

antarya

**THE
ANNUAL
ISSUE
2014**



AN IIID BANGALORE REGIONAL
CHAPTER PUBLICATION



BOLD & BEAUTIFUL...

FunderMax Exterior panels are duromer high-pressure laminates (HPL) for exterior cladding.

exterior

for
people
who
create

FunderMax India Private Ltd.
504, 5th Floor, Brigade Towers, 135, Brigade Road,
Bangalore : 560025. India Ph.: +91-80-41117004
E-mail : officeindia@fundermax.biz

FunderMax Design & Application Centre
J-5/7, DLF-II, Gurgaon : 122001.

* Insist on genuine FunderMax panels only.

www.fundermax.at



CHAIRPERSON'S FOREWORD

Dear IIID Bangalore Chapter Members,

The Largest Democracy in the world has opted for change; let us cheer for change with hope! The annual grand finale of IIID Anchor Awards was hosted by the Bangalore Chapter and was an overwhelmingly participated event with best of the best designers across the country critically evaluated and adjudged as best by an eminent jury and being conferred the coveted awards. The Indian Kitchen Congress Conference address issues such as sustainable kitchens, stable market, was another mega event hosted by your Chapter that was of special importance considering the ever growing modular kitchen industry in Bangalore.

A special workshop was conducted on "Master the Business". A movie screening of the works of the famous Architect Daniel Libeskind was also well appreciated and enjoyed by your members. I am delighted to share with you that ANTARYA has successfully completed over a year. To commemorate this we present you the sixth volume that we have chosen to be published as a unique annual issue. Since a coffee table book would be a sought after choice by all designers, three issues have been combined into one to offer a spectacular annual issue showcasing astounding works of architects and interior designers. ANTARYA has truly been the Master piece of the Bangalore Chapter editorial team headed by Ar. Dinesh Verma!

Antarya has completed over a year now and to commemorate its one year of successful completion, the 6th volume was chosen to be published as a unique annual issue. Since a coffee table book would be a sought after choice by all designers, three issues have been combined into one to offer a spectacular annual issue showcasing astounding work of architects and interior designers. I am sure, this 200 page volume would be a sumptuous delight to all design lovers, making it a copy that is much awaited and retained as one to be constantly revisited in years to come.

BINDI SAOLAPURKAR

Chairperson IIID BRC, 2012 – 14
iiidbrc@gmail.com

I am sure, this 200 page volume would be a sumptuous delight to all design lovers, making it a copy that is much awaited and retained as one to be constantly revisited in years to come.
ENJOY YOUR COPY....AND HAPPY READING!



THE FUTURE OF BRIGHT



METALLIC GREY

LIQUID RUST

STRIPES

Add a touch of steely sophistication to your living space with **Vida Metallic** plates, or give it the smooth feel of real glass with the elegant **Edge Liquid Glass** plates, or, simply reflect the class and simplicity of design with **Edge Stripes** plates.

Myrah switches from Greatwhite truly offers an unparalleled choice of finishes, textures and colours.



EDITOR'S NOTE

The dedication continues...

The Antarya team's dedication to come out with special features, interviews, make each issue unique, continues with the current issue focusing on 'Fabric' as the theme turning out to be as exclusive as its predecessors.

The current issue on fabric has evolved after tremendous response from designers and the industry. The issue discusses in finer detail the weaves responsible for designers lending their magic touch to interiors.

The forthcoming issue will focus on 'Glass' as its theme. We welcome members to share their work where they have used Glass in their projects in an innovative manner.

Antarya has improved its circulation and is now directly couriered, besides Industry members, to Green Building Council members, Builders & Architectural Schools. We are also encouraged by the number of enquiries from architects and designers from other cities, requesting for Antarya copies—a pat for our dedicated team for achieving this in such a short span.

Antarya team looks forward to more interaction with the fraternity and will be happy to provide any assistance required to publish good works.

Please address all correspondence to:

DINESH VERMA

Managing Editor
verma@acegrouparchitects.com

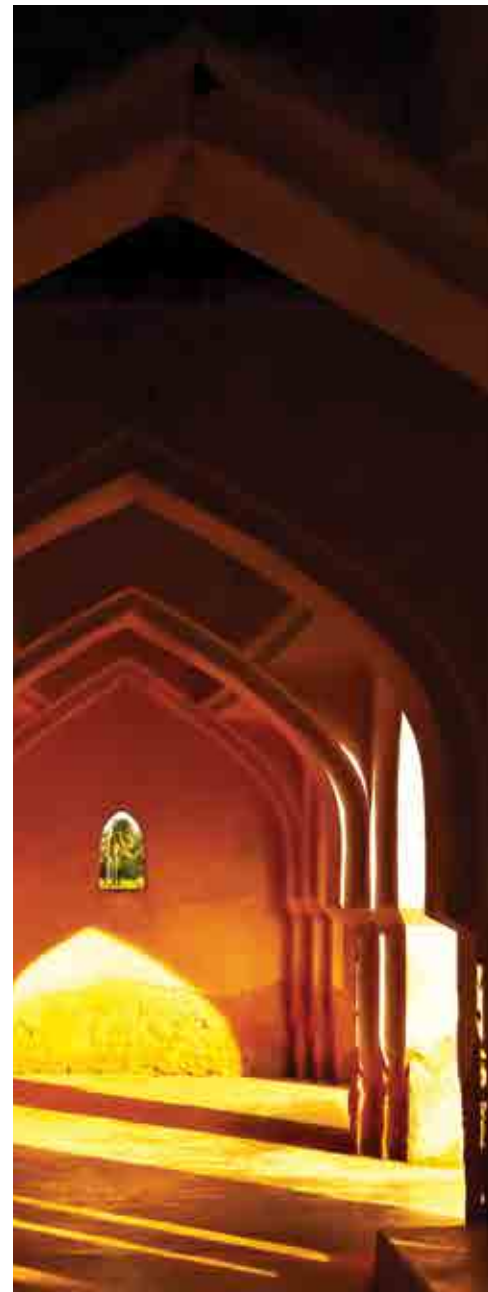
EXPLORING A RANGE IN INTERIORS

The character of an interior is marked not only by the design ideologies opted but also the material use and creative elements, each speaking a specific language that lends the space its identity. Be it the play of wood, colour, the lighting, use of fabric, metal, stone, glass to name a few, each has its own distinctive mode of communication, bringing in creativity and uniqueness into the décor. Antarya, over the last five issues, has explored these various lines of language, their manner of portrayal and the difference they make in transforming the ambience of an interior.



Five different themes were examined in each cover feature, with accompanying project features of designers as well as relevant product features from industry. Thus, the presence of wood, glass, fabric, lighting and colours in interiors were assessed, tracing the transformation of their use over history to their present state of serving as an effective tool to enhance the aesthetics of the interiors.

Wood was the focus of the first issue, the manner in which it was initially used in a building, more as a structural element rather than as an aesthetic in an interior. From being a structural component, wood moved to being sought for its character of lending warmth in an interior, the colder regions seeing a larger play of its presence as against warmer regions. Its role in enhancing the beauty of an interior by manifesting as cladding on walls, ceiling, in floors, as exquisitely carved furniture, doors, were again extensively explored, displaying the wide options available in its use in interiors.



Lighting in an interior has the power to transform the ambience completely, bringing in different moods to play, addressing effectively a range of functions based on the manner and the type of lighting incorporated. Be it natural or artificial lighting, the nature of light filtering into the interiors alters the character. The role of lighting in altering the mood of a space and the various lighting options were analysed in the second issue, with appropriate project features to support the analysis.



Colour, like lighting, brings in life and charm into a space, the character of the interior altering the mood based on the colours opted. Based on the quantum of natural light that the interior affords, the colours can be effectively used to either accentuate or subdue the level of lighting. The third issue ventured deep into the intricacies of colours and their impact on interiors, the multiple ways in which the hues could be used to create unique spaces, each displaying their respective individualities. Use of colours in structures was showcased to further speak on individual inclinations that were location specific while the projects featured presented a range of colours and their respective impact on the interiors.



Fabric is an element that is extensively used in an interior, be it in the form of drapes, over furniture, as rugs on the floor or even as wall décor. Fabric in vibrant colours and prints can effectively change the language of the room, both in terms of the mood of an interior as well as even the dimensions of the space. The play of floral prints thus can lend a lot of cheer and freshness while giving a character to the space that is not strictly formal. Stripes can offer a more subdued air besides altering the visual dimensions of the room based on the manner in which the lines are displayed. The fourth issue examined the role of fabric in décor, its transformative character as well as the creative possibilities of its use. The projects featured complemented this endeavour.



Glass is always perceived to be fragile and is used with caution in an interior. Yet, its power to alter the ambience is at times overlooked because of its perceived qualities. The fifth issue studied the various possibilities of use of glass in an interior where the beauty of glass is displayed without the fear of breakage. Glass, be it in exteriors or interiors, was explored in its entirety, its multiple representations portrayed through relevant project features as well as industry product feature.

The current issue focuses on water as wellness, the spectacular manner of décor of bath spaces showcased through project features as well as through an eclectic range of products that have literally translated the meaning of bathing into one of luxurious indulgence.

antarya

THE ANNUAL ISSUE

PRINCIPAL NARRATIVE:
INVIGORATING WATER

08

PROJECT FEATURES:



Gayathri Shetty



Sandeep Khosla



Anshul Choda

SPECIAL FEATURE:
CRAFT IT WITH ARTIZE

20

MASTER STROKES:
PREM CHANDAVARKAR
K Jaisim, B H Rath, Itty Zachariah, Sharukh Mistry,
V K Girdhar

34

GREEN RESORTS:
GORUKANA | NIRAMAYA – SURYA SAMUDRA

132

DESIGN CUES:
ART IN ARCHITECTURE
Adish Patni

140

YOUNG TURKS:
AATIRA L. ZACHARIAS | JATIN HUKKERI
Atelier Adish Patni, Thinc Design, Studio Ekko, AQB Group,
Enif Designs, Paratecture, White Shadows Design Studio,
Desquare, Third Eye Design Studio, WeBe Design Lab

142

ACADEMIA:
LEARNING TO TEACH BY
PROF. SHIREESH DESHPANDE
Panel Discussion | Institutional Exhibits | Scholar's Note

62

DESIGN IDEOLOGY:
LIVE LIFE IN A GREEN SENSE
K Jaisim

70

CONVERSATIONS:
HABEEB KHAN | SANJIB CHATTERJEE
Raja Watwe, Alfaz Miller, Angela L M Alessi,
Prakash Mankar, Sanjay Mohe

148

JURY'S CHOICE:
BYSANI HOUSE by Architecture Paradigm
AIKYA by Cadence Architects
AN AVRITI MODEL HOME by Collage Architecture Studio
TAAQADEMY by Hundredhands
LOFT 38 by Khosla Associates
BAMBOO SYMPHONY by Manasaram Architects
OCHRE OFFICE by Ochre Architects
TREE HOUSE by Pragrup

71

DIFFERENT STROKES:
A MEETING OF TWO GENERATIONS

180

CREATIVE EXHIBITS:
SANGARU | DOVETAIL | BENT BY DESIGN

182

INNOVATIVE IDEAS:
INNOVATE TO DIFFERENTIATE
Karan Shetty

88

ICONIC OUTLINES:
ARCHITECTURE PARADIGM
PRAGRUP
OCHRE ARCHITECTS
HUNDREDHANDS
CADENCE ARCHITECTS
SDEG

92

HAPPENINGS:
INDESIA: KOLHAPUR
ANCHOR AWARDS
CYCLING FOR PEACE
SCREENING ON DESIGN

194

 **INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS**
Bangalore Regional Chapter

**PUBLISHED BY: IIID BANGALORE
REGIONAL CHAPTER**
'Shree', No. 1765, 7th Cross
18th Main, 2nd Phase, JP Nagar
Bangalore 560078, India
Tel: +91 80 26494159

MANAGING EDITOR
Dinesh Verma

**CHIEF CORRESPONDENT &
CONTENT EDITOR**
Nandhini Sundar

EDITORIAL BOARD
Jaffer Khan, Sharukh Mistry,
Leena Kumar, Mahesh Chadaga

AVAILABLE ONLINE AT:
www.antarya.in | www.antarya.org

ART DIRECTOR
Kumkum Nadig

DESIGN
Kena Design, Bangalore
www.kenadesign.com
info@kenadesign.com

PRINT
Gaptch Press, Bangalore
www.daxgap.com
girish@daxgap.com

© COPYRIGHT
IIID Bangalore Chapter has the copyright on design, pictures and editorial
content used in this magazine, unless otherwise specified. No part of this
magazine can be reproduced without the written permission of the publisher.
*For Private Circulation Only

INVIGORATING WATER

Step back in time and view personal hygiene practices across the world; the first image that arises is a luxurious dip in the fresh streams that abounded the woods or an exhilarating natural shower in the innumerable water falls that prevailed in the hills. Step into little more civilized environs where tiny villages and towns marked neatly carved out streets. You then have images of little ponds, tanks and wells for those who chose to continue to bathe in the open. For those seeking privacy, iron pails, earthen pots, tin tubs served as excellent bath material, addressing bathing needs effectively.

And for the affluent, there were more exotic options of bath water laced with milk, rose petals and even honey. Aromatic products made this bathing experience even more royal, a ritual practiced not only to maintain personal hygiene but to serve as therapy too.

SPIRITUALITY OF BATHING

The Indian scenario has been no different when it came to bathing rituals. Since the Vedic times bathing was lent spiritual overtones, the hygiene part overtaken by the connotations of purifying the body before purifying the soul. Bathing was thus a compulsory ritual practiced daily, especially by the upper classes of society. Incidentally, the earliest public water tank of the ancient world, the Great Bath of Mohenjadarro measuring 12m by 7m with a depth of 2.4m was found in the Indus Valley.



Top Image: Neeti Gokhalay; Bottom Image: Saqib Qayyum, Wikimedia Commons



MILK AND HONEY BATHS OF ROME

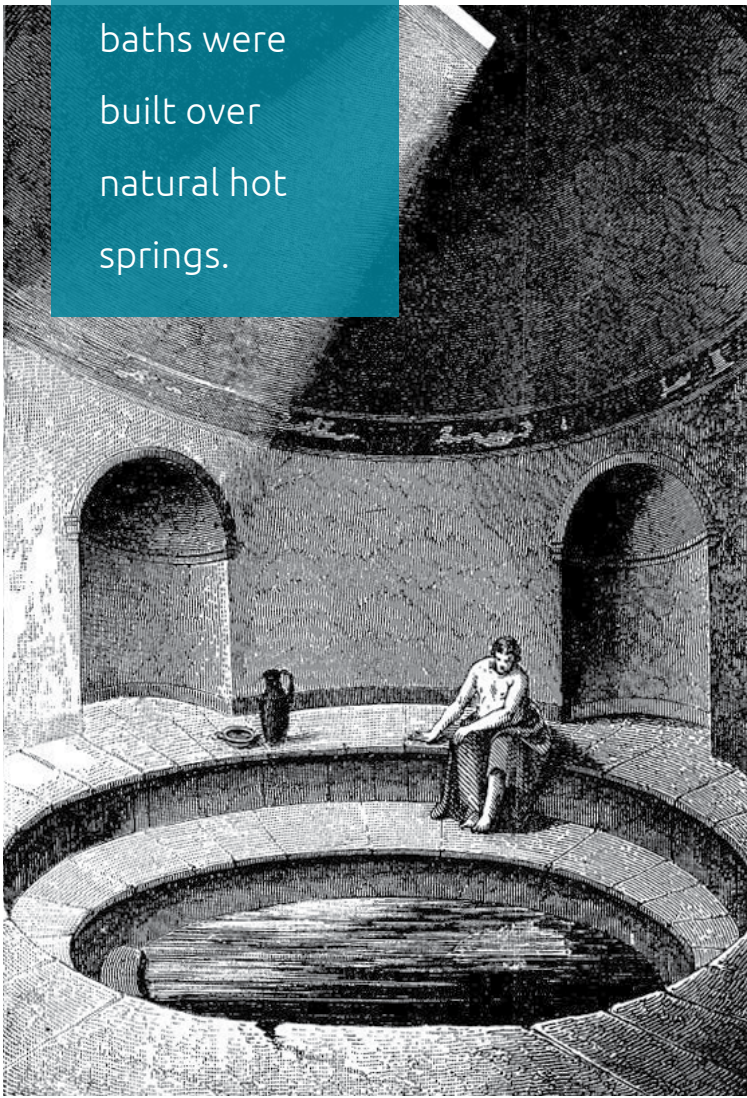
The Romans who came later, raised the ritual of bathing to the level of art, with active socialising taking place in the communal Roman baths, courtship, business deals, forging of friendship, all being common occurrences in the lavish baths built over natural hot springs. History also speaks of the royalty indulging in luxurious baths, most famous of which are Cleopatra's milk and honey baths, where bathing was a ritual in beauty as well as relaxation.

VICTORIAN: A RITUAL IN HARD LABOUR

But the Victorian times saw a different approach to bathing, with water and facilities for bathing being inadequate. Full body baths were infrequent, ranging from once a week for the wealthy to once a month or perhaps even once in a few months, depending on the class of society the individual belonged to. Bathing here was more a ritual in hard labour, the water having to be brought from a public tap, heated in kettles and laboriously poured into tin tubs or ceramic bath tubs as the case may be. Invariably, the entire family in the poorer classes took a dip in the same water, each taking their turn.

Top Image: Mohsen Ghaemi, Wikimedia Commons; Bottom Image: Harry Thurston Peck, Harpers Dictionary of Classical Antiquities; Wikimedia Commons

Romans raised the ritual of bathing to the level of art, with active socialising taking place in the communal Roman baths. These lavish baths were built over natural hot springs.





ELEVATING IT TO ART

While the early 20th Century again saw the ritual of bathing being increasingly side lined, with the occurrences of two world wars, the latter half of the Century as well as the 21st Century has seen a revival of elevating bathing to the level of art, akin to Roman times with luxury being constantly redefined.

Bathing is now increasingly looked at as luxury finely crafted to raise the standards of relaxation and fine living to an extravagant experience where bath spaces offer not just the most exotic of fittings but also come up with concepts that are truly different and rejuvenating.

CREATIVITY REDEFINED

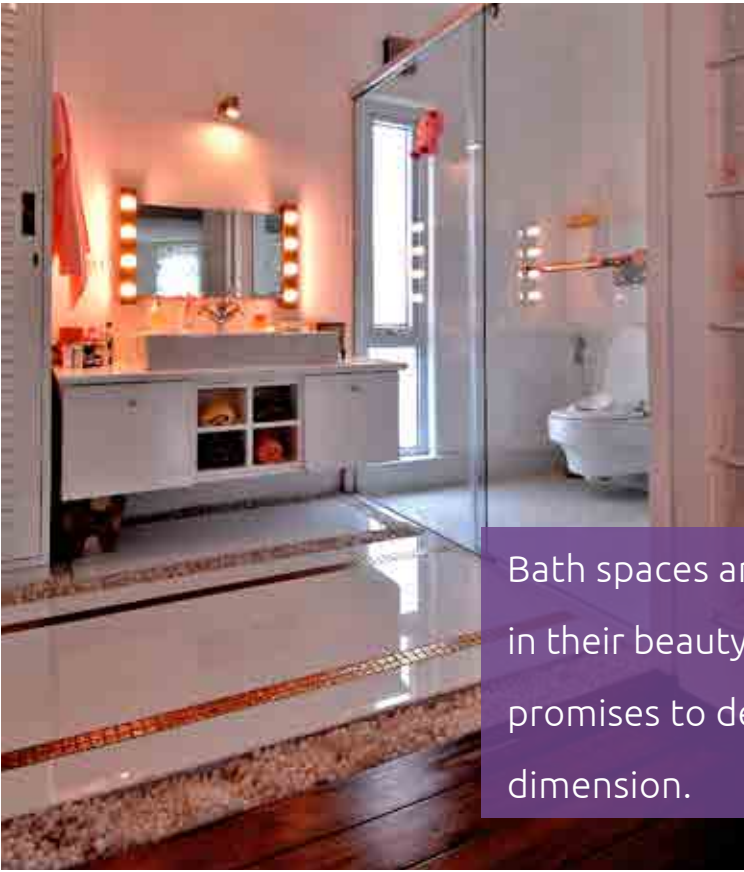
'Bathrooms are a room too' is a slogan that caught everyone's imagination and set creativity working overtime to execute designs for bath spaces that were not only unique but truly breath taking in their beauty and concept, each offering a space that promises to define the ritual of bathing in a totally new dimension. Bathrooms thus evolved from being mere mundane spaces that housed a pot or pail or even a pedestrian tub to address bathing needs to now spaces that are luxurious, relaxing as well as unique in representation.

While bath fittings have actively caught up with changing expectations and come in new avatars, each more exquisite than the other, in function as well as form, the concepts that have evolved in bath spaces are truly amazing. Not only have bathrooms moved from their erstwhile position at the back of the house to their present place in bedrooms, some bath spaces either have fused seamlessly to be part of the bedrooms or even feature inside the bedroom.

PLACE IT IN YOUR BEDROOM

Taking a leaf out of the Victorian era where the bath was placed on the hearth in the sleeping quarters, you now have bedrooms sporting an exquisitely designed tub with the equally spectacular accompaniments, lending a different phase to bathing. Even if the tub is still designed as an integral part of the bathroom, the partitions are left fluid to make it as an extended part of the bedroom. The bathroom itself can be so large with a décor that includes entertainment too that it appears more as a living space than a nook to freshen up.

Bath spaces are not only unique but truly breath taking in their beauty and concept, each offering a space that promises to define the ritual of bathing in a totally new dimension.



Top Image: Mahesh Chadaga Bottom Image: Gayathri Shetty, Gayathri and Namith Architects

REFRESH IN THE OPEN

The wild refreshing feel of bathing in the open, amidst thick greenery, be it in a stream or a fall is still very green in a designer's mind. So what better way to recall this than create a similar ambience in a bath space, leaving it totally open to the sky, flanked only by greenery to lend privacy. If the bathroom is perched atop a high rise, affording a magnificent view of the skyline, a sheer glass wall as cover would be the natural option, allowing the bather to soak in the scenery while soaking in a luxurious bath with roses, scented candles et al.

MAKE IT THEMATIC

Bathrooms also take on varied themes, be it Victorian, Colonial, Classic, Contemporary, Vernacular, Rustic or even Artistic where the space reflects the relevant décor. While the bath fittings, tiles, colours and motifs reflect the inclination, bath spaces are also known to incorporate inlay of semi-precious stones, gold and silver leaved tubs and sinks, displaying opulence of a different order. Likewise, creativity in the bath space is also brought out by sheer play of colours, motifs and artwork where the décor is totally a display of creativity and art.

Soak in the scenery while soaking in a luxurious bath with roses, scented candles et al.



Bottom Image: Gayathri Shetty, Gayathri and Namith Architects

Statement in Lifestyle



The open bathroom is built around the large banyan tree with the stone columns, stone sink and water bodies complementing the abounding greenery, the rustic elements accentuating the refreshing feel of bathing in the lap of nature. The bath space also accommodates a massage cum yoga pavilion, enhancing the tranquil aura of the space.

The bath tub is totally in the open area, placed as it is amidst attractive pebbles and greenery giving the feel of bathing totally in the midst of uncorrupted nature. The stone sink and the abundant natural light and visual connection to the open area further heightens the ambience of indulging in a luxurious dip beneath the blue sky.



The design of a bath space can truly define the lifestyle sought by the user. Architect **Gayathri Shetty** of Gayathri and Namith Architects shows how the elements and design of a bath space can be tweaked to address this lifestyle, making bath spaces truly royal and enchanting.



The Victorian bath tub, fused in more as an art in a contemporary décor, brings in an interesting twist besides affording a larger play of open area in this free flowing bath space that blends seamlessly with the bedroom once the sliding partition is slid to a corner. The large counter in the sink region gives a feminine touch while the wardrobe acts as the connecting link between the bedroom and bath space.

The powder room has a translucent custom made sink, incorporating light within that diffuses out to serve as the chief highlight of the space. The colours contrast the black and grey shades of the space with the painting arrestingly coordinating with the sink. The walls display a textured paint that simulates exposed concrete.



Bathing in Skylight



This bathroom in a holiday home in Kerala has a visual connection with the bedroom, separated only by wooden blinds. Pebbles, cement rendered walls and a tub in blue handmade tiles mark the open to sky courtyard of the bathroom while grey slate covers the rest of the flooring.

The bathroom displays a combination of materials, the backdrop of the wall with double sink being clad in timber and the other walls a honed beige Travertino marble. The flooring in the shower area is of Emperor Marble while the rest is antiskid porcelain tile. A skylight here admits a soft north light into the shower area.



Taking a dip in a stream or waterfall where merely the sky forms the roof can be most rejuvenating. Architect **Sandeep Khosla** of Khosla Associates replicates this ambience in his bath spaces to create a luxurious and refreshing bathing experience.

The tub here is crafted out of moulded resin with the backdrop being ribbed custom made porcelain tile. A Planet pendant light by Foscarini over the bathtub lends a soft hue while the linear skylight bathes the ribbed wall with natural light.



The bathroom looks on to a private courtyard via large sheets of glass. The courtyard with its open to sky shower, has high walls in red laterite stone with lush tropical planting. The accent wall is clad in 2 inch by 2 inch handmade tiles.

Multiple Dimensions to Bathing



The white and black palette of the bath space is an extension of the wardrobe area with the vanity and standalone tall storage closet. The bath space here is designed to blend seamlessly with the bedroom furniture, appearing as one whole space.



The bath space here is an extension of the massage room and is open to the sky. The raw material palette consisting of fossil sandstone, Sadarhalli granite and bamboo shoots give the massage space a natural setting.

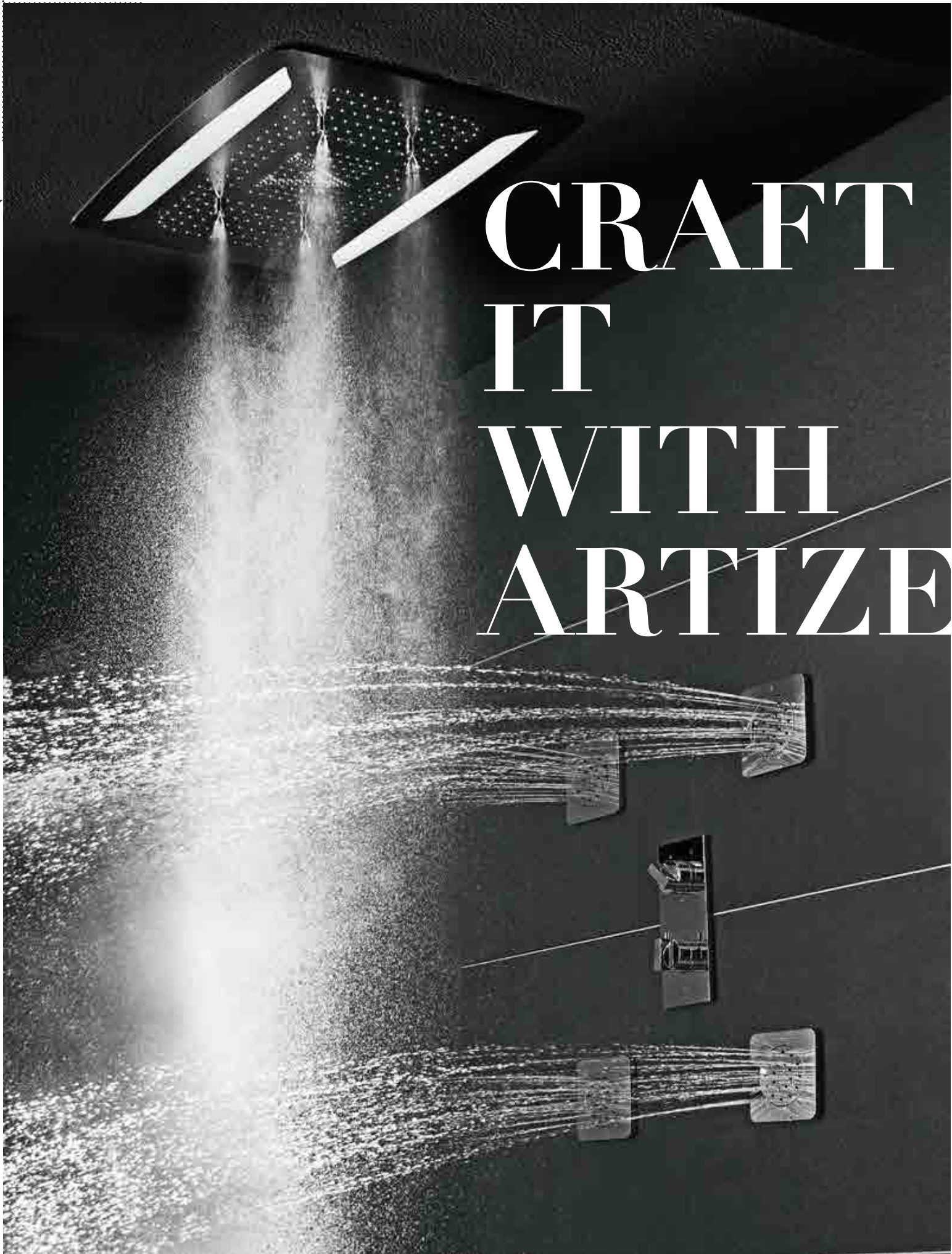


The white and grey palette of polished marble and rough silver grey quartzite used, bring in a combined look of the finished and the raw. The north facing skylight brings in diffused natural light into the bathroom.



Multiple reflections in the brown mirrors along with the rich marble clad walls was intended to make this wash area in a bar disappear and form new vistas broken by glowing light bands, adding a mysterious and illusive touch, making one question what the senses perceive.





CRAFT IT WITH ARTIZE



You are back home from an exacting day at work and you eagerly look forward to stepping into that luxurious shower, feel the unrelenting cascade of water arch down your back, offering the therapeutic effect of an impressive back and shoulder massage. You turn on another mode in the shower only to be doused in an exquisite spa, the extra-large shower offering a rejuvenating downpour while the powerful flow of heavy drops serves to recharge the tired nerves.

Right from the Roman times, luxurious bathing has taken on artistic connotations, the rejuvenating dip offered in multiple ways of appeal. While royalty had the bath laced with milk and honey and scented with roses, accompanied by a set of aromatic candles, bathing was viewed as a ritual that was not only an exercise in hygiene but one to be indulged at leisure and enjoyed to the hilt.

Luxurious bath spaces as well as the bathing accessories have invariably been designed to infuse art relevant to the period, while offering comfort and relaxation in use. Each offered a unique experience of bathing in the lap of extravagance, the craftsmanship tuned to speak of the ultimate in indulgence and beauty.

Interestingly, this royal touch to bath spaces was invariably extended to spaces that welcomed luxury, with the rest of the segments seeing mundane, practical fittings. But over the decades, bath spaces have evinced a sea transformation where aspiration for beauty and indulgence reached beyond the narrow segments of luxury. This was not just in the type of bathing accessories offered but also in the environment created in the bath space. Not surprisingly, this forced a rethinking and a further evolution in craftsmanship in the luxury segment, with offers of astounding creativity.

Artize, the luxury bath brand from Jaquar Group, with its global standards of excellence in quality has stunning designs to offer in bath spaces. Be it in bathing accessories or the ambience, each solution offered is more spectacular than the other, providing a tough competition in choice. True to its aim of offering not just bath spaces but exquisite 'craftsmanship in water' Artize pays tribute to the fine traditions and skills of master craftsmen, the central focus of its manufacturing process being immaculate designs, state of the art technology, high quality production standards and precision.

REAWAKEN AND REJUVENATE IN A MULTI-FACETED SHOWER

Water is known for its therapeutic properties. Be it as a cleansing element, a refreshing treat for the sore eyes or soothing sound for the tired ears, water is sure to uplift the lowest of spirits, cheer up the dullest of moods, relax the most exhausted nerves. Bath spaces thus invariably speak of relaxation and rejuvenation, the showers awakening you from the customary morning laziness, or serving as a comforting massage for the overwrought nerves after a taxing day or better still, acting as a mood enhancer.

Providing this through its spectacular range is Artize, an amazing wellness experience in water, inspired by various natural forms of water. From exquisitely designed faucets and ceramics, high tech whirlpools and 4-8 seater spas, brand Artize offers it all, a completely unmatched bathing experience. In fact, brand Artize Rainjoy is synonymous not just with a shower but literally a spa, given its multi-faceted shower modes offering a totally unique bathing experience.

Artize Rainjoy showers offer you the experience of stepping into an exotic spa that has multiple dimensions and breath-taking in experience, the end result an exquisite satisfaction and rejuvenation. Its large, enviable, concealed overhead showers have multiple modes and showering concepts to suit the exacting needs of a true connoisseur of wellness. Combining the hydro flow design with the best aqua pressure therapy, Rainjoy envelopes you in an array of soothing sensations and blissful relaxation.

Be it the Rain Mode, Intense Mode, Mist Mode, Waterfall Mode or Column Mode and the showering concepts Intense & Body Shower, Mist & Body Shower, Water Column & Body Shower, one common connecting factor amongst all is the outstanding showering experience from each of these. Besides, the showers come with a cordless water proof remote control offering select hues of light as mood enhancers.



THE RAIN MODE: ▶

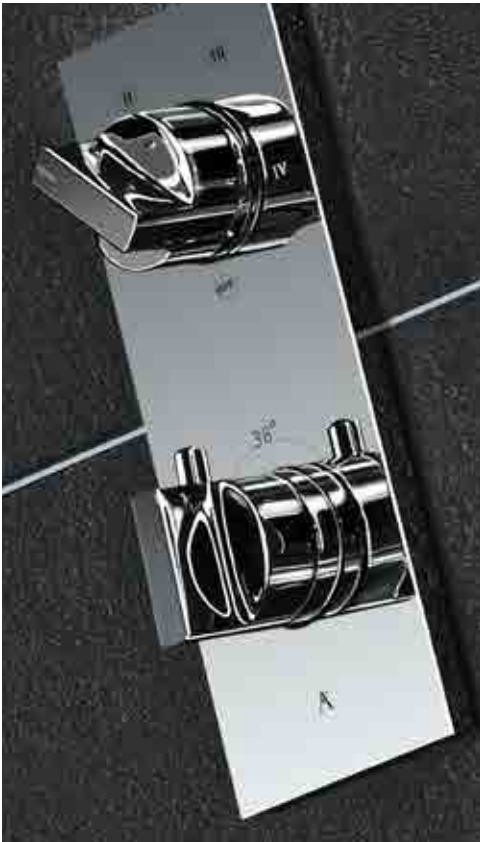
An ultimate in showering experience with its extra-large overhead shower zone for a complete body bath, the Rain Mode provides a literal downpour, leaving one to experience the actual opening up of the rain clouds and showering their glory unrestrained. The gentle force of this monsoon showers well within your charming bathroom is one that is best perceived when experienced in its full splendour.

THE MIST MODE:

The nozzles at work bring in a misty blanket of feather touch droplets that gently engulf you in a state of bliss. The misty spray of the Mist Mode created by forcing the water through tiny holes, serves as a perfect delight on hot summer afternoons where the drizzle effect of the tiny droplets bring in the ultimate rejuvenation. The floating feather touch droplets that serve as a treat to the eye further bring down the temperature of the showering zone through the misty blanket created. The mist mode also comes with four and six nozzles to enhance the misty blanket of droplets engulfing you. *(Ref Image: Page 20)*

THE INTENSE MODE: ▼

The objective here is to focus on a smaller area and focus its powerful flow on to the head and shoulders that later spreads smoothly on to the rest of the body. The Intense Mode concentrates a forceful flow of heavy drops from the central jets and focuses on to a small area where they serve to recharge the tired nerves through their refreshing albeit strong downpour.



THE WATERFALL MODE:

It is an unrelenting cascade of water that arches down your back, giving the therapeutic effect of an impressive back and shoulder massage. The Waterfall Mode has a single or twin cascade of water flowing purposefully over your back, kneading life into the back and shoulders where the therapeutic massage is totally natural and timeless in sensation.

THE COLUMN MODE:

The flow of water is vertical, the force of the flow giving a spectacular massage to all parts of the body. The Column Mode is a sheer vertical drop, a perfect vertical pillar of water, stunning in aesthetic appeal, the invigorating pressure of the flow giving a focused massage on the desired section of the body.



◀ THERMATIK CONTROLLED:

Quite often a luxurious shower can be ruined by unpleasant surprises of changes in water temperature. Assuring of a constant temperature during a long, uninterrupted relaxing shower is Artize Thermatik controllers where the flow diversion units feature integrated shut-off valves and concealed thermostats to make bathing a luxurious experience.

While all the above models come with a thermostat and control unit to offer the uninterrupted showering experience, the various modes are also deftly combined with showers to offer multiple concepts to enhance this ‘Power Bathing’ experience.

CHROMATHERAPY: ▶

Rainjoy showers also offer you Chromatherapy, be it to relax or feel energised, by setting an appropriate colour for the showers with a choice of chromatic lights that serve to rejuvenate the body and enhance the mood.



INDULGE IN A SPA

An exclusive experience of a spa is available from Artize Whirlpool. The wellness range of Artize, besides improving blood circulation, reducing muscle pain as well as stress, also offers certain advance features in its whirlpool range in the form of Spa jets regulation, Hydro jets regulation, Super whirl, Zonal regulation, Hydro bath heating and a two way draining system with pre-programmable cleaning. Depending on the type of Artize Whirlpool chosen, the number of spa jets is positioned at the base of the whirlpool. This can be programmed to get the minimum to maximum intensity to get the right pulsation effect.

A number of hydro jets are placed at the back and side area to give deep tissue massage, where again the intensity can be increased or decreased to the desired level to get the right pulsation effect. If a more intense massage is desired, the hydro jets can be set to release water mixed with air to increase the pressure up to four times.

