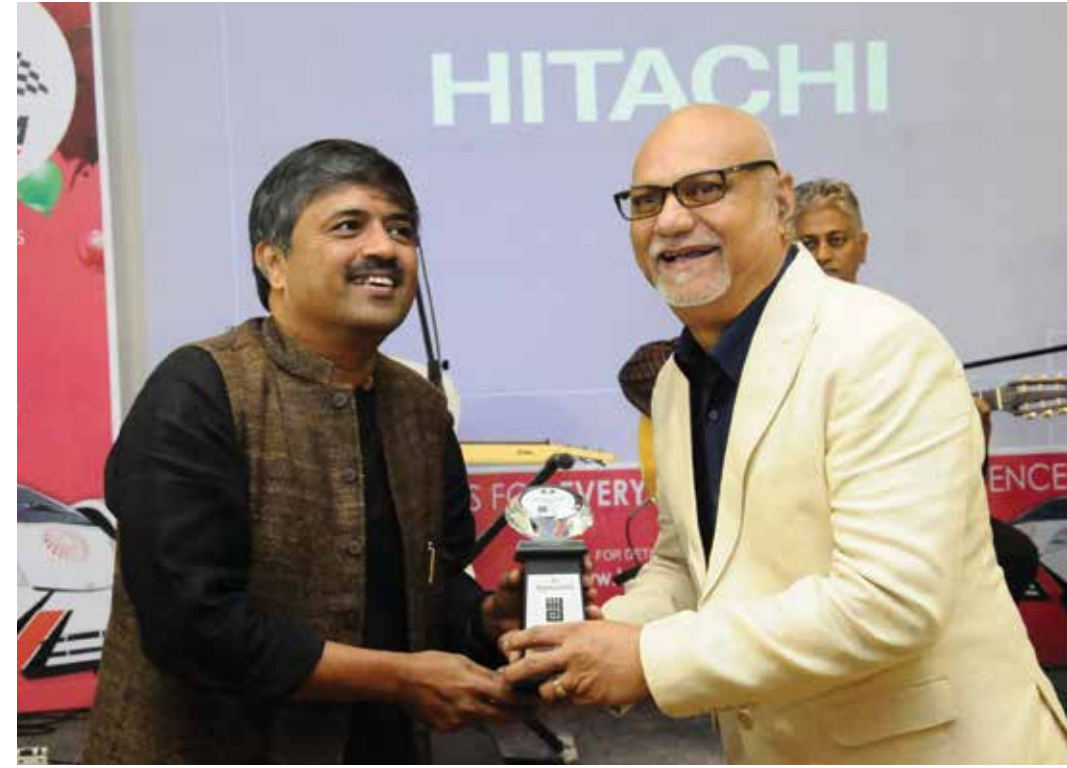


PRESENTATION: DE-GROWTH

Festivities are never complete without a gala night capped with a gripping architecture presentation. The Design Yatra festivities too hosted one, with the IIID President Pratap Jadhav and Secretary Architect Jabeen Zachariais participating along with a host of EC members and chairpersons from other Chapters of IIID. The evening saw a spell binding presentation by Architect Habeeb Khan on the topic of de-growth. Espousing the need to consume less which meant build less, build sensitively, Khan spoke of what he referred to as the 'ten commandments' vitally needed to address our present designs and architecture.

Speaking on the occasion, President Jadhav said, "Each one of you has to take up as your mission and take design to the masses, where we do something for the cause of the society." Referring to the warehouse initiative, SWAP, of IIID BRC, he added, "The warehouse is a fantastic idea to reuse and recycle waste."

Commenting on the IIID BRC design magazine Antarya, Jadhav said, "The quality and content of the magazine has been superb. We all wait for our copies to come every time."





Presentation: IN-DE-ARCH

IIID BRC in collaboration with the Times Group, hosted an interesting panel discussion on matters relating to the city and design per se. The panellists included Architects Shyamala Prabhu, Gunjan Das, Anshul Chodha, Ashwin Raman and Chairman of Bearys Group, Syed Beary.



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