

antarya

★ **TILED** TO PERFECTION



MASTER STROKES
N MAHESH



IIID BANGALORE REGIONAL CHAPTER



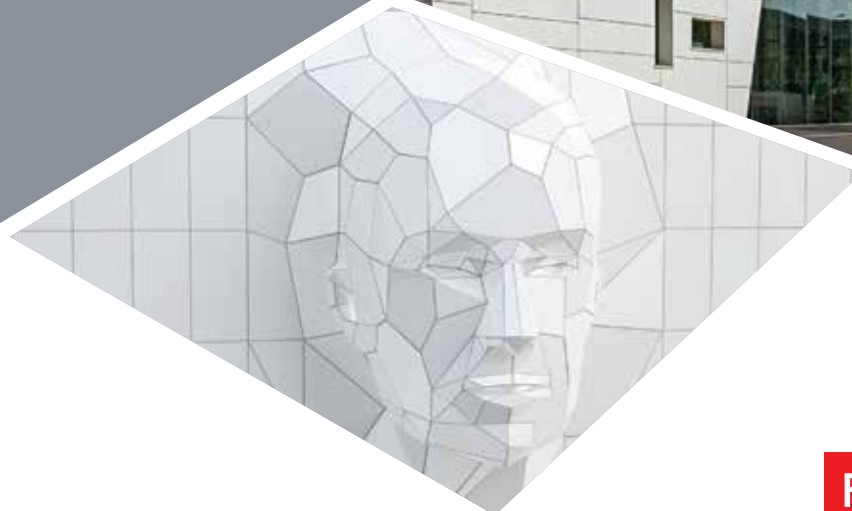
INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS

Bangalore Regional Chapter

exterior

The art of making business
seems like pleasure

Project: Sattva Galleria, Bangalore
Architects: Sudhakar Pai Associates / SPA
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Chairperson's Foreword



Dear Members,

We hope that 2018 continues to motivate us to try new ventures, changing us and the world around us. We pledge to be there for one another!

In our endeavour to make IIID socially relevant, CoDe Studio has been tirelessly working towards adding value to where it is most needed. Our next Antarya issue will include the completed works. Your contribution towards these projects in terms of material and time is very essential to take this initiative forward.

"Pot Pourri" has now become a monthly event, giving us an opportunity to interact more often! Your presence at these events will motivate us to work harder, towards achieving our larger goals!

The clarion call for 'Designuru' has been announced, – October 6th to 14th, 2018. 'Defining Design' will be the motivating theme for this event.

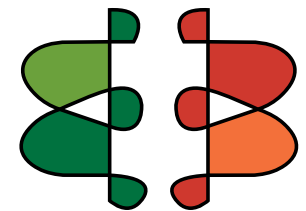
We look forward to your active participation in order to make the event a resounding success!

Adios - till we meet again!

SHYAMALA PRABHU

Chairperson IIID BRC, 2017-19

aakruti_ad@yahoo.co.in



IIID BANGALORE REGIONAL CHAPTER

IIID Bangalore Regional Chapter Emblem

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

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Editor's Note



Life moves in circles and so does design themes; Old traditions get blended into newer forms due to resource and technology. Society adapts these and accepts them. Thus we see a new range of designs for the same purpose.

Antarya recognises this life cycle and tries to capture the journey of every material from its traditional evolution to its modernised version.

Floor designs have gone through such cycles many a time and designers have been intrigued by the colours, patterns, forms, textures. Historically and traditionally floor designs have influenced architecture and interior designers who have used these to bring realistic illusions.

In this issue Antarya brings you the best of ceramic tiles – from historic to modern. This issue also introduces a new feature, Heritage, along with an added feature, on exclusive residences. Our heritage feature is a prelude to our forthcoming feature in the next issue where we plan to bring you a very special story on the rugs of Jaipur and the artisans involved in its weaving.

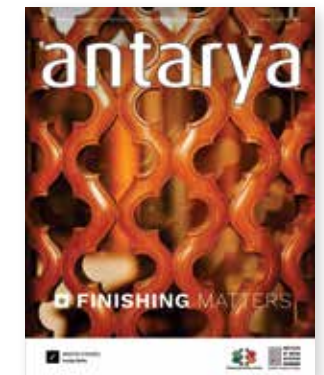
Going forward we plan to add in more such new features, making our design coverage truly comprehensive and complete.

As always, we look forward to your continued participation, as it is together that we can make Antarya a truly national design magazine.

