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ISSUE 01 JAN-FEB 2013

antarya



INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS

Bangalore Regional Chapter

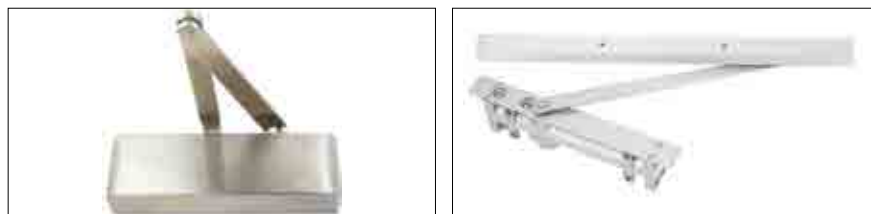
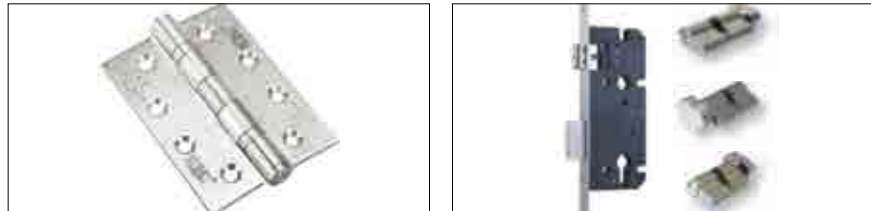
WOOD:
MOST
SUSTAINABLE
AND
VERSATILE

MASTER STROKES
K JAISIM

VISITING ARCHITECT
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CHAIRPERSON'S FOREWORD

Greetings from IIID Bangalore Regional Chapter!

It gives me great pleasure to reach out to each one of you through our inaugural issue of “Antarya” for the term 2012-2014. The magazine will keep us in constant touch, serve as an active platform to express and share ideas and issues. It is your enthusiastic participation in IIID and its events that gives us encouragement to bring in better and more programs.

IIID Bangalore was founded on March 12 which we celebrate as Founders Day. It gives me immense pleasure to release the first issue of Antarya on this day.

The IIID Bangalore Managing Committee remembers the dedication & vision of all our past members & Committees and once again dedicate ourselves to the cause of our profession. Antarya will strike a strong chord amongst our Interior Designer professionals by offering an interactive platform to showcase design and discuss new trends while our Trade members will have a fine stage to showcase their products and bring to the Architects and Interior Designers community the launch of new products and developments in the field of design.

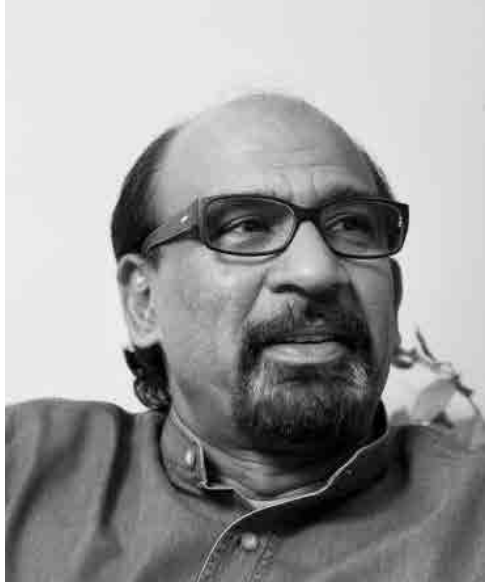
I appeal to all members to share their projects, ideas, innovative techniques developed, so that Antarya serves not just as a podium for showcasing spectacular designs but is also informative and interactive.

I unfold the first issue of Antarya to all our Bangalore Chapter members with pride and satisfaction.

BINDI SAOLAPURKAR

Chairperson IIID BRC, 2012 - 14

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EDITOR'S NOTE

A new journey begins....

We are happy to come out with the inaugural issue of Antarya in its new avatar of a magazine for IIID Bangalore Chapter instead of a newsletter. Antarya is developed as a platform for all members to showcase their work and probably is the only design magazine produced from Bangalore. We have developed the format such that Antarya offers information worthy of interest, with features on sustainability, technology, design trends as well as market update and visiting architect's presentation and award winning project.

We plan to incorporate more informative features in relation to new products and news pertaining to designs and materials, in our forthcoming issues.

While this is our first issue, Antarya will be a bi-monthly feature going forward. As in this first issue, the magazine will continue to have experienced industry professionals involved in the writing, editing and designing of the magazine.

Every issue will have a theme based on which the cover story will be featured, where the best thematic representations of architects/interior designers will be showcased. The theme for each subsequent issue will be carried in the current issue of the magazine. Projects that have featured the theme in a unique manner, lending a context to its representation based on which it can be showcased, will be selected. The forthcoming issue will be based on the theme of "LIGHTING IN DESIGN" (interiors and exteriors). Members who have used this theme in an exclusive form can mail the pictures to the editor for perusal.

We welcome suggestions from members to improve further the content of the magazine. All correspondence with regard to the magazine can be addressed to:

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antarya



COVER STORY

WOOD: MOST SUSTAINABLE AND VERSATILE 05

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Cover Photo: **Mahesh Chadaga**

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WOOD: MOST SUSTAINABLE AND VERSATILE

Use of wood as a structural material dates back to early man where it was primarily used as a protective cover. The first rudimentary hut was perhaps made from a tree branch along with its full foliage. One of the first elaborate uses of timber can be traced to Asia in period 7000 BC. In this nascent state of use, the timber pieces were essentially placed across and tethered together to provide a frame for the roof as well as to support it. By 900 BC, triangulation in framing techniques was experimented with by master engineers in Greece while the concept of bent wood was developed by 700 BC.

WOOD: MOST SUSTAINABLE AND VERSATILE

A factor that sets wood apart from other building materials, besides its beauty, warmth and value, is its natural growth using energy from sun, without requiring the use of fossil fuels for manufacture.



The 400 year old Bheemkali temple at Sarahan, Himachal Pradesh.

By the 4th to 6th Century AD, intricate geometrical concepts came into place, giving rise to the first great Basilicas and Cathedrals in the Middle East and later in Western Europe. Innovative applications offered arches and round shapes in timber framing, a set of designs that had not been seen earlier.

Cut to the present and the use of timber is more towards meeting aesthetic requisites as compared to functional needs. Wood features in plenty, be it on the interiors or as a façade for the exteriors, manifesting in ceilings, walls, floors, furniture and artefacts. Essentially, every piece of timber has a different coefficient of strength. How it is used and how well it is seasoned, determines its strength.

A factor that sets wood apart from other building materials, besides its beauty, warmth and value, is its natural growth using energy from sun, without requiring the use of fossil fuels for manufacture. Extensive use of plantation wood in buildings thus serves to make building materials sustainable, while creating a carbon positive future.

Wood has inherent properties which make it ideal for an interior design related material. It can be incredibly strong as some hardwoods last for centuries with little maintenance, if kept indoors. Its strength is matched by its ability to be manipulated. Wood can be bent, cut, sanded, joined and strengthened with pins. Small details make wood another choice material for interior design applications, as no two pieces of wood are the same, which appeals to designers and home owners alike as they will have something personal to them. Wood can be treated with colours, it can be painted, stained, polished, lacquered, again lending itself to dream finishes.

For wood to have an extended lifetime, it is essential to have the right amount of seasoning in place. Unlike stone, which lacks life, wood being a live product that dies on being sawed, requires treatment and this tends to be a lengthy process going up to three months. While artificial seasoning of wood is possible, natural seasoning requires the soaking of logs in water and later drying in sunlight. A well-seasoned wood will not warp, bend or slit, remaining strong for a lifetime.

Range of Use

Besides seasoning, the strength of wood is also determined by the manner in which it is used. For instance, Teak has maximum strength when used vertically while bamboo is extremely flexible and offers immense strength in any manner it is used. Bamboo also can withstand harsh weather conditions while its assembly is far easier as compared to other types of timber. While teak is essentially used in furniture, floors, panelling as well as decorative columns, bamboo offers multiple uses while proving economical. The elaborate carvings seen in the old Chettinad and Karaikudi houses are a classic example of the use teak has been put to.

Conventionally, bamboo is used as support for roofs as well as part of a structure where at times it can cover the entire stretch of walls as well as the ceiling. Bamboo is invariably used in a rural setting, where the entire house could be made of this timber. However, it is becoming extremely popular in urban areas too though it still manifests as a theme.

The manner in which bamboo can be used, both in structure as well as interiors in the form of furniture, artefacts, can be mind boggling. Bamboo roots throw up some of the most exquisite shapes that can be used to design exotic varieties of artefacts and furniture pieces, with the limits exercised only by the boundaries of creativity. Likewise, the structures created using bamboo can be arresting in their depiction, taking creativity to new unexplored heights.



Timber Exotica

Some of the varieties of timber used in the earlier century and treasured for their strength and beauty, permitting the play of superb craftsmanship are Mahogany, Ebony, Rose, Teak, Camphor, Walnut to name a few. While varieties such as rosewood, teak, walnut are still in use though sparingly given their high cost, Mahogany and Ebony are completely out of circulation, with ebony wood having been brought under the preserved category.

Incidentally, ebony wood, which is considered as the queen of timber, has medicinal properties, manifesting in large mansions in the form of top railings and handles that would invite the touch and offer healing properties. Mahogany likewise falls into the opulent category, appearing much richer than teak when polished. Interestingly, ebony, which appears totally black, has only a small portion of its trunk forming the core timber while a large section of the outer circumference is of a lighter shade.

An interesting wood variety that is found in the forests of Andaman and is also unique because it is grown only in this region, is Paduk. Besides being rare and beautiful, Paduk timber has a very interesting characteristic. Paduk placed in sunlight can lose its colour completely and yet regain its lost colour once it is brought back into shade. In a lighter vein, it is referred to as the chameleon of timber.



Expanding Varieties

Currently, there are plenty of varieties of timber being used, each with their own unique characteristics. Depending on their individual characteristics, these varieties are used for panelling, floors, furniture or merely for making artefacts. Some of the popular varieties that find their way into the market are Sal wood, Beach wood, Steam wood, American walnut, rubber wood to name a few.

Apart from the above exotic varieties of wood, cane is yet another item that is vastly used for furniture and throws up exotic options in craftsmanship and design. Traditionally cane has been resorted to in outdoor décor because of its outdoor feel as well as the lightness of its timber. Currently the market is seeing spectacular varieties of cane furniture that appear rich enough to erase the earlier perspective of cane being part of a low end décor.





Architect **Dinesh Verma** of **ACE Group Architects** displays his creativity in wood, letting his concepts speak through this warm exotic material that has been used from time immemorial. His penchant for designing elements differently, conceptualising beyond the obvious, where aesthetics reigns supreme without sacrificing functionality, is evident in the manner in which he has used wood in different contexts both inside and outside the structure.