The Zonal regulation feature enables two individuals to use the spa simultaneously while adjusting the intensity of the massage settings to suit their individual requirements. The Poolmaster remote control further enables all features of Artize Whirlpool to be remotely controlled.

The presence of underwater lighting offer the benefits of chromatherapy. The changing colours of light under water lend a chroma effect on various parts of the body. The colours again can be programmed to suit individual choices. Further, the hydrobath heating feature, which happens when hydro system is activated automatically, ensures a constant temperature is maintained in the spa throughout its use.

Since hygiene is on top of the priority list, the two-way draining system ensures that not only all water from the tubes are drained out completely after use but an air pump is activated to blow air into the tubes to empty them of any residual water. This offers a complete dry cleaning of the tubes after use.

WHY ARTIZE?



With its brand promise of Craftsmanship in Water, Artize products are a superior combination of human talent and machine, its state of the art technology, minute attention to detail and precision ensuring high product standards. Its adherence to all building norms also makes it an ideal solution for green projects. Every Artize product offers a superior bathroom concept that is high on visual appeal and functionality through intelligent use of modern, contemporary and classical lines.

EXCLUSIVITY IN DESIGN:

The exclusive designs of the Artize range of products not surprisingly emerge from the desk of global design partners Oscar Piralla of Hego,Italy. The team offers the latest trends in bathing and showering concepts, creating ergonomic products that spell art and luxury in every form.

The high on design Artize with its impressive range and unique finish offers the bath space an artistic appeal with its exclusive and stunning design features. The ergonomic slant of the joystick in its faucet Lexa, a sense of romance with its flower vase simulating faucet Fleur, a slender geometric form in Angelo, the elegant curves and body swivels of Travina, the minimalism of Le Blanc, the fusion of modern and vintage in Cellini, the biomorphic form of Confluence, all speak of one language; a language of design that is supreme not just in functionality but in unmatched aesthetics.

Besides, the exclusive design patterns in large sizes also show an expanse of luxury which makes Artize ceramic as true designer products. These when coordinated with bath fittings ensure Artize ceramics literally serve as artefacts in your bath space.

FOREFRONT IN TECHNOLOGY:

Using the most modern techniques of production and state of the art manufacturing facilities, Artize's in house R&D team has developed varied solutions like the innovative patented water passage area of basin mixer that mixes water when the body is rotated, mirror finish through VMC and CNC machines. Features such as innovative designs enabling full body rotation of faucets to lend unique consumer experience, cascade type aerators for soft and non-splashing flow, a first in industry, not surprisingly make Artize a much sought after brand in the luxury bath segment.

The ceramic cartridges incorporated in the faucets further smoothen water flow and regulate temperature. The inbuilt 360 degree rotating joystick provides a soft and convenient operation where alterations between hot and cold water can be done effortlessly. Further, the entire fabrication of these exquisitely crafted pieces is done on CNC and VMC machines which are fully automatic high precision machines.

IMPECCABLE QUALITY:

The faucets are crafted from solid brass and feature ceramic cartridges and cascade type aerators to ensure a soft non-splashing flow. The chromium plating with its minimum 13 microns of Nickel and 0.4 microns of Chrome offers greater durability while specially customised machines provide a perfect mirror polish to it.



The ceramics are Nano coated which is a non-stick water repellent coating that reduces staining as well as deposits of dirt, leaving them easy to clean. The wall-mounted ceramics are easy to install and also have zero gaps between surfaces because of the fine grinding process they go through.

EFFORTLESS USE:

All products of Artize are explicitly designed to offer effortless operation. The feather-light handle movements, presence of joystick in select range showers with Chromotherapy lights and a pool master remote control, double waterfall features and mist modes ensure the functionality as well as ease of use is ultimate.

EXQUISITE FINISH:

A whole new dimension to visual appeal has been brought in with the presence of coloured faucets, as well as a range of fine finishes. While the individually crafted products are made of solid brass with higher plating thickness for enhanced rich look as against the conventional casting method, the products display perfect mirror polish through specially customised machines, with the movements extremely smooth, of feather touch quality.

The showers also come in exclusive finishes of eco-friendly black chrome,white and black polymer based coating whose smooth coating is acid proof, corrosion resistant with three to four times longer life compared to chrome plating.

PREVENTIVE MAINTAINANCE:

Artize, with its world class fully integrated service network across the country, also offers prompt customer services, both pre and post installation. This includes value added customer services like back up, service camp and onsite plumbing guidance.

MANIFESTING STYLE & CREATIVITY

Artize along with its astounding wellness range, complements the arresting bathroom spaces of the current age with a stunning range of faucets and ceramics. Each is a fine manifestation of creativity and definite style statement in the luxury segment. Be it a deep mould, an ergonomic shape or features like the hydro jets, Artize tempts with the ultimate in luxury bath fittings.

BIOMORPHIC CONFLUENCE

This is an inspiration from the age old use of bamboo as a water channelling device. The biomorphic design along with its intriguing engineering ensures there is a personal stream in your bathroom. The Confluence, a synthesis of true craftsmanship, is a combination of exquisite detailing, form and technology that brings in a natural flow of water into the bathroom. With its combination of foam and cascade gently flowing through a step fall, Confluence offers the calming effect of natural falling water, replicating the decent from a half-cut bamboo connected to rivers and brooks.

Interestingly, the design incorporated here overcomes several intriguing engineering challenges. To begin with, the design is structured to ensure the flowing water never leaves the contours of the perfectly angled bamboo inspired channel. The unique dual-fall dispensing system incorporated further guarantees the water arrives without a splash where it ultimately delivers in an even, tranquil state. The carefully calculated angle of the basin mixer also ensures the water does not stay in the spout.

When teamed with a wall of green from floor to ceiling in a charming natural décor bath space, Confluence with its biomorphic design is truly an experience of being one with nature.

FUTURISTIC IN TRADITIONAL ROOTS

It is a luxurious dip into a traditional concept and reliving it in a modern avatar. The Esplenda packs in an unconventional futuristic design with an inspiration from the past with the operating levers perfectly camouflaged in the body. The Lexa, with its modern contemporary design outlook, has



a perfectly sculpted diverter with a built in spout while its unique joystick operation structured to minimise physical effort and equally exclusive cascade shower offer an exceptional bathing experience besides serving as a virtual visual delight.

FLORAL FLEUR

The inspiration is from a flower vase, the transparent glass vase displaying the beautiful stems of the flowers it houses. Made completely from tempered borosilicate glass and steel, Fluer is a visual treat, allowing one to experience the rise of water through its transparent body before flowing out gracefully. It is both beauty and novelty fused into one graceful long transparent stem that leaves the user captivated.

UNINHIBITED WITH LE BLANC

While its stunning straight lines explore the minimalist style to the hilt, its distinctively modern accents complement amply the contemporary sensibilities of modern bathing spaces. Leblanc has a unique cubic design that gives it perfect visual stability while a dash of asymmetric lever lends character.

CHARISMATICALLY KAVALIER

Its oval and vertical designs reflect craftsmanship of the highest skill and design sense, reflecting nature in a timeless frame. A glorious triumph of design and engineering, Kavalier's unique joystick design offers charisma and dynamism to the bath space. The classical oval shape rests in perfect harmony between modern and classic design.



ANGELO: A FUSION OF ART AND FUNCTIONALITY

Angelo is a symbol of the magnificent fusion of art and functionality. Its tall body structure and graceful flow of water lends this faucet a mystic aura that leaves the user mesmerized.

VICTORIAN LEONE

With its lean, sleek and fairly intense contours, Leone is arresting in visual appeal and spectacular in functionality. It incorporates an innovative patented water passage area of basin mixer that mixes water when the body is rotated. The ergonomically designed on and off lever enhances its minimalistic look.



Not only are the individual products, be it the shower range, faucets, ceramics, bathroom accessories of Artize in a class apart, the range of products have also been successfully designed to team up according to the design to ensure coordinated bathroom fixtures that accentuate the exotic concept that each bath space offers the tough-to-please customer.

The changing lifestyles and increased exposure to global perspectives have induced a new way of perception in individual spaces where every space evinces a common thread in design language. Not surprisingly, this includes the manner in which bath spaces are perceived too, prompting one to search equal comfort and finesse in the design articulation.

Thus, from wash basins matching the design of the water closet to the faucets not staying far behind in their communion with the rest of the bath space, the bathing space has altered into an experience zone that is not just utilitarian but offers beauty and relaxation, creating an ambience that is truly worthy of indulging in while conforming with the aesthetics of the residence.

Says Mr Sandeep Shukla, Head, Marcom, Jaquar Group, “With changes in living style due to global exposure, Indian homes are graduating to higher levels of finesse. Coordinated living and kitchen spaces are becoming reality where all parts of your space speak a common design language. We see a similar change in bathing spaces, moving from mere functional spaces to being more of an experience zone.”

In short, depending on the choice of showers and concept adopted, the accessories, faucets, ceramics, bring in a range of style that are coordinated in shape, colour, finish as well as the level of luxury of the bathing experience. The end result, bath spaces are no more corners that are to be visited to serve a purpose but manifest as areas that can be proudly showcased as well as seamlessly integrated either into the sleeping areas or outdoor segments.



As globalization spreads its wings, cultural boundaries fade and customer tastes become more homogeneous, says **Mr Rajesh Mehra, Director and Promoter, Jaquar Group**, in an exclusive chat with Antarya on the direction of designs in bath spaces and changing perceptions of the market. Speaking on the designs and concepts offered by their luxury brand Artize, literally crafting the bath space with its spectacular fittings and coordinated elements, Mehra asserts that a coordinated bathroom design approach is the way forward for a connoisseur of fine living. Mr Mehra has been instrumental in defining the Jaquar Group’s diversification into various bath verticals with a vision to be a global leader in complete bathing solutions.

Q. There has been a sea change in perception of bathroom designs. In what direction do you perceive this change, what is the nature of design and concepts currently sought by the luxury bath segment?

Customers are moving from perceiving bathrooms as a sanitation requirement to a space that essentially caters to well-being. This has led bathrooms to being seen as luxury spaces rather than as sum of bath-fixtures. A coordinated bathroom design approach is hence the way forward. Interestingly there has been a tectonic shift of awareness in this segment with respect to design. Design, a sum of functionality and aesthetics is becoming the main driver. Coordinated design of various bath fittings with ceramic is the latest concept which Artize is bringing in for the connoisseur of fine living.

Q. The Indian clientele has constantly shown partiality towards international designs and fixtures. Is this a result of perceived lack of quality, design sense in prevailing Indian brands? If so, how can Artize change this perception? What kind of designs and concepts will you be working towards in this market?

Artize is a global product, designed in Italy and manufactured following standards that often exceed many international brands. Our bath fittings have been recognised and awarded at various global platforms, proving that our products are at par with any offshore brands. As the overall focus shifts to design and functionality, the Indian luxury customer will challenge old mind-sets and adopt a superior product. At Artize we continuously aim to deliver innovative bathing concepts which deliver to customers a superlative experience in their bath spaces. Rainjoy Showers is a case in point which transforms regular shower space to a spa experience through its multi-showering modes available in enviable large sizes.

Q. Given the Indian conditions of environment, culture, even the quality of water, do you feel designs would have to be specifically customised to address this?

Artize products have their roots in sound research and development in context to the Indian scenario, starting from application to usage conditions. This along with our long history of understanding the Indian

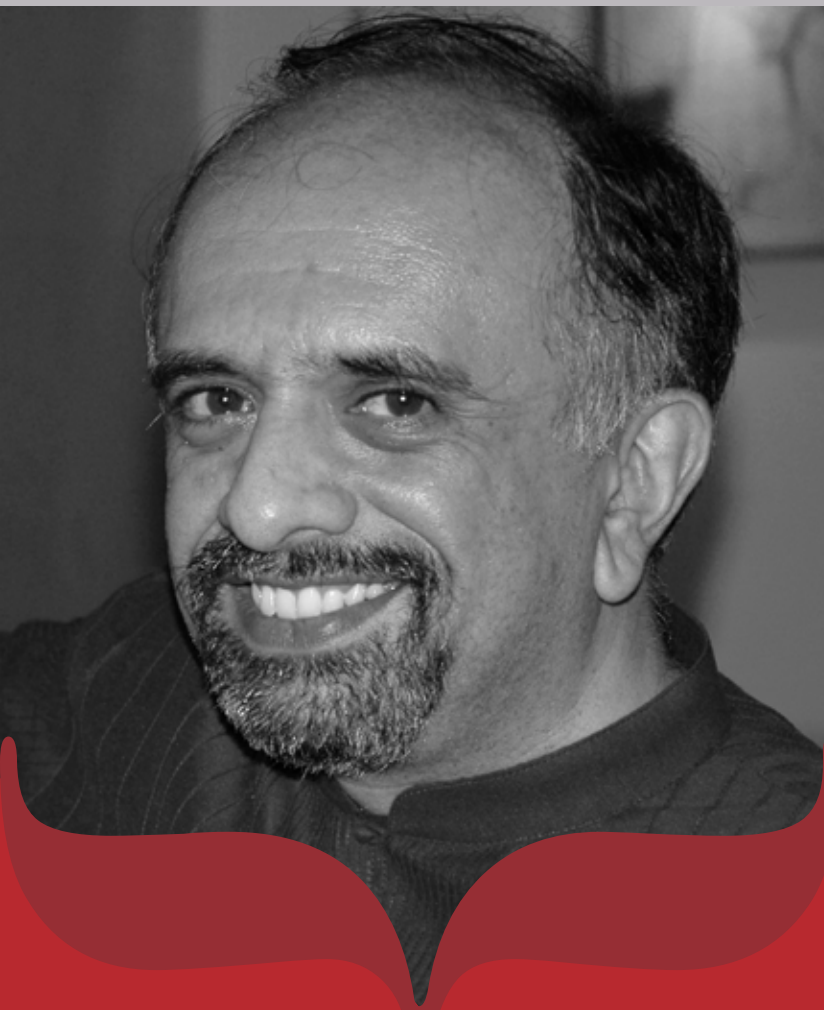
luxury market is a definite advantage. Advanced in-house R&D and testing laboratories comprehensively analyse each functional aspect of every Artize product to ensure unmatched quality and perfectly engineered products that conform and surpass the best international standards. Various manufacturing aspects like highest quality material, ergonomically designed to innovative technology ensure that Artize products are not only appreciated in design but in application and quality too.

Q. Is the presence and seeking of exquisite designs and bath spaces confined only to the ultra-luxury segment or does it extend to the high end though not ultra-luxury space? If so, how can this segment be addressed, offering exclusive designs, yet keeping it fairly affordable?

Today’s customer is design and quality conscious across segments. Artize products are exclusive in design, offering unmatched quality and our motto is not to compromise on these. Value for style is our group mantra, where we offer our customers products for every segment, luxury, premium and value, where Artize stands for luxury, Jaquar for premium and Essco for value. Jaquar specifically addresses the needs of the segment which is looking for an optimum combination of good design and superior quality. Jaquar also happens to be India’s most trusted bath brand in the premium segment.

Q. So far, the designs opted have shown a complete international leaning. There is no reflection of an Indian leaning in the motifs or even the shapes opted. Do you think if this Indian leaning was tested, there would be a market for it, reflecting not a contemporary theme but an Indian traditional albeit a luxurious bath space?

As globalization spreads its wings, cultural boundaries fade and customer tastes become more homogeneous. If you take a quick look at most successful product designs from the last decade then you would find that they have been loved, flaunted and bought universally across cultures. Having said that, some of our products like the recently launched Confluence Range have a subtle if not direct reference to our cultural roots. You would see more of such influences and design fusion in the future.



MASTER STROKES

PREM CHANDAVARKAR

A LEGACY
OF HALF
A CENTURY

Bangalore's oldest architectural practice, **Chandavarkar and Thacker (CnT)**, turned 50 this year. Tracing the half a decade of practice, **Nandhini Sundar** speaks to Architect **Prem Chandavarkar** who has carried his firm's legacy and continues to leave an indelible mark on the city's skyline.

The year was 1950. Narayan Chandavarkar, a structural engineer, with a deep passion for architecture, started his architectural practice in the city. He had moved to Bangalore from Chennai just a couple of years before. His firm was the first professional architectural practice in the city, introducing the idea of contemporary architecture. But life took a different twist and Chandavarkar died unexpectedly in 1963 at a

young age of 39. It was then left to his wife to carry on the legacy of her late husband.

The strong lady that she is, Mrs Chandavarkar lost no time in ensuring the passion of her husband continued to live and in a matter of few months, Architect Pesi Thacker who was practicing in Chennai was invited to join the firm as a partner. Thus was formed

Chandavarkar and Thacker, or what is now called CnT Architects.

Post-Independence, Bangalore city saw the setting up of large manufacturing complexes and CnT was involved in designing a large number of these. Interestingly, close to two thirds of the firm's practice was focused on the manufacturing sector and this trait continued till the early nineties.

The eighties saw the emergence of the second generation of architects, with Architects Prem Chandavarkar, Sanjay Mohe, Vasuki Prakash, V Suryanarayanan joining the firm as part owners, with each of them heading autonomous design studios.

Year 2004 saw a change in the company's management, with Mr. Thacker's demise and Mrs Chandavarkar's retirement from the firm. Three of the erstwhile partners, Mohe, Prakash and Suryanarayanan moved on to start a new practice Mindspace Architects to address their specific design inclinations. It was then left to Prem Chandavarkar to continue the CnT legacy.

Interestingly, Chandavarkar, on graduating from design school in 1978, had not joined CnT immediately, but chose to find his feet and design ideologies in other firms before bringing his expertise to the firm. "The objective was to learn and prove my worth in a firm that did not belong to the family", says Chandavarkar. Thus his stints ranged from working with Architects Kanvinde Rai and Chowdhury who were pioneers in contemporary architecture in India and later in the US where he joined an architectural firm in Philadelphia soon after completing his masters in Oregon.

Says Chandavarkar, "CnT has always believed in autonomy of design where the accent was not on a particular style or philosophy but the experience of the space." In 2004, when the management of CnT fell solely on his lap, Chandavarkar continued with this philosophy. He however has always strongly believed in



Left Image: **Brigade Rubix**

keeping in perspective the aspirations or functionality of the project along with the aspirations of the user in terms of comfort, experience and happiness. “The test of a good work of architecture lies not so much in the visual impact on first impression but on whether the inhabitant can occupy it for some years and look back at those years with affection, feeling that the architecture has added a new dimension to his or her life”, asserts Chandavarkar.

His designs and spaces reflect this philosophy as well as a strong sense of communication, permitting presence of extensive interactive areas where the users can gather and exchange ideas in comfort. One of the early projects

after 2004 - the corporate headquarters and software production unit for ValueLabs in Hyderabad - reflects this in abundance, the socially interactive spaces making it clear that the office space is more than just a workspace; it is a community that is addressed. The site offered here was less than 2 acres but had to accommodate over 1500 staff while also being Vaastu compliant. Designing it as four quadrants, CnT brought in an atrium in each quadrant, while a climbing staircase street forms the thread that binds the campus.

CnT’s design of the interiors for the corporate office of Mindtree displays a deft use of colour and art while organizing the office spaces in a

fractal hierarchy that reflects the scales of community that underpin the company’s operating culture. A splash of colours greets you right from the lobby, showcasing artwork by students of Spastic Society of Karnataka. The office spaces are designed uniquely to be open and interactive, providing the working as well as communicative options. “The central open square or the Agora, drawn from the Greek concept of a central interactive space also draws its inspiration from the platforms around a tree evident in the centre of many of our villages”, says Chandavarkar. The interiors further house interesting elements such as Hero’s gallery where the staff are invited to identify their heroes. There is also a special place reserved by the lift



Left, Right Top & Bottom Image: Value Labs



Top, Centre and Bottom Image: Mindtree – Orchard, Bangalore



lobby to present the history of the place. The walls of conference rooms and cabins host glass for writing and illustration. The colourful and unconventional spaces also pack in a child care unit to address the needs of working parents with very young children.

The interiors of Mindtree Orchard are however differently done as compared to this, being geared towards training of campus recruits. Here, three distinct houses are created, with each house forming an emotional centre to the trainee assigned to it. The houses contain gathering spaces, classrooms and computer labs, and are differentiated by colour that aligns with the

company logo and identifies its key values. The three houses are linked by a fluid discovery trail that communicates information on Mindtree.

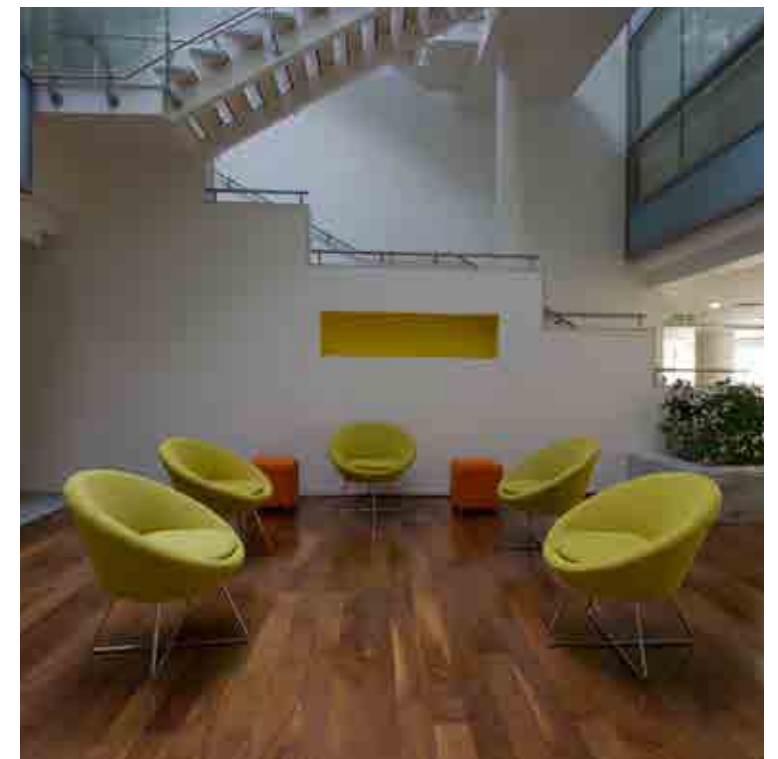
The design of the Titan lobby interiors reflect a changing dimension in the company's approach, showcasing a youthful aspiration through play of colours, curves, patterns, manner of seating as well as the presence of smaller spaces. The expressive interiors indicate a changing perspective as representative of the new evolution of the brand.

The Corporate office of Dr Reddy's Laboratories uses the slope of the site to create a climbing

skylit street connecting three major community spaces, each one level above the other. The offices are arranged as three blocks that have external views as well as internal views to this street. The first space is a conservatory cum reception designed as a jewel box that literally glows at night. The second space is an amphitheatre that acts as a collective gathering for the whole building, as well as an informal interaction space with coffee/juice bars on a daily basis. Finally, the street culminates in a cafeteria that opens on to a rear garden sit-out.

Each of the office blocks has a central meeting point with shared amenities and a digital

Top Left & Right, Centre Image: Titan, Bangalore



Top, Centre Left & Right, Bottom Image: Dr.Reddy's Lab



notice board. Every office module is colour coded differently so that one has a sense of where one is within the building at all times.

The Missionaries of Charity project is a social project undertaken to provide a home for destitute and mentally challenged patients. The site has many full grown trees, and the design was structured to wrap around these trees. While the façade is very restrained, the interconnected spaces spill on to the individual courtyards. The interconnected spaces, and the connections with landscape, are designed to provide a serene atmosphere where the residents can live in joy and a sense of community.

The commercial complex Brigade Rubix puts forth an arresting structure that addresses the triangular shape of the site while also cutting down visually on the vertical expanse through its twisted façade. This iconic structure has its first three levels addressing retail space while the rest of the nine floors are twisted like a Rubix cube to house office spaces. The floor plates, are designed to be flexible column free spaces, spanning between the central structural core and the external skin. The structure is twisted at every three levels while sporting a mirror design in each twist to lend a different visual feel.

The ongoing project for IIM Tiruchirappalli is a campus conceived as a community of learners. Interaction, learning is the key to the manner of design. A central flowing landscape, where the only building contained within it is a library placed at the centre, has an institutional wing to one side and the residential wing on the other, with each wing containing many cross connections to the central green. Both wings come together at a sports complex at the north edge of the campus. Storm water is directed to artificial lakes for water harvesting, and along with photo-voltaic collectors on rooftops the campus is planned to be a net zero campus in terms of water and electricity use.

Right Column Images: **Missionaries of Charity**



Top, Centre, Bottom Left & Right Image: **IIM, Trichy**



JAISIM KRISHNARAO

EXTENDING HIS MASTER STROKES TO STIR UP SENSUALITY

This is no ordinary career that we are talking about. It's a career that spans over five decades, marked every step by innovation and creativity that was fearless in making a statement, a statement that most often was inconceivable by many until it assumed tangible proportions; a design that loudly proclaimed not opulence but a deep rooted sensitivity to all that is green and sustainable, an inherent fusion with nature, displayed in nature's inimitable style.

He is indeed no ordinary architect but a master who is a treat to watch, one who keeps you guessing of what is in store until the last brick is in place. After all, as he cheerfully puts it, "the building is never complete until it is done. Until I finish, I don't know where my wall comes or my roof comes!" Not surprisingly in one of his projects he completed the first level of his building and then asked the client where she wanted her stairs to be placed!

Architect Jaisim Krishnarao needs no introduction, renowned across the country and beyond for his unconventional designs that speak of brilliance. Interestingly, Jaisim's designs are not software aided. After all, he belongs to the old school



that believed in sketching by hand. His tool is confined to his creative vision, his penchant for stating the obvious in the most unconventional manner, supported ably by an inherent inclination to conceptualise the intangible. "If something is definitive, it is not worth working with", he claims.

As unexpected and unconventional as his designs are, so is his approach to his innumerable creations. Ask him to show you some of the pictures of his work and you would sure have him looking lost. Ask him even the names and he is sure to look equally confused. But broach him on the technicalities of his designs and he visibly brightens up. "I remember every single design, the nuances of each, done over the last five decades, but don't ask me to track them down or show you their physical form", he says with his boyish smile.

A feature that stands out in Jaisim's designs is the sustainability factor, with the materials as well as the structure styled to be in tune with nature. "Materials should not influence design; neither should structure in manner, function or form", he adds.

Local as well as natural materials feature aplenty in his buildings. Earthy, rustic tones mark the décor. Natural stone in its unpolished state, wood in its rugged condition, clay tiles, exposed clay blocks, exposed RCC roofs are some of the elements that he frequently veers towards in his structures. Greenery features in plenty

bringing in the physical fusion with nature. The designs are unusual, speaking of a high degree of creativity as well as aesthetics that is again earthy in representation.

Invariably, his designs reflect absence of false ceilings, no unnecessary cover of walls, no cladding of walls, no garish features to reflect opulence, sky lit courtyards wherever possible, large windows to bring in the feel of outdoors, smooth flowing spaces that are not hindered by impediments, with each space communicating effectively with the other while affording the required privacy.

A factor that stands out in representing Jaisim's designs is staircases. Talk about staircases and the first thought that emerges is his penchant to come up with some of most bizarre ideas and designs that invariably end up as stunning pieces of creativity, literally the focal point of the décor. "I am fascinated by staircases and like to adopt a unique design in each."

Some of his staircases appear almost eccentric in their imagination, structure and placement. After all, how many architects would beat the system and create a staircase that serves its functionality while posing as a sunshade? Perhaps not many.

"No two staircases of mine are similar. Each is different, reflecting their individuality. This is true not just with staircases, but also my





designs and buildings. When two individuals are not alike, why should buildings or staircases be alike?" says Jaisim with a chuckle. Not surprisingly when his clients approached him to build a twin house with identical requirements, he created two that were totally divergent in design and façade though care was taken to meet the requirements.

An element that marks Jaisim's designs is its simplicity, totally devoid of pretensions, yet incorporating a complicated thought pattern. The designs are thus not loud, styled to grab attention. But attention they invariably receive, given the powerful depiction of a concept in the most simple, natural manner.

When it comes to circumventing a locational hurdle and making the most of the prevailing positive facets in a site, Jaisim is past master, his creative mind instantly working overtime. Thus, when one of the projects involved negotiating the hill that blocked a spectacular view, Jaisim came up with a design where the

building was structured on stilts, making it appear as a structure floating on the side of a hill while offering an unhindered view of the valley.

To add drama to the structure, a glass floor was fitted to provide a refreshing view of an enchanting rock garden featured amidst the stilts.

Talking of dramatic depiction takes one to yet another mindboggling design of Jaisim. Perhaps bored of having all the structures earth bound, he decided to have one that swung free, with no concrete holding it to mother earth.

Thus emerged his 'suspended family lounge', structured on top of the formal living area, serving as a landing board for the bedrooms placed on level one. "This is the house where the staircase was done last after the first level was completed. The family lounge effectively became the staircase", he says with a mischievous twinkle.



Given his strong leaning towards nature, Jaisim can also go overboard in his design. This is evident in his design of one the residences where huge boulders fill sections of the walls in the living area, with the wood used in the interiors being not exotic but merely discarded railway sleepers while exposed bricks, clay tiles, solid stones and bamboo complement the greenery and natural décor. To increase natural light and ventilation in the interiors, a twisted pyramid features in place of the conventional roof, incorporating air vents.

Winner of multiple awards, it thus becomes obvious why Jaisim is an architect who will not conform to conventionality. For, he is in a class of his own where only his designs speak, where the language is one with nature. Not surprisingly, the architect community views him as a past master in designs.



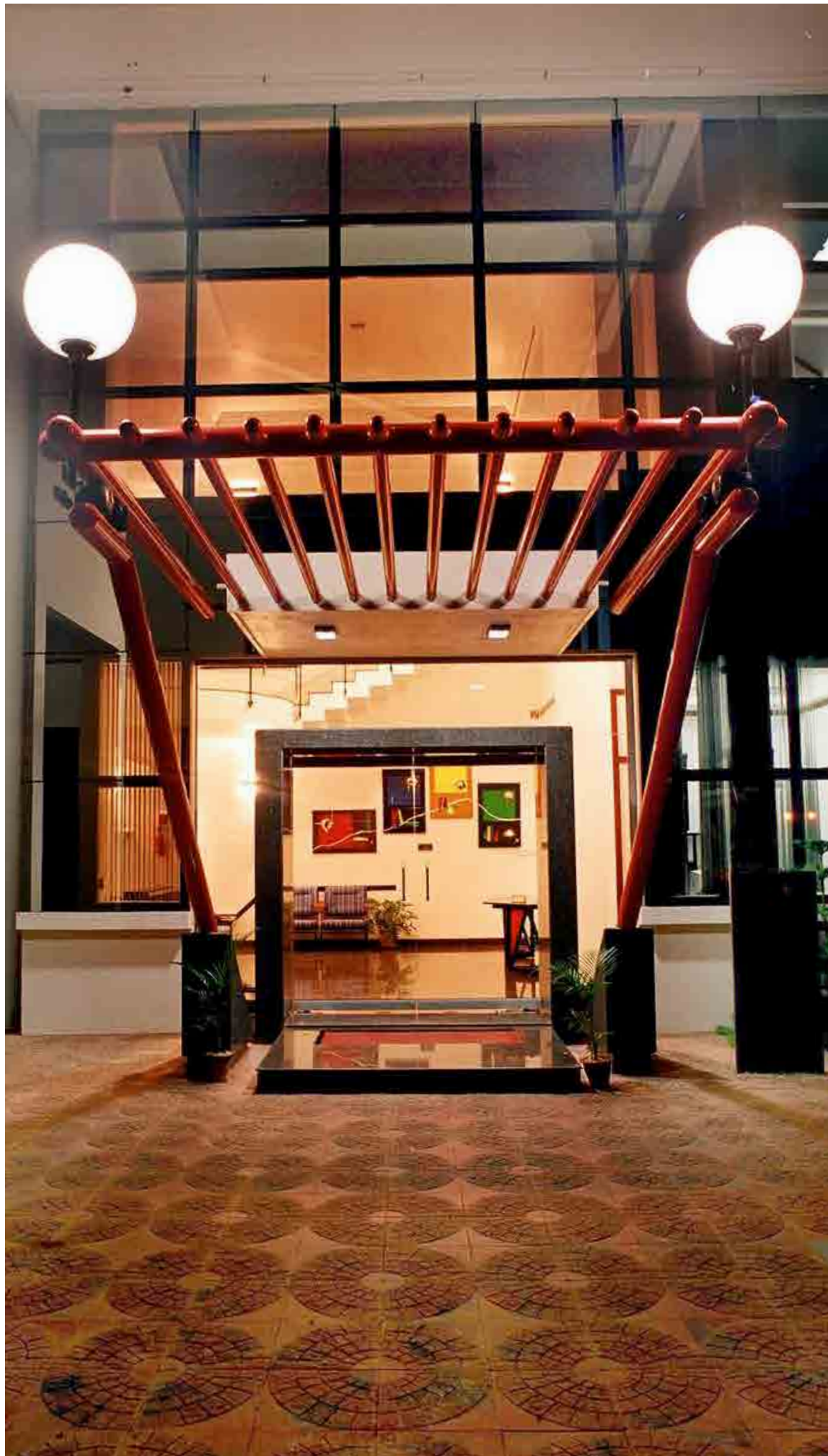
B H RATHI

**PERCHED ON
26000 FEET**

The first thing he uttered to me on meeting him was “Did you know I was a rowdy?” Taken aback I wondered aloud why and how he slotted himself into that segment. Grinning, he pointed to a scar on his forehead and another hidden on the back of his head. “Received these during my innumerable skirmishes.” What then was a self-confessed past rowdy doing as an acclaimed master architect, I persisted. And then the saga began.

Meet Architect B.H Rath, Principal Architect, Rath Associates, known fondly as Nandu to his friends and associates, a man whose master strokes are nothing short of legendary, striding the architectural world like a colossus. Son of a farmer, “brought up by my grandparents with money perennially in short supply” Rath certainly journeyed through life the hard way, unafraid to stand up for his principles, living according to his conscience irrespective of what the circumstances were.

Any who crossed his path, ruffled his principles certainly had a hard surprise waiting. Fearless in making his statement, be it in a fight or later in exploring the myriad paths of his design world, Rath had his feet firmly planted on four planks in life, viz, hard work, commitment, dedication and punctuality.



Interestingly, architecture was a choice by a play of fate, the result of his failure to get a seat in other engineering courses. Rath, who likes to paint, play the keyboard and write poetry in his free time, had been exposed to art from childhood, being the grandson of a bill-board painter and this incidentally fetched him his seat in architecture.

A recipient of multiple awards in India and abroad including the Life Time Achievement Award from Indian Institute of Interior Designers, he has lectured in a number of design schools in India and abroad besides having founded his own design institute, Rath Learning Space-School of Interior Design in year 2008.

Given his view that architecture is nothing but art in the form of buildings, his designs have

evolved around massing, volumes, juxtaposition of spaces and objects, with a high degree of sensitivity to natural surroundings and specifications of the location. His projects Zydex Industries and Akzo Nobel are classic examples of reduction in electrical and air-conditioning loads purely through definition of the building.

Interestingly, his style of design is not one that focuses on complications but simple yet effective lines that make an astounding statement because of their manner of representation. Given his leaning towards contemporary style, there are more straight lines than arches and domes. Yet, the detailing of layout, the deft play of spaces emerge as a masterpiece par excellence.

The Vadodara residence is a case in point. The two storied contemporary styled house showcases

a large horizontal expanse where the sloped roof extends on to the deck of the pool. Stunning in its representation, the simple lines of the residence have been so craftily handled that the contours of the building blend seamlessly with the site.

Incidentally, not only has the structure of the building been cunningly handled, every room in the residence opens on to the outdoors, a reflection of his strong inclination towards courtyards which he tries to incorporate into most of his buildings.

A point worth noting here is Rath's penchant for working with materials that are not exotic or expensive to wear a designer tag, yet their sheer representation manages to turn them into arresting focal points. Says Rath, “cut the



cost, yet bring in the aesthetics, like bringing in the stars into your room.”

His leaning towards free flowing spaces, evident not only in the interiors but also flows into the outdoors, is spectacularly showcased in the Palm Meadows residence in Bangalore. The interiors here flow so smoothly into various functional spaces without demarcations that the only definition of individual spaces is the furniture and the different levels in various sections of the room.

This smooth flow is taken outdoors too with merely glass walls serving as barricades. Interestingly, even bedrooms in the residence have glass walls demarcating internal spaces. When surprised and queried on the functionality being impacted, he replied with a chuckle, “What are blinds for? When privacy is solicited these can be drawn.”

Interestingly, Rathie prefers a bad site to a good one as it “allows greater play of creativity in design.” Thus, in the Kanakapura residence, the huge boulders encountered on the site were retained and the structure planned around them. “Some of the boulders were as large as 8 feet”, he says, adding “these were fused into the structure, featuring in the bedrooms, living room, bathroom.”

If his leaning is towards contemporary style, it does not preclude his designs taking a classical style once in a while. The Jaisalmar hospital is a case in point. “Built in the heritage city, the hospital had to reflect the classical contours in design.” The result was a stunning piece of architecture that looked more like a palace than a city hospital. Arches, domes, *jaalis* representing Rajasthani style of architecture find their place in plenty. Currently he is working on another project that is totally classical in representation.

His genius in design is evident not just in the way massing and proportions of the building are done but also the skillful manner in which he handles the internal spaces, structuring them to lend the feel of an expanse of space while cutting heavily down on wastage. The design of Akzo Nobel reflects just this, where the original plan had pathways extending to over 3000 Sq feet while the same came down to a mere 800 Sq feet after Rathie stepped in with his master strokes.

His interior spaces reflect the same leaning towards contemporary style though Rathie believes in “accentuating the colours of the interiors through artefacts and

other design elements that are set predominantly against a white background.” Thus, the décor would display one focal point, one artwork, the colours brought in as accents in a subdued space.

Wood does find its place in his décor though again it is subtle in its presence. His interiors showcase out of the box designs where run of the mill variety are shown the door. Thus, the bedroom is more likely to have a cantilevered bed than one that is lavish and earthbound.