CONCEPTUALISING
IN WOOD



Top: The terrace railings are made from waste logs that arise while making plywood. While the waste has been successfully put to use, functionality has been addressed while lending an exotic element to the façade of the building.

Top Right: A view of the exterior cladding of walls with wood, where the hard wooden planks have been deftly bolted in to facilitate easy removal during maintenance. The wooden cladding offers the house a warm cottage look that complements the exotic Victorian interiors.



A wooden bridge connecting one part of the house to the other, literally hanging overhead in all its rustic beauty. It serves as a spectacular highlight in the expansive courtyard that offers a picturesque view of the green valley outside.



Architect **Shyam Sunder K** of **Four Dimensions Retail Design** uses wood to elicit the theme of the retail product and trace its route effectively from its origin to the market. The retail stores designed, not only display the concept of the product, but also the character of the place where they are grown.

ROUTING IT RIGHT



The Spice Store showcases the use of wood through the Chettinad architectural elements displayed with a contemporary twist, tracing the origin of the spices from the hills of Kerala and Tamil Nadu and routed thence to the cities. The wooden rafters, *jaalis*, traditional themed wooden chest of drawers, old fashioned glass jars, floral detailing on the floors along with the ancient ship complete with its sails, draws this route effectively. Even the door handles, knobs and detailing on the tables reflect the traditional culture, accentuating the extensive wood décor.



This aroma boutique packs in plenty of wood to showcase the nature of the product as well as trace its origin from its green hills. The route from the lap of nature to the city is successfully drawn through extensive as well as tasteful use of wood in the interiors.



Architects **Vimal Jain, Sandeep J and Manoj Ladhada** (right to left) of **Architecture Paradigm** show how an environmentally friendly structure can be built while keeping intact the aesthetics and functionality of a building. Their belief that alternate materials like bamboo are not a poor man's timber is amply displayed in the fine blending of outdoors with the interiors, lending an exotic appeal to the structure and the free flow of spaces it houses, setting it apart as a piece of art.

BUILDING IT WITH WOOD

Bamboo, plantation timber and plywood along with industrial roofing sheets have been used in erecting this structure where the sheets were combined with conventional masonry technology to create an assemblage that blends with nature. The lower level is defined by bamboo columns, lathe and plaster walls that have been strengthened by split bamboo grid work. Plantation timber beams support the industrial roof. Simple plywood panelling and windows define the rest of the spaces.



The structure is planned to accommodate the notion of a pavilion and outdoor rooms where the project takes on the character of an inhabited landscape rather than a conventional home, with the multipurpose spaces engaging with the open to sky spaces and surroundings.



Architect **Asha Dayanidhi** of **Shankaranaraya Consultancy Services** displays an extensive play of wood in the interiors, either to depict a theme or to lend warmer tones to the décor. Wood is used in plenty as the accent element, tastefully complementing the supporting elements such as stone in the interiors.

ACCENTUATING INTERIOR ELEMENTS WITH WOOD



The bedroom showcases a tasteful use of wood to lend charm and a cosy aura while the light colour of the wood cuts down on the heaviness of the display. The wooden rafters on the ceiling aptly complement the thin strips of wood that run down the stone clad wall to connect with the expansive wooden cot.



A similar complementing of the stone clad walls with wood is seen in this hotel lobby. The darker wooden rafters in the ceiling and the pillars and strips of wood on the walls blend finely with the red slate while accentuating the earthy appeal.



The Tudor elements in the décor are finely brought out by the spectacular sloped roofs supported by wooden rafters with the exotic wooden pillar in the midst serving as a stunning highlight. Extensive wooden windows and the chequered floor offer the feel of paved streets in this era. The railings of the corridor as well as the beams in the structure are clad in wood to lend the Tudor theme effectively. Lanterns replicating the style of this era serve to enhance the beauty of wood and the theme of the décor.



Interior Designer **Mahesh Chadaga** of **Space Lift** uses wood effectively in interiors to highlight the design elements while lending warmth and character. His use of wood takes on a traditional as well as antique flavour, featured in a contemporary décor, where each displays individuality and creativity. Each residence showcased here has a story to tell on the manner of wood use and the subsequent display of concept.

LENDING AN ANTIQUE FLAVOUR



In a totally contemporary setting, this exquisitely carved antique wooden structure serves as an arresting demarcating element between the dining and living spaces. The colourful ethnic wooden partition also doubles up as an artefact to lend character while featuring as a striking contrast amidst a straight lined interior.



Wood also features in the form of a *jaali* in the partition which serves as the demarcating element between functional spaces. While the *jaali* acts as a vent, the wood adds warmth and character to the setting.



In a totally contemporary setting, wood in traditional feature can act as an arresting highlight. The puja in this residence is defined merely by the exquisitely carved rosewood door frame which by itself forms the religious space. The antique door frame highlights the totally contemporary interior that stands in stark contrast to the setting.



Architects **Satish and Ranjit Naik** of **Satish Naik & Associates** use wood to transform their interiors, lending both class as well as character, each unique in style, packing in a concept that is displayed with exquisite creativity. Highlighting their work is their distinctive design style of geometry and texture where a strong inclination towards natural materials such as wood, natural stone exists. The restaurants, bars, hotels and residences showcased here serve as an excellent window to view some of the exotic work carried out in incorporating wood in interiors.

MAKING STATEMENT WITH WOOD



Left & Bottom Left: The Chinese restaurant packs in plenty of oriental elements amidst a rustic design reflected by the raw cement floor. Walls incorporate corrugated cement sheet cladding displaying a ripple effect while the chairs placed in the restaurant incorporate strong linear lines brought about by the use of reconstituted wood. While black walls highlight the display of artefacts, a soft oriental feel is lent through customised light fixtures decorating the ceiling. These light fixtures are made of bamboo and fabric where the soft light permeates through the fabric, lending a fairy tale look to the ambience.



The bedroom featured appears classy in its white background, punctuated by dark wooden features in the form of flooring and staircase steps. The carbonised bamboo flooring stands out against the flawless white background complemented by the coconut shell based head board. Dark timber marks the steps of the staircase which is supported by a metal framework clad in ply and veneer.



K Jaisim

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 K Jaisimrishnarao 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 mind-boggling 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.





ADISH PATNI

It is barely a couple of years since he graduated. Yet he has come up with some spectacular designs, marking his entry into the field of architecture with a bang. Meet Architect Adish Patni, who graduated from the prestigious RV College of Architecture and took up his first commercial project while still a student. Winner of many creditable student awards, notable of which are YuvaRatna 2008, Namma Metro BMRCL Competition and Un-Design Architecture award 2010, Adish has displayed in abundance his talent and inclination towards infusing novelty into his designs. He has been nominated for the ArchiPrix Awards, slated later this year in Moscow.



Apartment Proposal in HSR Layout



Apartments for Axis Concepts



Axcomm Commercial Complex



Bento Box

NOVELTY IN TANGIBLE FORM

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.

While anything new or novel serves as his inspiration, he is fascinated by how people react to elements and environs and vice versa. “The reaction to a situation or scene offers different perspectives that are worth exploring and aid to come up with new concepts. Architecture like art is a fine medium to express this perspective. The more challenging the scenario, more creative is the thought process, manifesting invariably in design”, he avers.

He cites his final year project to clarify his point. “The project involved working around a 350 year old structure in Quebec and juxtaposing a new building in a manner that the new structure will not appear odd or out of place. Interestingly, the requirement was a vibrant structure that represented new age architecture, yet blended in effortlessly with the existing building.”

Adish came up with just such a design after taking into account the scenario around the old structure. He designed the new building on the side facing a fairly inactive street overlooking the river valley. The building which was an energetic orange, had a toned down side facing the old structure with the other facing the river valley vibrant and ostentatious, while connecting the old structure effortlessly with the river.

One of his on-going projects is a residential apartment building that again packs in a unique design that offers an expanse of space while blending the refreshing outdoors with the indoors. Each unit in this apartment complex comes with a large patio that is grilled in yet has foldable French windows opening the living area on to it.

“The design is such that when the French windows are folded and tucked away, the living area literally flows outside blending seamlessly with the greened 2 metre wide covered terrace. The living area feels large yet open, incorporating the concept of outdoor living space”, says Adish. “The

floor plan has also been structured to remove columns to lend an expanse of space. The columns were designed to be flushed into the walls.”

His Axcomm Commercial Complex equally packs in novelty with all the services of the building placed outside. “Starting from the sewage pipes, fire alarm systems, everything is placed on the exteriors of the building which is not covered by a duct. This applies to the columns of the building too which remain exposed as well as the glass support systems used. The exposed elements have been painted in bright colours to make them serve as a unique façade for the building”, explains Adish. “Essentially the utilities have been done on the reverse to lend novelty.”

The Pavilion House built in Indore, jointly designed with Bhavana Kumar and Nicola Lace, likewise packs in plenty of creativity and novelty. Situated next to a lush green golf course, the villa incorporates the concept of a pavilion. “The house sits on a podium where the podium appears heavy while the rest of the structure appears light, similar to the Barcelona Pavilion. The house is an inspiration from the Mandu’s Jahaz Mahal which is expansive and open”, he says.

Because of its vantage positioning, the villa offers an excellent view of the golf course. While the theme is contemporary, with a seamless living space, it has an element of traditional influence with the dining area opening on to a picturesque courtyard. The villa also packs in deft design elements such as absence of columns, with cantilevered roofs and balconies which also serve as sunshades to keep the harsh light out.

But what is most inspiring about this young architect’s designs is the project he is currently working on, ‘The Bento Box’, where the rooms are designed as flexible dynamic spaces, where they can be physically moved around the house. Made from precast fabricated concrete, the rooms are to feature as individual pieces that are not earth bound but can be lifted by a crane and shifted to another location of the house if so desired.

The individual rooms are structured to be placed amidst a lush green space where the roof would feature more as a lid/shell on top of these

individual boxes. Large openings prevail intermittently on this lid-roof to allow rain and natural light to seep in and take care of the trees and greenery inside.

“The concept emerged from the need to make even the house dynamic to accommodate changes in tastes and preferences. Incorporating green spaces adds to this dynamism besides lending a refreshing feel to the ambience”, adds Adish. While dynamism in space and design it certainly adds, it undoubtedly is novelty in tangible form.

Pavilion House





RAJA ARJUN

He is just 24. Yet he has been designing houses for the last six years. Architect Raja Arjun was barely 18 when he took up his first project of remodelling a 30 year old bungalow.



Chandini Residence

DESIGN IS HIS SECOND NATURE

Studying first year architecture in the prestigious RV College of Architecture, Arjun faced 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. Meet this challenge he certainly did, effectively, by starting off with an experimentation of the constituents where he brought in natural materials into the façade as “they age gracefully with time”. Elements such as refractory bricks were cut and used as texture for the facade, while colour, which in this case was white, aided to define the levels. Natural stone and planters lent freshness while the metal grills with greenery made it picturesque.

Challenges in handling the interior spaces were again met with skill, a narrow staircase cleverly added with the restructuring of the outer walls while the main structure remained undisturbed. An illusion of an expanse of windows was likewise given with a clever play of wood cladding and louvres. A host of space saving and space enhancing details were also added within the limitation of the old structure.

Soon after graduating as one of the top 50 architecture students in India, Arjun took up a creative project as architect in The Busride Design Studio based in Mumbai. The cosy trippy joint, Jam Jar, that he had to conceptualise and design packs in not surprisingly, an extensive streak of creativity, starting from the manner of placement of the bar cabinets on the wall to the Gaudi inspired terrace featuring hand drawn mosaic chip seating that appear more as dripping colour, to the minute details such as the placement of the candles. “Architects Ayaz and Zameer taught me that you can be creatively unhinged”, he says with a smile, referring to his creative depiction.

The studio apartment designed by him in collaboration with Z-axis studio, similarly packs in plenty of thought in terms of practicality without sacrificing aesthetics. Given the size of a studio apartment, Arjun realised the challenge of entertaining that would be faced by the residents. He circumvented this by providing individual social spaces tucked into planter boxes in front of every apartment. Again, with space being at a premium in this type of apartment complex, he wanted to ensure the common area incorporated into the super built up area was minimal. “This was achieved by turning the corridor into the staircase, where every few steps led up to an apartment”, he says.



Chandini Residence

Since aesthetics is a vital element that cannot be sacrificed, Arjun worked around this too by “incorporating a sky lit atrium in the midst, filled with greenery, where residents could relax and unwind, while the individual entertainment zones fused seamlessly into this space.” He further adds, “The presence of the atrium also ensured abundant natural light and ventilation for the apartments.”

The villament which he designed with initial help from Architect Sentil Doss likewise introduces unique features where the individual apartments are designed as a villa, with each apartment totally disconnected from its neighbour. “This means, each of the units can be razed to the ground without impacting its neighbour. The private open space between the apartments again provides the ambience of a villa rather than an apartment”, says Arjun. Plenty of greenery along with a water feature also marks the designs, to bring in the freshness of outdoors into the interiors. The individual apartments built on stilts, further enjoy abundant ventilation and natural light.

The apartment complex he is currently working on is an intelligent blend of architecture and structural design where the balconies and the façade of the complex will be dripping with greenery.

But what finally serves as the icing on the cake is the design of the A.Q.B Corporate Office he is currently working on. Geometry plays an extensive role in the design, with the ambience totally futuristic while the elements are structured to retain the charm through the right blend of colours and not surprisingly, with the appropriate play of greenery and water features in vantage spots. The materials used too are totally sustainable, with the natural stones used sourced locally. A craftily placed skylight zone, that appears more as a design element than a vent that offers abundant natural light besides acting as an exit for hot air, ensures the consumption of electricity in the form of air cooling and artificial lighting is minimal.

Further, to lend a rustic natural feel to the décor that blends effortlessly with the natural elements and greenery, features such as exposed reclaimed plywood, exposed cement floors, find their space in the décor. Creativity again raises its head in the washrooms where the brass pipes



A.Q.B Corporate Office

lie exposed and serve as handle bars for towels, besides serving as a unique decorative element. “The idea was to introduce a new language of sustainable interior architecture while pushing the boundaries of conceptualising space”, adds Arjun.

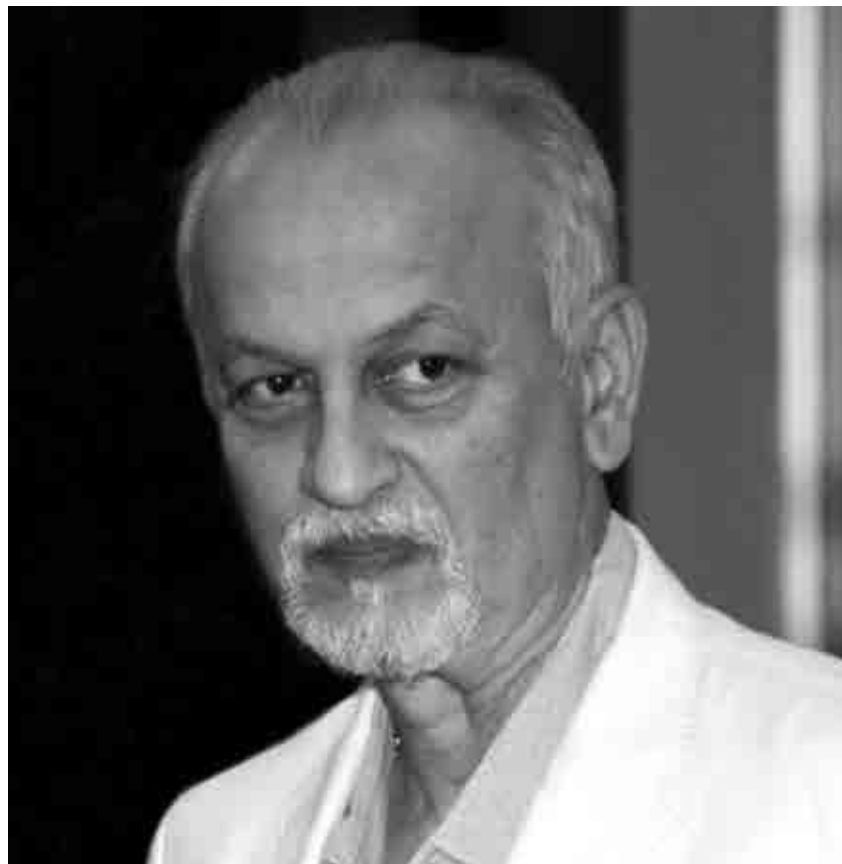
For Arjun, design and creativity does not stop with buildings. It extends to all elements that can be turned around and designed differently. Thus, his design arm has extended beyond to cover bikes, various urban installations, light fixtures, shoes and hardware to name a few.



Jam Jar

“INTERIORS SHOULD REFLECT
INDIVIDUALITY”, SAYS RAJA WATWE

IN CONVERSATION WITH 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 IIID Bangalore Chapter, Watwe voiced his views on how designs need to be and the direction in which the current trends are moving.



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.



“SENSITIVITY TO LOCAL CONDITIONS AND SUSTAINABLE METHODS ARE CERTAINLY ASPECTS THAT DESIGNS SHOULD NECESSARILY ADDRESS”



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.

“INTERIORS SHOULD BE TIMELESS”,
SAYS ALFAZ MILLER

IN CONVERSATION WITH 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 IIID Bangalore Chapter, he speaks at length on the current state of architecture and interiors and the route it needs to take in the coming years.



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



“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”

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.

A GENIUS AT WORK

In an event organised by IIID Bangalore Chapter, renowned Architect **Enric Ruiz-Geli** from Barcelona made a presentation of some his projects to the members. Notable amongst his presentation was his project Media-ICT that won the prestigious World Building of the Year 2011, at the World Architecture Festival Awards in Barcelona.



When you meet Architect Enric Ruiz-Geli, first thing that strikes you is his inimitable sense of humour and ingenious manner of his recital. His designs that stand as a clear representation of his unquestionable genius come in later, yet taking your breath away as you move from one mindboggling piece to another.

For Enric, there are no boundaries to imagination or for that matter their representation in the form of a design. A structure can represent anything, be it melting ice or flying paper or a totally odd looking façade that can be as light as a feather, figuratively speaking of course, while packing in the most sustainable structure and design. Not surprisingly, awards come searching for him from every corner.

Presenting his designs to the members, Enric enthralled the audience with three of his projects, one of which bagged the award for the best building in the World Architecture Festival 2011. The building, through its deft handling of structure, materials and design served to be roughly five times lighter than its neighbours, making it highly sustainable. But sustainability is not the only aspect that sets this building apart. It is the sheer ingenuity



in design and structure which lends it a unique dimension in façade as well as the space it encompasses, features it offers.

Interestingly, this project which addresses social housing, has come up in a thickly packed community, where each building looks different, one featuring a piece of Chicago, another totally steel in structure, yet another representing everything in aluminium. Not surprisingly, Enric's project also stands out in this background, totally varying in representation from its community.

The spectacular structure packs in elements such as a hung roof, lobby without columns, free flowing spaces, lending the feel of a building that is hung. Commenting on his project, Enric says with a smile, "bring children into the project, their first comment is, something is missing! They are so used to seeing columns in a structure that its total absence is striking." He adds further mischievously, "the building here goes with the mind set of centralised solution, one bar-one building. If the bar collapses, building also collapses!"

To save energy, the building creates a virtual cloud inside through fog creation where



density inside the cushions that cover the façade insulates the interiors from external temperatures. According to Enric, 40 per cent of energy consumed goes towards building materials. "Building material used needs to be sustainable and one way of achieving it is by reducing steel content", he adds.

His project VillaNurbs that he showcased was inspired by the concept of melting ice. The residence shaped like a bowl placed on stilts, is sustainable, affordable and lets in plenty of natural light. The glass used in this Teflon covered roof building flows like liquid, with elevation of the structure lending it a feel of being airborne. Wind chambers in the form of ceramic skin come shaped as leaves, covering the facade while twisted steel on the exteriors offers an amazing pattern.

His upcoming project Elbulli Foundation affords a spectacular view of the sea, with the hillside blending picturesquely into sea waters. Given Enric's penchant to notch an outstanding design, it is not surprising the forthcoming project would be shaped like a balloon, reflecting biodiversity of the place, fusing into the scene, yet standing out as an arresting structure.



K Jaisim

SUSTAINABILITY THROUGH MATERIALS

There are several factors – and the various parties that certify a building as green and sustainable have a checklist that is endless – with regard to what makes building green, ecological and sustainable. Essentially a "sustainable" structure should be easily constructed and economically feasible.

Where Jaisim-Fountainhead is concerned, we have our own way of building that some perceive as green. I have often called my buildings RED! For the purpose of this column let us focus on one major sustainability factor – the materials.

A clear understanding of the forces that make a structure behave is very crucial. This leads to the understanding of the materials, for it is materials that form the structure. What brings a building together, supports it and gives it a body is fundamentally the materials. Materials are so many and so varied, in fact non-green buildings and our sustainable ones share at a very fundamental level the very basics of building materials. Unfortunately the similarity ends there.