Sums up Rathie, “There are always multiple solutions to address each problem and this extends to design too where the structure can be viewed and designed from varied angles. However, it is important not to think and design on conventional lines but look beyond open perception. Before designing, the three questions of why, how and where need to be answered to make the end product different and unique.” Certainly his structures and interiors have asked and answered these questions. He is not perched on 26000 feet for nothing.





ITTY ZACHARIAH

CREATING
LANDMARKS

He is extremely soft spoken, diminutive in stature, his bearing self-effacing, belying his tall feats that serve as landmarks not just in the city of Bangalore, but across the country, etching his name in stone amidst the very structures he has designed. Meet Architect Itty Zachariah, Sr. Principal Architect, Zachariah Consultants, a master designer who would rather let his designs speak for him, his structures standing tall, proclaiming loudly his master strokes.

Young Zachariah first started working in the city of Mumbai, where after a couple of years he felt the urge to move to the nearby city Pune. Here again he lent his magical strokes for the next two years when the moving bug caught up with him again.

And move he certainly did, this time permanently, to settle down in the city of Bangalore which was to serve as the seat of his creations, then ext four decades seeing a deluge of his designs in its various arteries. Given the number of his structures featuring in the city centre

the main structure intact. “Those were the days when readymade kitchens did not prevail yet the client was given one very similar to those lines, with all the modern cabinets and accessories”, says Zachariah.

Zachariah is one of the early architects in the city to opt for coffered slabs in the structure. His project Tiffany’s used coffered slab to increase the interior spaces. His philosophy is to ensure the structural elements are not hidden. “It should be emphasised and displayed on the façade as an aesthetic element”, he says, adding “don’t use a false façade to enhance the aesthetics but work on the existing structural elements to achieve the same.”

Zachariah also lent his designs to one of the earliest apartments in Bangalore. Though the structure was very simple in representation, it was designed to ensure the rooms harvested the maximum natural light and ventilation. Raheja Residency, one of the early apartment complexes to incorporate club house and common entertainment spaces and also the first to have a



and arterial areas, his name soon became synonymous with architecture and designs.

Some of the noted landmarks that prevailed in the city not too long ago and some of which that continue to prevail are Hulkul Residence, Tiffany’s, Raheja Residency, Raheja Towers, Duparc Trinity to name a few.

His very first project was a Colonial type bungalow, which needed remodelling, keeping

free flowing basement for car park, was again not surprisingly using Zachariah’s services.

His tendency to have free flowing spaces makes him also angle the structures in unconventional orientations to address unique site dimensions. Thus, when he was offered to work on an unusually elongated site for a residence where he had the option of either having a longish villa or reconciling to a smaller footprint of the site, he came up with a diagonal plan.





The structure that came up was placed diagonally on the site to make the maximum use of space, retain the aesthetics, and offer a larger footprint without sacrificing the green spaces. Thus, each of the rooms gets a portion of the garden in the form of a triangle, further adding an expanse to the interiors.

“The diagonal positioning of the structure also affords it greater privacy in terms of windows not overlooking into the neighbour’s” avers Zachariah.

In yet another site, he designed the villa in a manner where the foyer, shaped as a pentagon, connects to all the rooms, precluding the need to enter the living space. Each of the ensuing spaces were also designed to overlook a green patch.

Interestingly Zachariah’s style, which is mainly contemporary, leaning towards free flowing spaces that afford copious natural light and ventilation, is very simple in its line and representation. Yet the emerging structure is

so detailed in addressing functionality and aesthetics that the simple lines transform into a stunning piece of architecture.

“Style can be simple but the representation needs to be authentic, addressing minute details where there are no short cuts or shortcomings”, he opines. “Clients need to get what they are looking for and this can be achieved by understanding in detail their requirements.”

His buildings also reflect his leaning towards use of natural materials like stone, wire-cut bricks that require no plastering or painting. This leaning of his is amply borne out in his design of Chitra Kala Parikshat, where the influence of temple architecture is evident in the design of the portico which reflects corbelling of stones.

Contending that the most challenging of designs is addressing the requirements of a client who is not clear on what is required yet ‘wants the best’, Zachariah says, “The design

has to address the manner of usage of the space. Design cannot be done simply to create landmarks.”

He further adds “the most difficult thing is to copy something as it can never replicate the original structure. Instead of following a trend or replicating a structure, it is important to be original. Landmarks get created if the building answers the essential elements of functionality and aesthetics.”

Not surprisingly, his team is repeatedly taught, ‘form follows function’. In his office which is more like a studio in work approach rather than a commercial work space, this mantra is followed to the hilt.



SHARUKH MISTRY

DESIGNING
SENSITIVELY
FROM THE HEART

Boyish enthusiasm, a sensitivity that stems from deep within, a charm that pervades the room the minute he enters, imagination, creativity, designs that literally take your breath away, yet one that is totally grounded, pinned down to earth to elements that speak the language of green, all of which that leaves you at the end asking for more. Meet Architect Sharukh Mistry, Principal Architect, Mistry Architects, not just a master designer but a human being who speaks the language of love, sharing, bonding and of course sustainability.

The first thing Sharukh, the young architect from Mumbai who moved to Bangalore in 1980 and made the city his home, tells you on calling him for a feature is that there is no “Mistry but Mistris”. For, he reiterates, his four decades of spectacular work in the field of architecture is the product of his team and not a single person. “You need to feature all the thugs who have been part of this team and I am the biggest thug of them all”, he says with his big grin.

Since featuring all the “thugs” was beyond the purview of this section, he reluctantly settled

to the “Mistry” feature. Then emerged some mind boggling designs where the structure and products were created from the most mundane, discarded elements, where an apparent disadvantage was turned into a design feature.

Thus, in his projects you will not be surprised to see discarded Bandlis, the iron bowls used to carry construction material, converted into outdoor lampshades or junked iron tanks turned into boards. Likewise, when a crack developed on a large stone that flanked the entrance door in his residence project, The Tandon House, Sharukh decided to take the crack through the door too, turning it into a stunning design feature.

When his wife Architect Renu, received a request from the Air force to design a lounge bar at an unbelievable price of Rs 3 lakhs, which incidentally included the 10 per cent design fee too, the Mistris took up the challenge. And design they certainly did, well within the budget by simply scouting around their junkyard, turning discarded parts of old aircraft into design elements in the project. Thus, the seating came from the aircraft, broken shards of glass were



used as wall cover, shards of metal were set into the floor, the aircraft wing became the bar counter, the missiles became the bar stools, the fuselage was turned into a light receptacle, cluster bombs became light fixtures that offered an amazing lighting effect, the nose of the aircraft was turned into a decorative piece at the entrance while a pair of old boxing gloves served to bring colour to the walls where the paint was punched on to cut down on the quantum used.

Even when frustrated at not landing at the right design can bring up a spectacular design if Sharukh’s projects are to go by. The Bangalore International Exhibition Centre is a classic example of that. The roof in this project is nothing but a design element that emerged when Sharukh shook his interlinked palms over his head in frustration, only to realise that he had landed with the perfect structure for his project. The roof of BIEC reflects the linking of palms in its intertwined metal frame.

Sensitivity not just to environment and nature, but to the people addressed, the ultimate occupants of his projects, reflects strongly in all his work and designs. His design of the SOS villages in various parts of the country is a case in point. With misty eyes Sharukh explains the way his designs needed to approach this project.

“Every extra rupee that I spend is a rupee taken away from the destitute mothers and children. I had to keep this totally in perspective and come up with a design that addresses the needs of the children and mothers yet is cheap without compromising on the aesthetics of the architecture.”

And thus emerged some arresting design features in the SOS village where local materials were used, simple walkways and internal spaces marked the campus, décor elements through local craftsmanship was brought in like the metal handicrafts of the Bastar Tribe in Raipur. Little details that satisfy the curiosity of the growing years too were addressed in the form of peeping holes on walls at the child’s level. “Children love to peep through walls and often many line up to do so”, says Sharukh with his charming smile.

Likewise, little verandas with seating were created outside the individual homes where children can sit, study and relax and interact with their peers. Small internal courtyards were also





created in some of the villages to bring in a sense of openness to the spaces.

Interestingly this sensitivity and human aspect that deeply characterises him is further evident in the community and education centre, Drishya Kallika Kendra, which he designed on a garbage dump next to a Nala in one of the slums in Bangalore along with his wife Renu. “This is essentially a brainchild of Renu and my daughter Arzu along with the rest of the Mistry team that includes my son-in-law Jackson who took this involvement beyond the building to the children addressed here.”

His project Agasthya which houses a rural learning centre in Kuppam in Andhra Pradesh is another case in point of his penchant for doing the unconventional, delivering the extraordinary.

Incidentally, his sensitivity extends not just to the not so fortunate sections of the society but also to those who choose to make a difference in the community but fail to have the means to realise that dream. “The Rangashankara project took us eleven years to complete because we had the land but not the funds to erect the theatre and community centre”, says Sharukh.

Ultimately however, funds did trickle in and what emerged was a stunning design where the theatre housed no acoustics on walls but the mere design element ensured that the speaker on stage could be heard in the last row without aid of a mike.

While all of Sharukh's designs are not only unique and arresting, each telling its own individual

story, his projects are universally green, using mainly natural materials and leaning heavily towards sustainable features. His experimentation with natural elements starts from his very first project when he experimented with lime plaster instead of cement.

“The experience was very interesting as in the first instance we were not aware of the mode of construction when lime is used in place of cement. The vertical wall had been erected the previous day with a lot of satisfaction only to find the next day the whole thing had slumped like a pack of cards. We were not aware that the method of construction here is linear moving in the horizontal direction and not vertical”, says Sharukh, grinning.

But the journey that started with his wife Renu, from “the dining table where our initial designs were made and later moved to our garage”, has certainly been enriching, adds Sharukh. His intense leaning towards sustainable architecture, which incidentally started way before any talk of sustainable construction methods emerged, is similarly evident in the manner of handling his projects as well as the materials used and the way they were represented. And this leaning towards sustainability extends beyond his hallmark of natural stones and materials, exposed concrete and brick work, recycled features, abundant natural light and ventilation, free flowing spaces that blend in the green outdoors effortlessly.

For instance, his BIEC project had two 60-year old Peepal trees transplanted, the process itself taking a period of two months. “It involved a

sequence of understanding the tree, the shocks it can take”, says Sharukh. The project also saw an abandoned mud quarry being turned into a charming water body, which in turn served to revive the water table in the entire region besides acting as a rainwater harvesting source.

His passionate green sense and uncompromising leaning towards sustainable options prompted Harvard Business School to carry a case study of his work to assess how sustainable methods in architecture need not preclude success; it can indeed deliver some mind boggling designs, some of which can prove to be iconic.

Sums up Sharukh contemplatively, “While design and architecture needs to be socially relevant, there is always the language of the land. If you go into a project without baggage but with a sense of reverence, you develop communication and receive information from the land.” Certainly true I thought, viewing his designs, trying to understand the way his mind worked when he placed his pen on paper to produce his master strokes.

With the interaction over, I left his office, as you can imagine, happy, his infectious smile catching on to me, my tread light on the ground, yet, not satisfied. For, just like every other person who has interacted with him, I too was asking for more.





V K GIRDHAR

ADDRESSING
THE EVOLVING
CHANGE

Soft spoken, almost self-effacing in demeanour; playing down his substantial achievements over the last half century, preferring his structures to speak for him. Etching a special place in the architectural arena with his unique designs that have evolved with time tuned to meet the constantly changing perceptions and expectations. His designs are never replicated; for he believes the validity of a design is for a specific time, place, person. Ask him if he believes in any ISMs and his reply is yes, I believe in Non-ISM.

That is Architect Virendra Kumar Girdhar, an architect who firmly believes in using the ever changing perceptions and requirements of the clients to evolve and reinvent his ideology. Each design flowing out of his master strokes is distinctive, incorporating changing lifestyles, sensitivities, aspirations and dreams of his clients. Each structure he has designed over the last five decades display this unique element and thought process. His latest project SJR Retreat and SJR Fiesta are examples of his interpretations of perceptions of the new generation.

Girdhar moved into the garden city in 1980 to leave his indelible stamp on the city scape through his designs over the next three decades. Prior to this he practiced in the United States



where his designs won the honour award of the American Institute of Architects. His projects have been exhibited in museum of modern art New York and Whitney museum New York. He has also worked on other overseas projects, notably in Iran, Bahrain, Saudi Arabia and Thailand.

Girdhar emphasises the need to reinvent design to address the dynamic changes in perceptions and lifestyles. He cites the changing dimension of office spaces in the current work scenario to stress his point. “Offices no more appear as structured wall spaces but as larger flexible well lit and wired areas”, he says.

“Similar transformation can be seen in residences where walls have disappeared between dining, living and kitchen spaces as also between bathroom and bedroom. Future apartments are likely to be merely a flexible space with the power and water points, the space free flowing to accommodate ever changing individual inclinations of demarcations”, he adds.

Talking about his five decade experience in designing and dealing with client requirements, Girdhar contends that the most difficult aspect in architecture is educating the client. “Finally your design can be only as creative as the

acceptance level of the client”, he says adding that some of the traditional modes of design and construction methodologies were not only very creative but also ingeniously addressed local climatic conditions and sustainability. To elaborate his point, he draws attention to the mode of construction used in a potter’s hut in the deserts of Rajasthan. “Here the potter’s hut used a row of clay pots to erect the walls where the pots opened inside. These clay pots were used alternatively to store grain and water where the grains served as insulation against heat while the water provided cooling through evaporation.” The result, this imaginative design





brought down inside temperature in these huts to 25 degree Celsius while the outside temperature raged at 43. Cooling by evaporation is also achieved through courtyards, central or otherwise in traditional Indian Architecture. This principle has been used by Girdhar in residential and institutional architecture.

His philosophy of designs does not confine to just being sensitive to traditional sensibilities and unconventional modes of addressing environmental conditions. Social aspects too wield a significant influence as can be seen in his design of the Minnesota prison where he interacted with all concerned before starting the design process. Inputs of all potential users starting from prisoners, arresting officers, jailors judges, social workers were taken and used as basis for the design. The result was a spectacular structure built into a cliff with a view of the Mississippi river from every room with a tunnel connecting the prison to the Court House. Not surprisingly the project won Honour award of the American Institute of Architects. "This project was one where I could exercise my creativity fully, unhindered", adds Girdhar with a smile.

In his project Brigade MM where he was faced with the challenge of camouflaging the ugly aesthetics of an existing industrial area, he came up with a design that served as a wall that not only covered this space but also served as a catalyst for development of a once neglected locality.

When faced with the demands of a corporate space from the aeronautical office Aeronautical Development Agency where the requirement was rows of rooms and cabins with a corridor running in between, Girdhar again rose to the challenge in his inimitable style.

Thus emerged a circular structure with a charming inner courtyard, the ground floor reserved for conference rooms while the upper floors offered the desired set of rooms with a corridor in between. "The circular structure took away the monotonous heavy feel that the visual effect of rows of endless rooms and a long linear corridor in between has", says Girdhar.

Not only are his designs conceived to address challenges of client perceptions, his structures also incorporate unique shapes that not only appear aesthetically arresting but also address environmental considerations in an equally

unique manner. His Universal Textile Mills is one such project where the arresting kite shaped roof is used to direct rainwater collected over 45000 Sq ft of roof area towards an artificial lake, specifically designed to recharge aquifers and rejuvenate dry bore wells.

While his various villa projects are specifically oriented to step away from the busy streets and instead view the serene backyards, the challenge of building residences in narrow elongated sites have been dealt with equal aplomb, laying his distinctive stamp on the design. Thus, his own house which needed to be designed on a long thin strip of land was done with effortless ease, the challenges countered by incorporating a sunlit courtyard, split level spaces and principle of cooling by evaporation.

Given the varied approach of his designs in each project, it is certainly not surprising that there is no specific style or similarity reflected between each. Each stands as a unique representation of his creative genius.



Learning to teach

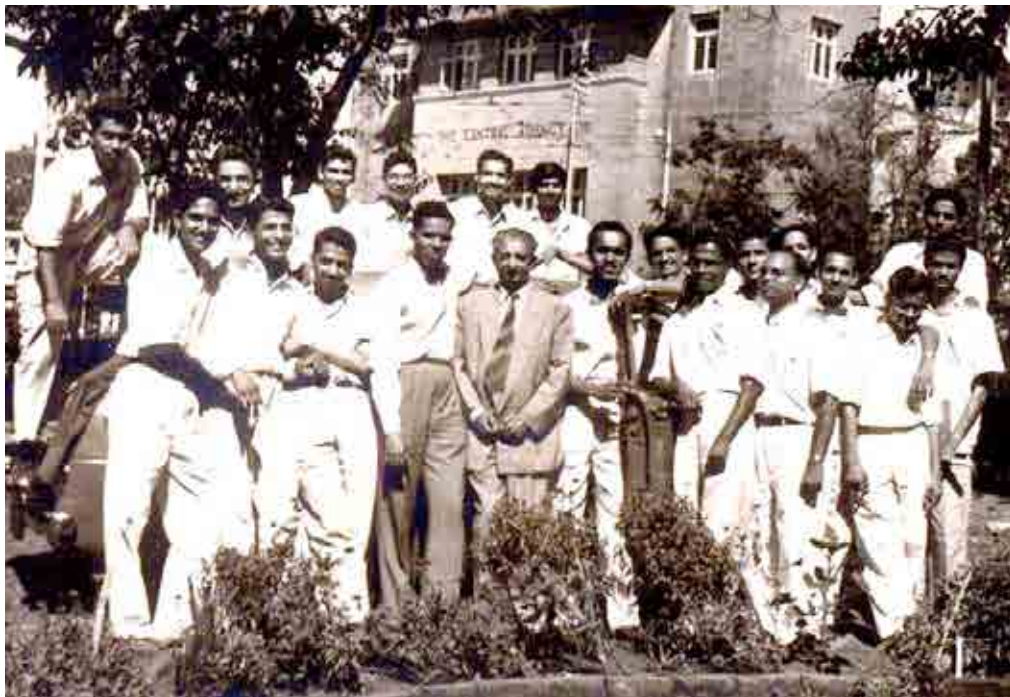
BY PROF. SHIREESH DESHPANDE
HOD (Retd) VNIT Dept of Architecture

Member – Governing Board, SMM College of Architecture

What do you want to be? My mother asked the inevitable question, like all other mothers! “I don’t know” I answered. Something very different, I thought; ‘Join the Navy’ was a popular slogan then. So, I appeared for the entrance exam for the Training Ship ‘Duferine’ and did not make it. “You have artistic talent, so why not study art in the Sir J J School of Art in Bombay?” My father made enquiries and found that there was a Diploma Course in Architecture as well! So, the die was cast! I didn’t do too well in matriculation to study at the Science College, so I accepted to go to the Sir J J School of Architecture. I was more excited to be in Bombay for the next five years, anyway!

I appeared at the Aptitude Test and passed with a good score. I cannot forget the admission interview in the chamber of the Professor of Architecture Mr. Samuel S Reuben. To me he looked like a ‘foreigner’. I put forth some drawings, sketches and renderings on his table. “Are you the author of these?” In a state of fear and confusion I said ‘Yes’. Good, you are admitted go and pay your fees!

I lived with my uncle at Dadar and boarded a GIP Local train to VT near the J J School of Architecture Bombay and walked to the J J.



I was to do it for the next five years. But I was sent to the YMCA Hostel on the Lamington Road. I stayed there until I passed the fifth year of G D Arch in 1956. I had by then cleared the Part 1 and 2 of the Examinations conducted by the Royal Institute of British Architects in Bombay. The YMCA Hostel was surrounded by half-a-dozen Cinema Theatres and Irani Restaurants. Chowpati beach was ten minutes walking distance! It was then a great life for me!

My father, who was then posted in Delhi, read an advertisement of admission to School of Town and Country Planning (now the SPA) offering a post of Diploma course. The Director’s office was then in the Mansingh Road Barracks and classes were held in the Kashmiri Gate Polytechnic – a long distance from Constitution House, where he stayed. So I transported my Lambretta scooter, a 1956 model, which my mother paid for while in Bombay, by train.

The academic scenario here was totally different. Most of the students were civil engineers employed in various Planning Departments of the States where they hailed from. Riding a scooter in Delhi was more enjoyable than the serious looking faces of the teachers! At the



Now, it is with
that nostalgic
feeling and a
sense of pride
that I view, when
an Architect
bows and touches
my feet to say
“Sir, I was your
student.” What
more would a
teacher deserve?



end of two years, I topped the list and became an ‘Architect Planner’. The game that destiny played was unforgettable. Architect Planner J K Choudhury from Chandigarh, was the Jury for Thesis. He offered me a job in his office.

Returning home, I told my parents about it. My father, a Central Govt. servant, asked me about the salary! I told him it will be Rs. 450 per month. “Is it pensionable?” asked father. Who cares? I boarded the Doon Express with my Lambretta and reached Chandigarh early in the morning. I lived in a chummary along with other architectural staff in the office. Since I was the only one with a PG Qualification they called me “Sir”. Destiny once again, was such that the epithet stuck to me all my life.

I changed jobs to seek wider experience and better salary. My father once again, sent an advertisement cutting for the Post of Professor of Architecture at the VRCE, (VNIT) at Nagpur. I resigned the job at Atomic Energy at Trombay, and joined on the 15th of October 1966. By then I had over 10 years of varied experience. In the meantime, I was selected at the Bouwcentrum, Rotterdam Holland in August 1962 to do a one year course in ‘Building Efficiency Design’. The

entire world had changed by then. The new academic discipline was totally imbibed on my mind. Speakers at the Bouwcentrum had influenced me with their research back-up and presentation styles.

While heading the Department of Architecture in VRCE Nagpur, in response to a ‘diktat’ from the Principal, I was required to write Papers/ Articles for presentation at National and International Conferences. In order to present my views on Indian Architecture and its History, several Papers were written, many of which were published in professional Journals. As an elected President of the Indian Institute of Architects and by now a recognized authority on Architecture Education, I must have written over 50 Papers and a book titled ‘Design Dialog’ published by the Council of Architecture India, in 2013-14.

Now, it is with that nostalgic feeling and a sense of pride that I view, when an Architect bows and touches my feet to say “Sir, I was your student.” What more would a teacher deserve? I am reminded of these lines from Shakespeare: “I have no precious time at all to spend, nor services to do – till you require.”

Which direction should academics take?

In its bi-annual event, Trikona 2014, design school MIDAS (Marg Institute of Design and Architecture Swarnabhoomi) along with Antarya, held an interesting panel discussion on a topic close to all students and yes, to the faculty too and currently to the architect firms too who are the ultimate employers of the graduated lot. The topic, not surprisingly dealt with whither headed is academics in its present mode of teaching.

The discussion titled “Education, research and practice: Rethinking architecture”, elicited animated discussions not only between the participating architects but also between the panel and students.

The participating architects in the panel discussion included Director of MIDAS, Architect Prof: Jaffer Khan, Managing Editor Antarya, Architect Dinesh Verma who was the moderator for the discussion. Other participants included Architect Karan Grover, Architect Shajay Bhooshan, Architect Akhil Palherkar and Architect Prathik Jain. The main question posed to panel was, what was the original thought in education that we are now trying to rethink?

Prof. Jaffer had an interesting reply to that. Speaking of the Bindu which essentially is a single dot in red colour, he said, this expands into a universe when you go deep within, representing the vast knowledge that has been with us since ancient times. “Karan in his presentation earlier today spoke about understanding the essence and spirit of our culture while Shajay spoke of using technology to address the complexity of the past and help implement the same with less number of people working on it. So where do we go from here and how do we bring these into the teaching methods?”

Karan Grover drew attention to the reply of a master when asked about learning architecture. “The master’s first reaction was can you dance? If you do not know how the human body moves, you cannot learn dance, and for that you need to learn music. In short, he made it clear that architecture is about life, dance, music, an embodiment of all that moves, prevails and this needs to be understood, learnt first. While this takes time to internalise, we are now looking at a design course where the number of years of learning has in fact been cut down to 4 from the earlier 5 years!”

Agreeing to this loss of sight of the bigger picture which is an integral part of architecture, Dinesh Verma asserted that, not only do we need to produce professionals in our design schools, we need to focus on research, design, materials, technology as well as create critics, even a journalistic frame of mind to bring in a change in perspective, a rethinking.

Shajay Bhooshan called for addressing design as being part of a whole solution where the society, environment, technology, the world as such is changing. “Teaching here should be to induce one to look at design as a collaborative effort in this changing environment where individual expertise is brought to the table.”

Seconding this, Akhil Palherkar voiced his concern of designs that tend to appear out of place in a skyline where a spectacular building comes up in the midst of squalor. “There needs to be empathy for the situation, where the work reflects sensitivity to the surroundings. It is important to travel and understand various cultures and not just approach design as a job that needs to be done. Design school’s

teachings only address issues to a point. More is learnt after graduation when practical work experience happens.”

Prof Jaffer wondered aloud if architecture can be come a craft oriented course where students practically learn to design and build sensitively. “This would go beyond the monthly tests and assessments; not adhere merely to stringent subjects that invariably fail to connect with the space of reality.”

Shajay was of the opinion that students need to be amply rewarded for an extra effort or interest displayed in any of the subjects as this would “help them to move beyond the curriculum, encourage them to think out of the box, be innovative, creative.”

Prathik Jain however felt that discounting the entire existing system was not practical as it had its own strengths but “some parts of these need rethinking where you spend a few more years thinking, learning and feeling the nuances of design.” While Dinesh Verma suggested half a day in a studio to assimilate practical experience into the curriculum, Grover felt the course should be one that aided the understanding of materials where design was looked at very differently and not in a platonic manner.

“Theoretical education is also vital to understand basics and ensure the design is correct but it is important to gauge beyond what point theory should extend to creative form of education”, said Prathik. Shajay felt that formal education can be considered to be overrated but “you do retain in principle the theory learnt but due to lack of practical knowledge, there is innate fear



L to R: Karan Grover, Prathik Jain, Dinesh Verma, Shajay Bhooshan, Jaffer Khan and Akhil Palherkar

“There needs to be empathy for the situation, where the work reflects sensitivity to the surroundings. It is important to travel and understand various cultures and not just approach design as a job that needs to be done.”
— Akhil Palherkar

amongst students in using tools and implementing.” Students also had some interesting points to put forth in this animated discussion.

Statements such as “faced with a flood of data and drowned in meeting internal assessment and test requirements, leaving no room or time for being creative or thinking out of the box”, to “how can the prevailing firms be sensitive to the needs of the students and help the new entrants”, the queries abounded.

According to Akhil, one way of circumventing some of the problems of lack of practical

exposure was to bring into the teaching staff, practising architects. “Perhaps even have compulsory criteria where the teaching staff has both research and practice to show before being enlisted as faculty.”

While the discussion veered on to more areas relating to architecture and education, Karan Grover summed up the essence of architecture as having “pride in your work, purpose, perseverance, with the knowledge that there are no short cuts. Setting impossible goals that can still be achieved through hard work is a sure way to success.”

While Shajay stated that being critical without disrespect is the right approach to learn, Prathik offered a few tips to the young student crowd. “Your drawings should be immaculate, innovative, creative, with the target of turning these designs into actual built form on passing out and starting your own practice.” Dinesh Verma added that “along with these, communication is vital to connect with the clients and make clear your thought process.”

Models of mathematics

The International Centre for Theoretical Sciences (ICTS) and the Centre for Applicable Mathematics (CAM) of the Tata Institute of Fundamental Research, in collaboration with the Visvesvaraya Industrial and Technological Museum organized the Mathematics of Planet Earth (MPE) 2013 exhibition.

The exhibition held from 22nd November to 1st December 2013, to observe the year of MPE, was designed and executed by Srishti School of Art, Design and Technology.

Mathematics pervades every avenue, topic in the modern world, its uses and applications varied and incorporated into every subject. From economy to ecology, oceanography to optical fibre communication, genetics to glacier dynamics, physics to paleontology, weather predictions to warehouse management, mathematics forms the fundamental tenets based on which the evaluation, understanding as well as techniques of evaluation are used to quantify various phenomena and address challenges in accordance.

The exhibits address four main theme viz, Structures, Networks, Optimisation and waves. Part of a

global initiative, the exhibition aimed to inform, explain, elucidate the mathematical and scientific principles driving the universe. There were totally 30 different exhibits, each displaying a varied concept, yet tying in finally.

Some of the notable exhibits were tensegrity stool and collapsible structure, a 3d Escher sculpture, a stunning installation that explained the exponential spread of SARS virus, numerous soap bubble makers that illustrate minimal surfaces and tensions, surface waves, waves on a string, fractal maps, an ecosystem model or a 'walk the function' interactive game, Kakeya Needle, the Permeability game, the painting and the chaotic pendulums that illustrate the principles of Oscillations, various tessellations and so on.

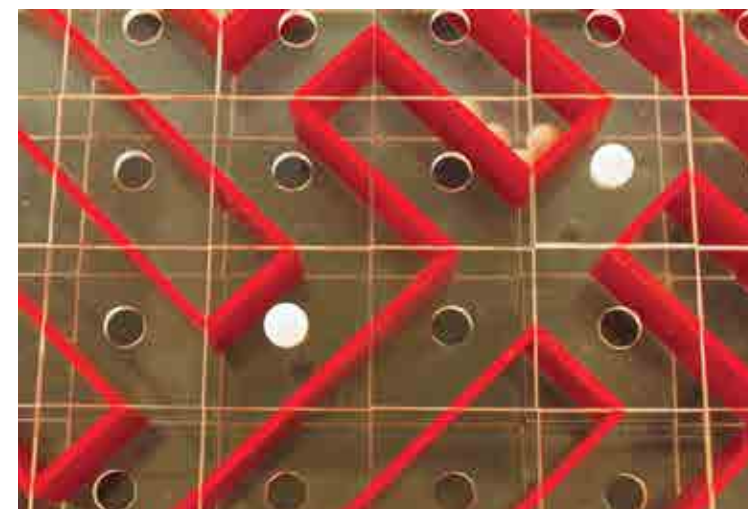
Srishti students played a major role in brainstorming and prototyping to refine ideas so as to convert mathematical concepts into interactive exhibits that engage people while creating a sense of wonder. The exhibition commemorates the large sun-grazing Comet ISON whose perihelion occurred on November 29, 2013.



SARS Network: Severe acute respiratory syndrome (SARS) is a viral respiratory disease caused by the SARS coronavirus. Between November 2002 and May 2003, an outbreak of SARS in Southern China caused an eventual 8,273 cases and 775 deaths were reported. This sculpture is a 3D representation of how the disease spread all over the world.



Tensegrity Sculpture: Tensegrity is an amalgamation of the two words 'Tension' and 'Integrity'. This concept is used to build structures, which employ an economy of material and realize the purpose in an optimal way.



Permeability: Have you thought about how the water seeps through loose soil or a sponge but not through a hard stone? What is the path that the water molecules take? This is the phenomena of percolation leading to the property of permeability. The simple probabilistic experiment in this exhibit illustrates this idea.



Tensegrity Stool: Using only 3 pieces of wood and nylon rope, this stool is easy to make, comfortable and very strong.



Sine Wave: The sine wave or sinusoid is a mathematical curve that describes a smooth repetitive oscillation. This exhibit demonstrates how the sine wave is constructed.



Kakeya Needle: What is the smallest area in which the needle can be continuously reversed? The answer is rather surprising. The present exhibit demonstrates how this question, known as the Kakeya Needle Problem, is resolved mathematically.



3DEscher: The great Dutch graphic artist M C Escher is known for his often mathematically inspired artworks.

His woodcut Three Intersecting Planes is an especially illuminating example of this. Here, the simple fact that two planes meet along an edge and that three planes meet at a vertex is demonstrated in an aesthetically appealing way.

A rethinking in education

BY PROF. JAFFER AA KHAN
Architect & Director, Marg Institute
of Design and Architecture,
Swarnabhoomi Chennai

Is Architecture School redundant seems to be an argument today. Presently UIA is running an international student debate on this topic. Architectural education in India particularly is at cross roads. Monitored and controlled by Council of Architecture (COA) under the purview of The Architects Act of India 1972, there are more than 300 schools as independent institutions and as departments in engineering colleges across India. Due to surge in real estate market from early 90's, architecture schools have mushroomed across the country making it a difficult task for institutions to find suitable and motivated faculty to teach. There seems to be a common complaint that student attitude too has changed. Does that mean schools are becoming redundant?

I joined as a teacher in 1983 and most of the time was outside the school with students experimenting and experiencing the world, making them look beyond. Those were the great days with no computers and internet. The advent of technology has now restricted our movement as we can reach the world with a smart phone.

Faculty in any architecture school plays a significant role in building a strong base and platform for learning architecture. Hence they should possess the ability to understand, develop and execute good teaching practice, to continuously learn; to continuously renew one's professional knowledge. Together with the ability to share and communicate such learning, the faculty can construct and implement an inspirational vision of architectural education, which will encourage, support and nurture talent. This ability to harness talent will make schools a place of innovation.

Today the education system is pro-western in approach with less importance to our cultural identity. Hence the underlying tension between modern and tradition remains to be resolved through aspirations integrally woven into the

education philosophy. Most schools in India have not come to grips with this problem and the pedagogical structure that arrived from the West, more or less continues to dominate architectural education. Do we need a revamp of the system, make our institutions as centres of excellence which will prepare architects to face challenges of future?

Prof. Christopher Benninger says; "We must integrate an understanding of urban structure and patterns into our teaching of architecture: Students must know about urban infrastructure networks and land utilization patterns. India has some of the world's truly urban schools of architecture, and it must take the lead in inventing a truly urban architectural curriculum. Urbanism must be woven into the curriculum of architecture, and be made a thread in the studios, and subject matter in academic courses. Great teachers inspire students to know themselves and to become themselves, growing into being that important self that every architect has to be".

Today, the profession is highly demanding and so is the system of education and representation. The advent of a variety of technologies has also changed the world. We cannot live without them but then even the potential for innovation is limited. While Gehry draws inspiration from his nightmares, Zaha Hadid draws inspiration from art. Both these icons use technology to realize their visions. But ironically, both never use technology to design. So where does technology fit in with education and practice? And how will this technology help resolve issues discussed by Prof. Benninger?

When I started teaching and took special interest to teach 1st year B.Arch students on subjects like Basic Design and Theory of Architecture, I recall it was the most exciting year. I was not just a teacher but a student among students. Every day was an innovation

and the quest and hunger to do something different and interesting. I taught also geometry and the extrapolation and interpolation of geometry based on principles and theories of Prof. Arthur Loeb of MIT Harvard.

With no internet I used libraries extensively to source information and build experimental projects for students. It was "hard work" but the final result amazing. I had the finest set of students and they still remember the one year they spent in school with me. There has been no looking back since. I realized foundation program is most essential in understanding basics and matters most in learning the process. But today, I question the basics. Why do I need to know Kandinsky? Do I need this pedagogy to understand good or bad? But then what is good or bad? How do you define it? Does the mind need to be trained in a particular manner to make judgments? If so, this is a bias!

Educating architecture is not as simple as many think, but needs continuous innovation and experimentation. This could be quite thrilling and exciting. Sometimes also radical and disturbing. What kind of education the students need to be exposed to; will an intellectually vibrant environment with extraordinary infrastructure nurture talent and new thinking? Most importantly, does the faculty need to "practice and have ability to earn a teaching position by producing innovative work and such work should be publishable works of design, theory, history or criticism", to nurture talent?

Year 1947 saw only 2 schools in India and this has jumped to 325 schools now with more to come. Where are the teachers? Where is the quality? Can there be an "Open schooling system for architecture education" where internship cum practice based education be encouraged? Or will schools themselves become redundant in future? Only time will tell but the debate continues.



Live Life in a Green Sense

By Architect Prof. Jaisim

We live in a biosphere of an evolving continuum. Nothing is going to destroy it. The only destruction that happens is that known forms of life may disappear and new forms would emerge.

Metamorphosis of built environment is not only possible but inevitable. One can go on pleading about being over populated, that smog and global warming are factors smoldering us. These are futile exercises. The answer lies in a vision. To be able to think beyond daily norm and transport to a situation that appears alien at present.

We are aware energy is paramount to human life. It is absurd to say that one must produce less, so that future generations will live. The future is for you and me. We must live and live well for the future to thrive. If we are to sacrifice and suffer then what can our children be? Muted selves!

The greater challenge is to venture below the surface to the entrails of our own earth. There is an internal sun, the central core magna, within which lies the entire energy one desires. Energy limitless, an atmosphere and environment that are like a mother's womb and it is our very own. Imagine living in this space that can sustain as long as the earth is part of the known universe.

It is an exciting dream to express mountain quarries into future townships and cities. Visualize, for a moment, when you extract stone from mountains, and create a continuum, you get a labyrinth of living habitats. Again, as you quarry down these mines, one can realize human habitat of various hues. Dig deep down into these mines without disturbing the top surface and make possible a green future. Makes sense.

It is well known in Ekistics that thirty feet and below is an eco-thermal world. Temperature is always constant and fairly comfortable for human habitation – be it productivity, leisure or pleasure. It is the realization of various imaginative architects world over that instead of building tall, we build deep, ensuring continuity of green cover.

We must use the greatness of technology and science to overcome this primordial fear. It is not that we are suffering from too much of technology, but too little of the right kind.

Let us leave the abstract and go to the practical. It is evident that imagination has no limits. The limitations are only limited by the potential of the individual. As new inventions, innovations fuse with imagination, the measure and content of the built environment will continually evolve and surpass the past and present.

Man has always dreamed of looking up and sometimes below. These two areas offer great challenges. The outer space is more easily grasped and therefore opens itself to exploration. The taller one builds, the realization of green sustainable architecture is achievable.

Sustainable design and construction- a lot of hype, but an in depth observation reflects those architecturally realized spaces that demand minimum care for maximum returns. To create an environment of happiness is the objective.