To integrate materials to form a meaningful structure, it is important to create the desired space such that it allows the intended function possible. One material I am very fond of using in buildings that I design is the red clay block. This versatile piece of art is more than just a

building brick. It performs the fundamental function of holding up a building while at the same time providing an aesthetic and indigenous appeal (while cutting extra costs of transport depending of course on the distance from the site in question). If optimized, this adaptable block can act as a conduit for electrical circuiting as well as integrate with ceiling designs, partitions, and even cabinetry.

Material should not only have the characteristics to perform as a structure but as also the dual role of considering the demands of environment. How we hurt the environment when we source our materials is ultimately the architect's responsibility. Where do we mine for the stone? Do we utilize to the maximum what is available locally? Cost effectiveness of building is directly correlated to the materials used and more specifically how they are used.

How the element materials of structure respond to the environmental demands determine the choice of material. For instance, given the climactic conditions of Bangalore and most of India, designing a space using materials to increase air flow to maintain coolness in hot weather and insulate a building from cold in winter is important. This basic and functional design obviates the need for artificial cooling and heating which again has adverse impacts on the environment.

The goal of architecture is to provide the human being with spaces to live. A space, emphatically, is just not four walls and a roof but a space decent enough to call 'habitable'. Whether you choose to use concrete walls or walls built with hollow bricks or stone and have ten-foot tall ceilings and French doors, the choice of materials will play a big role in determining the sustainability or "green factor" of your building.

Sustainability in design and building should emphasise the concept of minimum care for maximum returns. A house or a building should be easy to maintain and run with efficiency. Again choosing a material, say for your floor, should reflect this principle. Choose rough stone and you have a floor that requires high maintenance. Choose smooth marble – easy to maintain but again – where you choose to source it from should influence the decision to use it. Decisions such as importing marble from Italy simply as a symbol of wealth or affluence is senseless and not a sustainable notion. Marble from Jaipur, rich in variety and colours, is a far more economical and sustainable option.

Climate, location and orientation in addition to materials are the factors which are crucial to any building I create and one cannot isolate any one of them. The integrity of a building and the spaces within it are wholly subjective to these factors and must evolve accordingly.



HYBRID TECHNIQUES CAN ADD VALUE TO CONSTRUCTION

BY **ALOK SHETTY**, PRINCIPAL ARCHITECT, BHUMIPUTRA ARCHITECTURE

It is no secret that there are hundreds of new innovative practices being conceived and discovered in the construction industry every year. However, in India, the biggest obstacle is implementing these practices.

Most developers are comfortable with the established methods and are hesitant to step out of their comfort zone fearing high costs and unfamiliarity with new building materials. This situation has led to the development of hybrid building techniques.

How does this work? We take an established building material and combine it with an innovative construction method, which results in better efficiency of the material, as well as offering a fresh aesthetic. To illustrate this point further let me explain with the help of a new hotel project we are about to complete.

The overall theme of the hotel's design was contemporary minimalism. Since it is located in Bangalore's CBD, the aesthetic appeal had to be significant.

Now, it is a common practice in India and the world to use Aluminium Composite Panels (ACP) as a building cladding material. It is very cost effective and used so often that it has saturated the market. Developers love it because of its cost and ease of installation besides the "modern" look it provides. However, it provides no functional advantages to a building, which means it is purely cosmetic.

We decided to experiment with this material and try to make use of its advantages, while adding functionality to the material itself. Instead of treating it as just a façade, we engineered a skin for the building to enable it to breathe and evolve with changing weather patterns.

By perforating the ACP sheet, the entire building façade becomes a porous, transparent medium instead of an opaque shield. It adds a certain intrigue and textural quality that you wouldn't otherwise achieve. The porous nature of the skin also acts as cooling mechanism that encourages airflow between the pores

and masonry wall. This considerably cools the exterior of the building resulting in energy saved from reduced air conditioning costs.

This way we could satisfy the client's need of budget constraints and familiarity with building materials, as well as a decent return of investment in the form of energy savings, while the end product offers an aesthetically pleasing facade. This method however is not ground breaking but merely an evolution of existing building techniques such as *Jaali* Walls.

Suffice to say that the client was pleased that we met his budget requirements while delivering a fresh and functional new look. The combination of established practices with intelligent design can lead to successful new hybrid construction methods.

THE ARCHITECTURE OF RELEVANCE

BY **AKSHARA VERMA**, JUNIOR ARCHITECT, SAMIRA RATHOD DESIGN ASSOCIATES, MUMBAI

The temporality of the word 'trend' is always disturbing. And the measure of 'temporal' in today's times is even more so. Global events inform architectural trends. Crisis, financial, natural or otherwise sets the datum to predict inclinations of design in due course of time.

Architecture is known for being the last stream to catch up on a trend, owing to the cumulative effect of design and execution. For over seven centuries, various -isms and revivals have dictated architectural styles. The beginnings of contemporary architecture trace back to functionalism, the elimination of ornament. Soon the stripping down of functionalism to its bare minimum emerged; Modernism took a serious turn towards a more 'form'al approach. This was later opposed by the less-is-a-bore postmodernist theories. In a constant battle then, between such postulates and revivalist arguments, architecture begins to resurrect itself. And to trace this resurrection today is seemingly convoluted.

It seems absurd that architecture of 1851 and 2005 bear such uncanny resemblance. The crystal palace, 1851 by Joseph Paxton marked the beginnings of the ideas of form, pre-fabrication, the modular and light weight construction technology in architecture. Would it be correct to state that these are the very 'trends' that pilot architecture today?

Perhaps then, to use the word trend in architecture is irrelevant. Instead, there is need to deliberate the direction in which future of architecture is headed. We are moving into a realm of finding new meaning in architecture, a realm away from a decade or more of watching a sprouting of generic and context-less buildings. We are moving to find an architecture of relevance.

To comply with the pace that technology has set up for the way the world works, architecture today is a unique collaboration between designers, technology and art. Breaking out of the state of ennui in the



The Crystal Palace, 1851, London

construction industry, designers today have a global perspective of aesthetics and are well informed with environmental concerns, digital intelligence and advancements in material technology.

The role of computer technology in architecture has shaped the path of the future of buildings. Advancements in using digital tools to aid design has allowed for a form based approach to architecture again. The idea of the ornament and detail in a contemporary sense is prevalent in design today. The idea of craft too, has evolved – finding a unique balance between innovations in materials and digital fabrication techniques.

The dialogue between the old and new in architecture is important to shape the future of our cities. To respect architectural heritage while striving towards being commercially viable is a tricky situation that needs to be addressed. To either retain historic cores in cities and use them for alternate programs; or to recycle the materials available from older buildings in newer buildings, is the call of the future.



Emirati Mall, 2005, Dubai

Environmentally conscious design and intelligent structures that have a lower impact on our environment are also gaining importance. This is because of an innate green sensibility and a greater responsibility towards community that now exists in the fraternity.

The way we live will also shape the way our buildings behave. The idea of 'small' spaces, compact living and urban inserts are also the call of the age.

Newer, light weight construction techniques, pre-fabrication and the idea of a building being an assembly will also lead the way in the future. Post the recent economic crisis, the architectural industry has emerged – to be far more innovative, more sensitive to the way we manage our resources, more conscious towards our environment, more open to pioneering collaborations, more humane and above all, far more relevant.



Photo: Iwan Baan



Photo: Luis Ros



Photo: Luis Ros



Photo: Luis Ros



Photo: Iwan Baan

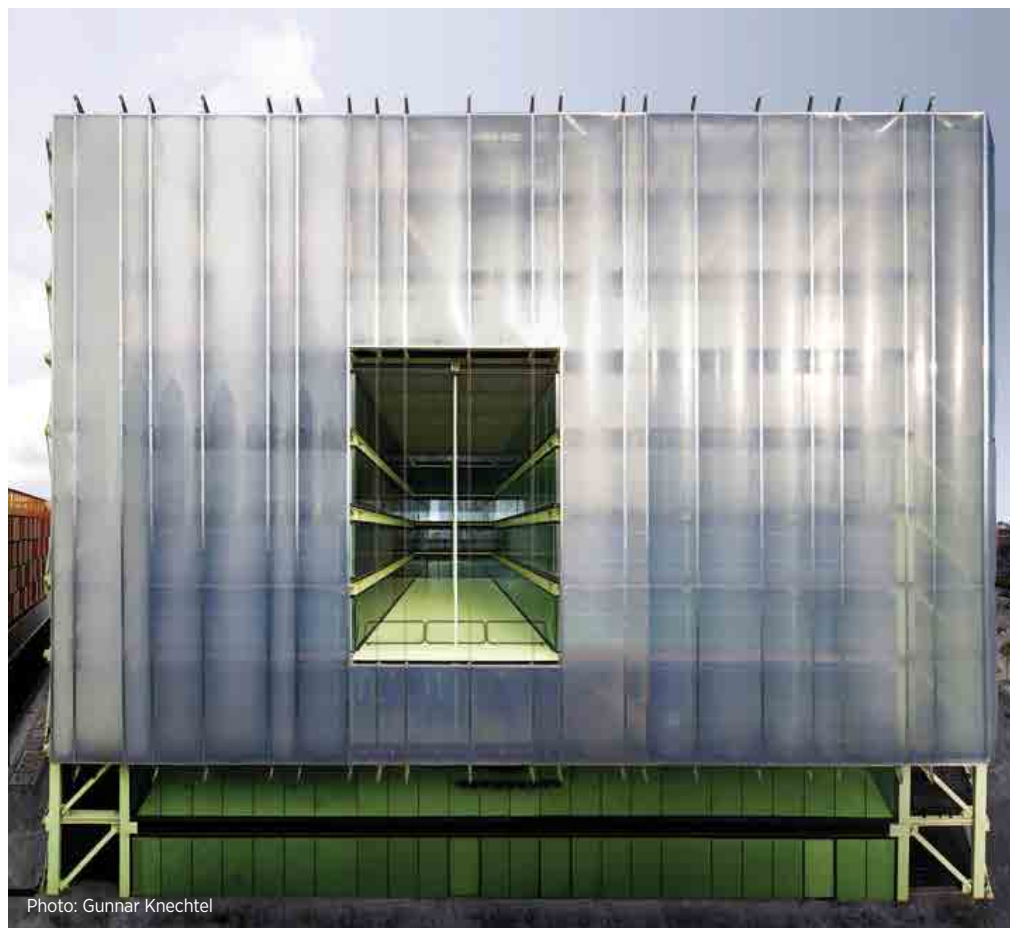


Photo: Gunnar Knechtel



Photo: Luis Ros

DESIGNING ON CLOUD 9

Enric Ruiz-Geli



MEDIA-ICT, BARCELONA, SPAIN, DESIGNED BY CLOUD 9, A COMPANY BASED IN SPAIN WON THE PRESTIGIOUS WORLD BUILDING OF THE YEAR 2011, PRESENTED AT THE WORLD ARCHITECTURE FESTIVAL AWARDS IN BARCELONA

A distinguished jury led by eminent Michael Sorkin, selected the building amidst tough competition from across the world. The building bagged the esteemed award for the scale and degree of difficulty of its ambitious project besides serving as a model for the emerging trend in design in Barcelona city.

Designed by Enric Ruiz-Geli, the building reflects a design in a digital structure based on ICT (information and communication technology). The building incorporates a hybrid program where it is neither totally public nor private but where residential zones and clean new industry co-exist. Experts call this type of model Global Green Growth (GGG). The building, packing in many green environmentally empathetic features while accommodating the needs of a new economy, comes at an unbelievable cost of 24.5 million Euros, with a ratio of 1,234 Euros per m² above ground level.

Five times lighter than its neighbours, the structure incorporates a green roof that appears hung, with no columns cluttering the space. The free flowing spaces come with a centralised solution in the form of one-bar-one-building, where the entire structure can collapse if the bar collapses. Steel use is reduced to make the building lighter and more sustainable. About 65 per cent reduction in steel has been achieved by using steel in traction. Similarly, 65 per cent less steel usage occurs in construction too which in turn has reduced the cost of construction. Eighteen different sections of tubes optimise the kilos of steel.

Interestingly, the construction here starts from the top and moves downwards, becomes transparent as well as anti-gravitational. A Teflon cushion membrane of 0.1 mm to 0.3 mm is placed on the façade of the steel structure. The Teflon reduces the heat while the glass on the façade provides natural light, thus

eliminating the need for artificial lighting as well as drastically reducing the requirement for air conditioning. A virtual cloud is created through Nitrogen fog creation in the Teflon cushions. This brings in more density inside the cushions, protecting the interiors and in turn reducing energy consumption.

The building is also designed with over 600 sensors programmed to produce dynamic illumination which means the sensors will not permit artificial light when there is sufficient natural light.

A SPLASH OF COLOURS IN WOOD

WOOD IS A SUBSTANCE THAT HAS BEEN USED EXTENSIVELY IN STRUCTURES OVER CENTURIES. SOME OF THE CENTURIES OLD BUILDINGS THAT HAVE BEEN WELL PRESERVED STAND TESTIMONY TO THIS HISTORY. INTERIOR DESIGNER

MAHESH CHADAGA PRESENTS ONE SUCH FROM HIS TRAVEL CATALOGUE, THE EXOTIC 11TH CENTURY **HEMIS MONASTERY**, A TIBETAN BUDDHIST MONASTERY LOCATED IN HEMIS, LADAKH



01 Exotic and vibrant wooden pillars serve as support to the structure that is totally absent in steel and concrete. Equally vibrant motifs decorate the circular pillars that incorporate a bit of carving on top. The gold, green and red motifs as well as the bright red colours of the pillars serve as representations of the Tibetan Buddhist culture.



02 The exterior façade and courtyard displaying the beautiful wooden pillars and corridors on two levels with carved wooden railings on the upper segment. The elements seen in the monastery's structure is evident in totality amidst this expansive line of columns and corridors. The rocky backdrop and the stone floors of the courtyard further serve as an exquisite contrast to this magnificent structure.

03 A set of wooden prayer wheels with the mantra *Om Mani Padme Hum* written in Sanskrit on the outside. According to Tibetan Buddhist tradition, spinning the wheels has the same effect as reciting the mantra orally.

04



04 A view of the exteriors showcasing the wooden framed glass windows, decorated by vibrant motifs. The lintel is made of two varieties of wooden log supports. One is the colourful spaced logs that act as the vital support for the roof. The other is the neatly yet tightly packed pieces of wood serving as a strong base while the smaller logs painted in white act as an aesthetic border while continuing to provide the function of extra support. The entire segment is a display of a support made to lend aesthetics while serving its function. The wooden railings in the balcony and in the lower segment, serve as barriers while again adding to the aesthetics.

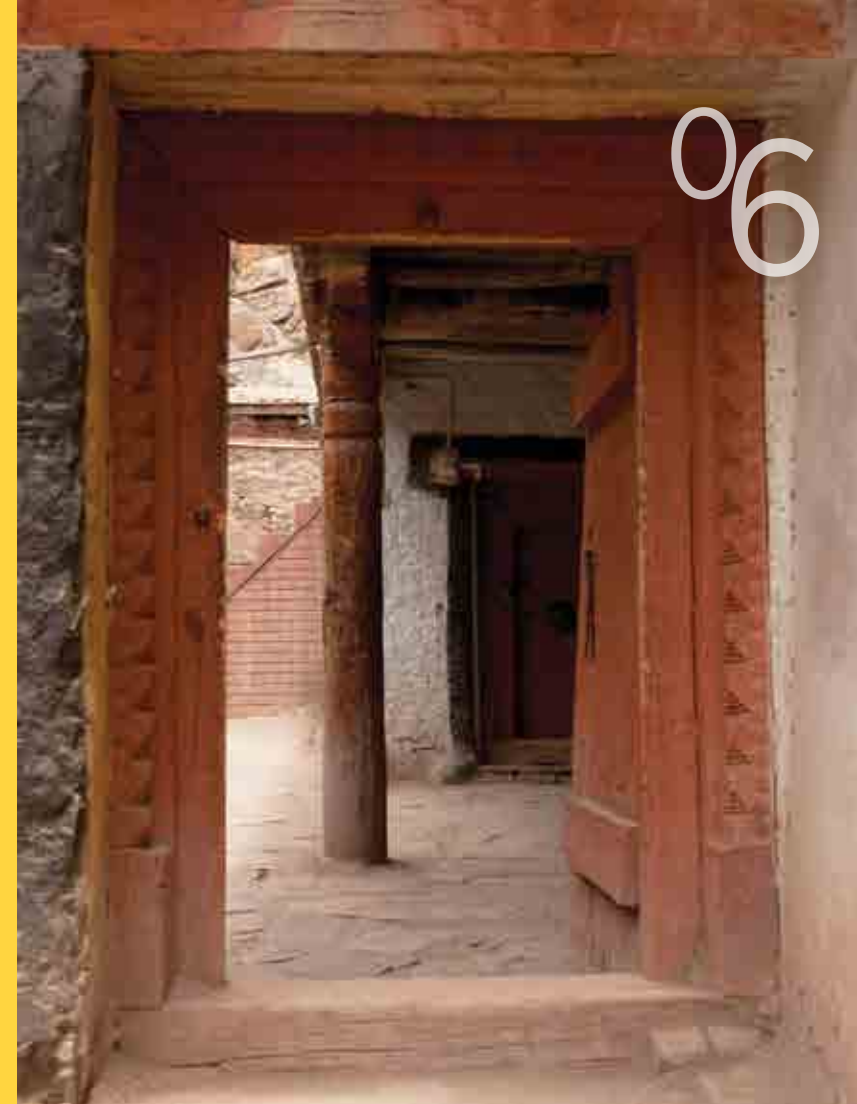
05 Picturesque *jaalis* albeit structured from the same unpolished wood, let in air and light into the interiors which are enclosed on another side by glass and wood windows. The play of wood extends further to the roof, beyond the *jaalis*, the coarse logs serving as support beams.

06 A view of the wooden door frame and its structural features. The lintel which also acts as the support structure for the roof is made of a natural log used in its unpolished crude form while the door frame displays an element of coarse carving on the same unpolished log. The door, the frame, the lintel as well as the wooden pillar and rafters seen in the courtyard inside are in contrast to the earlier structures that showcased vibrant motifs. However, the bright red colour seen in the entire structure continues to prevail here.

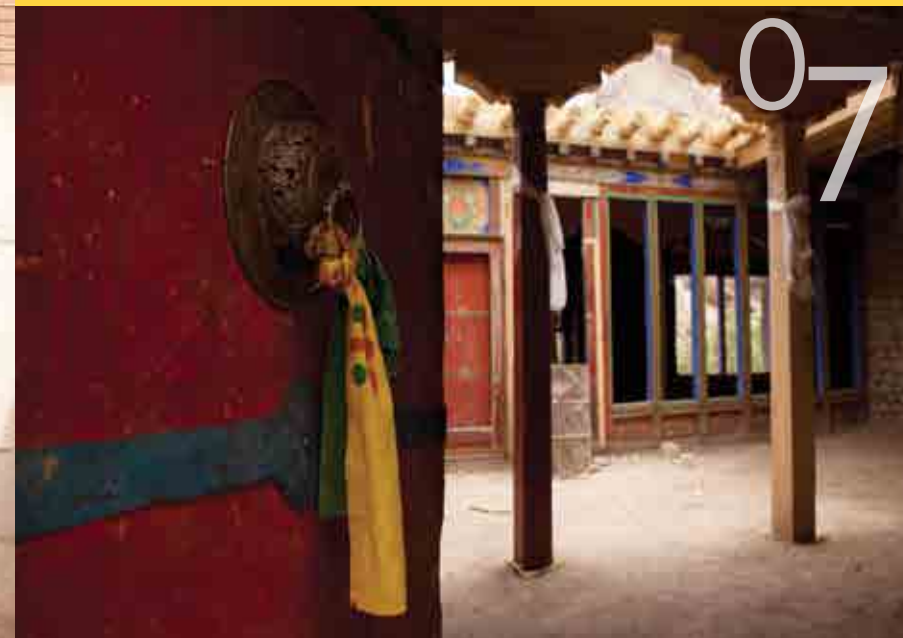
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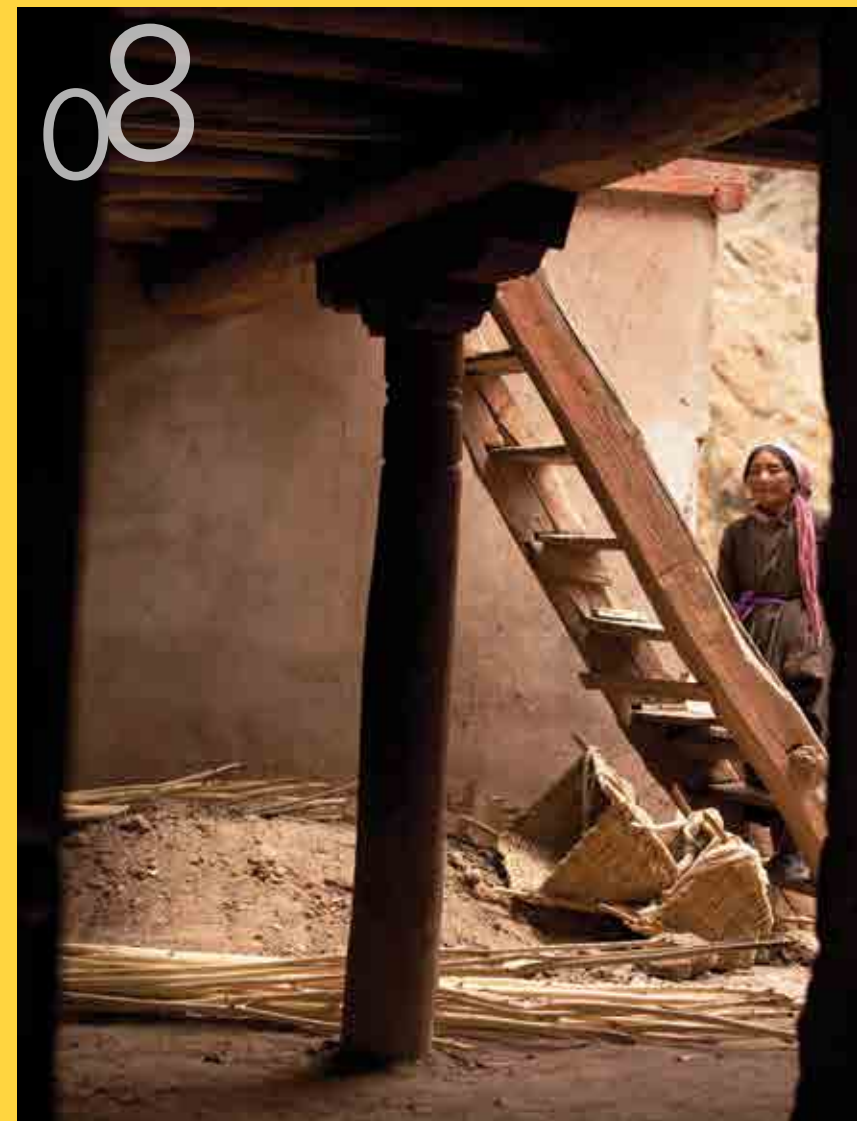
07