Climate, location, orientation, materials are the factors which are crucial and one cannot isolate any one of them. Today it is possible to build an architectural space with no relation to

the above – what are called envelopes – like today's shopping malls.

Any architectural practice worth its salt must always have this philosophy as its fundamental basis of design, even when realizing high and luxury buildings and built spaces – be it a Nano or Rolls Royce. While the future holds for the bold and the inventive, a whole new phase will be based on certain fundamental values.

Geographically a city of tomorrow is not dependent on an umbilical cord for its survival. They may even float into the vast oceans or go deep down into the waters or into the cold Arctic and Antarctic regions or even to outer space and beyond. Factors that cannot be ignored.

India is rushing through change, rapid urbanization of second and third tier cities are the scenario of the immediate future. Whither do we go? Should we reflect and learn from the past, look to the First countries and imitate, or find new ways of designing and developing a whole new pattern. Can we afford to make mistakes? Do we copy others however irrelevant they are to our ethos?

This land is the melting ground of many cultures and influences. It is time that the great synthesis happens and the world is woken with an architectural expression that gives depth and meaning to life on this earth.

I hope and trust that there will be another realization and a resurgence of our fundamental values in an architecture that can reflect the glory and culture of a people and the values that sustains a green sense.

JURY'S CHOICE

eight spectacular projects in Bangalore

It was certainly a morning filled with great expectations, the sun shining as brightly as the 75 plus project entries waiting for evaluation. The four member jury of Architects Itty Zachariah, Sharukh Mistry, Leena Kumar and Gayathri Shetty had a tough task ahead, having to go through over 700 slides of presentation and pick the best among the very best. Interestingly, the jury started with the brief to pick six projects from the 75 plus entries. But the array of designs placed before them was so spectacular that they unanimously decided to pick eight instead of six! As one of the jury remarked and was unanimously seconded by the rest, “we cannot remove any of the projects from the final list. So we retain all eight!”

Since there were no restriction on the type of projects sent, the range of entries received belonged to a variety of categories, each showcasing stunning designs, innovative thought process and remarkable structures. The jury decided to pick the final list of projects where added weightage was given to the uniqueness and intuitive manner in which the designs were evolved. Commending the phenomenal response received for the entries and the manner in which “young designers were giving the established architects a stiff competition”, the jury again unanimously decided to make this feature into an annual event.

ITTY
ZACHARIAH

“This is an excellent response. The cross section of material covers different aspects and not just standard and regular.”

SHARUKH
MISTRY

“The jury was not enamoured by the size of the project but what the designer brought to the table in the form of sensitivity, emotional connect, issues related to language of the land, detailing, the thought process that was addressed while making the decision.”

LEENA
KUMAR

“It has been a great day, with lots of fun. We decided to pick 8 projects instead of the briefed 6. It was amazing to see the evolution of design, see how the younger generation are viewing design and taking it forward.”

GAYATHRI
SHETTY

“I believe there would be an even larger variety coming in the following year in terms of architectural language and its importance to be experimental and try various new details in whichever project, be it big or small.”

Connecting the woods

BYSANI HOUSE by Architecture Paradigm

The residence is located in a dense urban neighbourhood, the site coming with half an acre of thick wooded neighbour on the Western side in the form of dense trees. The 6000 Sq ft of site also comes with its own presence of mature trees. While the entire site gives the feeling of being enveloped and sheltered by trees, the play of light through its branches and leaves is dramatic, breath-taking.

The site also has a presence of loose yet large rocks. The design idea is based on a porous structure that absorbed and internalised these innate qualities. The notion of a pavilion absorbing the landscape above and as an excavated cave like space below thus evolved. The structure incorporates five bedrooms with exclusive spaces for entertainment such as a pool, spa and home theatre.

The living and bedroom spaces fall into the pavilion while the cave accommodates entertainment areas and pool. Though the pavilion was raised to address issues of privacy, parking and hard top strata, it also facilitated a better view of the thick woods, allowing the residence to borrow the experience and enjoy as their own.

The location of the trees within the site is used effectively to align the geometries of the spaces. The bedrooms located on the western edge receive their first level of shading from the trees followed by the presence of moveable vertical fins. These fins also allow the amount of light and privacy required to be controlled while enjoying the views besides giving the building a dynamic façade. The fins are detailed to create shadows leading to textures softening the edge and lending a sense of depth.

The living and dining spaces occupy the second layer, both separated by the puja and hydraulic glass lift enclosure. The double height of the living and dining spaces integrates the upper bedrooms with living spaces below.

The living space visually connects to the entertainment area of the cave like space through a cut-out alongside the kitchen. The modulation of light at this lowermost level brings about the experience of a den like space where light filters through strategically located skylights.

The living area opens on to a large garden created along the northern edge where neighbouring structures abutting this edge as well as in North and East, give this space character of a courtyard. Water bodies find their way into the interiors, acting as thermal regulators. One flanks the living while another is between two bedrooms aligned to the tree along the western edge. The double height glass volume housing the water body brings in views of the woods into the interiors while the water creates a foreground for the dining by capturing the sky and surroundings through its reflections.

The dining is also oriented to the sculptural trunk of the rain tree framed by the southern wall. The trunks of this tree invade various parts of the residence, one going through the kitchen and another through the toilet, lending unique character to the spaces.

Principal Architects:

Late Vimal Jain, Sandeep J, Manoj Ladhad

Location:

Wilson Garden, Bangalore

Built up area:

6000 sq ft

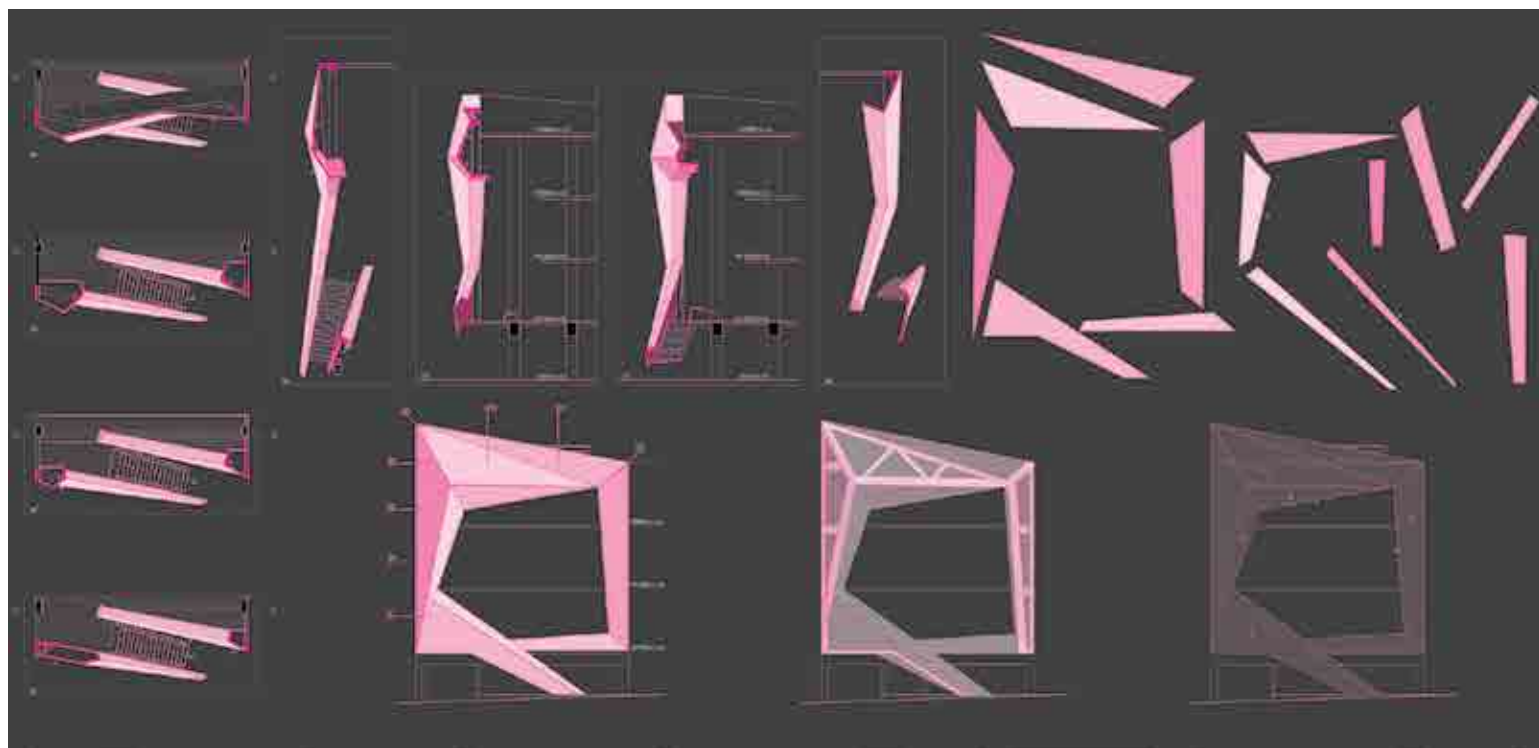


Faceted differently

AIKYA by Cadence Architects

Commercial complexes invariably tend to be a generic glass box or clad with materials like ACP. This one was conceived to be different, with a façade that rose above the glass box and established a new identity and visual experience. Set on a tight site of 60'x40', the retail facility retained the glass façade to enable the functional aspect of high visibility. But to lend the difference, the glass box was successfully distorted bringing in a solid edge around it. Further, the transparent edge was conceived as a void in a solid as opposed to a two dimensional transparent edge. The object was articulated as a chiselled structure that is multi-faceted. A staircase connecting the ground to the first level was further fused with the faceted object. A crystalline form was then realized using Ferro Concrete with the end result being an animated box frozen while evolving.

The ground is left free for parking, with the building hovering above. The staircase and lift connects all the three floors and penthouse on top. To keep the exterior façade in tune with the interiors, a figural void has been carved out as an atrium that spatially connects the various floors of the commercial complex. The inner surface of the faceted box incorporates a different feel by opting for laser cut compressed fibre cement board. The penthouse on top is programmatically detached from the commercial establishment below.



Principal Architects:

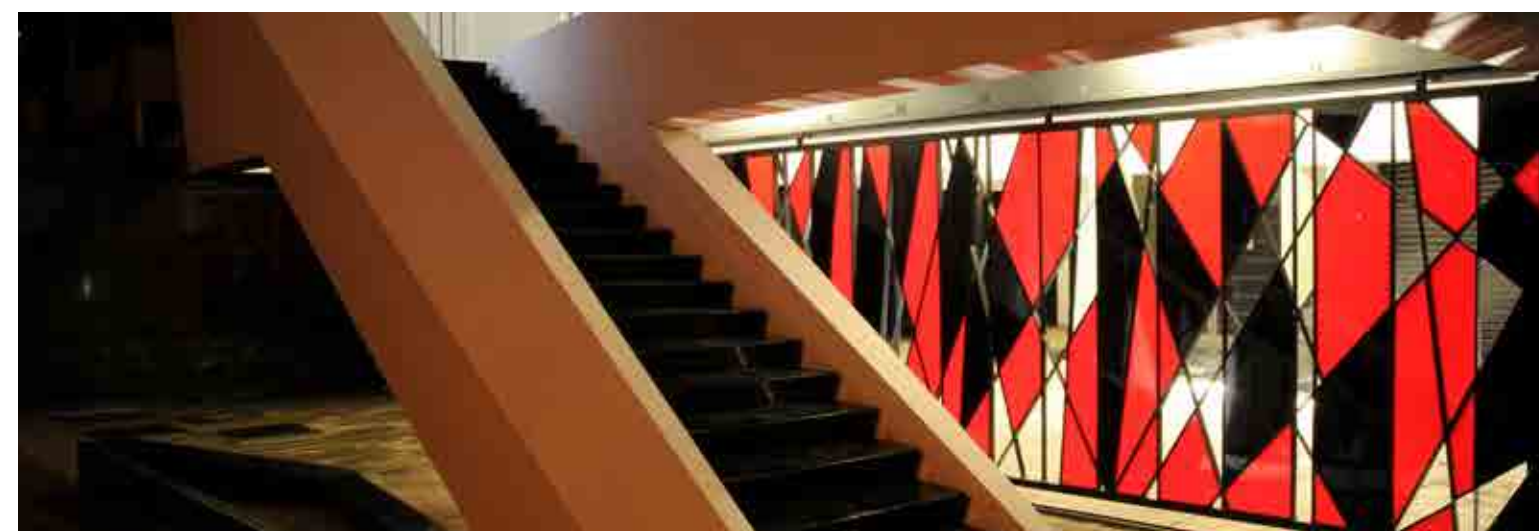
Smaran Mallesh, Narendra Pirgal, Vikram Rajashekar

Location:

Jayanagar, Bangalore

Built up area:

7500 Sq ft



A Model Home

ROHAN AVRITI – MODEL HOME by Collage Architecture Studio

The design concept is based on providing perfect ventilation, lively light, maximum privacy along with smart spaces. The structure being part of an ongoing project, the key issue was to curtain the building from the ensuing hectic activities in the site. To this end, the existing Gulmohar trees were retained and captured within these frames, each forming their own pocket of privacy and serenity, creating a unique tranquil ambience that unravels with each step into the labyrinth of frames.

The layers of vistas created by these trees, peeking furtively behind each frame, are spread across a lavish green entrance plaza, each layer fitting perfectly in the equation of physical separation and visual connectivity and movement, painting the perfect architectural picture.

Light has been used as a tangible material, a living design element that keeps morphing as the day progresses with a series of pergolas crafted all around to capture its natural beauty. The movement of shadows amidst the freshness of the luxuriant greenery plays the perfect counterpart to the neat lines of the built structure. A parallel realm is created on the ground as the strategically placed water body in the entrance plaza reflects the sky and the foliage on ground. This liquid mirror transforms into a natural Uruli during the flowering season, bringing life to the plaza and waiting lounge, silently offering a traditional welcome with a contemporary edge.

Earthy tones of natural elements and mellow shades contrasting with minimalistic furniture in the interiors exude warmth against the cool contemporary exterior structure. The entire unit is luxuriously proportioned and made flexible by the use of movable partitions. The boundaries between the common areas are blurred, creating a large expanse of uninterrupted space. The partitions render the spaces within as highly adaptable to different requirements without affecting the basic structure.

The foyer is decorated by a bespoke signature light panel, which gives a semi surreal feel to the space. From the very first step into the site, as the viewer moves through the design, he is greeted with ever transforming elements that awaken the senses and create a unique setting of moods altogether. His journey – through the intriguing series of frames scaled down to human proportions, into the sudden explosion of openness of the plaza, over the canvas of vivid colours painted by nature, and finally into the grand opulence of the luxurious house itself with its sleek contemporary feel – is truly an experience unimaginable in a site surrounded by heavy duty construction work.



Principal Architect:
Adwitha Suvarna
Location:
Bangalore
Built up area:
3000 Sq ft



In tune with music

TAAQADEMY by Hundredhands

Taaqademy is a studio built for a Bangalore based Indie-rock band, Thermal and a Quarter. The design is tuned to address the acoustical requirements of both practice and recording of music. The studio includes three sound-proof jam rooms, practice pods for instruction besides an office for three as well as a small retail outlet.

The sound proofing components were designed in consultation with Mr Didier Weiss of Auroville who is an acclaimed Sound Wizard. Based on this exchange of ideas, the acoustical treatment of the jam rooms was designed.

The shape of the rooms too was designed to address echo and bass booms. The normal orthogonal rooms tend to have echo and bass booms at the corners and to circumvent this, the rooms were curved. The presence of the curves effectively eliminates the echo and bass booms at the corners.

Further, the curved exposed brick walls offer an interesting contrast to the rectilinear volume inside the building. Given that almost the whole length of the building façade is glazed, the curved exposed brick walls are also substantially visible from the street, offering a rich interest to the facade besides displaying the smooth natural flow of music in its exterior structure.



Principal Architects:

Bijoy Ramachandran,
Sunitha Kondur

Location:

Bangalore

Built up area:

1700 Sq ft



Drama in music

LOFT 38 by Khosla Associates

The project was conceived to offer a prime entertainment hub which would play host to a broad genre of music. The structure draws inspiration from traditional Barn Architecture with the voluminous interior shell and overriding gable roof. Various levels or lofts interact seamlessly within this large volume while freeing the sight lines from the stage at one end and the DJ booth at the other.

A wooden roof at 37 ft. high envelopes the space articulated with a bar and dance floor at ground level with lounge and restaurant on the successive two levels. The dining and lounging areas on the upper levels also serve as galleries, flanking either side of a dramatic atrium that overlooks the dance floor. The rear stage wall is clad with rustic wooden logs stacked atop each other akin to firewood stacked in barns.

An exterior skeleton of Steel I girders as columns and beams combine with steel decking sheets as floor plates along with brick masonry painted white as the infill. Expanse of glass sheets serve as railings on the upper levels. Steel columns divide the space longitudinally into three bays where they soar up like trees and branch into trusses that support the wooden gabled roof. Staircases on either side of the stage are sheathed in a monolithic envelope of 12mm unfinished steel.

A strikingly patterned terrazzo floor in shades of grey and black forms a floral pattern on the dance floor. The ceiling, clad entirely in perforated sheets of plywood has three custom designed chandeliers suspended from the roof into the central atrium. The furniture is an eclectic mix addressing casual dining as well as lounging.

While the LED lighting highlights the columns and bathes the rear wooden log wall in deep hues of purple, the myriad textures effectively conceal the acoustic treatments. The material palette used is a mix of Oakwood, olive coloured structural steel, unfinished mild steel and distressed white brick. The dramatic interiors steps out into a calm and intimate open to sky courtyard with its own bar for those seeking respite from the internal audio levels.



Principal Architects:

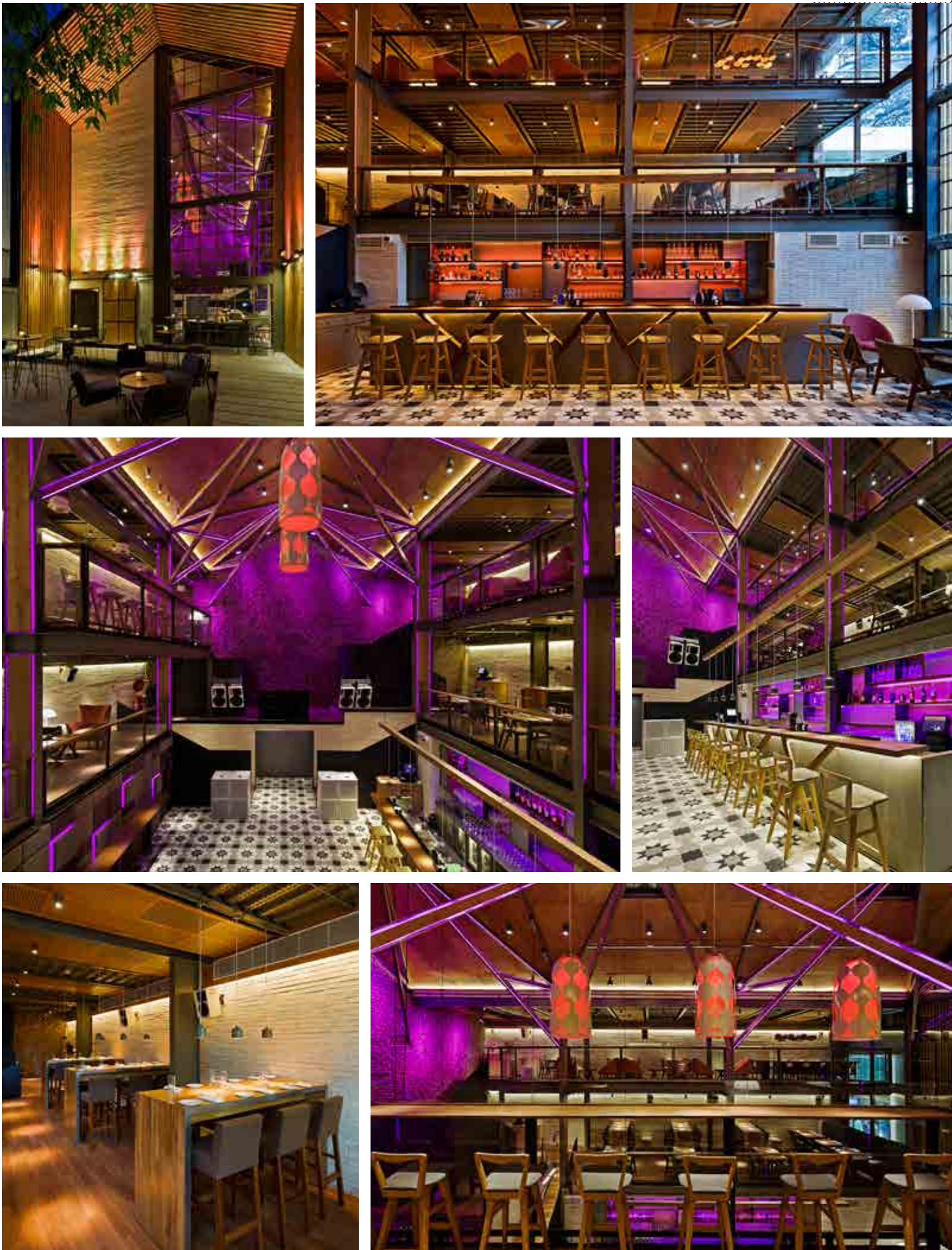
Sandeep Khosla,
Amaresh Anand

Location:

Indira Nagar, Bangalore

Built up area:

15000 Sq ft



A symphony of bamboo

BAMBOO SYMPHONY by Manasaram Architects

The architect’s office, built on a tight budget, uses waste wood, bamboo, stone boulders and debris, compressed stabilized earth blocks made on site. It is a zero energy development with closed loop systems for building materials, processes and technologies. The structure incorporates Bamboo-Crete walling system with precast wall panels. Green shell roof features over a lattice grid made of bamboo culms, supported by bamboo columns and beams.

The structure is made of bamboo reinforced concrete with bamboo fibres. Here the bamboo splits are used instead of steel for reinforcement and bamboo fibres are added to the concrete to reduce the weight of the concrete, improve bonding with the splits so as to prevent shrinkage cracks and also improve insulation properties of the concrete. The flooring comprises of bamboo flooring boards as well as bamboo rings set in cement.

The building adopts an open plan, each space merging into the other without many physical walls or visual barriers. One side is totally open overlooking a lotus pond with only bamboo poles supporting the roof. There is ample natural light and ventilation with minimum doors and windows featuring.

The meeting area, principal architect’s office, drafting studio are arranged at increasing levels around the central rainwater harvesting lotus pond. The building is half set into the ground with the back wall of the principal architect’s cabin serving as the common wall between the office and rainwater harvesting sump, reducing construction time and cost as well as keeping the interiors cool.

With the building half set into the ground and the roof too assuming a corresponding slope, strong winds and rain blow over the structure, keeping the interiors serene in spite of the open nature of the structure.

The design is based on the model of Synergetic and Tensigrity structures, a hybrid of the two and was physically tested before concreting the roof. The bamboo columns though appear haphazard, are definite in size, position as well as inclinations and structurally relevant. The roof flows down naturally creating its own shape akin to a fabric.

The free form shell roof gets its shape by the neutralization of forces within the slab, posing fewer complexities. Here wire mesh was laid over the bamboo supports and plastered to hold the bamboo fibre reinforced concrete. A grid of bamboo splits were laid over the mesh forming the reinforcement of the roof. The shell roof is also supported by a crisscross network of bamboo beams which transfer loads to the bamboo beams and bamboo columns. The inclination in the column utilizes the inherent tensile strength of bamboo.

Principal Architect:

Neelam Manjunath

Location:

Yelahanka, Bangalore

Built up area:

12000 Sq ft



An origami of space

OCHRE OFFICE by Ochre Architects

The objective was to expand the existing office space to include increased requirements as well as people. Due to the site constraint, this expansion had to be only in the vertical direction. The new office was to include a separate structural office, a new reception area with material library and a board room, increased number of workstations, a stationery room, printer and server area, a space for two principal architects and a terrace with pantry, toilet and dining space.

The design idea that evolved was based on the concept of an origami development where this concept emerged from the façade and continued to the interior spaces. The emerging peeled surfaces allow natural light from the top and ventilation from below besides serving as the driving idea behind the forms of the interiors incorporated.

Additional office slabs were staggered between existing office slabs, allowing the emerging space to be on split levels that ensured a functional space at every landing. The extended office is primarily an RCC structure with 8 inch hollow concrete blocks used for masonry. Small areas of gypsum board ceilings have been introduced to conceal beams and also to provide cove lighting which is diffused light.

There is recycling in the form of reuse of old MDF tables as vertical supports for the new ones, MDF cabinetry housing a library and store for stationery and materials from the old office. MS grill doors too were resized to provide security enclosure on the terrace. Salvaged glass from the old office was cut to size and used as writing boards at the workstations.

The principal architects' level employs new materials of plywood finished with laminate and Corian. The other materials used in the structure include glass in partitions and doors without frames, black leather finished granite for staircase treads and steel railings along the stairs.



Principal Architect:

Tushar Vasudevan

Location:

Banashankari, Bangalore

Built up area:

932 Sq ft



Perched up on a tree

TREE HOUSE by Pragrup

It appears as a spectacular human nest perched atop a tree, 20m above ground. A two decade old rain tree serves as the base structure over which this tree house has been assembled using predominantly recycled materials. While the simple black arecanut bark serves as the skin of the structure, the dead sap of the bark of the tree provides the inorganic element for the walls, preventing termites from invading, a common menace in tropical climates.

Panels were reconstituted on the ground and bolt erected to the structure to anchor the residence to the tree. The inner lining is made of reconstituted gypsum picked from waste sites. The doors and windows too are reconstituted from discarded timber of demolished residences. The toilet with its closet and shower is reconstituted from an old train compartment toilet. The large glass panels offer a visual treat of the tropical farm landscape.

The plan opted is a simple triangle with the corner brackets on the oblique walls acting as props to the roof truss. The anchor assembly of the floor platform, prop and tension roof frame serves as the design basis for the nest. Along with the reconstituted elements of steel girders and abandoned railway tracks, the branch structure of the tree serves as a rigid platform.

With the structure propped up by two slanting supports of the tree trunk, the sway of the tree, measured at 600mm at its apex, was engineered to allow deflection on the body by 100mm. A buttress girder against the base rock, holding the tree edge as a tie, hosts the cantilevered stairs where the treads are planks from re-engineered timber while steel gables prop the rail. Metal roof sheeting prevails with under deck insulation and gypsum. It also serves as a reflector to bring in more light.

Principal Architect:

Ravindra Kumar

Location:

Bidadi, Bangalore

Built up area:

540 Sq ft



INNOVATE TO DIFFERENTIATE

By Architect Karan Shetty



A design essentially serves to arrest the attention when its form or concept is different. It proves to be different because somebody chose to make it different. In short, the designer decided to innovate, look at a concept that does not conform to conventions, attempted to make tangible what was perceived to be intangible.

Innovation is however needed not just to make a design statement but also to address changing requirements of the emerging urban spaces and their functionalities, markets, lifestyles as well as experiences. In today's design space, innovative ideas are more tuned to address better usage of space, given its shrinking availability.

Some of the areas that innovation has touched significantly are Flexi Homes, landscape elements, office pods, swimming pools, staircases, seating, shelves to name a few. For instance,

Flexi Homes as they are referred to are commonly found in dense urban centres like Hong Kong, Tokyo where the city has an acute shortage of land. Here, two functional spaces are craftily merged into one through equally clever décor and portable walls.

Thus, a living room would serve the purpose of dining and kitchen too, with the foldable furniture as well as the flexible structure of the interiors. Likewise, a guest bedroom would serve both as a toilet as well as a sleeping quarter for the guest by using movable partitions. A good example of such a flexi home is a 300 Sq ft Shoebox apartment designed by Architect Gary Chang in Hong Kong where the area was converted into flexi spaces to cater to modern needs.

Office pods are another common space undergoing innovative design as office spaces

are also becoming increasingly scarce, requiring small spaces to function efficiently. Given the scarce space available, an innovative concept that has come up is enabling one to operate their office every other month from different zones. This portable concept of office spaces provide flexible environment besides addressing shrinking land base. Interestingly, these flexi offices are also aesthetically very appealing, inducing one to covert to the same.

If interior spaces are small requiring flexible décor to address functionality, the first thing that is redesigned is the seating. The lack of interior space has now brought in the concept of standalone seating where the shape of the seating spaces as well as the seating has been refined in modern school of thought.



Addressing the same paucity of space is the design of the shelves where they serve as a décor element as well as utilitarian spaces. Thus, shelves could be designed to look like an art piece where the design acts as a unique décor element. They could serve as partitions between spaces or as a shading device or a vibrant nook in a library area. Shelves are also designed to double up as casual seating zones in a library area or even a living space where there is not enough area to have an individual seating.

Staircase likewise has gone through extensive innovation, metamorphosing into book shelves, attractive storage lofts, as bar counters in residences, mannequin display spaces in retail stores, as amphitheatre in corporate interiors. Where they form as part of a sun lit courtyard, these have even been turned into relaxation zones. Even by themselves, in terms of their design component, the staircases have been turned into arresting highlight features, each displaying unique structure and material use.

Swimming pools are another interesting area of design where plenty of innovation has been forthcoming. Plenty of designers have turned swimming pools into an aesthetic element with their elevation, landscape, even redefining the manner in which the pool is to be used. The most innovative pools are evident in residential and hospitality projects.

Landscape surprisingly is yet another space experiencing innovative techniques. A recent trend seen here is the presence of green roofs, bringing in seamless connectivity between the built and unbuilt spaces. Here, the green cover is so deftly handled that the demarcation between the inner and outer spaces is almost dissolved.

Another strong trend evident is the introduction of a larger seating area with a picturesque banyan tree as its backdrop, the style reminiscent of Geoffrey Bawa's or opting for colours and textures to create energy driven spaces to define the landscape elements boldly.



Successful Living
from
DIESEL



www.foscarini.com/diesel



DEFA LIGHTING SOLUTIONS

DELHI : B-205, First Floor, Green Field Colony, Near Suraj Kund, Delhi-NCR - 121003. Email: defasolutions.delhi@gmail.com Mob.: +91 98111 12028 / 2091
BANGALORE : No. 4, King Street, Richmond Town, Bangalore - 560 025. Email: chandrika@defasolutions.com Mob.: +91 87222 18237
HYDERABAD : 8-2-584/1, First Floor, Mahamood Habib Plaza, Road No. 9, Banjara Hills, Hyderabad - 500 034. Mob.: +91 87222 18237
Email: chandrika@defasolutions.com

ICONIC outlines

The city of Bangalore has seen some incredible structures dotting its skyline, the designs displaying a thought process and creativity that is not only unique and innovative but also intuitive, with an acute sensitivity as well as emotional connect to the locational elements. As a tribute to these spectacular designs and the architect fraternity, Antarya showcases some remarkable works of six young architect firms where the principal architects are below the age of forty or have just crossed it.

LATE VIMAL JAIN, SANDEEP J, MANOJ LADHAD

Architecture Paradigm

RAVINDRA KUMAR

Pragrup

TUSHAR VASUDEVAN

Ochre Architects

BIJOY RAMACHANDRAN, SUNITHA KONDUR

Hundredhands

SMARAN MALLESH, VIKRAM RAJASHEKAR,
NARENDRA PIRGAL

Cadence Architects

SUJIT NAIR, ARUNA SUJIT

SDeG



LATE VIMAL JAIN, SANDEEP J, MANOJ LADHAD
Architecture Paradigm

Bringing in a paradigm shift

The year was 1990. Three young students marched into the campus of BMSCE with stars in their eyes, big dreams in their heads, their hearts filled with a flutter while they took in the novelty of entering the vast campus of the design school to become what they sought to; architects with a difference. And architects with a difference they certainly became, making their indelible mark in the world of design within a decade and a half of setting up their practice.

Sandeep J, Manoj Ladhada and Late Vimal Jain were students which every design school seeks, is proud of and loves to call their own. The three young friends who came together during their first year, a friendship set to last a lifetime, made their mark in design right from the beginning, their design projects standing out

from the rest in thought and conception, reflecting a maturity and creativity beyond their years, holding a promise of much to come in the following professional years.

The strong bond that started in college continued beyond the campus, prompting them to start their own design firm that would promote their thought and design ideology. Thus was born **Architecture Paradigm** in year 1996 in a friends place where all they had as office equipment was a large table to design on. While Vimal temporarily worked in another design firm while also being part of the team, Manoj and Sandeep devoted all their waking hours to Paradigm.

Young and inexperienced that they were, fresh out of college, not many projects were easily

forthcoming though Sandeep is quick to add, “the city is open minded to welcome fresh thinking and experiment with young architects which helped us to be creative and make an opening.” While the projects that came in were initially a trickle, money was not their main criteria. “We spent the first income on a state of the art computer to aid our work”, grins Sandeep.

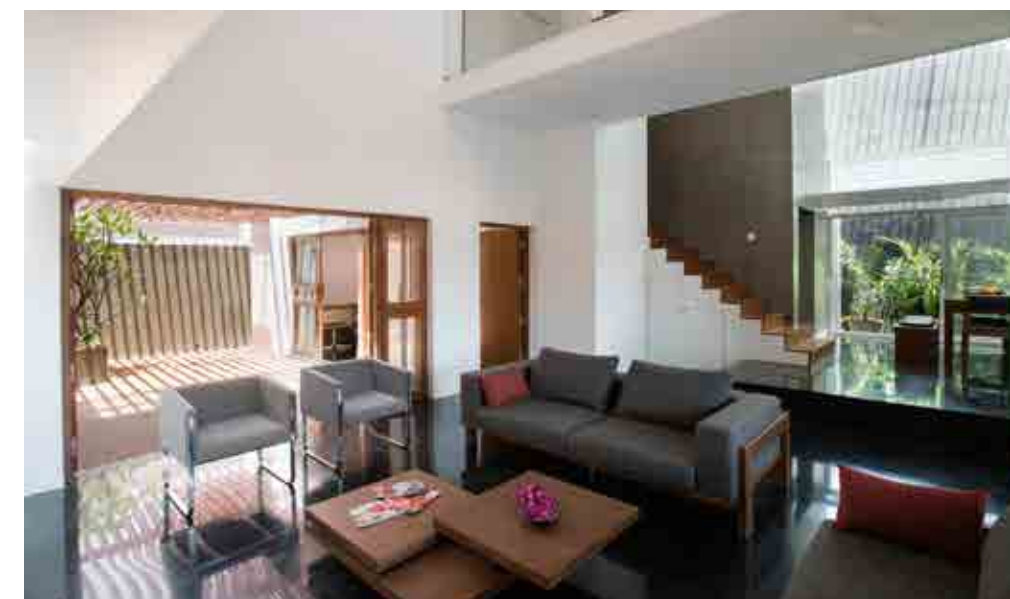
Interestingly, while their first project was on interiors, one of their very early architecture projects won the prestigious JK Architecture Award, setting the tone for more to follow. The design of this project changes the way a 60x40 site is viewed, the landscaped courtyards defined by the neighbours’ boundary walls. Their early projects show strong inclination towards use of aggregate finish with extensive interest in materials. “Due to lack of funds, we had to innovate and come up with our own customised ideas, but this gave individuality and made a difference in the way the projects finally



evolved”, says Sandeep. While their designs were more intuitive during these early years, the projects were critically analysed threadbare once completed so as to learn, enabling them to move confidently forward.

Some of their early projects that showed extensive innovation and creativity include the Gundulpet House, Bamboo House, Orix and Rama-Vivek House. While the Gundulpet House displayed a more earthy appeal with the exposed brick, clay tiled roofs, old world jaalis in a design that handled deftly the shortcomings of a narrow site of 30x70, the mundane warehouse Orix was renovated to bring in not only charm and character into the space with the play of colours but effective use of the interior spaces was done with twin levels incorporated into the high roof interiors.

If Rama-Vivek house served as a landmark residence in its locality in terms of differential



Top, Centre & Bottom:

Pété Mane – Sheela Jain Residence

Facing Page: **Manoj Jain – Weekend Pavilion**



architectural detailing, the Bamboo House was display of innovation at the peak, the whole structure erected only with bamboo, plywood and corrugated sheets. Located on a large site of over 5000 Sq ft, the design uses bamboo and wood based composite construction technique, incorporating an elevated cantilevered upper level box and free flowing flexible spaces that blend in the outdoors.

The composite timber and plywood columns sit on RCC and steel foundation, where the use of steel is confined to the foundation. The bamboo and plywood composite boxes fused with plantation timber framework serve as support structures to the upper elevated pavilion. The walls at the lower levels are erected with bamboo verticals where they are plastered with mesh on either side. The roof on upper and lower level use corrugated sheets with wooden flooring featuring on the upper level.

The Gouds Complex that came up during the same time was yet another challenge in terms of the narrow site of 22x50. Structural glazing being expensive and beyond their budget, the team came up with another option of steel

frame work and wire mesh glass at one-third of the cost for the facade.

The more recent projects display the rich evolution of their design, creativity peaking in each. While the inward looking Shailendar House with its wooden screen façade and interior pool with the drawing room hovering over it appears dramatic especially with the interiors spaces totally connected through the double height volume of space, the Sheela Jain House won the JK Award for the Best Private Residence. The residence here uses clay tiles as screens on the façade, the clay tiles movable to open the interior spaces. The wood clad exterior balances a box on the upper level that appears to be literally floating while the lower part of the house draws inside, allowing the upper level to project out. The free flowing interiors are equally dramatic with courtyards slipping into not only living areas but bedrooms too.

The Bysani House is a play of greenery in the most natural and dense form be it interiors or exteriors, accommodating even a tree to pass through one of its bathrooms. Facing an acre of thick set of trees, this 6000 Sq ft residence

Facing Page Top & Centre: **Shailender Residence**
Facing Page Bottom, Bottom Left & Right: **Anil Kush Residence**

with cement board fins on façade has louvers, which act as security and also regulates light and privacy. Given the rocky terrain of the plot, a cave like feature was brought into the structure at the lower level to house the pool, spa and home theatre. The louvers effectively capture the expanse of green, fusing them seamlessly into the interiors.