07 A view of the small courtyard displaying wooden pillars as support structures. Also evident are the open wooden windows and doors incorporating brightly painted motifs. The carved segments over the pillars as well as the neatly packed logs serve as beams for the roof. They also act as the support for the wooden slabs that serve as the ceiling as well as the floor for the upper segments. Interestingly, the floors are not exposed wood but slabs of wood neatly packed with a coarse variety of soil.

08 A sturdy wooden ladder that serves as the staircase to the upper segments. The tightly packed logs of wood serving as support to the ceiling, is clearly evident here.

08



NEW PROJECTS IN OFFICE SPACE

SLOWDOWN PREDICTED

KNIGHT FRANK REPORT, BANGALORE DECEMBER 2012

MARKET REVIEW

Bangalore strove to maintain a steady pace of office space absorption in the first half of the financial year 2012-13 (H1 FY 2013). The city’s office market clocked absorption of approximately 4.05 mn.sq. ft. during this period, primarily led by the IT/ ITeS industry which has remained the key demand driver for office space this year as well. With an inventory of around 94 mn.sq.ft. of office space currently operational, Bangalore remains one of the most preferred office space destinations in the country.

Although the level of absorption observed in H1 FY 2013 is commendable, given the weak economic conditions on the global front, it fell short of the absorption witnessed during the same period in the previous year FY 2012 by around 40 per cent. The absorption of 6.75 mn.sq.ft. in H1 FY 2012 can be primarily attributed to a revival in demand witnessed post the economic recession of 2008-09. Developers and occupiers alike had taken time to consider the market before embarking on their plans eventually in FY 2012, thus resulting in an upsurge in absorption levels. However, the global economic turmoil in the following months lent a cautious outlook to the market again and deterred the occupiers to carry out their expansion, relocation and establishment strategies. As a result, the first half of FY 2013 has seen relatively lesser number of office space transactions than in its corresponding period in FY 2012.

This perceived slowdown in the Bangalore office market witnessed due to the caution shown by potential occupiers has persisted till mid Q3 FY 2013 as well. On the other hand, despite the slack witnessed in absorption, the weighted average rental value during H1 FY 2013 increased marginally by 5 per cent from INR 43.50/sq.ft. per month in H1 FY 2012 to Rs 45.50/sq.ft. per month across office micro-markets.

SECTORAL ANALYSIS

The IT/ITeS sector continued to be the main sector responsible for occupying a major part of the absorption pie in the Bangalore office market. While the first half of FY 2012 saw the sector taking up 74 per cent of the total office space transacted in the city, the share of the sector declined to 56 per cent in H1 FY 2013. The fact that the absorption by the IT/ ITeS sector has waned, signifies the adverse impact felt by the sector owing to global economic conditions. Some of the key space occupiers in H1 FY 2013 include companies like Capgemini, Technotree, Infosys, SLK Software, Verizon, Amadeus and McAfee. Some of the transactions that took place in the Bengaluru office market during H1 FY 2013 have been presented in Table 1.

BUILDING	COMPANY	LOCATION	AREA (sq.ft.)
BRIGADE WORLD TRADE CENTRE	AMAZON	MALLESHWARAM	80000
THE MILLENNIA	IMS	MURPHY ROAD	25000
JP IT PARK	INFOSYS	ELECTRONIC CITY	352000
SALARPURIA SAPPHIRE	XL HEALTH	KORAMANGALA	70000
PRITECH TECH PARK	ALTRAN	OUTER RING ROAD	32000
RANGA BUILDING	CITIBANK	MG ROAD	40000
RMZ ECO SPACE	ROBERT BOSCH	OUTER RING ROAD	128000
RMZ ECO SPACE	TIMES ANALYTICS	OUTER RING ROAD	37000
CHAMBERS@MANTRI	EXILANT TECHNOLOGIES	RICHMOND ROAD	38916
PRESTIGE TECHPARK	QUINTILES	OUTER RING ROAD	200000

Table 1: Select Transactions in Bengaluru Office Market in FY 2013

GEOGRAPHICAL ANALYSIS

Bangalore has observed consistent office space demand across most micro-markets with peripheral locations like Electronic City, Whitefield and Outer Ring Road being the more preferred office destinations due to considerable new office space supply here. These micro-markets gained prominence largely due to the dearth of quality office space in the central locations and a few suburban micro-markets of the city.

The CBD and off-CBD office markets have typically been preferred by companies, mostly non-IT in nature, looking for smaller office configurations. Around 0.27 mn.sq. ft. was transacted in the CBD and Off-CBD locations in H1 FY 2012 while H1 FY 2013 saw approximately 0.72 mn.sq.ft. of office space being leased out in these micro-markets, the share thereby increasing significantly from 4 per cent to 15 per cent. Some of the key tenants that took up space in these CBD and Off CBD locations in FY 2013 include Exilant Technologies on Richmond Road, Eli Lilly and Citibank on MG Road, Axis Aerospace on Langford Road and Xander on Lavelle Road.

Meanwhile, the SBD micro-markets seem to have lost some sheen in H1 FY 2013 as compared to its corresponding period in FY 2012. While the first half of FY 2012 witnessed around 1.62 mn.sq.ft. of office area being taken up in the SBD micro-markets, to the tune of 24 per cent, this share declined to 17 per cent in H1 FY 2013, translating to an area of 0.68 mn.sq.ft. This can be due to the limited supply of quality office space entering the suburban micro-markets. Notable transactions in H1 FY 2013 in these SBD micro-markets include office space taken up by McAfee in Embassy Golf Links on Inner Ring Road while Amazon and Toyota took space in Brigade World Trade Centre located at Rajajinagar.

Not surprisingly, advantages like ready office space availability and competitive rentals have made the PBD (peripheral business district) micro-markets account for most of the office space transactions that took place in Bengaluru in both the first halves of FY 2012 and FY 2013, to the tune of 72 per cent and 68 per cent respectively. Peripheral locations like Whitefield, Outer Ring Road and Bannerghatta Road were primarily responsible for the high take-up in the region. Table 2 highlights the minimum and maximum rental values across micro-markets for H1 FY 2012 and H1 FY 2013. A large variation in rental ranges has been observed across the CBD and Off-CBD micro-markets of the city. This variation is on account of the location of the transacted properties as well as the industry type and the area occupied.

MICRO-MARKETS	H1 FY 2012 (Apr-Sep)		H1 FY 2013 (Apr-Sep)	
	MIN	MAX	MIN	MAX
CENTRAL BUSINESS DISTRICT (CBD) & OFF-CBD	75	110	65	100
SUBURBAN BUSINESS DISTRICTS (SBD)	43	55	40	65
PERIPHERAL BUSINESS DISTRICTS (PBD)	25	30	26	55

Table 2: Average transacted rental values of prominent micro-markets (in ₹ / sq.ft./month)

OUTLOOK

Bangalore office market is envisaged to witness a cautious delivery of projects in the forthcoming quarters because of the present economic uncertainty. Projects that have already seen pre-commitments or confirmed interest from companies are expected to be taken up by developers on a priority basis while going slow on launching newer projects. Demand is also likely to be subdued with corporates contemplating over their expansion plans. As a result, of these factors, rentals are expected to remain stable, without much upward revision. Whitefield and Outer Ring Road will continue to be preferred office market destinations in the city due to Grade A space availability and competitive values in the leasing market.



American Hardwood Council Members



Hardwood logs before production of slabs

The American Harwood Export Council (AHEC) made a presentation of their product to IIID members, going into detail on the sustainable methods adopted in cultivation and processing and their multiple applications in interiors and architecture. Detailed information was given on the extent of area under hardwood cultivation in the United States, the method of processing used to ensure its quality and lengthy durability, the grading standards adopted to meet international quality specifications, the nuances involved in understanding and selecting processed wood.

AHEC is a leading international trade association for the US hardwood industry, representing US hardwood exporters and major US hardwood product trade associations. AHEC runs a worldwide program to promote a full range of American hardwoods in over 50 export markets. Hardwood, which is essentially broad leaved and deciduous trees like red and white oak, tulip, maple and cherry, is naturally grown in the US and harvested on maturity. Since they are not planted, area under its cultivation does not get totally cleared when harvesting takes place as each tree would be under different stages of maturation. However, softwood, unlike hardwood, is planted, with the entire field under its cultivation cleared on maturity.

Currently, the US has about 304 million hectares of forest land out of which 208 million hectares are used for producing timber. Most of the forest land is owned and managed privately, amounting to roughly 38 per cent of

the total area. At present the quantum of growth of timber exceeds the quantum harvested, with the ratio of growth to harvest standing at 2.5:1.

Interestingly, the US hardwood, which is abundant and renewable in its methods of cultivation, also uses less energy in processing as compared to that sourced from other parts of the world. They are carbon neutral, releasing less carbon during its processing as compared to the quantum it absorbs from the atmosphere during cultivation. This makes their cultivation and processing highly sustainable.