The Pavilion House is yet another marvel in design, the individual interior spaces connected only through an ensuing corridor which in turn is in tune with picturesque landscape and water bodies. The result, it is an amalgamation of individual pavilions where each pavilion is connected through these corridors that open on to the landscape. The Pavilion House won the JK Architect of the year Residential Award.

The MLR Convention Centre was a big leap in terms of public building for the team, the design used manifesting as a big pavilion, the structure open ended. The entire space can be used as a whole or each segment could be used distinctively, the spaces comfortably opening on to the greenery in multiple ways. The flexible design without columns featuring within, cluttering the free flowing spaces, won the prestigious A+D Award for the design.

Their ongoing project Indian Music Experience is an outcome of the landscape of the site, the exiting trees retained, the design accordingly curved and flowing to accommodate their continued presence. Interestingly, this free flowing façade is also reflective of what the building represents, a musical experience where the notes flow, mesmerising the audience. The upper

level houses the museum with the exhibition spaces designed by Gallagher & Associates, relating lucidly the story of music. The solid structure with limited play of glass to indicate introspection rather than offer an outward experience, moves fluidly from the upper levels of the museum to the lower levels housing the music stores and cafeteria.

Sums up Sandeep, “Though our conceptualisation process and design ideology continues to be the same, our designs cannot be set into a frame that is predictable. The minute design becomes blindly predictable, it is time to sit up and notice that there is something wrong.” That in short explains the team’s innovative ways of looking at each project to come up with something unique and spectacular every single time they lend their creative strokes.



Top, Centre & Bottom: MLR Convention Centre
Facing Page: MYRA – School Of Business Mysore





RAVINDRA KUMAR
Pragrup

Reinterpreting design

You walk into his office and the first thing that you realise is you are stepping into the domain of a person who will not conform to the lines but will insist on drawing his own, at his own free will. For, the path leading to his office is as complicated as the man behind the design. Abundant natural light and copious marine life greet you as you step over ledges, artefacts and wind your way in. Only to meet the man himself. As unfathomable as his designs.

Meet Architect **Ravindra Kumar**, a maverick if I may say so, an architect par excellence who leaves you breathless with his thought process and ingenuity in design. Graduating in architecture from Bangalore University way back in 1993, 42 year old Ravindra decided right at the start of his career that he will not be slotted into merely producing what industry wants but focus also on research in design and construction methodologies, offering his services as consultant to diverse firms where he has the freedom and choice of being a non-conformist.

Thus was born his 24/7 work schedule where breaks if any were a rarity, his work hours extending close to 20 hours a day with a 20 day travel schedule every month. Baffled I asked him how he ties it all together and still manages to deliver. “The secret is no specific schedule of work hours, fast tracked completion of targets, interlinked thought process and inspiration, independent designs, multitasking”, he grinned, piling on a few more to this extended list. I nodded trying to fathom and digest it all.

His design firm **Pragrup** was started soon after graduating, teaming up with four of his friends while all excluding him continued with their work in other domains. Interestingly, Ravindra started

working for architect firms while in college, dabbling with designs for architect majors like C&T where he had the opportunity to interact closely with Architects like P M Thacker and director of the firm Mrs Chandavarkar. This initiation was further refined by his association with Base and architects such as the Kanade brothers, P K Venkataraman along with overseas workshops at Crosanti, Paolo Soleri. Add to this list is his work in Ahmedabad in architect practices of Raje, K B Jain, Varkey and Neelkants.

Not surprisingly, this brought in practical experience to his theoretical learning right from his second year in design school besides teaching him the skill of managing multiple things within a short span and delivering successfully his commitments; a skill which he has certainly put to use consistently ever since he started his architectural practice.

While his early experiences and practices set the tone for what was to follow in the later years, Ravindra contends that, along with these excellent exposures, his circle of friends who were equally passionate about architecture, groomed and fine-tuned these inclinations. “There were long animated discussions on what we had seen, read, interpreted, our travels were extensive, viewing villages, absorbing the vernacular structures and components, the manner of addressing local sensitivities, all of which enriched us as designers and helped us to think out of the box.”

Firmly believing that designs should be innovative, involve a research process, search for the intangible amidst the tangible, Ravindra’s creations uniformly pack in plenty of natural light and ventilation where the natural light is pleasant. Likewise the transition, the element of outdoors in indoors



Left, Centre & Bottom: **Infosys Konark – Software Development Park, Bhubaneswar**



is almost omnipresent in his structures, the line between the two so fine that it seems non-existent.

One of his very early projects, the Dome House, with its bulbous form, includes in a complex grid shaped as a cave where the curvilinear forms are in active conversation with the rigid grid. The textured walls and resolved inner spaces display a vernacular environment, with plenty of natural light and ventilation filling the interiors. Interestingly, Ravindra has also reserved a few spots of dark spaces in the interiors to accent the light, reminiscent of temple architecture where light and darkness successfully intersperse the interiors.

His corporate office project for Smithkline Beecham at Vagroup, where he partners as the director of design, was on a restricted site with 11 trees prevailing, of which one was a rain tree whose roots extended to four blocks around. Ravindra was faced with the prospect of resolving a design without disturbing this tree. Thus evolved his 30 metre tall building that wrapped itself around the rain tree, the resolution simple, yet bringing in flat plate structure into construction. The inner walls incorporated dry wall panelling with the interior décor completed in a record 60 days.

His project Embassy Heights, a mixed use complex with innovative glass glazing was equally different, bringing in a 45 metre sky light and an 18 metre diagonal cantilevered roof that extended along the repetition length during a time when these were yet to be experimented with in the city. His design of Infosys Campus was no different, the design addressing an explicit requirement for an office block that induced people to check in and remain checked in!

“The objective was to make a comfortable space that was peaceful and leisurely in ambience, yet addressed adroitly the unique requirements of a demanding work space”, says Ravindra. And design the same he certainly did, winning the project in a stiff competition from equally spectacular architects. The design offered here was labyrinthine, the asymmetry of the lines yielding a typology of appearing and disappearing spaces.

While the intervening years saw him moving to other areas such as teaching in universities,



his courtship with unconventional designs and methodologies continued, yielding spaces that were equally non-conforming. His passion for green spaces and sustainable elements and methodologies further firmed up to finally manifest as a stream of timber resorts, offices and residences, confirming his commitment to be rooted to nature.

“Anything that is rooted, be it a tree, a mountain, even leaves of a plant, displays asymmetry; a message nature is silently sending across”, says Ravindra philosophically. Not surprisingly, this asymmetry features aplenty in his designs, his

later residences more geared to using plantation and engineered timber “that leaves the least footprint on the planet.”

It started with the first Timber House that he built using special plantation timber sourced from Indonesia. Espousing the concept of ‘growing your own house’ these wood houses had a short construction time of a mere two months for space of 3000 Sq feet. The structure, being totally in wood, be it the floors, walls, or the roof, is extremely strong while exuding comfort and warmth in the interiors.



Top & Bottom: **Jagriti Theater**
Facing Page: **Windflower, Mysore**





Right & Facing Page:
Kirloskar Brothers – Corporate Office, Pune

Likewise, the arecanut Tree House is an assemblage of recycled steel salvaged from railway tracks and arecanut barks. “The arecanut barks are sturdy enough to last over a 100 years”, says Ravindra. What thus started as a one off indulgence in using timber, then transpired as his primary inclination when it came to residences, constructing over 20 timber houses in the ensuing years.

His design of Kirloskar Corporate Office Vagroup, speaks a different story in orientation and sustainability. The site being in Pune, Ravindra had the unenviable task of having to visit it during the hot summer months. Braving the sweltering heat, he set about his task of inspecting the land only to suddenly feel a drop in heat when an umbrella was placed over his head.

In tune to this emerged his design for the structure, giant umbrellas sized at 21 m in diameter shielding the building. While the umbrellas shaded the South and West regions, the North and East were left open to bring in light, with glass glazing limited to 16 per cent of the structure. The result, no artificial lighting during the day while green elements such as biodiesel for generator, 100 per cent recycling of waste water, solar power amounting to 30 per cent of electricity requirement, extensive rain water harvesting were incorporated.

His design of the R&D Centre for Bajaj that is currently under construction is again unique, integrating a glass glazing system that hosts polyhedrons panels and linked walkways between layers of glass, a feature that is totally

distinctive in representation. He recently presented a design for a 1 lakh capacity audience cricket stadium where not only the roofs retract, so do floors, making the presence here a totally unforgettable experience for the spectators.

His thought process being totally out of the box like turning a 50x100 site into housing a residence that does not sit on more than 25 feet size in width, offering a longish residence and interior spaces, Ravindra, at the end of interaction, leaves you completely enthralled.



TUSHAR VASUDEVAN
Ochre Architects

Conceptualising the unconventional

It is a deliberate and systematic integration of the outdoors with the indoors using the most unusual and yes, the most stunning design ideas. It is experimentation with seemingly inconceivable concepts and giving them a tangible form. It is the manifestation of conceptualising the unconventional.

Meet Architect **Tushar Vasudevan**, all of 41 years, yet with a project list that not only speaks for its volumes but for its innovative and incredible designs that have brought home many an award effortlessly, filling the shelves that line his office.

Six years after graduating from UVCE, Tushar decided that he had gained enough experience from his brief stints in various offices such as Sanjay Mohe in Bangalore and Gerard De'Cunha in Goa and it was time to branch off on his own to seek and design, unchecked. Thus was started, **Ochre Architects**, as a three member team that steadily grew in size over the years to capture the coveted slot it does now.

While his initial projects were mostly interiors and residences, the good work spreading by word of mouth amidst industry, the trickle soon became a flood. One of his early large projects

was Woodrose Club House that came by as winner of a competition. The 1 lakh Sq feet of space that needed to be designed, changed the scale of operations that he was hitherto addressing and there was no looking back since. Overnight his scale of operations altered, the completed project standing testimony to what his firm was capable of delivering.

His designs, showing strong inclination towards geometry, openness and visual communication through double height interiors, seamless intrusion of the green outdoors into the interiors, start initially with an idea that later develops



Top, Centre Left & Right, Bottom: **Mantri Tranquil**
Facing Page: **Woodrose Club**



Top & Facing Page: Avinash Residence

into a concept. The designs are then experimentation with this concept, the fluid lines incorporating the thought process effectively into the structure and interiors.

His residence project using merely parallel walls is a case in point. The entire residence is formed by a set of two feet thick parallel walls with glass walls enclosing the space in between. The spaces within open visually on to greenery and water bodies, the landscape appearing as part of the interiors. There is uninterrupted flow of natural light and ventilation through openings on these glass walls, the building oriented to cut out heat ingress and infiltration of harsh sunlight. The concept of this design was based on offering an uninterrupted flow of light and ventilation from one end of the residence to the other with the landscape forming part of the interiors.

Scale is again not an issue for Tushar, the design deftly tuned to address this shortcoming. His clever design of a 30x50 site bears ample evidence to this. Here, curved walls run through the residence to squeeze out the spaces that need not be wide while sections that need to be more open, find the area spanning out smoothly. While the sky light brings in ample ventilation and natural light into the interiors, the curved walls also offer an interesting elevation, the fins extending out aesthetically. "The idea is to provide more space in sections that require and constrict where it is not needed", says Tushar.

Not only do his structures play differently with the interiors, exteriors too display similar



penchant for the extraordinary. While his Tilted House displays a pronounced tilt starting from windows, to walls, roof, the entire structure and façade, the IRV Centre which is a commercial space, incorporates an unconventional shape to accommodate the triangular nature of the site.

Sharp linear openings accentuate the sharp edges of the structure, the building stepping back at regular intervals to incorporate landscape that also serve as spill out areas for the respective floors. A circular four storied atrium brings in abundant natural light and ventilation into the structure. Just as the tilted house deftly handles the interior spaces in spite of the odd shaped volumes within, the IRV Centre too cleverly manages the spaces inside to address functionality. The louvers that form part of the glazing bring in cool air while hot air escapes through the central atrium.

Similar tilting of façade is evident in his design of RV School of Architecture where the incline addresses the harsh sunlight without affecting

the natural light penetrating the interiors. The design explicitly addressed to offer creativity and uniqueness that would in turn provoke out of the box thinking by the students, also houses an expansive courtyard and green spaces along with its stepped back corridors and inclined roofs, all of which serve as charming interactive zones.

Given his strong inclination to bring in plenty of conspicuous geometry into his buildings, some of the multiple residences that he has designed fuse in cubes in multiple dimensions to offer out of the box structures. While a villa project blends in curved windows and an earth roof which also serves as an inclined landscape for the upper levels, there are other residences that are totally a clever unconventional fusion of boxes.

Yet another residence displays the presence of simply two cuboids linked by pergolas that not only integrate the two independent structures but also bring in abundant natural light into the interiors along with the presence of greenery.

Whatever be the form his structures may take, one common strain is evident in all his designs; his strong inclination of blending in seamlessly the outdoors with the indoors where the demarcation between the two is so fine that it almost disappears, lending freshness and character to all his spaces. So is the manner in which the flow of breeze in all his structures are managed, the openings running through to enable an unhindered movement of the same. Yet another striking feature is the simplicity of the lines opted yet the final product appearing iconic.

Matching his strong inclination for fusing the outdoors is his choice of colours for the interiors which is predominantly white or pastel besides being consciously minimalist in spite of being detail oriented. "Our design of interiors is tuned more towards low maintenance though fine detailing of every segment is addressed assiduously", says Tushar. A trait which has abundantly rewarded him with multiple awards and accolades.



Top, Centre & Bottom: **Abhiram Reddy Residence**
Facing Page: **Galaxy Club**





BIJOY RAMACHANDRAN, SUNITHA KONDUR
Hundredhands

Letting design speak

The idea is to engage with the real opportunities that the country provides, a chance to work with sophisticated crafts people, a chance to reinvent mechanical systems so as to address building techniques and sustainability issues, a chance to look at buildings beyond building systems; in short, looking at architecture without adjectives. This in fine is the core plank on which architect firm Hundredhands rests, its designs a manifestation of these principles and thought processes.

Forty year old Bijoy Ramachandran was barely 30 when he decided to start this firm in 2003 along with his wife Architect Sunitha Kondur. Completing his graduation in architecture in 1994 from BMS college of Engineering, Bijoy moved to Ahmedabad to train under renowned architect B.V. Doshi, who continues to serve as a great influence on his thought process relating to design. He then moved on to MIT where he completed his Masters program in Architecture in Urbanism where he was again exposed to great minds like Julian Beinart and Michael Dennis, significantly changing his perspective on design as well as urbanism.

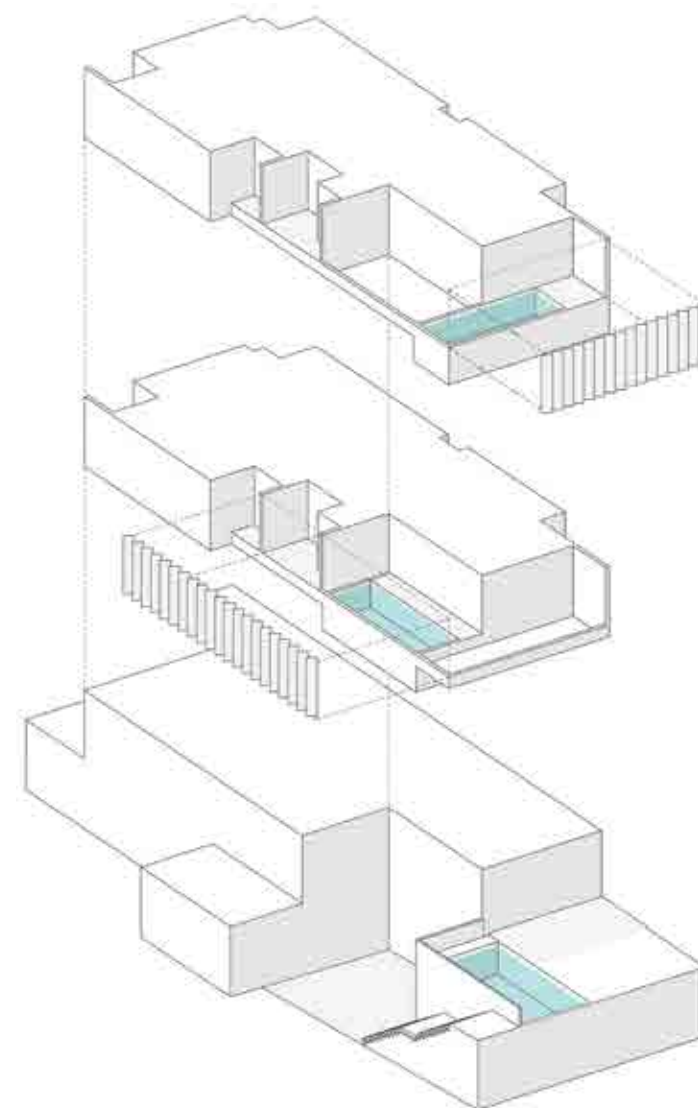
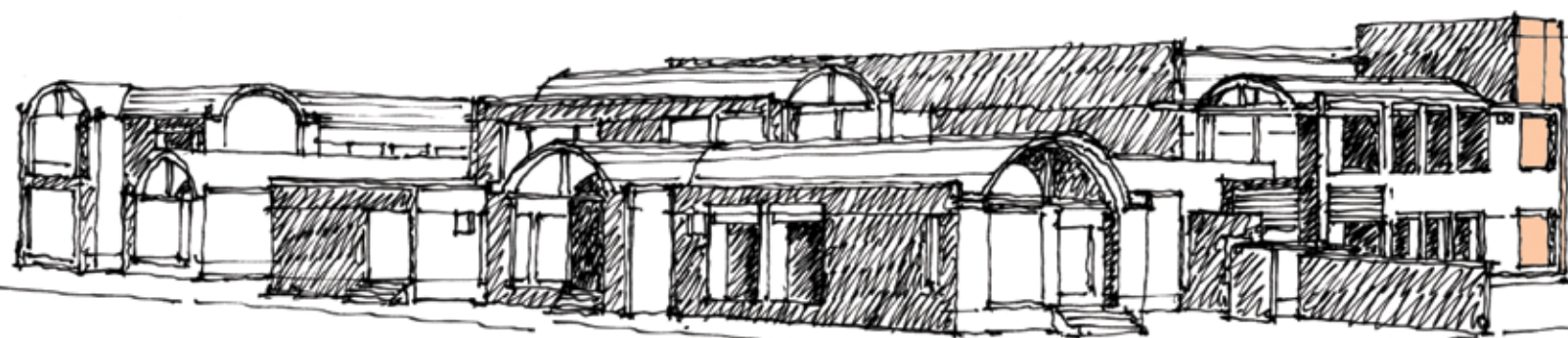
“You learn to look at the larger picture where you view the city as a whole rather than as specific architectural elements”, he says. Working with Fred Koetter, who was then the

dean at Yale, for two years, it further cemented his thought process where perspective took on a wider lens. He then moved to New York to work with Cooper, Robertson & Partners and stayed on till year 2003 when the ‘return home’ bug caught him. Sunitha had also completed her Masters in Architecture and Culture (with a focus on Real Estate) by then.

“We started our practice from home initially, with our first project being an orphanage where we had to be equally prudent with our design structure to elicit the least cost”, says Bijoy. The Centre of Hope posed the challenge of building the orphanage at Rs 500 per Sq ft, yet make it aesthetically appealing, address the harsh climate and provide generous spaces for multiple uses. These requirements were fulfilled by opting for simple construction techniques, local materials that also insulate, a vital element given the location of the project being in Thiruchchirapalli.

Further, the design included open pavilions that allow unhindered flow of air to flush out hot air. Since cutting costs was a major governing factor, he introduced brick vaults for roofs that reduced expenses by 40 per cent. “The brick vault not only saves the cost of construction but also insulates the room besides providing aesthetic appeal.

Facing Page: **Cardinal Apartment**
Bottom: **Centre of Hope Orphanage**





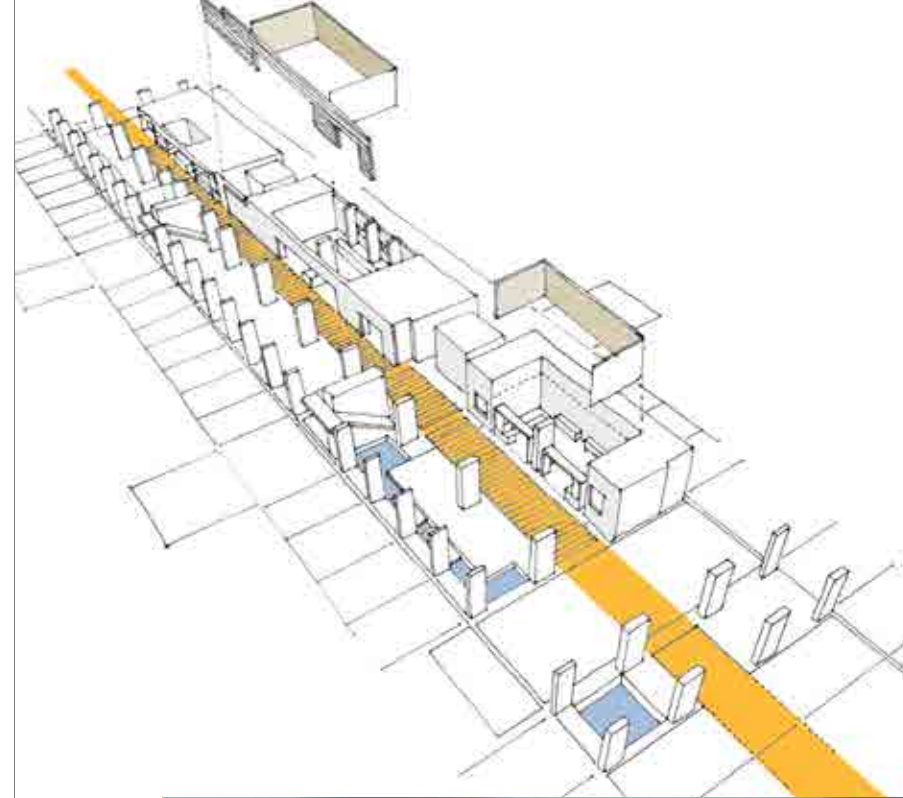
Left, Centre & Bottom: **Seven Hotels**
Facing Page: **Alila, Bangalore**



But unfortunately we have not used this later in any of our projects", he laments. The Centre of Hope won the Commendation award for Public Future Projects in the Cityscape Architectural Review Awards held as part of Cityscape Dubai 2006.

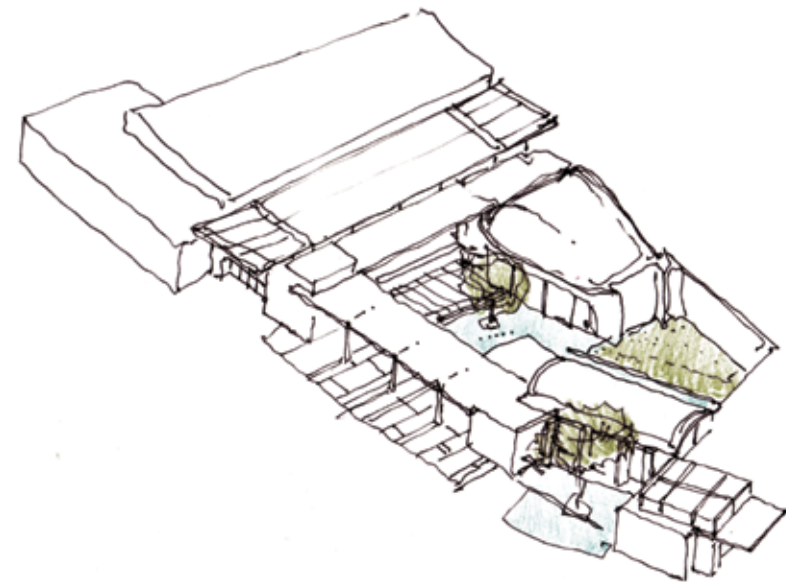
In year 2006, Hundredhands was one of the five finalists to make it to the Venice Biennale as part of a collateral competition. This urban renewal project focussed on a new master plan for the waterfront in the city of Crotona in the South of Italy. Large tracts of waterfront land were being reclaimed from Industrial uses and the proposal articulated reconnecting this waterfront to the medieval city.

Their project Seven Hotel was a design for a narrow site, catering to a limited budget, with the expansive external side of the project facing East and West. To reduce heat gain within, a layer made of sliding teak screens encases these two facades.



Alila Bangalore is a mixed development with a hotel occupying the first five storeys while apartment units occupy the top floors. With running balconies on three sides and generous terraces for indoor and outdoor living, the interior décor focuses on the revival of craft traditions and skilled fabrication.

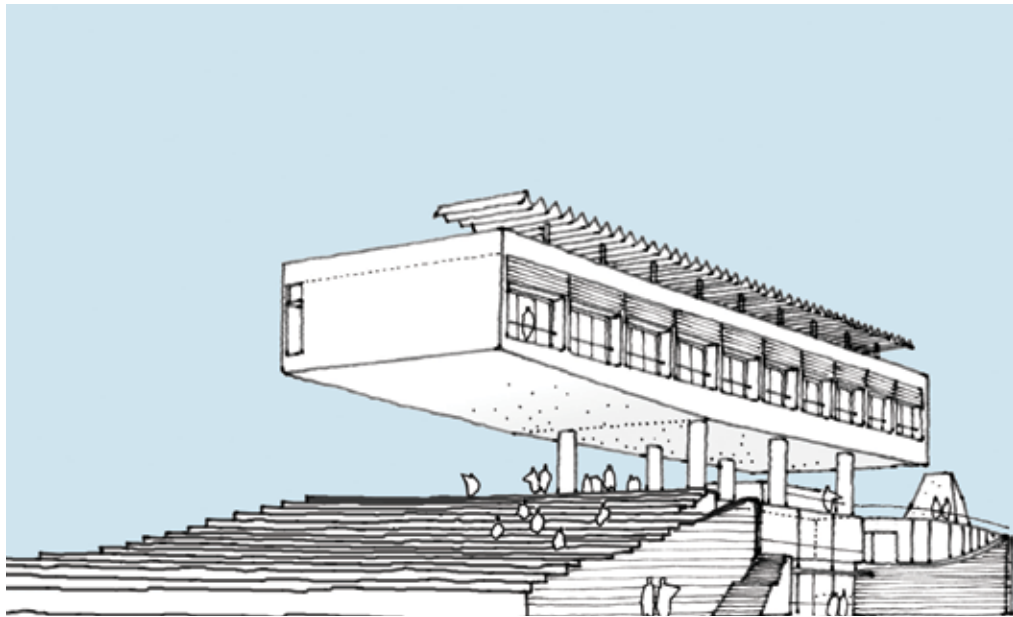
The restaurant project Nua speaks of strong Venetian influences, showing strong inclinations towards Venetian architect Carlo Scarpa's work, especially the Querini Stampalia. Similar sense of scale and attention to detail is displayed here. Smooth materials such as Jaisalmar and honed sandstones find their presence along with rough ones such as exposed concrete, flamed granite, exterior grade terrazzo. Similar contrast is evinced in visually appealing elements where dull ones such as cement floors, Kota stone and timber rub shoulders with shiny copper



water sprouts, troughs and glass while the simple white and exposed concrete building rests on a rich surface separated by water channels and light.

Taaqademy, a studio for a Bangalore based Indie-rock band packs in a shape that is principally designed to cater to the acoustical requirements primary to this building. The structure that accommodates three sound-proof jam rooms, practice pods for instruction besides an office and small retail outlet, packs in a shape for the rooms which effectively eliminate the echo and bass booms at the corners that are common in orthogonal rooms. The curved exposed brick walls of the rooms are visible from the street, lending rich interest to the façade besides emulating the smooth natural flow of music into the exterior structure.

The ongoing project Bangalore International Centre was officially selected at the London Festival of Architecture. This cultural centre is situated in a low-rise neighbourhood, on a narrow half acre site. The challenge here was to address this low-rise scale of the locality, yet give the structure an imposing public presence. Housing a 300 seat auditorium, seminar rooms, library, gallery, restaurant as well as accommodation



Top: **Bangalore International Centre**
Facing Page: **Nua Restaurant**

for guests, the Centre was designed to fuse in a public room on its second floor where the space is opened to a public park adjacent to the building by the means of a large amphitheatre.

Running through Bijoy and Sunitha's designs, the manner of addressing challenges, understanding their thought process, absorbing the fine fusion between rustic and earthy elements that co-exist harmoniously in a bed of design that speaks of simple lines yet ingenious evolution, you realise you are truly in front of outstanding talent.



SMARAN MALLESH, VIKRAM RAJASHEKAR,
NARENDRA PIRGAL
Cadence Architects

Designs that refuse to conform

It is a team of three, batch mates in college with two of them literally growing together from the age of 4. As for their age, it is barely 34. As for their work, you are left wondering if you have just stepped into creativity's exclusive domain. Meet this young team of architects, **Smaran Mallesh, Narendra Pargal and Vikram Rajashekar** who studied together in RV College of Architecture and decided to carry their association into their professional life after graduation.

Narendra and Smaran grew together from the age of 4, being in the same class from kindergarten while Vikram joined the duo in design school after they joined RV College to graduate in architecture. "Narendra and I have spent more time together than we have with our own parents and family", grins Smaran. Obviously the bond is very deep and strong and what better way to cement this than to start a firm of their own along with their new friend Vikram.

Cadence Architects was thus born in year 2005 in a friend's apartment where they were given the use of one room with a large table. Computers from Narendra and Vikram's houses shifted soon to this space as they did not have funds to purchase their own. Incidentally, prior to starting Cadence, each of them had a brief stint in leading architect firms where they absorbed the respective working practices and design ideologies. This experience translated into their designs when they started their own firm.

"Each of these firms had a different approach to design and this approach being ingrained into us, our final designs surfaced as a combination of this mixture of influences. The result was like mix and match and perhaps a bit chaotic in the first project but later this became our design style where we combined different and contrasting elements and patterns to lend an eclectic feel to the final product", says Smaran.

Chaotic though Smaran may perceive their first project to be, it still managed to win accolades with the interior project winning an award and receiving publication. Interestingly, this first project set the tone for their future design inclinations where their projects display a strong leaning towards fusing different themes and styles to produce a varied range of representation that still manages to tie in harmoniously. Their office space displaying the presence of straight lines, arresting angles, sharp colours as highlights, all fusing harmoniously with rustic elements stands testimony to this striking style.

Their first architectural project that incidentally was a large 2 lakh Sq feet township in Ahmedabad, was bagged when they barely had funds to make the trip across to present their design. But piece together their frugal funds they certainly did and not surprisingly landed the project where the presentation was done in the car on the way to the Mumbai airport. There has been no looking back since.

The Green Valley Ahmedabad is a development of earth roof villas, the angles here blurring the distinction between ground and structure. The experiential landscape incorporated gives the impression of allowing itself to be peeled off from the ground if required. While the sensuous curves of the buildings give longevity and beauty to the design, glitter exists alongside a partly raw finish to offer the feel of the local sensitivities in décor.

Planet Kids which addresses the needs of young children reflects a design largely done from a child's perspective. Thus the façade sets the tone for what lays within, displaying glass windows shaped like alphabets, the entire design giving a unique skin to the building. "We have a total absence of cartoons in the interiors as this is something oft used whenever children are





Facing Page, Top & Bottom: **Planet Kids**

addressed. Instead the space is given a child's perspective in the form of colours, shapes, forms incorporated", says Smaran.

The space available being really tight at a mere 3500 Sq feet, they also had a challenge of bringing in all their concepts and design elements without sacrificing space. Successfully however they did meet this challenge by bringing in peep holes at the child's level on walls and doors, the library walls shaped and coloured like a candy, little secluded spots in the form of lower roofs, attractive curves and bright colours where the children can create their little private zones, the rooms not shaped as normal rectilinear, staircase railings designed like the grills of a zoo, lending novelty while also addressing safety.

An interesting element that stands out in Cadence design is their handling of the design of the façade. The elevation of all their structures is totally distinctive, almost iconic, standing differently in the skyline. Each façade is more arresting in its design as compared to its predecessor, the structure showcasing a creativity that is stunning to say the least. While the façade is certainly an out of the box



design, what again is a notable feature in the design is its ability to ensure functionality of the interiors is not sacrificed by the shape and elevation of the structure.

The SGR Bangalore is a case in point. The differential façade here is almost artistic in representation, yet the functionality of the building is very well addressed. The diamond shaped commercial complex Aikya Bangalore is yet another case in point. This glass covered building using Ferro concrete to give the pliable shape, displays through its shape the product being sold within which is diamonds and jewellery. The structure also fuses the staircase into its elevation to further enhance the crystal shape of the façade.

These unique shapes and arresting elevations are not confined to commercial complexes alone.

The trio have extended this to their residence projects too, the elevations displayed here being equally fascinating and iconic. Raju Residence is a case in point where the elevation does not conform to any definitive shape, being an amalgamation of angles, curves, straight lines, a display of total geometry in the flowing wild lines. The interiors too display similar inclinations, with the child's room housing a bed that is shaped like an open egg, while the colours complement the child's inherent need for cheer.

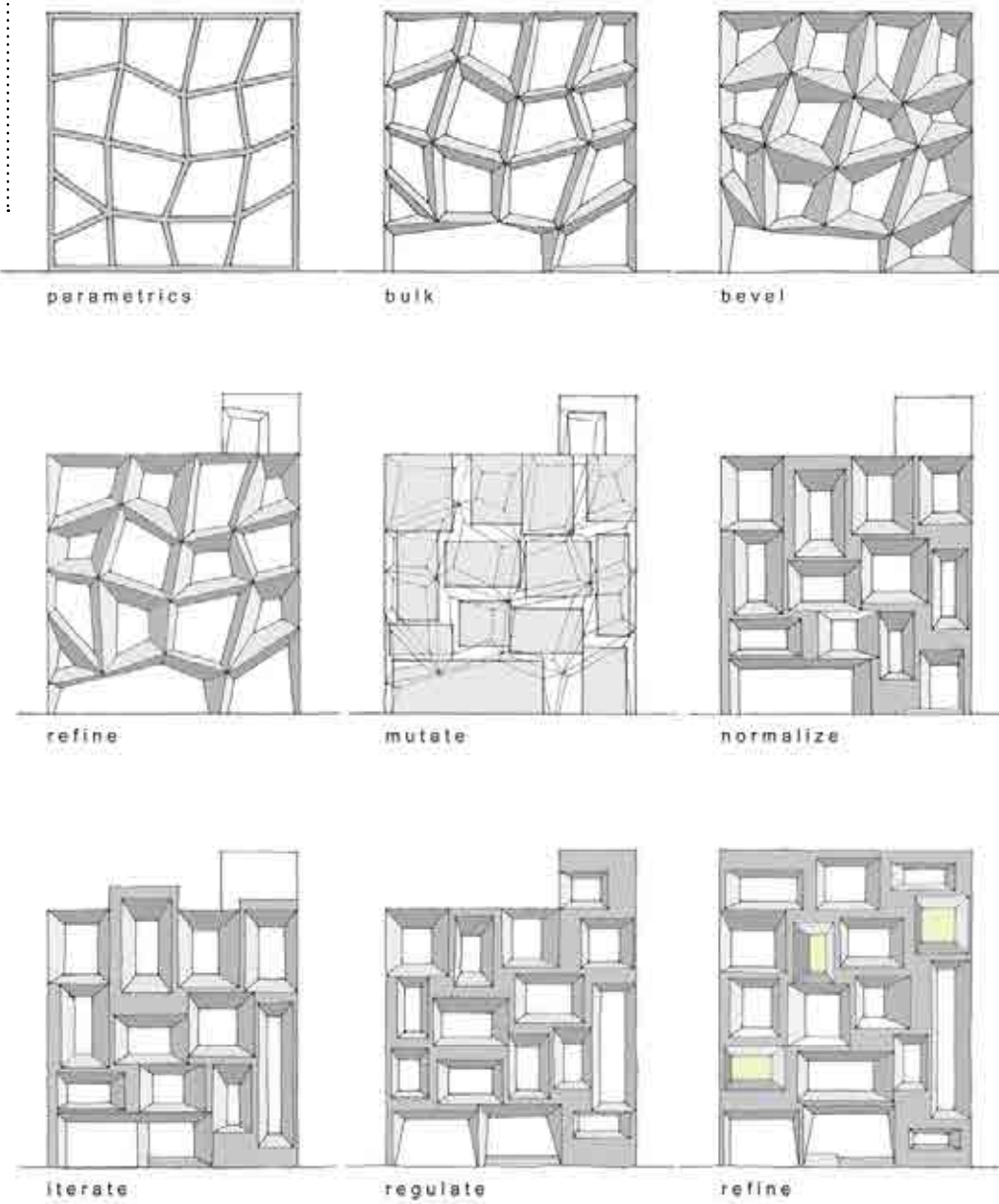
Navvy's Wellness Centre is yet another project that showcases their penchant for coming up with the most exclusive facades. Given the site overlooking a very busy road and the need to mask the interiors from this busy street and lend privacy, the high wall that marks the elevation has been turned into a feature of

interest and art by introducing a screen that replicates filigree work. Behind this high wall lies the therapeutic garden and treatment rooms where the ambience is totally peaceful, charming and private, befitting a spa.

Java Rain, a resort in Chikmagalur, built on the foothills of the Mullayanagiri range is equally spectacular in structure, the grains and design of the exteriors appearing like tongues of fire leaping up to meet the giant canopy floating over it. The building overlooking the lake and town below, leads to an infinity pool that end on the edges of the cliff. The cottages too are designed in similar striking fashion, the interiors covered with sheer glass walls that blur the demarcation with the outdoors. The tree house serving as the library is yet another arresting feature, the ultimate design a manifestation of the inspiration derived from Wright's Falling Water.