A major factor that affects the quality of wood and their durability is the level of moisture content retained after processing. Logs are perishable and hence need to be treated right soon after harvesting. To protect them and prevent excess drying, end-coating of logs is resorted to after harvesting. This also prevents staining which is particularly a problem in vulnerable wood varieties like white maple. White maple is prone to fungus and end-coating checks this. Yet another discolouration that happens is due to enzymes in the log, especially in white wood and this is prevented through end-checking where it is ensured that the lumber is properly dried and treated.

Once logs are processed into lumber, similar quality controls and checks on moisture content and end-coating need to be undertaken to prevent discolouration. When lumber is dried to the desired level and kept dry



Production Process

American Hardwood:

HARD-SELLING WOOD TO BANGALORE USERS



Hounslow East Underground Station



Zayed University Library. Photo: Bahr Karim

forthwith, its lifetime increases as the wood remains stable with its consistent moisture content. The next step is grading, based on the level of clear area of the board offered.

It is important to note that, wood being a natural substance, the patterns displayed on lumber is purely based on the manner in which they are sawed. Right from the outer rings of the log, referred as sapwood, to the central portion of the log, referred as heartwood, the pattern of the grains as well as the colouring vary, with colour taking a deeper hue as the inner layers are accessed. While choosing the wood for décor, this variation in pattern and colour needs to be kept in mind and accordingly sourced.

Since wood used for outdoors is exposed to extreme weather conditions, it requires special treatment to withstand. One such treatment is thermal modification where the hardwood is put in a heating chamber, where its physical constitution undergoes a change, making it water repellent, fungus repellent. In short, the physical and chemical changes brought about in its composition makes it ideally suitable for outdoor use.

Currently, a major part of American hardwood on offer is oak with red oak targeting the domestic market and white oak the international market. Some of the popular varieties used for cabinets, flooring and furniture are Red alder, American ash, Cherry, Maple, Tulip, besides red and white oak. American oak is very popular in the Indian market. While the white timber is commonly used for doors, the Indian market uses it extensively for cladding. Cherry which was very fashionable over the last decade but has declined in demand currently, is also well sourced by Indian market.

Hard maple is very popular for sports floors while soft maple, which is extremely versatile, is used for furniture and floors, and can be stained easily for other uses. Red oak, which is pinkish in colour, is readily available in the Indian market, used in multiple areas. Tulip wood is not a very popular species though it comes in various colour varieties and takes stain easily, enabling it to replicate many furniture colours. It is quite popular amongst Italian furniture because of its capacity to stain effortlessly.



Rotterdam Erasmus Woudenstein C building. Photo: John Lewis Marshall

Interestingly, wood, which has fantastic acoustic properties, making it an endearing material for theatres and concert halls, is also strong, though many are unaware of the extent of its strength. The use of wood beams in place of steel to hold the glass in one section of the London Parliament is a classic example of its inherent strength. Given its versatility and multiple patterns that emerge naturally, where no two pieces appear identical, wood also lends itself effortlessly to depict art and creativity, where a myriad set of patterns can be created on a floor or wall to lend character to an interior.



Symbiosis Home D cor:

FOR A CHARMING INTERIOR

The charm and beauty of an interior is certainly marked by the choice of furniture, its quality and design. The house of Symbiosis Home D cor offers two Italian furniture stores, Augusta and Poltrona Frau Group Design centre. Augusta offers the discerning Indian consumer a range of in-house manufactured Italian leather sofas.

Lending class, character and comfort is the Poltrona Frau Group (Italy), through its range of furniture and interior d cor. In a joint venture with the Tata Group, the Poltrona Frau Group is in India as Casa D cor. A leader in the high end furniture segment globally, the Group aims to impress on the Indian consumer, both corporates and individuals, on the aesthetics of high quality d cor that is in a class of its own.

The century old Poltrona Frau Group has created iconic pieces of furniture that adorn some of the most famous homes and commercial spaces across the globe. The Group has under its umbrella some of the world's best and most exquisitely crafted designer brands in furniture and interior accessories ranging from classical to contemporary such as Poltrona Frau, Cassina and Cappellini to name a few.

Symbiosis Lifestyle is also the franchisee for Poltrona Frau Group offering a number of brands specially designed to enhance the interior environment, suit individual personality and lifestyle. Augusta offers fine crafted premium imported leather and non-leather Italian design sofas, furniture, automotive upholstery and related lifestyle accessories for home, workplace and interior requirements.

Innova's products are well known for the high standards of design and meticulous craftsmanship, a hallmark of Italian furniture.

Santarossa, a uniquely designed concept store, was founded in 1972 at Villanova di Prata, on the right bank of the River Tagliamento. The area boasts of a strong vocation in the furniture field. The company maintained these traditions, taking up the heritage of its founder in wood carving arts. The original passion soon evolved into an industrial production of modular design furnishings. The Santarossa Group was created in 1989 and today the Group is a name to contend with in the furnishing field across the globe.



Assa Abloy:

OPENING DOORS TO NEW POSSIBILITIES

This door opening solution hinges on three important aspects, viz, Security/Safety and Convenience. With operations in more than 60 countries, offering over 100 brands, Assa Abloy has a worldwide sales turnover of \$ 6.3 billion. Its mechanical locks and hardware wireless solutions, which follow international standards, are tuned to address both commercial and residential needs.

The Group's strength lies in combining a variety of traditional and new products to create a large number of different door environments. Assa Abloy has products for different climates, buildings, differing security and safety requirements. "By combining hundreds of thousands of components to meet needs of consumers, architects and installers, the Group creates products with the right quality, design and price, ideal for both new buildings and renovations", the company claimed in its presentation.

In recent years a number of products have been launched with the aim of reducing energy consumption in buildings. By using doors with improved insulation together with new sealing products, loss of heat to a cooler environment can be reduced, while in hot climates air conditioning costs can be cut. In addition, the use of recycled materials in doors is increasingly possible and desirable.

Assa Abloy is represented on both mature and emerging markets worldwide, with leading positions in much of Europe, North America, Asia and the Pacific. In the fast-growing electromechanical security segment, the Group has a leading position in areas such as access control, identification technology, entrance automation and hotel security.

Innovations Galore

Plenty of innovative techniques can be seen in the door lock solutions offered by Assa Abloy, which has been operating in the country for the

last four years. One such is the digital door locking system offered for the residential segment where the keys can be dispensed with. The keyless entry regulates access with an option of remote control and alarm not to mention the special finger print access which can also be incorporated. Interestingly, this 'smart lock' also packs in a temperature sensor whereby the door automatically opens up in the case of fire.

Innovation also features in the commercial segment where it is customised to suit the nature of business catered. Thus, door opening solutions for the healthcare industry are tuned to meet the specific requirements of safe passage by bringing in place motion sensors. The smart door here senses the motion and does not close till the passage is complete. This facilitates easy movement of wheel chairs and stretchers without the need to physically hold the door open.

In healthcare facilities, a factor that is of paramount concern is infection. The smart doors pack in a technology that offers 24 hour infection and germ control with its anti-microbial products in the doors and frames. Similarly, in commercial organisations installing access control involves a significant cost. By using the Asperio Technology, access is provided through wireless access control system which is cost efficient. Interestingly, besides its aesthetic appeal, features like blast resistance, bullet resistance also prevail in Assa Abloy's door opening solutions.

While the Company offers excellent support system at the local level to provide expert care for the products installed, there is also room for customisation to cater to specific needs.

September 23rd, 2012

The beginning of a new term for IIID Bangalore Regional Chapter, with Architect Bindi Saolapurkar taking over from Architect Leena Kumar. The installation of the new Chairperson was followed by a brilliant presentation by renowned visiting Architect Alfaz Miller, of his spectacular designs and illustrious journey in the field of architecture and interiors over the last four decades. While the audience sat enthralled by his designs, Miller surprisingly took a humble view of his contribution, downplaying some of the magnificent structures he had designed.

The evening's event was sponsored by Assa Abloy which presented its exotic door opening solutions to the gathered members. The event, held in Le Meridien Hotel, was followed by cocktails and dinner.



December 13th, 2012

In partnership with American Hardwood Export Council, IIID Bangalore Chapter conducted a seminar on “Designing and Working with American Hardwoods” for Architects, Designers and Manufacturers. The seminar included presentations by Dr. Scott Bowe – Professor & Wood Products Specialist in the Department of Forest and Wildlife Ecology at the University of Wisconsin and Mr. Roderick Wiles – Regional Director of the American Hardwood Export Council for Africa, Middle East, India and Oceania. Range and diversity of the American hardwood forest, sustainable management, production for export, working properties of species and end use applications, were some of the aspects covered in the presentation.

The event was held in Le Meridien Hotel, and was followed by cocktails and dinner.



October 13th, 2012



This was indeed a special day in IIID BRC Calendar, the day's event marking the installation of the National President for the new term 2012-14. Especially so as the New President taking over from the immediate past President Architect Bankim Dave, was Architect Nitin Saolapurkar, who hails from Bangalore. Chapter Heads from across the country, Executive Committee Members, IIID members, guests and sponsors, were present on this memorable occasion. The gathering extended a standing ovation to Architect Bankim Dave for his tireless contribution over the last two years of his Presidency.



The day also saw the presentation of the prestigious Anchor Awards Orientation for the Chapter Heads and Secretaries. The event held in Sheraton Gateway Hotel, was sponsored by Great White Electricals, a significant name to contend with in the electrical segment and was followed by cocktails and dinner.

January 11th, 2013



A scintillating presentation by Architect Eric Ruiz-Geli, Barcelona, winner of the Best Building Award, World Architecture Festival, 2011, held the audience spell bound. He presented three of his projects, of which his award winning project was one of them. Not surprisingly, his presentation was punctuated with plenty of



humour and charming anecdotes that kept the audience visibly entertained even as they tried to grapple with the mind-boggling ingenuity of each of his designs.

The event held in ITC Gardenia, was sponsored by the Symbiosis Home Decor Pvt. Ltd. who are promoting products at Bangalore for Poltrona Frau Group, manufacturers of high end Italian leather furniture, wooden cabinets and life style products. The presentation was followed by cocktails and dinner.



L to R: Bankim Dave and Nitin Saolapurkar

The Beginning of a New Term

Saturday, the 13th of October 2012 was a special day for IIID, Bangalore Chapter. Architect Nitin Saolapurkar from Bangalore took over the reins of the National President from the immediate past President, Architect Bankim Dave. Present on this memorable occasion were Chapter Heads from across the country, Executive Committee Members, IIID members, guests and sponsors. Welcoming the new President, the audience extended a standing ovation to the immediate past President for his incredible stint over the last two years where he left his indelible mark on the association.