Top, Centre & Bottom: **Java Rain**
Facing Page: **Raju Residence**



here comprises multiple faceted windows, with each opening bevelled to lend a specific dimension emulating the setting in a piece of jewellery.

His project Bubble House packs in a finely crafted exterior where the façade, with its complex geometry and curved levels showcases the dimensions of a bubble while the predominantly white interiors and free flowing spaces incorporate seating made of precast RCC. The three storeyed house has a tubular courtyard along with a roof top pool and terrace garden.

The fairly muted corporate office building Shipara is designed to fit into a tight 30x40 site where the interiors are structured to reach out to the public park in front. "This gives a feeling of expanse in the small spaced interiors", says Sujit. While openings in the exteriors flap to left and right to view the park, the core is a spiral with each landing in the staircase serving as an excellent observatory for the green space in front. The conference room too is structured to capitalise on this green expanse, with sheer glass walls forming its exterior overlooking the park.

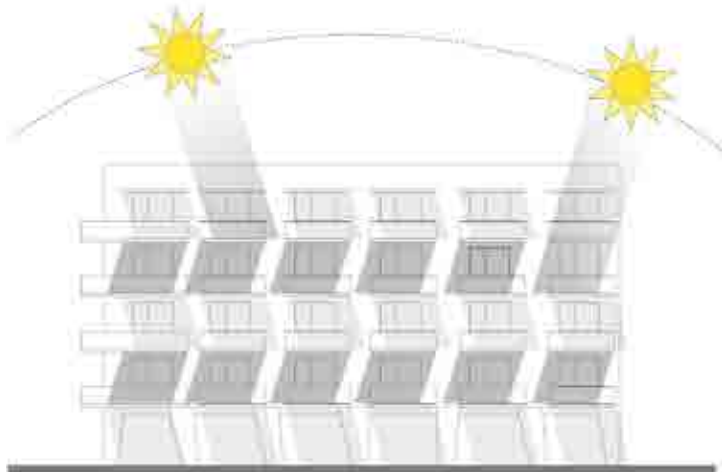
While his apartment project Poise incorporates coloured solar screens in zigzag fashion to shield the interiors from harsh sunlight as well tone down the noise and dust from the busy road the building overlooks, his corporate office SPKCO offers a twisted façade ensconced in glass. Further, the building is split visually into two in the interiors by the atrium in between,



Top, Centre Left & Right, Bottom: Shipara Office
Facing Page: Jewel Box



Bottom & Right: Chelli Poise
Facing Page: KR House



the public face of the office featuring in the front part of the structure while the back section addresses requirements of the back end office. The façade here is dynamic, implying motion where the wings on the exteriors indicate an abstract evolution and motion. The building too has a shape that is reminiscent of a bird, again indicating flight, motion.

Given his penchant as well as strong belief that designs should evolve unhindered, with plenty of experimentation on the structure as well as materials used, it is not surprising that a fair number of Sujit's projects failed to get built. "But that did not stop us experimenting, trying out more challenging designs than ones that normally conformed. For growth to take place, you need to be your own critic", he says. While a sizeable number have remained unbuilt, a few of them merit detailed mention.

The Hyderabad House is one such project comprising of a set of villas overlooking the expansive greens of the nearby golf course that speak of his ingenuity in design and thought process. While the individual villas here are tweaked to lend a difference, characteristics such as seamless merging of structure with the landscape serve to be common. One of the villas has a bedroom that is perched on top in almost a floating fashion, appearing like an observatory while the staircase leading up to the villa resembles a shuttle.

Likewise, the KR House, another residence project that remains as a concept has its upper roofs flapping up like wings while yet another similar residence project is designed as two sculptural decks joined together by an atrium with blank walls and geometry marking the façade.

Be it the built projects or those that were designed and serve to be merely a concept, one thing is evident and common in all. The strokes of an emerging genius, the presence of dynamism in abstraction.



'Trisha' is Bangalore's first one-stop-store for elite interior products. It is also the first superstore in the city to feature some of the world's most renowned international brands such as 'Hacker', 'Hülsta', 'Rolf Benz' and more... straight from the design catwalks.

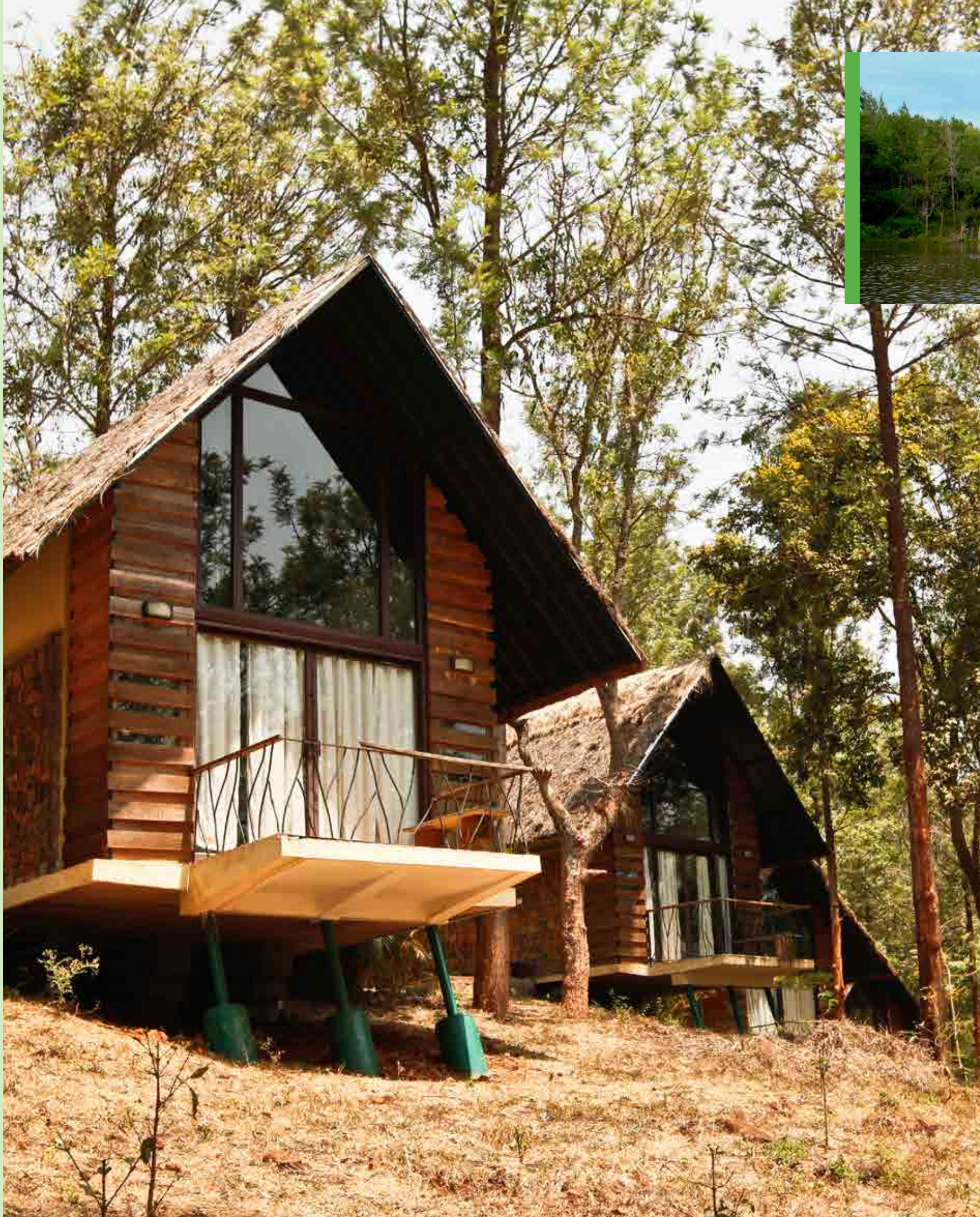
 **TRISHA®**

1-A, Castle Street, Ashok Nagar, Bangalore - 25, India
T: +91 - 80 - 4113 1769 / 1770, E: info@trisha.co.in

97409 99350

KITCHEN - GERMAN MADE | EXCLUSIVE FURNITURE & SOFA BRANDS | HARDWARE & STYLEWARE | LIGHTING EXTRAORDINAIRE

MERGING INTO THE ENVIRONS



The effect of greenery on the senses is intensely positive and rejuvenating prompting the experienter to drop all stress and move into a state of bliss. This is especially so if the dwellings reflect this repose, blending effortlessly into the green spaces, offering that rest in the lap of nature. **Nandhini Sundar** visits two resorts, one in Kerala on the shores of the Arabian Sea and another amidst the thick forests of B R Hills in Karnataka, only to come back not just rejuvenated but mesmerised by nature's uncorrupted beauty.

It was a long winding road from Bangalore, dotted with quaint houses and eagerly hospitable villagers on the Kanakapura highway. Unfortunately it was also sans any eateries, prompting my famished friend to complain in abundance. He was a little pacified when a photo opportunity arose to capture the interesting village houses. We soon passed the reserved forest area, looking in vain for wildlife, in all sizes and hues amidst the dry albeit thick vegetation. During the monsoon, the entire area is thick greens, prompted our driver, adding, elephants sometimes walk down the path too.

Unfortunately we spotted none, at least, not yet. We realised that was reserved for later, when we were tucked away safely in the resort. When we were almost wondering if he had missed the resort as we had already passed the forest area, our driver took a sharp turn into a valley below and came to a halt. Rows and rows of tall, slim silver oak trees greeted us with yet no visible sight of the resort. Then, almost from nowhere, the building surfaced, merging as it was, so completely with the ambience that it had completely skipped our eye.

With its thatched roof, stones and wood forming the walls, the green and brown reflecting the hues of its environs, the attractive reception with its rustic log wood seating and totally natural interiors was enchanting to say the least, promising of more to come when we stepped in. Nestling amidst the thick woods and undulated lands of the Biligiri Ranagana hills that connect the Eastern and Western Ghats, the eco resort Gorukana is literally a welcome rest in nature's lap.

Spread over seven acres of land, the dozen plus cottages along with a tree house and spa, are thoughtfully built structures that evince high sensitivity to the delicate bio-diversity of the region. The built form of these cottages blends seamlessly into the existing environs, in design as well as materials and colours used.

The cottages are made of thatched roof, the stone clad exteriors employing random rubble masonry. Timber finds its way in plenty into the cottages, in its glorious unpolished rustic form, be it on the stair treads, seating or floors. The interiors too reflect a totally rustic ambience in keeping with the

Photo credits: **Mahesh Chadaga**

greenery and hilly terrain. A quaint sleeping quarter with its double extra bedding rests over the toilet space, the rustic wooden staircase leading up to it.

With a sheer glass wall enclosing one side of the cottage, the interiors afford a spectacular view of the valley and the trees, lending the feel of the interiors extending into the woods. The use of green and brown hues further adds to the feel of woods pervading the interiors. The placement of the cottages too is deftly done in an angle, making them almost imperceptible to the eye, fusing them seamlessly with the tall trees surrounding them.

The tree house that also features in the resort is equally picturesque, offering the resident a feel of living on a tree, under the stars while not sacrificing the comfort of



a soft bed. The toilet is situated outside the sleeping area, prompting one to walk across the branches to reach it. At night this gives a totally novel feel, walking across a tree with merely stars to keep company.

The tree house also overlooks a tiny lake that serves as an attraction to various birds while the hills abounding in wildlife does bring in some visitors to the resort. We were privy to some wild boars scurrying in late at night when we decided to stay on in the restaurant long after our dinner was over.

While the resort has had visitors like the sloth bear, during our stay a tusker had decided to make his presence felt. In the dead of night, we were woken up by the sound of crackers bursting though we could neither see nor hear anything of the lone tusker. At breakfast time we were greeted with the news of his visit close to the boundaries of the resort. Giant footprints and dung that we spotted during our morning walk bore further testimony to his visit.

Speaking on the architecture and interior elements of Gorukana, Architect Namithverma of Gayathri & Namith Architects says, "The objective was to make the buildings appear visually light and almost hidden behind the silver oak trees. The buildings were designed to have a light foot print and rest on structural supports resembling a leopard's light-footed gait. The tapered roof forms of the cottages were again inspired by the

silver oak trees, the vertical volumes emphasized to blend in with their slender loftiness."

He further adds that the textures were inspired by nature, including the honeycomb which serves as inspiration for the way wood is stacked. "The stone laying pattern was designed to mimic leopard spots and the myriad patterns on the bark of silver oak trees."

Given that the hills abound in various types of carnivores and herbivores, be it elephants, leopards, wild boars, bison to name a few, the resort also offers safari rides where there have been multiple incidences of spotting many of the species.

This serene eco sensitive resort also has a spa that offers luxurious Ayurvedic massages that we had the privilege of indulging in. Our palate was later pampered with some wholesome tasty home food that the restaurant specialises in.

Gorukana is incidentally situated in the native Soliga tribal area. Its proprietor Dr Sudarshan runs an NGO and a free school for the native Soliga community, which is financially supported by the proceeds realised by the resort.



A PERFECT BLEND OF HERITAGE AND SEA



The setting was perfect. A dwelling that took you back in time, reminding you of those nostalgic days where you could lean back, put your feet up while your eyes feasted on the innumerable coconut trees bordering the bursting waves on the shores. The sound of the relentless waves kissing the seashore and retreating with meticulous precision was music to the ears. Time literally had come to a standstill. It was certainly a taste of paradise. Or was it because I was stretched out in this blissful reverie in none other place than Gods Own Country?

The lush green resort Niraamaya – Surya Samudra in Kovalam, with its undulated land and enchanting heritage cottages on its sprawling 22 acres by the seaside was like a soothing balm on the strained nerves, a virtual treat to the tired eyes, an unmatched repose for the exhausted mind. Every segment of its green space offered an unhindered view of the sea while the infinity pool invited you to dip in and become part of this unending charm. The scene was one of intense relaxation and rejuvenation in the lap of nature.

The beauty of the architecture blending arrestingly with the natural environs is evident soon after stepping into the reception, prompting you to seek more. A fine blend of traditional with modern sensitivities is apparent in the structure of the traditional columns where the traditional representation is retained while the manner of depiction has been given an interesting twist. Interesting elements like the water body within, antique chests, the *Uruli*, *Vanchi* overflowing with coconuts, *Kalvilakku*, *Yaali*, welcome you to taste the culture of Kerala while soaking in nature.

The resort incidentally is the brainchild of German Professor Klaus who discovered this place in year 1982 when he had come to teach at IIT Chennai. Realising the beauty and potential of the place, Klaus, with the help of Architect Karl Damschen of Switzerland, built the Octagon House overlooking the sea. The rest followed effortlessly. The barren terrain was soon terraced with each cottage placed on different levels in isolation amidst thick foliage. Traditional wood houses in various parts of Kerala which were on the verge of demolition were bought over and carefully reconstructed in the resort.

Currently the resort has over 30 heritage cottages welcoming you into the fold, each a fine depiction of ancient wood architecture of Kerala, placed strategically amidst the abounding trees so as to afford a spectacular view of the ocean. Carved antique doors with exquisite brass etchings and windows that take you back in time manifest in abundance amidst the predominantly wooden walls and terracotta tiled teak wood ceiling of these cottages.

Photo credits: **Mahesh Chadaga**



A four poster bed emitting all the charm and romance of the yesteryears greets you over the wood or red oxide floors while the ancient design of bringing in an attic in the high ceiling interior is again very much in place. Even the chest of drawers and cupboards reflect this setting, being antiques.

Salvaged wood prevails in the carved wooden ledges of the traditional open verandas overlooking the sea. While quaint wooden doors lead to this section, old world wood and wire chairs serve as companions as you contemplate the beauty of nature in a meditative mood. The presence of nature is not spared in the bath spaces too with the showers predominantly finding their space in the open amidst greenery while stone wash basins complement the rustic green décor.

While the heritage cottages universally reflect similar inclination in design and materials used for construction and décor, each cottage also has its own distinctive identity, offering a totally different experience based on where one chooses to stay. Thus, the Octagon House comes with an exquisitely carved conical ceiling that encloses the octagon shaped room. While the heavily carved ceiling serves as the crowning

factor, the room, being closest to the sea, opens on all sides to the waves, giving the feel of camping by the sea. Stone pebbles and bamboo mark the open to sky shower area that is enclosed merely by stone walls. The Bamboo House is another captivating cottage that stands out in décor, nestling amidst a thickset of bamboo trees. The wooden walls display arresting carvings while relaxed seating arrangement prevails amidst the greenery overlooking the sea even as the stone fountains, the *Yalis*, Ganesha sculptures that abound the resort, bring in art into the scene.

The Banyan House likewise showcases intricately carved lotuses on the wood rafters forming the attic. While quaint antique windows and doors open the interiors to the traditional veranda and thence to the ocean, the Banyan Tree Bungalow offers a massive open bathroom that houses a banyan tree in its midst. A private yoga pavilion rests along with a water body to accentuate the open shower space as well as the presence of the massive tree within.

Says Architect Gayathri Shetty of Gayathri and Namith Architects who designed the reception and the honeymoon suite besides refurbishing the

interiors of all the cottages, “the features of the resort, both interiors and exteriors were refurbished and reorganised with care taken not to alter the existing traditional flavours but merely enhance them. The modern edge given was purely to make it more functional while the highlighting through differential lighting and such were done to accentuate the existing elements.”

The refurbishing of the resort by Architects Gayathri and Gowri Rao also involved introducing the water body to the spa to lend a romantic twist and extending the existing pool to give the infinity edge so as to merge visually with the sea. Exclusive sunbathing spaces as well as a fine dining space overlooking the seaside were other features added to the resort by the duo.

Now, if you thought, architecture, greenery and the sandy beaches are all that Niraamaya – Surya Samudra has to offer, it is then time to indulge in their rejuvenating massage therapies before dipping into their mouth-watering cuisine. The open water bodies in the spa with their overlooking verandas, where every detail speaks of Kerala Ayurveda, welcome you to relax and unwind while their masseurs take over. As for their massages, it is to be experienced to be understood; if I said that my companion and



I came away from one such massage feeling almost reborn, it would still not capture entirely the refreshing feel that we both experienced.

As for their cuisine, it is certainly a spread. Ranging from an Italian spread of mouth-watering pastas, continental cuisine, melting ragi brownies to their very own native Kerala cuisine, the delicacies prepared by Chef Prakash are truly divine. We certainly tucked into all, with the crowning feast being the traditional Kerala vegetarian meal on a plantain leaf, complete with *Errusery*, *Avial*, *Ulli theeyal*, *Mezhukkupuratti*, *Kalan*, *Ada Pradaman* and the famous banana chips.

Interestingly, while the scenic beauty of the place with its arresting architecture is breath-taking during the day, it is a different story at dusk with the sun kissed beaches fading away in the darkness. All that can be seen then are the diffused lights on the multiple coconut trees and on the edges of the infinity pool. The scene is then literally a fairy tale, the sound of the waves almost poetic as you feel the breeze in the dim lights against a starlit sky. You then have not a care in the world. You live truly in the present moment, for, try as you might, you cannot have enough of the enchanting spectacle.



ART IN ARCHITECTURE

By Architect Adish Patni

Art and Architecture meet more often and more profoundly today than ever before – from public art and art fairs to their tangible reflection in structures. But if the interchange between these fields offers a host of new possibilities for structure, space, and experience, it also makes the reflection on their status more urgent.

There is an intrinsic relationship between art and architecture, a factor that enables a flexibility and fusion between the two disciplines. The exploitation and exploration of this close relationship has led to the propagation of works that collaborate between artists and architects on an international level.

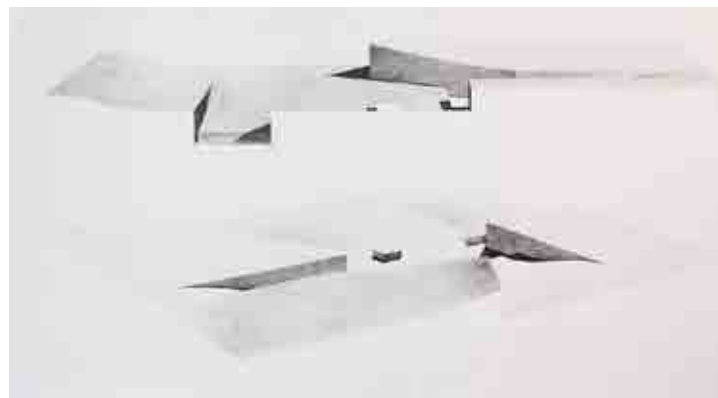
Architecture is Art. Any perceived division is nothing short of being erroneous. In practice, the implementation of such categories as ‘art’ and ‘architecture’ can also be discussed as a process of reflection, a constant negotiation. In my own work, I treat architecture as a vehicle to investigate the relations between the built environment and its mediated representations. Architecture serves as the ideal object of analysis because it can be read as a manifestation of social, economic, and cultural transformation.

In the case of my competition project Emblematic Link (2011), for example, the starting point was to study and analyze the existing 350 year old seminary and reorganization of Quebec City’s city centre. I used the historic typefaces and diagrams as a means to investigate the transformation of the existing urban geography. The ongoing development of work led from architecture and urbanism to typography, pattern analysis. These offered possibilities to reflect on artistic productions on the master plan and continue it on the façade.

We are seeing an impressive flexibility in architecture as a partner for art – as both a subject of investigation and a venue of experience. In one of our latest projects, we took inspiration from the famous Barcelona Pavilion by Mies and Jahaz Mahal, Mandu which is much like a giant floating pavilion.

Pavilion Architecture, historically, provides the perfect example of this amicable relationship between art and architecture. The pavilion is a semi-functional space, a building and a sculptural statement. The type in general serves as a historical pattern for ‘spectacle’ in architecture.

There is a long legacy of pavilions exercising enormous influence of art in architecture, having lasting effects on both discourse and practice and producing new models for experimental space. Our villa project has three pavilions put together carving out architectural spaces and volumes. The process was to make a sculpture and then retro fit the pragmatic spaces within. Spaces are conceived as a series of voids, rather like music in a sequence of experience.



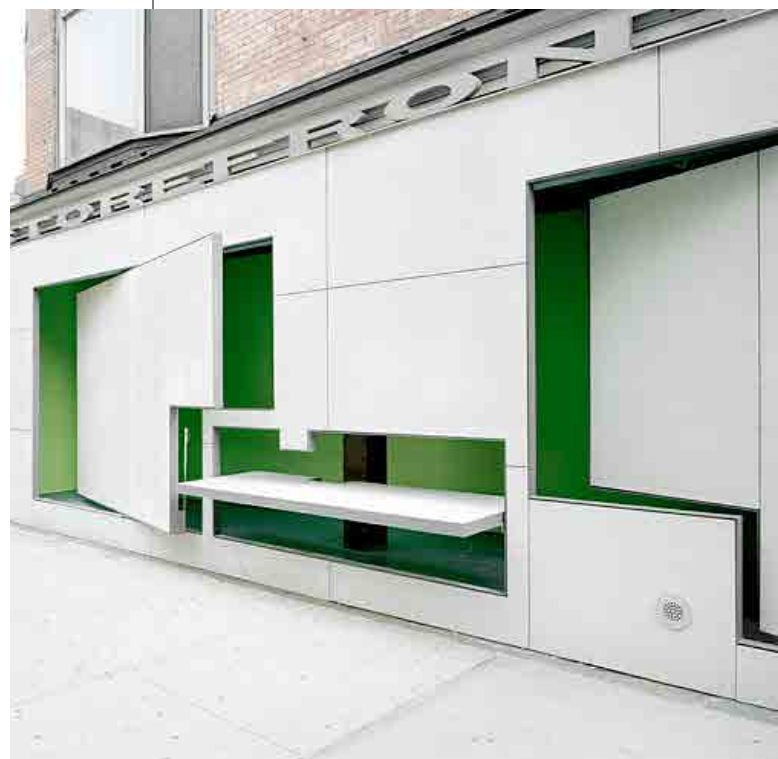
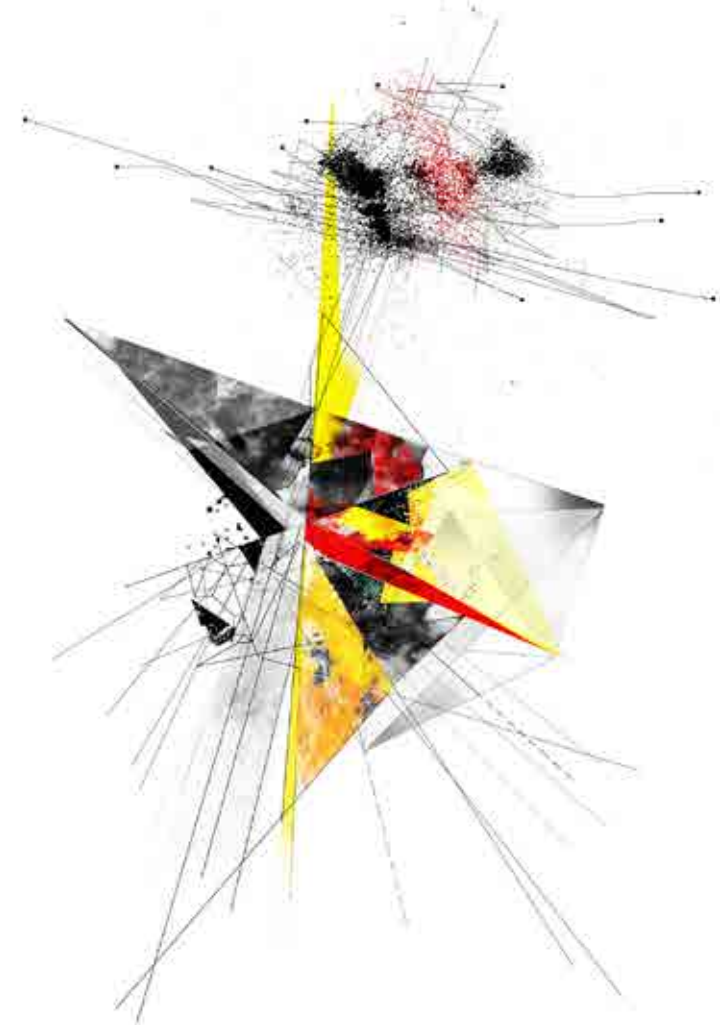
One of the most exciting aspects of porous boundaries between art and architecture today is that all materials, without expectation, can act as an artistic element. Materials play a major role in shaping experience and could be discussed as another site of interaction. In another commercial project, we are responding to materials such as Copper, ceramic and Terracotta, proposing to use them in ways that variously react to, destabilize and merge with their architectural roles as structure and skin, which will unquestionably enrich the experience of the building. And yet, experience goes beyond materiality, perhaps to space and the movement thorough these spaces.

The exploitation and exploration of architecture’s proximity to art has led to the propagation of collaborative works between artists and architects on an international level, signifying a move towards a ‘Gesamtkunstwerk’ model, one of combination; and a differential model, one of co-articulation. Like Art Nouveau versus the Bauhaus; James Turrell versus Richard Serra.

Architect Steven Holl’s pioneering work marking the front lines of art-architecture exchange is a case in point. His eminent project at Storefront for Art and Architecture in New York City was a collaborative façade installation with artist Vito Acconci, labeled “hermaphrodite”, a piece that is neither art nor architecture. In short, the balance created between the art and architecture is so thin that it is hard to differentiate between the two.

My understanding of architecture is not so much focused on the ability to produce ‘better space’ and ‘better environment’ but on the capacity to challenge our perception of space in a positive as well as negative manner.

Architecture and art have the power to establish conditions and not just critique them. Architecture may have always had this power while art, thrust ever further into the public realm by the very convergences, seems to be rapidly gaining it.





LEAPING TOWARDS CREATIVITY

Aatira L. Zacharias // 1LeapingFrog

An honours graduate of the University School of Design, Mysore, 28 year old Aatira L. Zacharias decided to branch off on her own four years after graduation, having gained work experience in two leading architect firms during this period. Over the last year and a half since she started her firm 1Leapingfrog, she has handled 8 projects of which two have been completed and the rest are in various stages of design and execution.

Her very first project, the B&A Residence, served to be a challenge, converting a small 850 Sq feet 25 year old apartment into a contemporary studio flat that would serve as a charming space addressing the home owners' diverse lifestyles. To begin with, the two bedroom unit had very small living and dining spaces, with much of the area lost to circulation. Aatira set about converting these restricted individual spaces into an expanse of open space by carefully dismantling select walls.

The emerging free plan was then turned into a one bedroom unit with large and open living areas, accommodating both formal and living spaces that co-exist charmingly with a patio and an open kitchen that hosts an integrated dining counter. The design intervention is minimal, with a quiet restrained quality. White walls accentuate the feel of expanding spaces with a complementing contemporary décor that has the right accents in the form of textures, paintings, display units and artefacts, lending character and charm.

The single room that emerged and incidentally the only space that now hosted a partitioning wall, was cleverly woven into the dressing, bathroom as well as a laundry area, the décor

created with class so as to not appear as an amalgamation of a wrong set of spaces. The end result, not surprisingly is an eclectic space that is elegant as well as intimate, evincing plenty of detail, creativity and pragmatism.

Her next interior project CVC Network exhibits similar creativity and eye for detail, the entire space encompassing earthy elements and contemporary tones, the individual units addressing distinctive requirements. The fluid spaces are subtly demarcated to address functionality and autonomy by bringing in a curve that deftly separates each space as well as creates an inclusive environment that does not exhibit a stiff corporate ambience.

The space itself resonates with strong architectural intent. Housing recording and studio facilities and a state of the art web link for a global reach, the CVC office has several intricate layers woven into its space planning. In a bold move, a 60 feet brick wall was introduced as a backdrop for the entire office. Juxtaposed with it are long sweeping custom-designed workstations, a curved kitchen along with various break-out spaces. Distressed timber furniture, industrial lighting systems and an exposed cement floor infuse a rustic feel to the décor. Unconventional elements such as corrugated and perforated sheets, raw MDF, exposed AC ducts and conduits, antique switches that actually work, all come together to create a truly unique work space environment.

Incidentally, the B&A Residence and CVC Network won commendation awards at the South Zone Regional level of the IID Anchor Awards. Both projects were also shortlisted for the National level.

Aatira's project House 9 had the unenviable task of camouflaging a monstrous block bordering the site. She did this by raising a three dimensional wall that ensured privacy to the large garden on to which the rest of the house opens. This wall, with its four bedrooms and services, links to the living areas through a sky lit courtyard. The interiors again seamlessly open on to this green space. The contemporary façade of the structure with its blank faces and screening elements is strongly suggestive of the introverted space within. The presence of exposed concrete and colour against white walls further lends a distinctive identity to the structure.

House Goa embraces local materials and construction through a strong exposed laterite wall that seamlessly moves in and out of the house, integrating both the built and unbuilt. The residence is a fusion, expressing ideas of Goan architecture infused with Geoffrey Bawa's passion for gardens and landscape.

"This unique blend was brought in due to the varied expectations of the clients, who, with their differential ancestries of Sri Lankan and Goan, inspired a spatial interpretation that spoke of their collective cultures", says Aatira.

Marked by a traditional entry court, this four bedroom residence interestingly houses the master bedroom in a separate block. While copious greenery offers the setting of being with nature, the presence of the low tiled roofs, blank walls, skylights and intimate spaces lends a tropical contemporary feel.





WORK ROOM TROPICALLY INCLINED

Jatin Hukkeri // WAD

The year was 2011, barely two years since he had graduated when the urge to set up his own firm came over. He was then working with Khosla Associates, fine tuning the skills he had learnt in his design school. No sooner had the independence bug bitten him then he lost no time in setting up his practice, applying the practical experience he had acquired in his brief stint with Khosla Associates to his now independent projects. Young Jatin Hukkeri, all of 27 years, a graduate of the prestigious RV College of Architecture, currently has close to 22 projects to his credit, 9 of which stand completed.

His design firm WAD, Workroom for Architecture + Design, has grown steadily yet significantly over the last 3 years since he set up practice. While his inclinations appear to be strongly contemporary tropical, his projects show him equally effortlessly fusing other styles such as classical with contemporary to produce charming spaces. Colour too appears to be his strong points with significant leanings evident towards orange, blue, peach along with a range of traditional Indian shades.

His works also display a significant strain of wood and stone use, be it in a rustic form or polished, depending on the nature of the décor. Glass finds a lower appeal in his structures “because of the heat ingress” he says. But exposed brick and exposed concrete prevail significantly lending an earthy appeal.

One of his first projects, Amin House, is a residence spanning a mindboggling 18000 Sq feet, displaying superb architecture, the design incorporating a courtyard where the skylight goes up three floors. The upper levels open on to this

expansive 16x20 courtyard, complementing the large terrace garden and roof top plunge pool. This completely Vaastu compliant residence has the indoors seamlessly spilling on to outdoors, the landscape blending in so finely to almost dissolve the demarcation between the two.

Interestingly, though the design of the residence is inward looking, given the copious greenery in the form of courtyard and outdoor landscaping, which incidentally is evident from all angles through the large openings and French windows to offer the tropical feel, the spaces exude an outdoor experience. The six bedroom house, with double formal and informal living spaces incidentally has over 2500 Sq feet of landscaping surrounding the main structure, with a large display of vertical gardens.

The façade displaying the play of boxes also exhibits a V-shaped steel roof that is clad with wood on the underside. Copper plates clad the exterior walls, contrasting with the exposed concrete. Green sensibilities are also amply included with solar power ensuring the residence is off the grid on most occasions, using it only as secondary option.

His project Monkey Bar is in total variance to this. The structure shaped like a pyramid and “reminiscent of Louvre in Paris”, was handed to him for a bit of tweaking and interior design. Given the steel and glass roof, Jatin decided to bring in some earthy elements into the décor and thus was introduced exposed brick on the interior walls along with extensive play of wood to bring in warmth. Stone floors were blended to this to add a dash of coolness, an attempt to contrast the predominant glass roof. The Bakasur Restaurant is more in tune with

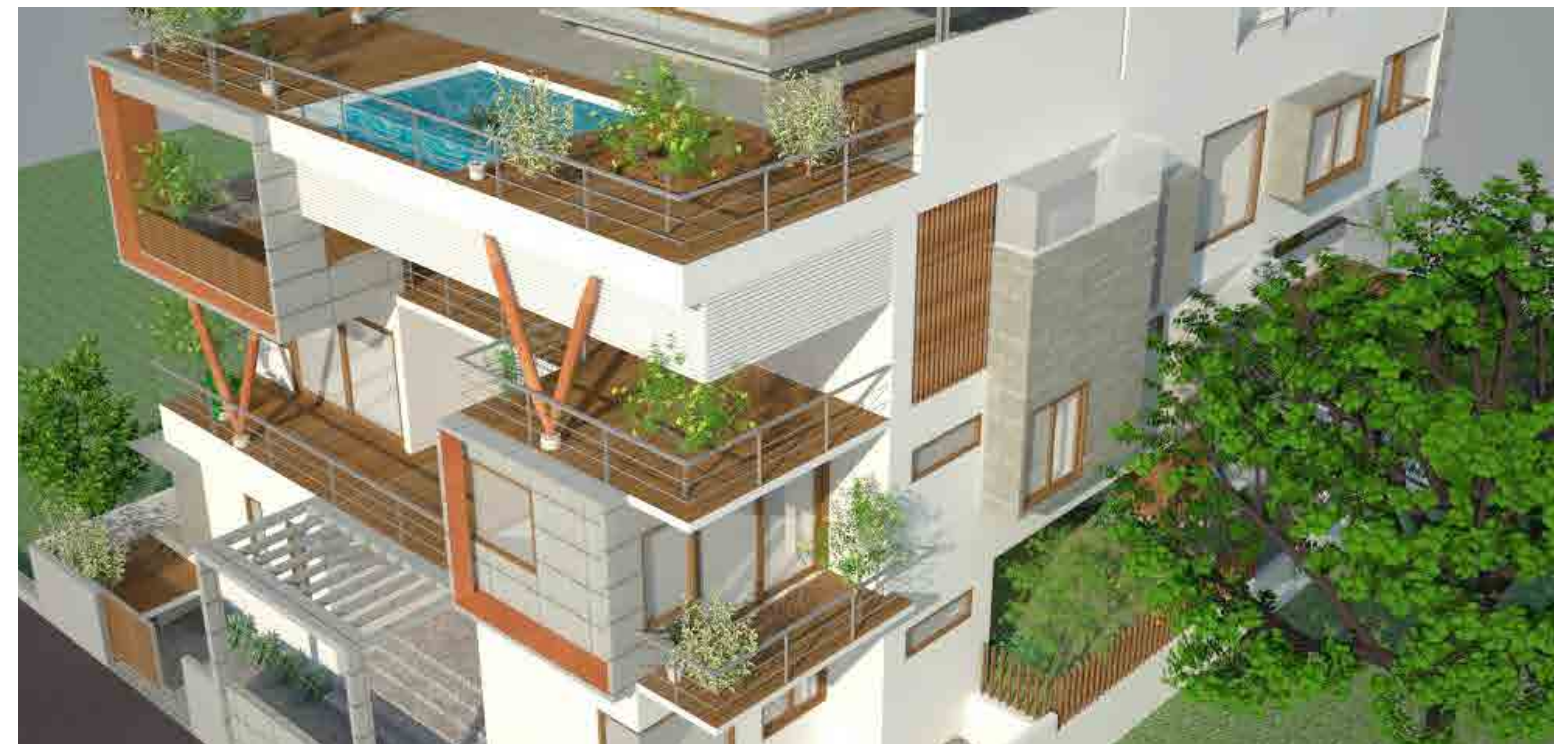
his leaning towards earthy materials, the interiors displaying a fine blend of laterite blocks, exposed plaster along with copious greenery and water bodies. Given the Indian cuisine served in the restaurant, the colours and style of décor too was kept earthy and Indian.

The Serafina Restaurant displays plenty of character on the façade, the rich Italian style brought in the form of colours of exposed brick walls and yellow vinyl awnings. Wood flooring and arched windows in the double height interiors further try to infuse the Italian theme of the restaurant.

The Bak Bak Bar is a charming contrast to these, the décor introduced being quirky, with plenty of lights, colours and open areas. “It is different from the style I tend towards as the space and theme here demands something young, eye catching and different”, smiles Jatin.

His forthcoming project Hillock House is interestingly an inspiration from Charles Correa’s style of architecture. “The design of the entrance walls, sloped clay tiled roofs, balconies, all reflect the inspiration from Charles Correa”, contends Jatin.

Laterite blocks feature both in the compound wall as well as the façade while all the levels in the double storied residence pack in green spaces. Given his inclination towards tropical design style, large openings in the form of expansive French Windows again prevail, allowing one to step on to the landscape. Set on the foothills of the Western Ghats, Jatin has effectively captured the enchanting view of the hills, with the interiors affording a spectacular view of the same from all angles.



BRANCHING OFF YOUNG

Young Turks // Past Features

It is not common to find fresh graduates, soon after stepping out of design school, venturing to start their own design firm. It requires a lot of passion as well as courage to branch out alone and face challenges of the design world when practical experience is yet to be earned. Yet, there have been quite a handful of young designers who decided to be on their own, not only to test the waters but to leave their indelible mark on the city’s skyline. The past issues of Antarya featured these Young Turks and their brilliant work, complimenting their tenacity and design skills to step out and make their mark.

ADISH PATNI // ATELIER ADISH PATNI

Graduating from RV College of Architecture, like Arjun, Adish started his design commitments while still a student, his first project being an interior design for a commercial space. His passion for design saw him rapidly growing in competence, landing noteworthy projects soon after establishing his architectural practice.

With a style that believes every design is akin to a story, with a distinctive tale attached to every project, Adish focuses on the creative fields around the design similar to a story structure, to come up with a unique concept that not only explores the multiplicity of elements involved in the field but delves deeper to seek an underlying meaning that is hidden between the folds.

MADHUMITA & SARVESH // THINC DESIGN

Here is a young couple who have set out together not just in life but in the world of design too, making a significant impact in the short time that they have occupied the space and proving beyond doubt their potential as a fine pair of emerging architects. Their focus being on “responsible aesthetics”, Madumitha and Sarvesh, soon after graduating from the prestigious RV College of Architecture, started their own design firm, reflecting their motto of looking beyond the obvious, the perceptible.

Having interned in Auroville during the final year of their graduation, both had the opportunity to view and understand design not just from multiple angles but also from a practical and sustainable sense where the designs can be totally simple and responsible, yet pack in the spectacular in concept. Their stint in Auroville proved to be a great influence on their thinking and conceptualisation in the later years.

EKTA RAHEJA //STUDIO EKKO

Barely out of college, having graduated from the prestigious RV College of Architecture, Ekta branched out on her own into the world of design, having successfully completed her first project of renovating a 21 year old house. Ranked within the top 10 in her class and winner of Proactis Award 2011-2012 for best performance in architectural design in fifth year B.Arch, RVCA, Ekta was also part of the NIASA (National Institute of Advanced Studies in Architecture) thesis competition securing a place in the top 10 from the south zone of India.

Her thesis project Textile Museum and Exhibition Centre in Mumbai involved the redevelopment of one of the dyeing mills in Mumbai where it was required to revive it as a space to celebrate the lost textile culture of the city. Revive on these lines, she definitely did, using the chimney standing on the site as a reminder of the past heritage and connecting that with the “black box” which is the museum, where the black box draws a parallel to the Chawls of Mumbai. The North light trusses on the roof further serve as a reminder of the industrial character of the mill.

RAJA ARJUN // AQB GROUP

Graduating from the prestigious school of design, RV College of Architecture, Arjun was barely 24 when he decided to venture out on his own. Interestingly, he has been designing from the age of 18, having been involved in the remodelling of a 30 year old bungalow where he had to face the challenge of matching the contemporary inclinations of his client with the existing retro elements of the bungalow and its neighbours, where the features needed to be retained yet given a contemporary twist.

Since then, Arjun has been involved in designing an apartment complex that drips with greenery, villament, a studio apartment incorporating a unique concept to address paucity of space amongst many others while also designing his corporate office that speaks of geometry in every angle.

SAQIB KHAN // ENIF DESIGNS

It is barely three years since he graduated, yet his firm is already two years old. What is more, at 26, he has nearly 30 projects to his credit, some completed while others are in construction stage. Saqib Khan, a student of the prestigious RV School of Architecture, has dabbled in a range of projects that includes apartments, villas, individual residences, along with commercial interior designs.

One of his recent projects amongst the half a dozen apartment projects he has handled, accommodates a series of geometric boxes, displaying harmony in scale and form, the dimensions cutting down on the vertical expanse. The glass patio railings further add lightness to the concrete structure while the interiors afford plenty of natural light and ventilation through clever designing and free flowing spaces.



The stone clad compound walls here further lend a natural element to the contemporary style.

MUSTAFA, LOCHANA, PRABHU AND AJAY // PARATECTURE

It is a young team of four, knit together in the world of design by their sheer passion for creating the unconventional, thinking and visualising out of the box. Their concept and mode of design speak volumes of this inclination and passion for detail. Firmly endorsing the view that architecture extends beyond the life within the building to encompass elements of life and art between structures, the four young architects from Dyanandsagar College of Architecture, Zuzar Mustafa, CV Lochana, CM Prabhu and HU Ajay, believe in addressing the ‘ground realities’ threadbare so as to bring the integral elements of functionality of the building into the design.

SIDDHARTH RAMESH // WHITE SHADOWS DESIGN STUDIO

His design firm is barely a year old yet he already has a dozen projects to his credit with two already completed. Siddharth passed out of Dayanand Sagar College of Architecture less than four years back, with the passion to start his own design firm at the earliest. He certainly realised his dream soon, after having worked briefly with renowned architect firms, Ochre Architects and Architecture Paradigm.

Given his firm belief of designing, keeping in tune the functionality of the structure yet offering an arresting aesthetic, Siddharth displays a strong leaning towards geometry, with his buildings incorporating a subtle yet multi-dimensional façade. His project Mayya’s Residence is an excellent example of this inclination, with plenty of geometry playing on the structure and façade.

NAVEEN GEORGE JOSEPH // DESQUARE

He is all of 28 years but the urge to start off on his own manifested right after graduating from RV School of Architecture and entering the practical world of design. But Naveen decided to bide his time for a few years before venturing out on his own. Thus, his year and a half old design studio had to wait for over three years after graduation to find tangible manifestation. Yet, his three years of work experience in notable

design firms gave him the much needed training and insight into the practical working side of architecture.

KARAN SHETTY // THIRD EYE DESIGN STUDIO

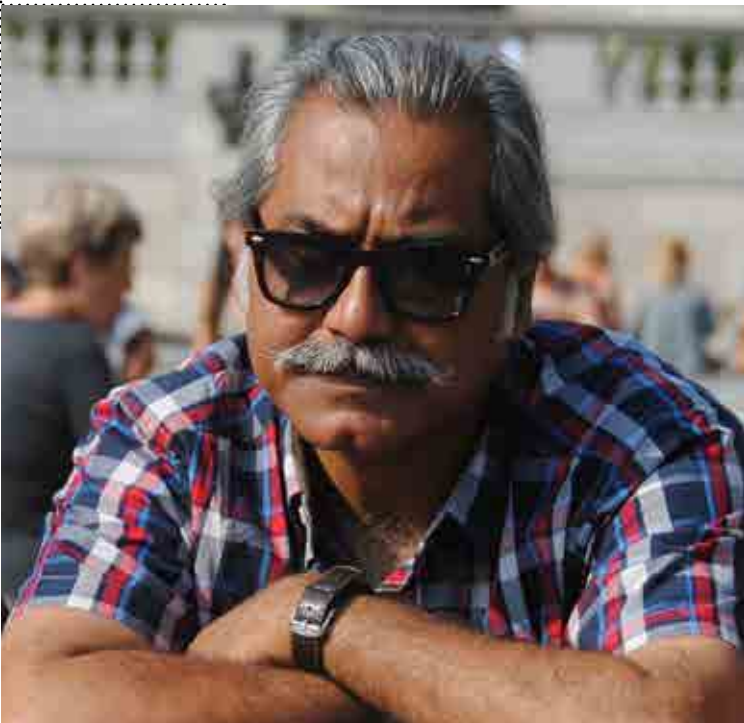
He is all of 25 years. What marks him in a class apart is his unquenchable enthusiasm not just to deliver the best and the most innovative but also to be present on the scene even before he is expected. Karan is from the prestigious institute RV College of Engineering who chose to branch off on his own to lay his stamp in the design world after interning for just a year in Thomas Associates.

Over the last two years since he started his own practice, Karan has under his creative belt, over 20 projects, some of which have already left their indelible mark in the design industry. His projects include corporate, hotel and hospital interiors, apartment complexes and residences. He is currently involved in executing the design of one of the tallest residential apartments in the city and incidentally also happens to be the youngest skyscraper architect in the city.

A TEAM OF EIGHT // WEBE DESIGN LAB

It is a group of 8, a large number certainly but what sets them apart is their decision to branch out together into the field of design soon after passing out of School of Architecture and Planning in the city of Chennai. Thus was born their design firm in year 2008 and since then the team has taken on close to 50 projects, most of which are residential while retail and hospitality too have been addressed.

The team is also the recipient of awards, notable amongst them being IDF awards 2013, for landscape category and A+D architecture Cera award 2013, a commendation for Innovative interior design. Interestingly, the team believes in focusing on an ‘Idea centric approach’ that is supported by a strong research and collaborative practice, which will result in a unique solution to meet individual requirements.



HABEEB KHAN

MOVE TOWARDS CONTEMPORARY VERNACULAR

Architect Habib Khan of Smita & Habib Khan Associates speaks on designs and design methodologies in a chat with Antarya, delving on the newly evolved concept of Contemporary Vernacular. Speaking on the design inclinations of design schools and thence forth students, he calls for a change in approach where students take pride in our traditional designs and wisdom, reflecting the same in their work.

Q. How do you feel architecture has evolved in this country? Is there too much non-contextual design evident in the structures?
Designs across countries are showing a universal pattern whereby an international traveller cannot sense that he has switched countries. The monotony and predictability of this kind of architecture is phenomenal. This may perhaps enamour students. While some may serve as tourist attraction like for example

Frank Gehry's Bilbao Museum, and are built specially to rejuvenate and rehabilitate a city of a country, they end up becoming iconic buildings and have great glamour content for the young. Invariably, these iconic designs are explored and explained in detail in design schools and glorified as larger than life, prompting students to view the same as the appropriate and right direction for their design process.



In our country architecture has evolved and has gone in the wrong direction. Unfortunately after independence, we looked up to the west to give us a direction and adopted the alien methodologies for our culture. Traditional architecture was forgotten and shunned for being old fashioned. And that became the trend of architectural development. Till today we are doing the same. We have again recently invited another iconic architect to design a very prominent building in Bihar. This is not the right approach for architecture of any country to evolve. The approach could have been more Indian and rooted to our very own context. Shunning traditional leanings in design only reflects a loss in national pride.

And yes there is too much of non-contextuality in today's architecture. See any of our cities and you will understand what I say. In history each region could be identified by its architecture. But today you cannot differentiate between cities and regions anymore.

Q. Is the general inclination towards western designs the cause for our strong leaning towards non-contextual architecture?
Yes absolutely. Enamoured of the western world, our attitude of still looking up to them as developed and evolved and an absolute lack of national





pride is responsible for total non-contextuality in our architecture. This western inclination is not only in architecture but in almost every other field. India has become more and more western and this leaning is responsible for non-contextuality. Architecture is a serious art and needs to be made immune to this inclination.

Q. Do you feel designs are now veering more towards unsustainable materials and construction methodologies in the name of creativity and innovation?

Absolutely. We are using unsustainable materials and so also techniques. But I don't think its in the name of creativity and innovation. I would say it is more in the name of convenience and repetition. Using the present day technology, architecture and the role of an architect is reduced to just developing a façade. Its convenient and easy. Creativity is restricted only to the articulation of two or three materials that go on the façade and there is no innovation in the whole thing. This not only makes it unsustainable but people who are building in this vocabulary are committing a grave crime on country and citizens. We need to evolve an architecture which is sympathetic to our climate first and then is appropriate for its people, land and resources. That will pave the way towards intelligent sustainability.

Q. How can designs incorporate traditional and contextual sensibilities into modern architecture without sacrificing functionality?

There is evolution of a new vocabulary in architecture and few architects are vehemently talking and working on this idiom. We call this new language in design— The "Contemporary Vernacular". We need to reinterpret our vernacular architecture through contemporary times by unfurling the layers of traditional wisdom. One needs to find an expression of traditional design based on traditional wisdom that addresses contemporary needs and fulfils the demands of current lifestyle and functions. This in a nutshell means Contemporary Vernacular. And any architecture based on this language will be sustainable.

And it is a myth that traditional architecture is non-functional, non-user friendly and expensive to recreate. Our architectural projects are a live example of this thought process being put into practice and being acceptable and appreciated by clients, users





and society. Every architecture, be it traditional or even ancient, has a particular time frame, addressing functionality in this time frame. These traditional expressions should be reinterpreted to suit modern lifestyles.

Q. Clients play a lead role in final evolution of a design. How can mind-set of clients be changed to reinvent and incorporate contextual as well as sustainable features into modern architecture?

Essentially the myth of traditional designs and methodologies not being functional or relevant in present day context would need serious address and rectification. Again the notion that use of technology is limited in traditional modes of construction needs alteration. Awareness in the use of and fusion of vernacular with contemporary designs need to be spread to encourage 'Contemporary Vernacular' leanings in structure.

Yes, clients do play an important role in the final evolution of a design. It is the conviction

and dedication of an architect to educate and convince his client of his thought process. Transmittance of knowledge and ideologies is important. Client needs to be educated for sure. That done, they usually see the appropriateness of this thought process. Also it is more important to have facts and figures ready, of analysis and reasoning so as to effectively convince a client.

Q. If concrete absorbs and radiates more heat, how can modern buildings limit its use?

Use of concrete in the Indian context is disastrous. Architect Le Corbusier was the first to introduce concrete in India after which it became an integral part of our construction. But inspite of him I feel concrete would have taken over anyway the building and construction industry. In his absence, may be the presence of concrete in our buildings would have been either limited or even insignificant. International intrusion in construction techniques at times can prove to be deeply detrimental to local design

methodologies. Such intrusion would need fine scrutiny so as to ensure limited impact on local inclinations.

Q. What is your advice for emerging architects in terms of design sensibilities?

Be more sensitive to country's culture and context and be responsive to the client's functional needs instead of going the 'egg frying way'. What is an egg frying way? Well, go into a building having a glass façade with stainless steel fixtures and railings inside, preferably facing West or South. Crack an egg and put it on the railing and see it fry then and there. That is what I call humourously as the "egg frying way". We need to inculcate and generate pride in our nation's culture and history. We need to feel proud of our country and its land. We need to love our fellow Indians and show empathy to them and their needs. This national pride will be the first achievement in weeding out the westernisation of education, practise and mind set. Contemporary vernacular will follow.





SANJIB CHATTERJEE

REACH OUT TO YOUR ROOTS

Western influences have vastly pervaded design sensibilities at the expense of our knowledge base; the influence strong enough to make one subservient to its presence and reach, laments Architect and painter Sanjib Chatterjee of Kaaru. Speaking to Antarya at length on Indian arts and crafts, our 2500 year tradition that needs understanding and interpretation so as to be popularised, Chatterjee suggests ways to revive our forgotten legacies besides offering tips to emerging designers.

Q. Are western sensibilities and technology crowding out presence of Indian heritage in designs?
There is no denying the value of modern technology forming part of western influence and its significant and deep effect on our sensibilities, including design. Technology loosely can be defined as a process to constantly aspire to transform the way we use things, functionally, aesthetically or as a facility in daily life. Technology makes it much more convenient and accessible for future with increasing emphasis on faster pace and efficiency—a fertile ground for imagination and originality, which in modern Indian context

seems to be missing with echoes of what is emerging mostly from the West.
Heritage of a culture or geographical location is an unhurried accumulation of time tested creations and wisdom, of the very people who inhabit the place or culture. This accumulation is an outcome of people to people and people to nature encounters, including spiritual and routine at their sophisticated best. It becomes richer only over a period of time, measured by the intensity of people’s need and use of learning. These encounters, through queries and human resolve, not only translate directly to spoken languages, art and craft

of a particular culture, but also to inventions, discoveries and technologies, defining a culture’s self-esteem and identity. Whether it is art, craft or technology, they become part of a heritage over time.
Q. Western culture and sensitivities have managed to impact design in east. How can reverse be achieved? Does that require change in mind-set, greater awareness or better marketing?
For me, a poem, carving, painting, weaving, dance forms, calculations of astronomy or rules of architecture, do not necessarily define steadfastness of a cultural base or its identity,



KAARU was founded by Anjalee Wakankar and Sanjib Chatterjee in 1987. KAARU is a collaborative enterprise of Design, Architecture, Fine art, Management and Manufacturing professionals who have come together to work with sculptors, painters, metalworkers and other Master artisans from across India. Behind Kaaru is an ethos in which art is created, as a way of living.



but the process of encounters, as how and why they came into being.

It is this process and spirit that keeps a culture vibrant, rich and not necessarily the end products. End products will be there as long as process is alive. If this process dies or slows down, a culture cannot sustain its identity for long. It would get influenced and start looking at the next source available as its identity. This is what has happened to contemporary India. If we can revive this process, we will have something substantial to offer the world. I am referring here to path breaking ways of thinking, inventions and marvels to forge a genuine partnership in the process of globalization, which is a process of exchange between cultures. In our rush to globalize, without much to offer in return, we seem to be getting continuously globalized. We simultaneously need something substantial to globalize with.

We are at the moment not able to use our heritage effectively, even on a small scale.

The market in which to popularize the culture of India is not something taken away from us; it is one that has slipped through our fingers, by not believing enough in ourselves. This can be re-established by collectively understanding our heritage and the derivations made from it. This would be in the form of translations of Indian philosophies in text, paintings, carvings, architecture, poetry, interpretations of scientific breakthroughs in medicine, astronomy, mathematics and so on. This understanding of our own context can provide the basic building block and motivation to create the new, with tools of modern marketing. Design, which is only a part of this process, will automatically emerge with a distinct identity as 'Contemporary Indian'.

While extraordinary work in this direction is already underway through incredible people and organizations within the country, it may still take 35-40 years to bring in change. A strong political will for collective partnership between government, private institutions, professional and individuals to create the right

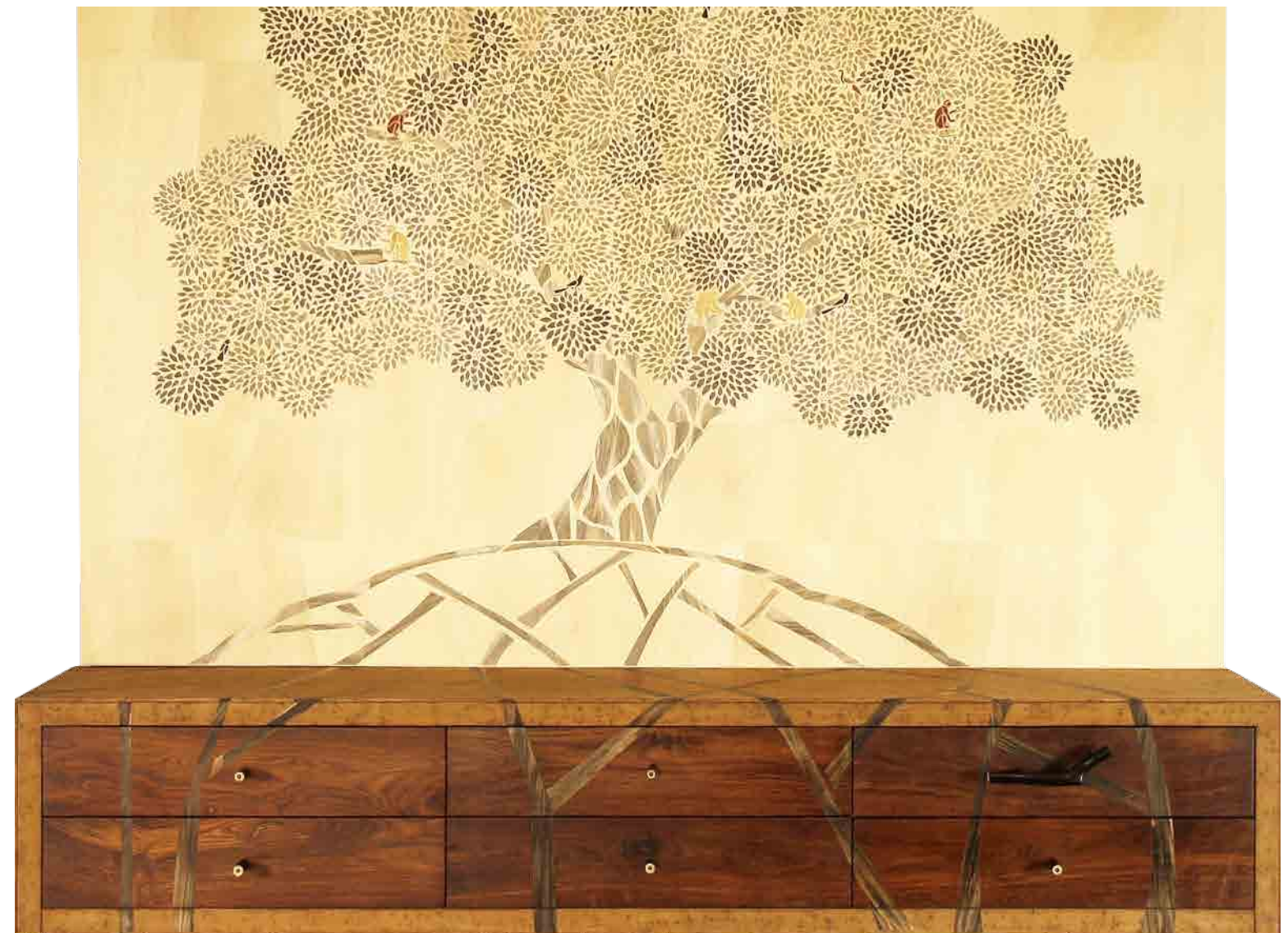
environment for invention and exploration can continuously inform heritage and vice versa. Japan comes closest as a good example here.

Q. Is the scenario changing lately with significant number of designers bringing in traditional modes into contemporary themes?

Yes, it is altering but very slowly. Even though there is remarkable work being done by many designers and architects, this is still too little. Especially so considering the size of our land and the latent potential of its heritage and power of the hands and minds of our master crafts-people, Vaastukaars, Shilpkars, painters, weavers, metal workers.

Q. How can we unravel local art and culture that is lying dormant and infuse this into design to reflect Indian contemporary style?

As long as we do not look at our heritage, art and craft as end product, but as process, unravelling will happen on its own. When one is hungry to know the mysteries of this incredible cultural base, one does not find it in pieces of carvings, paintings or weavings as aesthetic





objects, but in the reason for which they came into being. For example, how the environment works, how things are grown, how a balance is maintained when one extracts raw materials from earth, the principle of re-cycling, scientific interpretations of how the universe works, why a carving is not just aesthetic but also describes principles of creation; all this is completely integrated with Indian art and crafts.

We need to grasp the macro and micro within the concepts of our art and culture which sustained them in people's imagination through thousands of years. This study, when combined with one's imagination afresh within the present context, the new expressions in design will flow out automatically.

Q. A major impediment facing infusion of local culture and crafts is the dying skills amongst artisans. What can be done to revive this? Would presence of design schools exclusively teaching these skills make a difference? Alternatively should design schools make local craftsmanship as part of their syllabi? Setting up design schools and scripting the syllabi with a long term vision will definitely

help. However, successful handing over of knowledge and skill base will have to go hand in hand with intelligent marketing, informed patronage and a market for the skills being transferred and put in use. Collective efforts between modern patrons and designers, to jointly aspire and create designs, envisioned not only as intelligent products suiting a specific taste or trend, but simultaneously as iconic 'lines' or 'collections', based on derivations from the incredible art and crafts and modern needs of living, will have to go hand in hand.

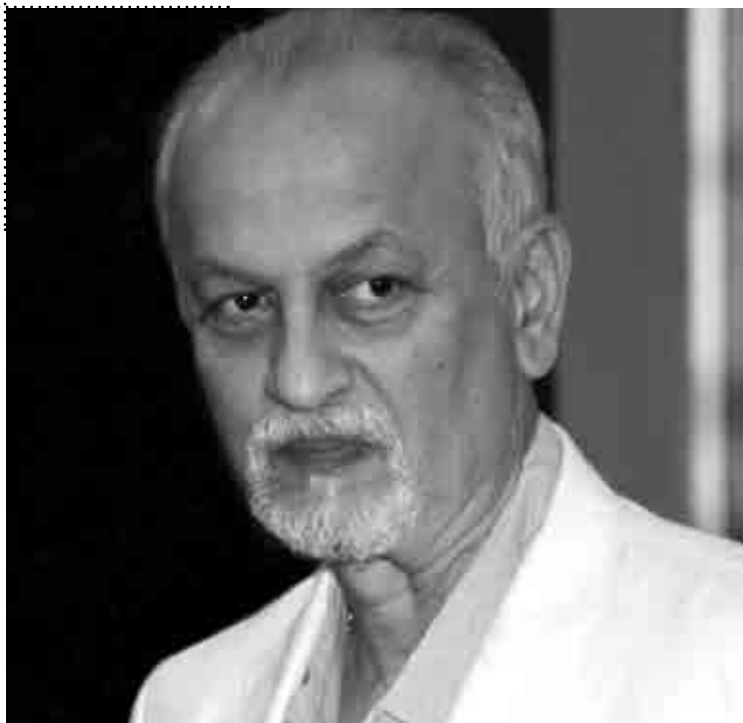
This approach of the 'iconic' will ensure that even after the rush for a trend dies out, the design continues in demand, ensuring demand for the product and craft skills live. In addition it creates value to aspire for a style that is based on Indian art and craft. Very high quality of design and workmanship will have to be backed by modern marketing strategies and funding systems for the artists. Design and designers will have to become the catalyst of change between Gurukuls, craft communities, craft-cooperatives, individual craftspeople, government and the market. New policies, which suit artisans in a changed

market situation will have to be pursued and proposed to the government by designers, individuals and institutions who want help sustain art and craft.

Q. What is your advice for emerging interior designers and architects to incorporate traditional sensitivities into their work?

Learn to see what is around and explore whatever you want to. Thereafter it becomes a two way process. Travel. See, as you are documenting, as you have never seen before. See as for the first time. Document for others, not for yourself. Involve yourself completely with no worries of success or failure.

Then contemplate on the expression. Think carefully and argue like an aesthete, mathematician, poet, a scientist, musician, logician, craftspeople, farmer, dancer, devotee, within your mind, how you will find place for the timeless concepts of a great heritage in your design schemes, so there are no seams between traditional beginning and contemporary manifestation. Herein are sown the new seeds of originality.



RAJA WATWE

Architect and Interior Designer Raja Watwe is not only well known for his illustrious designs but also for being the father of IIID Bangalore Chapter. Speaking at length to Antarya, Watwe voiced his views on how designs need to be and the direction in which the current trends are moving.

INTERIORS THAT REFLECT INDIVIDUALITY

Q. Are computer generated designs robbing structures of their originality and character?

Design software only aids in crystallising a concept into a tangible form. It does not change the imagination or rob the structure of originality. It accentuates the process of design and enables the emergence of a spectacular structure that is based on the concept formulated in thought.

Q. Should designs reflect sensitivity to local conditions and pack in the green aspect?

Sensitivity to local conditions and sustainable methods are certainly aspects that designs should necessarily address. Recycling and reuse are elements that need to be incorporated into the structure. Interestingly, sustainable methods and sensitivity to local conditions in designs are not aspects that relate to architects alone but to clients too.

On many occasions, designs veer away from such sensitivity because of customer compulsions. Here is where awareness amongst the public is vital while architects and interior designers would need to convince prospective

clients on the need to adopt sustainability without sacrificing aesthetics.

Q. What characteristic should a design chiefly possess to be truly distinctive?

Aesthetics. The overall form of the building in terms of its architecture, the shape, colour, texture depicted makes the structure distinctive. This form needs to be aesthetic in design to set the structure apart.

Q. Where is the current trend of designs heading?

I would say it is futuristic. An almost space age look is inclined in designs. The designs pack in a high tech futuristic appeal with the materials as well as technology aiding this. Computers and the available software add to this futuristic leaning.

Q. What aspect in an interior needs to be necessarily brought out while designing?

Comfort is vital in an interior. Comfort should be both in physical as well as visual, offering a pleasant experience while utilising the space. Interiors should also be individualistic,





reflecting individual requirements, lifestyle, tastes so as to generate this physical as well as visual comfort.

Q. Should interiors be timeless so as not to wear out too soon?

Not really. People change over a period and so does their lifestyle as well as preferences. Their expectations and requirements from an interior too changes accordingly. So the design offered can be one that addresses present lifestyle and requirements which is prone to change after a short period. The need and decision to change by itself reflects individuality.

In terms of architecture, public buildings such as institutions that need to stand the test of time should be designed as timeless as they are not likely to be pulled down for a few generations. But here again, the architecture of a residence need not be timeless as the needs would change according to the occupant, requiring it to be pulled down to accommodate something new.

Q. What is your distinctive style?

It is essentially colour schemes which are always pleasant, refreshing, exuding comfort in both physical and visual appeal. No specific style is replicated as care is generally taken not to replicate a design but instead to bring in variety.

Q. How do you view the state of design education in India?

Aptitude in students at times is lacking. Students are not demanding in their learning and this gets reflected in the laid back attitude of teachers. Society lacking in having high expectations also contributes to the students not working to their potential. The presence of computers and software aided designs has made the job of designing much easier as compared to the earlier times when they had to be conceptualised in mind and physically sketched.





ALFAZ MILLER

In an event organised by IIID Bangalore Chapter, renowned Architect and Interior Designer, Alfaz Miller made a presentation to the members on some of his projects and interior designs where he spoke at length about his illustrious journey in the field of architecture and interiors. Winner of many awards and accolades and one whose works have been published extensively, Miller surprisingly took a humble view of his contribution, downplaying some of the magnificent pieces that he had created during his esteemed career spanning four decades. In an interview to Antarya, he speaks at length on the current state of architecture and interiors and the route it needs to take in the coming years.

INTERIORS SHOULD BE TIMELESS

Q. Architecture is leaning heavily towards computer generated designs. Is that robbing structures of their character?

Use of computers does not replace design sense, capability, or sense of form and proportion. It in fact enables quick analysis, helps to evaluate options and transform. While computers are an excellent tool to move fast, there is definitely no substitute for good designs. Likewise, the sense of form and proportion cannot substitute the ability to detailed engineering design. If structures are losing character, it is not because of computer aided designs but purely because we are losing design sensibility and detailing.

Q. While designing, should the architect be sensitive to local conditions and pack in the green aspect?

The green aspect starts in your mind. Conventional forms were there even 40 to 50 years back. The basic characteristics conformed to local conditions where sensibility as well as sensitivity was displayed in the designs. Unfortunately that is not the case now.

Q. What in your view should a design chiefly possess to be truly distinctive?

A design should first address the function for which it is to be used. The exteriors should conform to the environment and the design should be in tune with the time and place where the structure is to come up. The time and place factor is crucial as the old buildings, however suitable they are to the prevailing environment, may not be suitable to the present time and place because of the difference in the functionality that they address.

Q. Where is the current trend of designs leading to?

The architectural trends are currently heading towards a chaotic sense and this can be seen even in the gated communities. There are no design guidelines imposed in the master plan. For instance, buildings in the older part of Mumbai reflect stone clad walls and sloping roofs which give the area harmony and rhythm. This is currently lacking today. Similarly environmental norms are not being imposed to take care of the weather conditions. Earlier, balconies served as protection for the





main phase of the building which is absent in new designs.

Likewise, interiors should also be timeless in their presentation. People don't change that quickly, so a design should last longer. Similarly, opting for clichéd features, vague representations have a short shelf life. The interiors, like the structure, needs to be totally functional and address the personality of the user.

Q. What is the most important aspect that needs to be brought out in an interior?
Do not curve forms just for the sake of presentation. Rounded forms are essentially inefficient while straight lines are more functional, safe and easier to handle. Safety is predominant while coming up with an interior design. In terms of colours, it is best to opt for lighter pastel shades as they are again timeless. Strong colours can become overbearing after a period of time, requiring change. Patterns too are better if plain or subdued as again they tend to last longer.

Q. What is your distinctive style?
Wood is a wonderful item for interiors as it never ages and my designs use plenty of it. While natural wood is expensive and not be an environment friendly option if it is not plantation wood, artificial wood is excellent, replicating a similar feel. I lean more towards subdued style as it is timeless.

Q. How do you view the state of design education in India?
Design education in the West is fantastic and unfortunately we are nowhere near there in India. It is not size or number of designers graduated but the quality of design knowledge that is imparted that matters. Indian design schools need to take a relook on the program that they offer.



PRAKASH MANKAR

Architect Prakash Mankar of Prakash Mankar Designs, in a lengthy chat with Antarya, talks on the nuances of design, the role of technology and the play of colours and textures in interiors. Renowned for his extensive work in the hospitality segment, Mankar speaks about the versatility of the range of designs that can be dealt with in the hotel industry, allowing one to explore multiple avenues of representations under one roof.

OF DESIGNS, COLOURS AND DESIGN PHILOSOPHY



Q. What in your view is the essence of a good design?

Design needs to be approached in a holistic manner. Other than being visually appealing design needs to be practical too. A good design revolves around factors like sense of space, usage, and capturing the quintessence and bringing the space to life by the use of colours, patterns and textures. Good design is the right balance of aesthetics and functionality.

Q. Technology is having a powerful influence on designs. Is this leading to the creation of exotic structures that are more iconic than practical and sustainable?

Technology and software's only help is to enhance the architects thought process. It does not create design on its own when used as a guiding tool in the design process. Technology can help create landmark structures. However, if used only for the sake of adding ornamentation it will not be a practical solution. One must remember that certain technologies and software also help improve sustainability and in no way rob the structure of practicality.

Q. Your buildings are predominantly hospitality segment. Is it because you feel there is greater scope for detail and representation, a larger span to implement exotic yet warm designs, colours, patterns in contrast to commercial complexes which are more cold and toned down in décor?

We have been branded as Hotel designers, as I was trained to be a professional in Hospitality industry by an iconic Indian Hotel Company at the very early stage of my career, and we haven't looked back since. Over the years it has given me immense pleasure to see our designs bearing fruit and appreciated by many discerning travelers who insist on nothing but the best when staying away from their respective homes.

Hotel industry allows you to indulge in all aspects of design such as Residences, Restaurants, Bars, and Discotheque, Conference and Banquet Hall, Health club and Spa, Shopping Arcades, Offices, the works, and deal in multiple choices of materials be it stones, woods, plaster, paints, millwork and furniture and soft furnishings not to forget the art management.





Q. Your designs exhibit a strong inclination for colours, patterns and textures, with spaces defined by these, complementing the architecture. Yet the choice is such that even the strong patterns and colours are not loud while lending individuality and character. How do you choose them right so as to define and make a statement without being harsh?

There are always numerous options available to a designer to choose from while conceptualising particular designs for a project. The points to consider are the location, the brief provided by clients and last but not the least allocation of budget. With practice and experience it is not very difficult to seek harmony in ones designs to take it to its legitimate pinnacle.

Q. Would use of contrasting colours in small spaces crowd the area further and ruin the ambience. If not, how can it be used to bring in character?

Contrasting bold colours will always be welcomed in a space big or small. This being said one needs to bear in mind ~the proportion and amount of bold colours that are being introduced into a space. Contrasting colours can always be introduced as long as there is another element to offset it and bring balance to the space. Judicious use of colours, textures and mirrors can throw open small places to create desired atmosphere which is appealing to masses

Q. Most contemporary designs tend to use minimal or nil patterns while strong colours are still used. Is that the right approach or would you advocate patterns into this theme to tone down the straight lines?

Minimalistic approach is the mantra in today's design philosophy. It should be like story telling without uttering a word. Straight or curvilinear will totally depend on the space that one is about to tackle. Every design concept deserves to have a little discipline. Colours, patterns, and design trends can always be mixed and matched as long as they marry well. Introducing a completely alien element in a space can make or break the décor or the language of the design.

Q. There is also a strong play of natural light through *jaalis* in your projects with exotic patterns in the form of shadows thrown in. How in your view can this element be effectively used to transform the ambience of the interior?

A prominent designer once said: "I want to see India through Jaali". Intricate filigree or Frêt work used in iconic buildings and palaces of past had a reason for it, be it for protection against harsh sun, semi-privacy or plain ornamental use. Introduction of this element definitely enhances the ambience if judiciously used. The play and use of light in a space allows shadows to have these appealing ways of forming patterns on surfaces. Allowing light to pass through slits and perforations on a plane permit these interesting patterns to be created and introduction to these interesting shadows add intensity, bringing the space to life.

Q. One of your projects uses the vibrant colour from wire-cut bricks to lend character to the space. Is the charm of an interior better brought out through deft use of different materials or is it through fabrics, paints and accessories?

Interior design is a make belief process. If the space permits, we definitely would want to use materials like stone, bricks, wood, metal to create a rustic ambience in order to make a statement.





SANJAY MOHE

Architect Sanjay Mohe of Mind Space strongly espouses the need for designs to be in tune with nature where sustainability is the key language. Speaking at length to Antarya on the need to focus on function rather than form which is increasingly resorted given the technological possibilities, he avers that a good design is one that is simple yet effective and has multiple applications.