Special invitees of the ceremony were the Past Presidents of the IIID, Ar. Premnath, Ar. Rohit Ganatra, Ar. Vishwas Lele, Ar. Bakir Baldiwala, Ar. Conrad Gonsalves, Ar. Ashok Butala and Ar. Bankim Dave, Immediate Past President.

Sponsor for the evening, Mr. Hemang Shah, of “Great White” gave a presentation of their new venture into electrical wires, MCB’s and wiring devices, along with a brief history of the company and its humble beginnings by his father Mr. J L Shah.

The day also saw the presentation of the prestigious Anchor Awards Orientation for the Chapter Heads and Secretaries. Interestingly, the Anchor Awards were presented in a hotel designed by WOW Architects, short listed at the World Architecture Festival 2012. Certainly a location designed to inspire an award presentation function. The Anchor Award Orientation, sponsored by Anchor Electrical, was the brain child of the Awards Committee, headed by Mr. Tushar Desai.

The objective of the awards is to raise the bar of the designs submitted for the awards, to discuss and deliberate ways to motivate the best of designers in the Indian Sub-Continent to participate, thus making it a coveted award to seek while serving as a pointer to the direction and trend of design.

Architect Bankim Dave

A standing ovation marked the immediate past President of IIID, Bankim Dave’s farewell speech. Clearly a man who not only made a difference and left his indelible mark in the working of IIID over the last two years when he was at the helm but also a colleague who had the hearts of every member. His speech reflected the same passion and commitment that marked his two year tenure at the helm. Not one to buckle under pressure or accept a negative answer, Bankim pushed the limits to the maximum in ensuring IIID marked its presence a variety of forums as well as added value in multiple ways to the architect and interior designer community. A workaholic who retained his cheer even when limits were stretched, Bankim was lauded by many for his sensitivity.

During his tenure, the IIID chapters increased to 28 from the prevailing 9 while a new IIID brochure was brought out along with an amended set of by-laws to govern the forum. The corporate branding and logo for IIID was also done while a more dynamic website traced the working of forum. Other highlights of his tenure included the starting of a DVD library showcasing various architects’ work, besides instituting an IIID scholarship for students of interior design. IIID anchor awards and IIID innovation awards were also introduced to felicitate those who had done commendable work. An IIID Education and Research Centre was inaugurated in Pune.

Awards for the best IIID centre for the period 2010-12 were given, with Thane bagging the first place while the Best IIID Chapter award went to Pune and Baroda.

Architect Nitin Saolapurkar

Taking over from the immediate past President, Bankim Dave, Nitin Saolapurkar, the New President, IIID said, “Time is the greatest charity one can give and Bankim gave plenty of it to IIID, taking it to great heights, marking his tenure which would indeed be difficult to fill in or replicate.” I had an opportunity to work closely with Bankim, whose sincerity, dedication has served as a personal inspiration, added Saolapurkar. Stating that the journey so far has not only been fun filled and adventurous, but also one of great sharing and friendship, he added that the learning experience had enriched and widened his horizons.

IIID has seen a meteoric growth over the last five years, from 9 chapters to 28 chapters at present. In the coming term, Saolapurkar proposed to take IIID further, hold interactions with designers and organisations overseas to understand the profession and establish a relation with the rest of the world. “The profession of Interior Design is not yet regulated, posing the single largest challenge of sculpting a regulatory framework that would offer the profession the much needed structure”, he said.

Pledging to innovate and achieve all goals set during his forthcoming tenure, Saolapurkar further added, “It feels like I am sitting on a giant wheel and it is going to take off any minute. I look forward to serving the forum with the full support of our esteemed team members.”



Immediate Past Chairperson IIID BRC: Architect Leena Kumar

Two years have gone by very swiftly, and the Institution of the IIID continues its march towards being a professional body of Designers committed to furthering the interests of the fraternity in a meaningful and respectable way; in bringing together our partners in trade to spread information and knowledge of the new materials being introduced to the industry; of inviting guest speakers to exchange design ideas; of getting good design and art introduced into our public spaces; in setting the standards of education in interior design; of spreading the awareness of the benefits of design.

We have had a wonderful two years of working together in comradeship of the Committee comprising Rajeev N, Manish Rungta, Mahesh Chadaga, Gayathri Shetty, Jacob Mathew, Sabina Reddy, Satish Naik, Madhulika Bhandari, Alex Jacob, and Ranjit Naik.

The baton and responsibility of nurturing the Institute passes on to the new Committee spear-headed by Ms Bindi Saolapurkar, and we wish her good luck.

IIID BRC Events from May 2011 to September 2012

24 June 2011: It was a cheerful and relaxed evening with the screening of the film on Rem Koolhaas of Office of Metropolitan Architecture (OMA), sponsored by Builders Box. Rem Koolhaas is a leading international partnership “practicing architecture, urbanism and cultural analysis”. In designing, it keenly identifies space, the distinctive structural, functional and design elements of a building in the context of its natural surroundings and the people occupying the spaces. It is this sensitivity combined with their intuitive and brilliant sense of composition and timing that has earned them the top slot in Architecture. **6 August 2011:** [The executive committee meeting of IIID along with the zonal meet \(South\) was hosted by the Bangalore Chapter. The event offered a great opportunity for interaction between the members of the Executive Committee and the Bangalore Chapter. The day was concluded with the screening of the film on Zaha Hadid and dinner.](#) **7 October 2011:** A dinner was hosted in honour of the Council of Architecture- National Institute of Advanced Studies in Architecture (COA-NIASA). The NIASA is the academic unit of the Council of Architecture. Under the aegis of COA-NIASA, the National Thesis Award 2011 was hosted in the Department of Architecture, BMS College of Engineering, Bangalore. All schools of Architecture in India recognized by the COA, are eligible to participate in this yearly award of “Best Thesis Project”. We exchanged ideas on Professional Institutions, their role and impact on the profession. **2 December 2011:** [Architect Palinda Kannangara made a wonderful presentation on his designs, enthralling the audience. Kannangara, whose architecture represents clean lines and flowing spaces, is a recipient of multiple architectural awards that include the commendation prize for the Geoffrey Bawa Award for Excellence in Architecture in year 2008, Award of Excellence from the Sri Lanka. Institute of Architects in year 2009 for the Residential building at Makala, 19th Architect of the year award under the category of Focus Countries Architecture Awards, for the Avissawella Bungalow at Thaiduwa, award of merit under the commercial category for the showroom of David Pieris Motor Company Ltd, Patnapura, from SLIA Design Award 2010. Event sponsors, Godrej Locks division, made a presentation of the variety of locks they manufacture to address different levels of security and types of doors.](#) **20 April 2012:** Our esteemed speaker of the evening was Rajiv Majumdar, making a scintillating presentation on his boutique hotel project, ‘Raas, Jodhpur’ which won the 2011 World Architecture Festival’s “ holiday building of the year” award, held at Barcelona, Spain. The building showcasing a very sensitive interpretation of the past, its motifs and usage being an adaptation and not a copy of traditional architecture and spaces, made an interesting learning experience on design. Event sponsors Rajeev N of Living Concepts gave a presentation on modern trends in external and internal wall and roof cladding. The product showcased was mostly clay based with a fine finish. **11 May 2012:** [The guest presenters were Prabhakom Vadanyakul, Managing Director and Maythin Chantra, Director, of the M49 Group Architects from Thailand. The duo showcased their award – winning projects. The evening was sponsored by Mr Dayananda Reddy, CMD, Bharath Goldstar Group. Unveiling of the new identity of Landmaark’s retail chain, which is a one-stop mall for all construction material starting from excavation to completion, was done by Mr Somanna, the then Housing Minister, Karnataka.](#) **20 July 2012:** A presentation was made by Architect Ravindra Kumar, Principal Architect, Pragrup and Design Director, Venkataraman Associates on innovative design solutions to emerging project trends and typologies in India. Winner of several awards, Ravindra Kumar has given lectures as visiting faculty at various departments of Architecture in India and abroad including RVCE at Bangalore, Columbia University and Wells College at New York. Philips, Home Decorative Lighting Division made a presentation on home decorative and mood lighting.

Black Listing of Hotel Lalith Ashok
We would like to put it on record the unfortunate experience IIID members faced with the management of Hotel Lalith Ashok in settling the bill after the IIID Meet held in its precincts. The bill raised for the evening was settled by cheque but the situation turned ugly with the management demanding settlement by cash or card in spite of being aware that neither was possible and also having been clearly informed of the same earlier when finalizing the event. Going forward, IIID will not be holding any of its events in the hotel premises.



Architect Bindi Saolapurkar

This is the beginning of the new term, 2012-14 and I humbly take over the reins from my fellow architect and immediate past Chairperson, Architect Leena Kumar. Our new team is fully enthusiastic and motivated to take IIID forward on to new territories and explore new opportunities of interaction amongst fellow architects.

While we have many ideas and plans for the ensuing two year period, a broad spectrum of activities can be listed that the team would be focusing on besides bringing in more to the table as the term proceeds.

To begin with, we would like to start the term with professional workshops on various subjects in interior design. This first of these, is a three day Philips workshop and certified course on “Light and Lighting” for professionals in lighting design.

IIID has recently started a video library of films made on as well as by famous designers across the globe. The library is located at the head office. Going forward, screenings of these films at our Chapter meets would take place at regular intervals to open the window to some of the marvellous designs showcased here to our fellow architects and interior designers.

It is interesting as well as informative to have more involvement of the trade fraternity with IIID. To motivate their presence, a scheme offering greater value add to their presence is being mooted in the events they sponsor.

An area that needs address is our membership strength which has great scope for growth. We have set a target of doubling the present membership by the end of two years.

It is important not only to come up with new ideas but also make them bear fruit. Keeping this in mind, a new committee called the Betterment Committee has been formed which will come up with new ideas and add value to the progress and functioning of IIID. Experienced IIID members, Hosekere Shankar, Shyamala Prabhu and G.P. Mathur are to be on this special committee.

I along with my team, N. Rajiv, Gayathri Shetty, Mahesh Chadaga, Soumithro Debroy, Gita Ramanan, Dinesh Verma, Ravindra Kumar, Ravi Prakash and Dinesh Bhandari, look forward to your active participation in making our Bangalore Chapter strong, vibrant and enjoyable!



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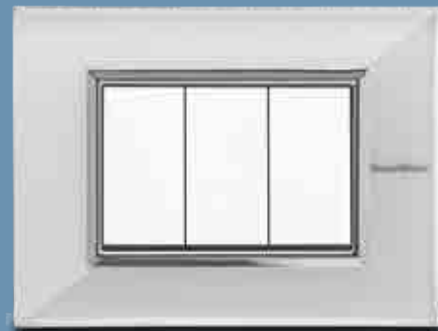


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