ADDRESSING THE SOUL OF DESIGN

Q. What in your view is the essence of a good design?

A good design embodies a great idea. It is one that is not complex but simple yet has multiple applications. A good design should be versatile, effectively addressing factors such as local materials, climate, technology, trends, cultural elements and aesthetics. It should accommodate changes where its uses can be multiple, based on the manner of handling without sacrificing its essence, akin to a sari or dhoti or turban that is essentially a piece of cloth but can be folded to fashion multiple representations or cast to fulfill multiple uses. Good designs do not look designed.

Q. Your design style affords plenty of geometry and rustic appeal, something evident even in residences. Is it a result of thinking and designing outside conventional lines?

We do not start designing with a deliberate attempt to create geometry but start with a feel of the space, addressing its functionality. The idea is not to create sculpture in structure but keep it simple yet effectively arresting where the geometry automatically evolves

to create required ambience. Even a quietest building can make a significant statement without appearing different.

Any structure should infuse nature into design wherever possible. In a place like India where the climate permits outdoor living and activities, bringing in the outdoors is very pertinent. Traditionally the same was reflected in the manner of design of residences, with the central courtyard and verandahs. The built form should essentially breathe where the natural life forms are lived and experienced.

Q. Your designs lean heavily towards water bodies and fluid spaces, seamless blending of interiors and exteriors, minimal presence of walls. Do spaces become more effective in the presence of volume and fluidity?

Play of volumes and fluidity of space give the eyes freedom to move, creating a sense of comfort when the volumes are larger and unhindered. Water likewise has a soothing presence, addressing all the five senses. When used in moderation, the sound of water and





its visual effect can be astounding, besides bringing in dynamism into the structure.

Q. What inspires you--nature, history, a challenging site?
One has to compliment the past and contribute towards the future. Inspiration however comes from the site, the rocks in there, the slope, undulations, the wind movements, sun path, the neighboring spaces. The building cannot be designed in isolation but needs to address the micro and macro elements.

Yet, nature is most inspiring, its myriad representations serving as a fountain of creativity and stimulation. Replicating the effortless way in which factors are represented in nature is not an easy task. Structural cantilevers can draw inspiration from the manner in which the branches extend from a tree yet its final representation in a structure would be vastly different.

Q. One of your projects draws inspiration from temple architecture. How have you translated this inspiration into design?
South Indian temples have a series of layers in the structure where one needs to pass through before reaching the core of the temple. These layers start from a large expanse, both vertically and horizontally, yet leave the exterior influences outside as the progression from one outer layer to the inner layer proceeds, until the core of the structure is reached.

The movement from this outer to inner layer happens with a gradual transition that addresses all senses, starting from what is seen, smelt, heard, felt and tasted. This kind of transition interestingly is prevalent in the traditional houses, where large verandahs, columns, and other architectural elements create porosity of form. This philosophy of traditional architecture has been incorporated into all our projects.

Q. How do you use natural light effectively to transform the ambience and aesthetics of a space?
Light is the most exciting tool to create amazing spaces. It is essentially an emotional response to a space, the spaces reflecting moods which can effectively be controlled by the manner of design and play of natural light. The infiltration of light needs to be optimum, not too harsh, not too dim. The play of

shadows creating exquisite patterns is again a mood enhancing factor. However, for lighting to be effective and to transform the interiors, the materials and colours used in space need to be chosen with care as some materials and colours absorb light while others reflect it.

Q. Is technology leading to emergence of bizarre creations that are not practical or sustainable?
Technology should be appropriate to the context. Technology should not lead to creation of forms that are merely iconic without addressing practicalities. Architecture combines both form and function. The focus should not be only on the form, sacrificing function. It is important to know where to draw that fine line. It is more pertinent to be fairly quiet about the form yet create high quality spaces that inspire, motivate and are timeless in expression.

Q. What is your philosophy on green buildings?
Sustainability should be the language of design. The philosophy of the building should be to address the sensitivities of nature, be sustainable. Traditionally structures were naturally sustainable and green. Elements such as wind tunneling, solar path were effectively incorporated, allowing buildings to breathe. But without allowing structures to breathe, adopting designs that are not conducive to local conditions and later using technology such as double insulated glass to address green elements is impractical.



ANGELA LM ALESSI

Architect Prof. Angela Lm Alessi, Environmental Design Consultant, Ecosustainable Group talks at length to Antarya on matters of sustainability and ways of measuring it. Insisting that affordability is a chief criteria to be used to judge sustainability of a development, she suggests taking a peek into traditional modes of design and construction where some of these could be tapped and tweaked to address evolving criteria, translating into sustainable structures.

SUSTAINABILITY IS COMMON SENSE

Q. What is your perception of sustainable architecture and how has this evolved over the years?

Sustainability should first be affordable. Luxury apartments with bioclimatic technologies would not amount to sustainability even though it would earn them a green tag. Sustainability goes beyond bioclimatic design like putting a solar panel at the top of the roof. It embraces parameters such as ethical, economic, political, social and cultural and to understand this, there needs to be a massive re-education of both the professionals and the general public through universities and research centres. While a sustainable building should have eco-friendly features that address energy, water and waste, the design should not only be affordable and adaptable for majority of people but also should contribute to a sustainable economy.

The perception of sustainability has changed over the years. Earlier, sustainability was only associated to recycling, that is no more the case now. There is however a return or profit angle that does need address while speaking

of sustainability, a triple bottom line that relates to social, environmental and financial aspects.

Q. What principles and criteria would you assign to gauge sustainability?

Any country that has a deep history should relate to it, study the context and design a structure that is not too much in contrast to this old tradition which was referred as 'ecological architecture'. A healthier environment using materials that are not toxic should be created. Not only the buildings should be sustainable but also social aspects like the travel distance of the development should be addressed. This would involve creating a micro enterprise where work, leisure, and living happen within a short distance.

Q. Are there differences in perception of sustainability across countries and continents?

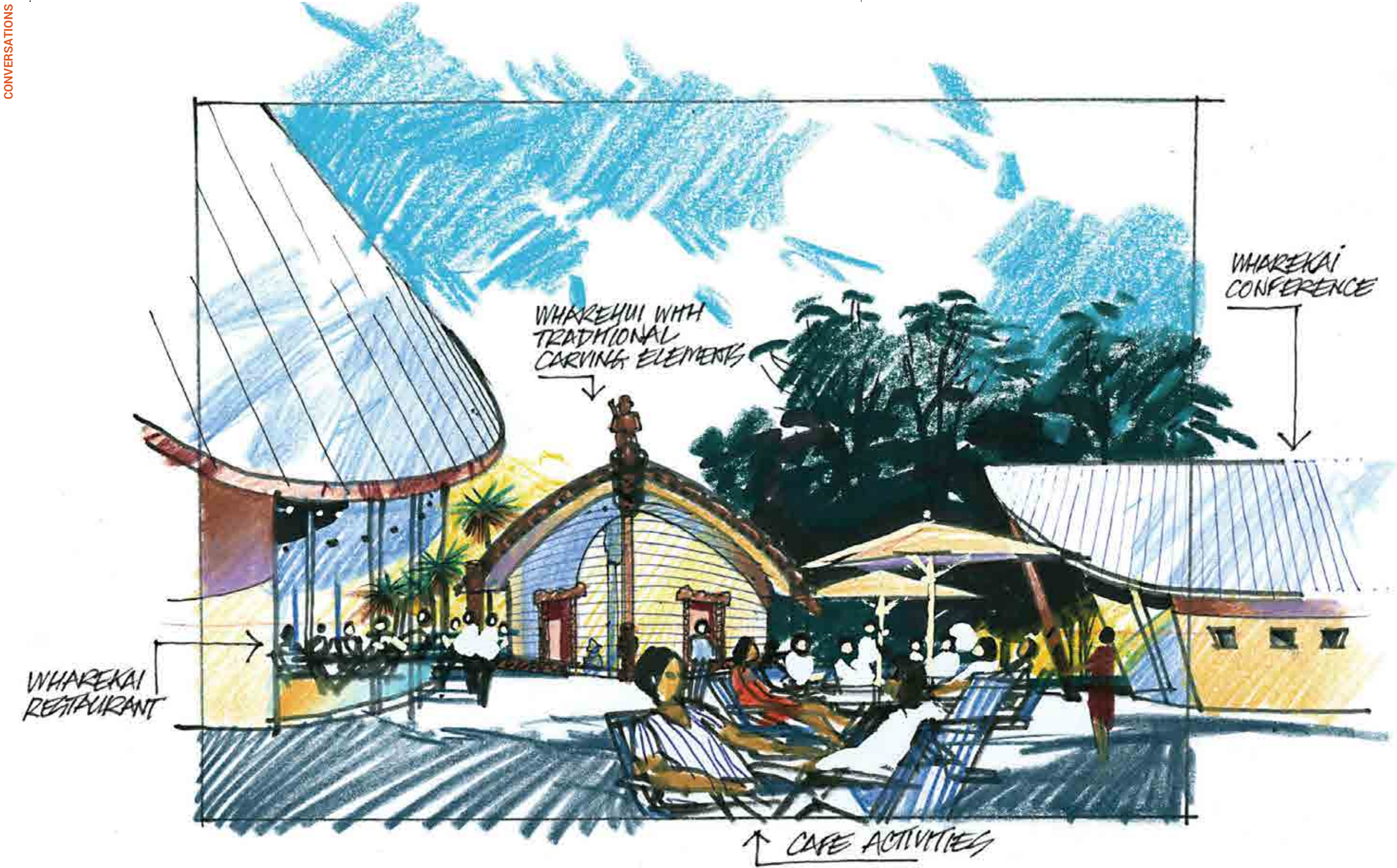
Anglo Saxons are very passionate about quantifying, organizing, analyzing and their attention is chiefly on energy savings. Europeans, apart from quantification, opt for a more holistic approach where the philosophy of a

building is more comprehensively addressed. Indians have a more social conscious approach to sustainability where building a better society becomes the main objective.

Q. Are current leanings towards sustainability making a difference and not merely seeking a tag?

A lot of independent people have sustainable leanings that are not just for making a profit or to seek a tag. But to make sustainability meaningful and make a difference, policy making should be made sustainable. Individual initiatives alone will not work. But interestingly there is a significant surge in consciousness towards sustainability. Sustainability in essence is a way of being, thinking, with the community appreciating it.





THE PLAZA
LOOKING TOWARDS THE WHAREHUI.

Q. What is the biggest problem in gauging sustainability?
Measuring sustainability using both quantitative and qualitative tools. We need both. While the American quantitative tools are effective provided they are tweaked to address Indian conditions, qualitative criteria can be gauged through social, environmental and financial impact. Likewise, post occupancy evaluation is not practiced though this should be one of the criteria used for the qualitative tools adopted to measure sustainability.

Q. Traditional buildings were based on local sensitivities and availability of resources, making them naturally and effortlessly sustainable. Should we dip into these sensibilities and adapt to evolving demographic, lifestyle and resource changes?
Architects should have bigger say in development and design. Vedic scriptures talk about becoming an architect only on turning 40 as it is considered a holistic, super specialized field of work. Some of the beautiful pieces of architecture in India continue to remain hidden and away from limelight because of lack political will to bring these to the fore. However, not everything that is vernacular can be stated to be sustainable. There is need to get the bigger picture with a more thoughtful way of looking at the environment.

It is essential to make buildings breathe. Stone is a natural breathing material, keeping the interiors naturally cool. Similarly, thatched roofs and mud houses kept the interiors cool even during very hot summers. Sustainability in essence is not only organic but also common sense. The organic aspect tends to make a positive visual impact on the environment. We are currently adopting sustainable practices based on certain criteria without knowing the essence. We have immense knowledge in this area which should rightfully be tapped and translated into sustainable structures.

A Meeting

2 Generations

Participants:

Zachariah | Abhay Zachariah

Satish Naik | Ranjit Naik

B H Rathi | Rohan Rathi

Kulkarni | Sameer Kulkarni

Thimmaiah | Kavya Thimmaiah

Kembhavi | Indrajit Kembhavi

Nalini Kembhavi | Neetha Kembhavi

Prem Chandavarkar

Moderator: K Jaisim



It is customary that the parent and child will not see eye to eye on various issues; especially so if both are in the same profession and also happen to work together. Clash of opinions, differential perspectives, the gap of a generation altering the work atmosphere, infusion of technology and new materials, increased access to information, can all add up to offer a different set of strokes that may be totally divergent or at the most parallel. Antarya hosted an evening of interaction between two generations of architects who were working together and continuing to leave their indelible mark on the city's skyline.

Handling over seven teams of fathers, mothers, sons, daughters and daughter-in-law and their diverse take on architecture was certainly not a smooth run for moderator of the evening Architect Prof. Jaisim. But it certainly turned out to be an evening of fun and entertainment for the audience who did not fail to chip in whenever opportunity arose. The topics discussed ranged from the way architecture as a profession had changed over the generations to views on design, influence of technology, introduction of new materials, commercialism, diverse requirements of clients.

Architect B H Rathi spoke on the sea change over two generations in the manner of handling architectural practice and designs. According to him be it size of the project, how you view the project, the systematic manner of handling in the earlier generation, role and knowledge of contractors

then and now, the passion and understanding of design and its evolution, all have undergone a drastic alteration. "Even educational institutions had a different methodology of teaching design as compared to now", he added. "Today there is plenty of cut and paste culture taking over designs."

But Architect Rohan Rathi decided to disagree with his parent. "I do not think it is a cut and paste culture now. There is more professionalism than earlier. The working of contractors and their handling of designs too is individual dependent as well as on the scale of the project. There are contractors who work well with drawings." He further added that currently clients want to understand designs and materials used as they are more aware and exposed than earlier, with higher level of expectations.

Agreeing with Rohan Rathi, Architect Kembhavi stated that youngsters are now coming up with phenomenal designs and they take much less time than the earlier generation did. Reiterating Rohan's point that clients today are more aware, Architect Abhay Zachariah said, "There is something called time value for designs. Clients appreciate more when you go through a process with them in handling the design."

Concurring with his son, Architect Zachariah stated that the fundamentals of work or principles of approach have not changed.

"Materials however have changed and the current generation has to consider the varied options while coming up with a design. During our generation, the architect was expected to know everything which is not correct. It is a team work, involves consultants whose opinions are equally valid."

Architect Jaisim wondered aloud if there arose conflicts in thought process and approach between the two generations. "There is also a query whether children of architects intuitively make better architects?" While Zachariah firmly endorsed the infusion of new ideas and not confine to design styles of the set practice, Architect Sameer Kulkarni felt there is a tendency to follow the broad philosophy of the previous generation. "However this needs to be tweaked to address present conditions that are vastly different. How well the knowledge is used and improved upon is about addressing challenges, coming up with smart designs. Even in implementing western technologies, it needs to be tuned to address local conditions."

Drawing attention to the established experience and styles of the older generation, Jaisim wanted to know if the clients would be assured that they would receive the same value from the second generation as from the senior partner. While Rathi reacted to this by stating that two architects never think alike and hence the parent should not overshadow the second generation, Architect Indrajit Kembhavi felt that while influence of parent's design ideologies remains strong, there is an evolution from that based on interaction with various clients. "The designs are then articulated based on client's comfort and requirements." While Architect Ranjit Naik believed it was dependent the manner of dealing as "there is obviously a comparison. It is a matter of delivery finally", Architect Prem Chandavarkar further clarified on this point. "It is not about philosophy of architecture. It is an evolution, where there is a drastic difference in the designs offered yet there is continuity. That is the philosophy of your practice through which the clients are dealt with."

Bringing to the table the challenges posed by computers for the older generation, Jaisim posed the question of how this was handled by them. Endorsing the challenges posed by technology, Architect Nalini Kembhavi however felt that "earlier our designs, being hand drawn, were distinctive, with individual identities. Now it is ready detail available, prompting a cut and paste work." Agreeing, Zachariah added, "The best of designs are done by hand as the initial concept has to come from intuition rather than through use of technology."

Concurring with that was Chandavarkar. "It is a question of coming to terms with scale-that intuitive feel for scale is lost when technology is used as against hand drawings. The sense of fluidity, understanding of scale is beginning to be absent in the younger generation due to presence of computers."

He however voiced his support for the use of computers as an excellent tool of design as "for instance the Bilbao Museum could not have been conceived in its absence. But problem arises when purity of approach is sought. There needs to be an amalgamation." He further added, "Our exposure being limited, learning something required rigour. But younger generation are bombarded with information that there is a tendency to make quick judgements on visuals."

Ranjit Naik however contended that the generalisation may not be appropriate. "The first concept of a project occurs in the mind. How you translate it is dependent on conceptualisation. It could be paper or computer. Stating that a hand sketch is better would not be correct." As for the presence of an established practice giving head start for the younger generation, Zachariah was of the view that though it may give a good start, finally the result is dependent on how your designs hold up as name alone cannot sustain for too long without good work. Agreed Architect Thimmaiah, "There is a platform but your own individuality has to utilise this. The platform is of use only up to a point."





Bamboo is widely known for its strength, flexibility as well as its natural appeal. Yet its manifestation in design has been predominantly in the form of bamboo structures, be it rural houses, urban resorts with a rural theme, eco-friendly buildings or even as bridges in remote regions. As for featuring in furniture or artefacts, the representation has been more mundane with very limited creativity evinced. Multi-purpose furniture in arresting shapes and designs to cater to a wide range of functions has been insignificant or almost non-existent.

Recognising this, Sandeep Sangaru of Sangaru Design Studio decided to work on this material, coming with some fascinating creations where the pieces designed appear not just as furniture but as a work of art. A mechanical engineer with a post graduate degree in industrial design from the National Institute of Design in Ahmedabad where he specialised in furniture design, Sandeep was first captivated by bamboo when he visited the North eastern villages.

“It was initially an involvement with the Bamboo Centre in NID for a project to train artisans in the villages of Tripura (BCDI—Bamboo and Cane Development Institute-Agartala). Watching them work with bamboo sans any tools except a sharp knife, yet create some stunning designs, gave me a totally different perspective of bamboo”, says Sandeep. His opportunity to work along with the artisans further opened the multiple

design possibilities using bamboo, he further adds. “Unfortunately, the local artisans were not bringing to the market plenty of products made in bamboo which was used by them to address their varied functional requirements.”

This prompted him to see the wide possibilities of bringing to the market a variety of new products that were hitherto not seen besides also tweaking the designs of some of functional pieces oft used by the North eastern villages to offer it to a larger clientele. During the two years, 2006-08, Sandeep was part of the Tripura Bamboo Mission where he was on a consultancy project to train artisans to design furniture for the commercial market.

It was at this time that he designed his famous stool that has no seat or legs but is merely shaped like a triangle. “Yet it is comfortable to sit on and can be hung on the wall like artwork when not in use”, he smiles. On returning, Sandeep worked further on his design concepts, coming up with some spectacular pieces of furniture in bamboo that in year 2009, he received the Red Dot Design Award for the best of the best across categories. There was no turning back since then.

He soon set up his own furniture workshop where the focus was on bamboo products. “The idea was to blend in the traditional knowledge





and skills to suit contemporary needs”, he says. Interestingly, the artisans he worked with, though they had superior knowledge of the different varieties of bamboo, had no idea of quality control, finish, durability and so on.

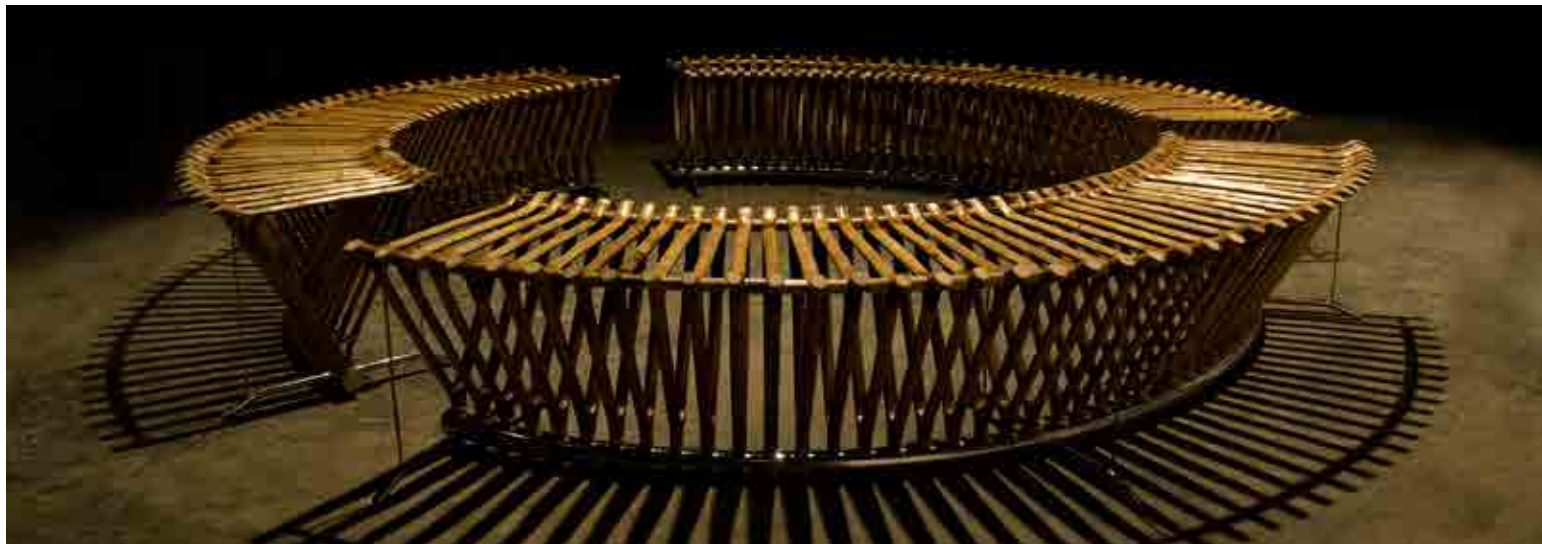
It was thus left to Sandeep, not only to evolve unique designs by integrating different materials, but also understand the strengths and weaknesses of each species of bamboo and address methodically the final finish and quality delivered. Says Sandeep, “Use of bamboo needs a lot of precision to align. The process of production too is longer as it is totally handmade.” Not surprisingly, it took him over a year to commercially make his product viable.

He participated in the Beijing International Design Triennial 2011 which curated five different themes. Incidentally, one was on ‘Rethinking Bamboo’ and his display was the largest collection of bamboo products by an individual designer under this section. He followed this up with displays in other international exhibitions in Italy and Singapore.

His products not surprisingly are unique in their shape and structure, each displaying a craftsmanship that is so skilled, a design that is so exceptional. Be it the shape of the chairs, lamps, bookshelves, tables, the design seems to defy normally conceived shapes and structures. The bamboo used here is skilfully bent after splitting, with a single bamboo piece deftly used in each case.

Believing in multiple uses of furniture, Sandeep has designed most of the pieces to render multiple functions. Thus, a seating would house spaces to stack books or other odd items, a children’s play item would serve as a high chair as well as a storage shelf once the child outgrows its use. But most interesting of all, his products are so exclusive and creative in their form that they also appear as a piece of art.

Sandeep also works with other materials like wood, fabric and indulges in pottery. Captivated that he was, during his first visit to Kashmir, of the highly skilled craftsmanship of the pinjrakari work where the intricate lattice work in wood is held together by no nails or glue but merely by deft geometry, he has also got involved in reviving this art to a small extent amongst the local artisans there. He is currently also working on designs for making attractive cookware in pottery.



DOVETAIL : Keeping the language simple



The design language is simple yet captivating, the straight lines visually attractive, the finish lacking in unnecessary ornamentation, the detailing more tuned towards keeping the functional elements in focus, the material use rational, the technique of production economic. That in short is the furniture range offered by the Design Store of the Dovetail Group. Started by Sundar S, John Mathew, Jacob Mathew and Anand Aurora, the Design Store offers a range of furniture for both residential and commercial use, be it retail, offices or institutional, where the designs continuously evolve based on individual requirements, where mass production of the same lines is shunned to ensure individuality.

The focus is on ensuring the designs are simple yet appealing to the eye, easy to produce as well as easy to transport and market. "Our products are made easy to dismantle so as to facilitate their transportation. The design of the furniture is conceptualised based on the space it is to fill in and the functional elements to be addressed", says John Mathew.

Initially the designs veered towards extensive use of metal in the furniture but eventually this was toned down with "market demanding a larger presence of wood. Now the presence of metal is confined largely to detailing", he adds. The wood used is predominantly rubber wood along with plywood and metal and to a certain extent fabric. The presence of bamboo and cane is fairly limited as "it involves manual labour. Our products are designed to be machine made."



Given the minimalist inclinations of the designs, John further adds, “The objective is not to be different but to adopt an honest approach to the design which automatically makes the product different.” The furniture also displays versatility in terms of design, be it easy conversion to alter the appearance or a fusion of an unconventional element into a conventional piece.

For instance, a triple sofa could be designed for easy conversion into an L-shaped seating or a dining table could be teamed with a bench as well as chairs to break the monotony, lend a quirk factor as well as reduce cost while offering a larger seating capacity. Likewise a corner seating could be designed to be fused with a single sofa to create a triple seating arrangement effortlessly.

Likewise, a classical piece can be fused with a contemporary interpretation to lend a difference while giving it character. Thus a solid classical cot could be interpreted in a contemporary manner or a writing table and chair with a strong classical tone could be given a contemporary leaning. The individual pieces also display a deft intermingling of materials such as cane, metal, hardwood.

For instance, the Penny chair is a combination of cane woven on to stainless steel while sporting a teakwood armrest where the end result is elegant yet minimalist. The Hopper dining table displays bold legs that remind you of a hopper while incorporating a fusion of glass, wood and metal.

The Dovetail Group, besides its furniture division Design Store, also addresses multiple verticals, one of which is interior spaces of retail houses as well as institutions. The furniture used here is again designed based on extensive research done on the functional requirements of the institutions. Here the ergonomic study undertaken offered a twin solution that could be applicable to all schools.

The designs address extensive wear and tear possibilities, the combination of material use circumventing it to a large extent, while the ultimate product addresses effectively the functional requirements of each age group. Interestingly, to avoid intentional damage, the rows of tables and chairs are physically connected to prevent singular movement. The surfaces are also made wipe clean, scratch resistant to prevent the physical damage of the exteriors.



BENT BY DESIGN : Bending it just right

The objective was to design as well as make the products themselves. For these three young men, Kuldeep T, Hidish Salam and Yusuf Mannan, the passion for design, especially of furniture as well as creating the unique is beyond just formulating the concept. It is nurturing every little bit of their thought process and personally giving the idea a tangible form. Past students of National Institute of Design and Srishti School of Design and Technology, the three found themselves bonding over their common passion.

And thus was born their firm Bent by Design in year 2007 where the main focus was on furniture design though other verticals of design too was addressed with equal aplomb. Using mainly hardwood such as teak the trio produce exotic pieces of furniture that are at times conceptualised simply based on the pattern and structure of the wood piece in hand. "We noticed this large plank of teak wood and looking at the structure and the grain formations, it became obvious that the beauty of the wood would be best brought out when designed as a low table", says Kuldeep.

Thus evolved the large bench like seating where the thick plank of teak was split in the middle and opened up. This was then laid on solid teak wood legs serving as support. The imperfections and even the natural shape of the wood were retained. The rough surface of the wood was merely smoothened and polished with olive oil. The result is a stunning piece of rustic finish bench, displaying the beauty of wood in full glory.

The dining table and chairs made from casuarina poles and salwood, where the natural knots of the wood and colour and texture are retained, is yet another fine example of the design and production process. While designing their handmade furniture pieces, the trio also try to ensure there is minimum wastage of wood. "The design is at times refined to ensure this. We also try to limit the use of nails or even glue, try to structure the geometry of the design to remain sturdy even in the absence of multiple nails or glue", adds Kuldeep.

The designs again veer towards addressing natural comfort. "The focus is not to create a design that has a contemporary or classical leaning.





The leaning is towards functionality, comfort, with the wood used in its natural form. The beauty of the final product arises automatically when it is tuned to nature", he asserts.

Given that all their products are totally handmade with the aid of hand tools, it is not surprising that each is unique in representation, with its own individuality. "Our products are purely done to order where there is total customisation to address the individual needs. But this customisation is confined only to catering to functionality. The design and finish is based on the nature of the wood and requirement address", says Kuldeep.

While their furniture is also teamed with metal if required and other materials, the trio have also dabbled with some arresting designs in cane. A distinctive set of cane seating combined with metal bears testimony to this. Another striking piece is one purely made out of metal pipes and fabric, offering a very different kind of outdoor seating. Some of them can be totally unconventional like a discussion table made of plumbing pipes or a light fixture that is totally inspired by a kitchen essential-garlic.

Innovative designs such as thin strips of wood teamed together on a mould to create an ergonomic shape best suited for use in a kitchen while cooking, rocking cribs with a dismantling manner of design and plantation wood bench made with no nails are some of the few amongst the many that catch the eye.

Even simple elements such as bar stools, single chairs, small shelves to house items, display a very distinctive design, be it hardwood teamed with plywood or metal. This could be in the form a simple yet attractive bend in the seating portion of the chair or merely the angles of the back and arm rest hosting the individual pieces of hardwood, or just the manner in which a large plank of hardwood in its natural form has been adapted to the furniture.

Besides furniture, the trio have also designed captivating lamps, each exclusive in thought process as well as stunning in their aesthetics. For instance the Garlic Lamps installed on reclaimed drift wood is made from butter paper and copper wire, yet is magnificent in its design. Boat in stormy water is an electromechanical installation of a series of 16 foot long waves that depict the Hoogly River. The Mobile Lamp is equally exclusive, made from large aluminium dishes hand beaten to create the shades.



INDESIA KOLHAPUR

The IIID National Conference 2014 was held with much fanfare in the month of February at Kolhapur with leading architects and interior designers from across the country and overseas sharing their views on design. Participating in the enlightening conference were stalwarts like Architect Christopher Benninger, designer Rajeev Sethi, Architect and painter Sajeeb Chatterjee, Architect Habeeb Khan, Architect Marjan van Diepen, Architect Els Zijlstra amongst many others.

Of the multiple issues discussed, the current place of traditional skills in architecture and interiors were explored and analysed along with green sensitivities displayed in design and material use. Aspects such as the use of concrete in structures and the relevance of contextual architecture along with modern sensibilities were discussed in detail during the conference. The fact that man always shared a symbiotic relationship with nature and the architecture invariably related to the land and its local context was spoken about at length.



Speaking on architecture, technology and society, Architect Benninger drew attention to lighter structures now enclosing larger and larger spaces. While architecture had evolved from arches, columns, domes, all of which were in stone, with flying buttresses and ribbed vaults balancing the weight, currently the stone structures reveal no vaults or flying buttresses, offering a lot of mileage from use of stone.

Calling the use of fabric in building as the innovation of the 20th Century, he also pointed that the concrete dome in the Pantheon is the oldest concrete non-reinforced structure. He further added that glass and iron had given an artistic identity to architecture while materials have had a huge impact on design and changed the way architecture has evolved. He however warned against trying to repeat history 'as each building has its own place'.

Architect Marjan Van Diepen, who is famous for her office designs, spoke on fluid spaces in offices where the design addresses functionality. She spoke about the need to bring in common spaces for interaction as well as keeping meeting rooms appear more open and transparent. Even fluidity could be retained in the seating where no specific desk need be designed if so desired, the place of work being decided within the office space based on the nature of work to be done that particular day. She also spoke at length on use of reusable materials in construction.



Speaking on the topic of 'Contemporary Vernacular', Architect Habeeb Khan averred that something has gone amiss with contemporary architecture. The chain of evolution seems to have been interrupted, he contended. According to him Indian architecture has lost its traditional roots. Traditional architecture relied on creativity and aesthetic detail that also served as solutions to problems.

He stressed on the need to reinvent a new responsive architecture that connects with traditional roots, linking the past with the present. In short, the emergence of contemporary vernacular where tradition is reinterpreted to address modern times and not just replicated. This according to him would be tomorrow's design paradigm.

Since the use of materials has a strong influence on the final outcome of the structure, Architect Els Zijlstra spoke at length on a range of materials that are innovative, aesthetic and sustainable. She spoke on the manner in which a range of materials that are normally discarded, can be turned to make furniture and other materials. For instance, cork can be used for insulation, seating, it can also be treated with resin to make it salt water resistant and used for decks. Paper wood likewise could be compressed with butter based glue to make furniture while peanut shells as well as other nuts could be added to resin and folded to make any model as it is very versatile.



Architect Sanjib Chatterjee interestingly spoke on the 'echo effect' where Indian products echo effect as they are invariably based on what is happening outside. Questioning why the reverse is not happening he added that our contemporary designs are all borrowed from others while our traditional designs belonged entirely to us. Stating that the Nataraja combines art and science, displaying the duality and non-duality of existence, offering the five principles of the eternal, illusion, preservation, salvation, destruction and creation, he contended that this is most relevant to architecture and design.

He further lamented on the loss of value addition that is widely in play in the use of materials, be it stone, metal, wood or others. The use of these by artisans to turn the same into a work of art be it in the form of inlays in décor, sculptures or carving is fast disappearing, he pointed.



Designer Rajeev Sethi reiterated the need to reinvent Indian tradition, stating that ancient culture too could be cutting edge. He contended that handicraftsmanship should thrive not just as a celebration of civilisation and what existed earlier but as a means of reviving and continuing the skills where the craftsman gets continuous work. He lamented that with labour saving devices in place, skills were disappearing. Besides, the machine made products are stereo type and do not match handmade ones, he added.

According to him the use of materials and manifestation of the skills in their use is fast disappearing and as a good example he pointed to the use of wood in design or the teaching of their skilled use not featuring in art schools. While in cities like Bali their significance is well understood, their skilled presence visible in both interior and exterior of the structures, he further stated. He also touched upon the ways of renewing the use of bricks in structures in the form of vernacular designs. Stating that dinosaurs became extinct because they did not evolve, he added, being west oriented is not evolution; we need to evolve where our traditional roots are identified and revived.



ANCHOR AWARDS

FOR EXCELLENCE IN INTERIOR DESIGN

The 17th edition of IIID Anchor Awards for Excellence in Interior Design was held in Bangalore in the month of March 2014. The Jury, comprising of some of the finest minds in the country, set an uncompromising benchmark for what it considered as the minimum standards of excellence in design at the national level. Some of the design efforts that came to the table stood out for their innovative approach, some for displaying tremendous maturity. Some were a fine balance and harmony while others chose to seek out and embrace the new and unexplored. Some were chosen for their tender loving care while yet others prevailed for raising the bar to unexpected levels. The only common thread among all was the passion for excellence.

The Anchor Awards which was first instituted in 1996 has been adding new categories every year to reflect changing trends and specialisations

in interior design industry. The basic objective however has been to recognise and award excellence in interior design in the country, establish a benchmark in interior design besides offering a common platform to share design solutions in response to changing social needs. The Jury came up with the final list based on various criteria to judge the entries from across the country, prominent among them being originality, innovation, creativity, functionality, contextual reference and environmental concerns.

The categories receiving the awards ranged from residential, retail, commercial, hospitality, wellness, healthcare, institutions, to traditional crafts, furniture design and affordable interiors amongst many others.

CYCLING FOR PEACE

Young Ashik Jain, architect from Pune, decided to spread the message of peace and awareness about environment related issues across the country by using the most environment friendly mode of transport, the cycle. He embarked on his cross country journey starting from the city of Srinagar on 11th of February 2014 with the goal of reaching the tip of India, Kanyakumari by 30th of March. The temperature was a bitter minus seven degrees when he started his journey.

Totally tanned, braving different as well as inclement weather conditions, he reached Bangalore 40 days later, covering over 4000 km. He had reached out to over 60 schools on his way, setting his trail of inspiration ablaze amongst school children and youth he interacted with. While young Ashik was all praise for the enthusiasm and hospitality shown by people, he lamented the lack of dedicated cycle tracks in cities to prompt cycling to become a popular mode of transport as in Europe. He called for coordinated action in this front to promote its use and save the environment.

IIID Bangalore Chapter, supporting his cause, cheered him on and wished him successful completion of his journey and fulfilment of his objective of spreading peace and saving the environment.



SCREENING ON DESIGN

Architect Daniel Libeskind, one of the leading icons of the 21st Century and incidentally also one of the most controversial, had his work screened in Bangalore in the film Welcome to the 21st Century. Sensual and at the same time intellectual, his work plays with the geometry of perception, where, in unifying form and function in a strong modern manner it engages with the philosophical debate surrounding the culture of buildings and their history. The film amply highlighted Libeskind's work and his creative processes.

www.foscarini.com

FOSCARINI



DELHI : B-205, First Floor, Green Field Colony, Near Suraj Kund, Delhi-NCR - 121003. Email: defasolutions.delhi@gmail.com Mob.: +91 98111 12028 / 2091
BANGALORE : No. 4, King Street, Richmond Town, Bangalore - 560 025. Email: chandrika@defasolutions.com Mob.: +91 87222 18237
HYDERABAD : 8-2-584/1, First Floor, Mahamood Habib Plaza, Road No. 9, Banjara Hills, Hyderabad - 500 034. Mob.: +91 87222 18237
Email: chandrika@defasolutions.com

www.durlax.com

DURLAX



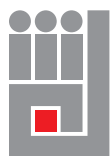
Large.
Thin.
Lightweight.
3000 mm X 1000 mm X 3mm



The Ultimate Surface
Interiors.Exteriors

Durlax™ Archtech Pvt. Ltd. (An ISO 9001and ISO 14001Certified Company)
Office: +91-22-61560000-100 / 9986821009 Direct No.: 022- 61560007 Toll Free No.: 1800 4193334
E-mail: 3lam@durlax.in Dealership enquiry solicited





**INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS**

Bangalore Regional Chapter

**PUBLISHED BY: IIID BANGALORE
REGIONAL CHAPTER**

'Shree', No. 1765, 7th Cross
18th Main, 2nd Phase, JP Nagar
Bangalore 560078, India
Tel: +91 80 26494159

AVAILABLE ONLINE AT:

www.antarya.in | www.antarya.org