DINESH VERMA

Managing Editor
verma@acegrouparchitects.com

ISSUE 17 OCT-DEC 2017



REVIEWS

I wish to congratulate the team of Antarya – each issue is becoming a collector's item. The last issue on wood finishes was excellent in information and content. Also the master series needs applause as every time Antarya picks up some of the best Architects.

Architect Aswini Bagal

The industry feature in the last issue of Antarya was an interesting read. And wall mural artist Yamini Reddy's transformation of the blank walls into stunning murals will inspire collaborations between architects and artists.

Architect Shwetha M M J

N G Associates



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COVER IMAGE
Athangudi tile in the making.
Photograph by **Mahesh Chadaga**.



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CHOREOGRAPHY OF SPACES



THE PURPLE INK STUDIO



STUDIO 9



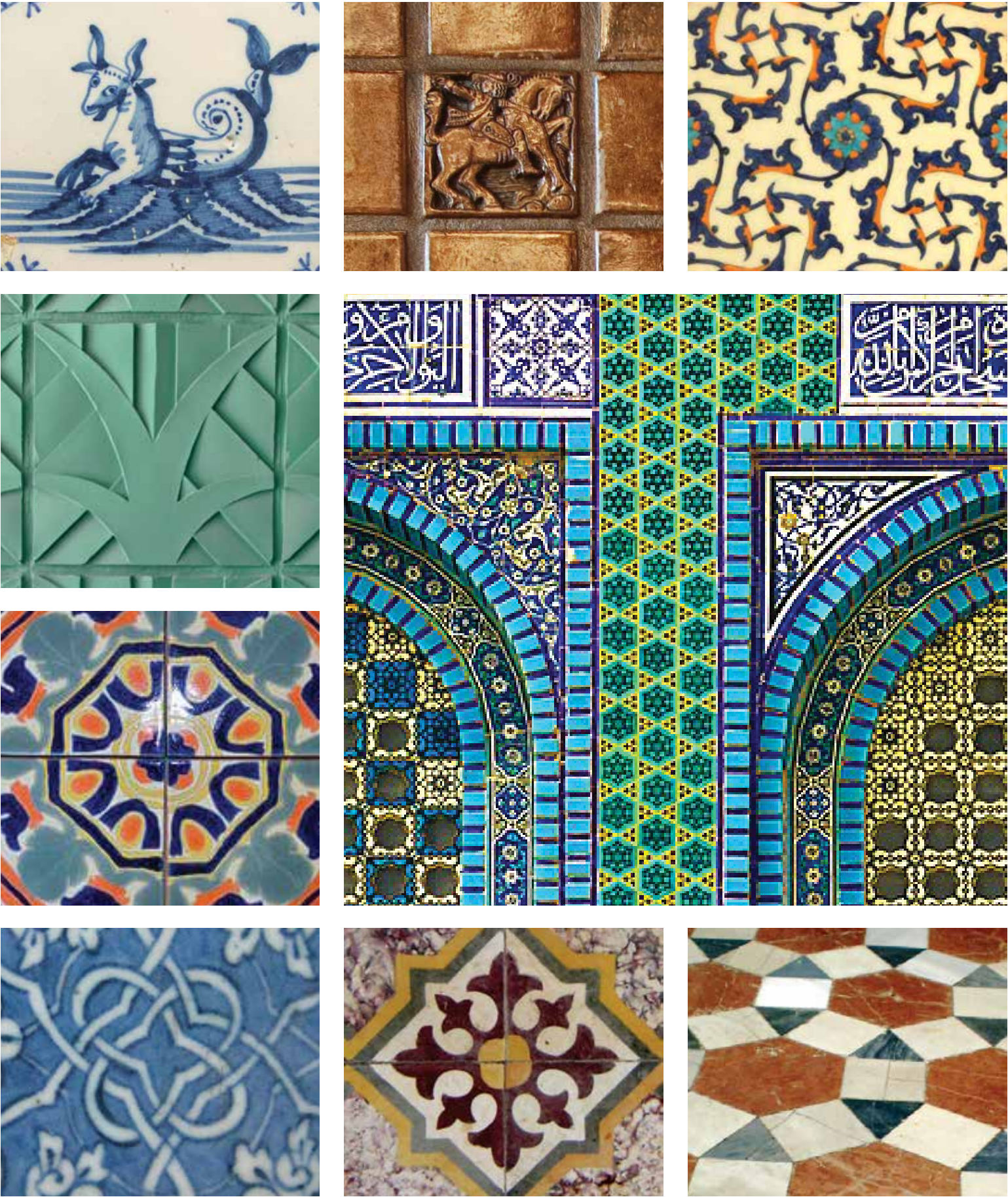
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TILED TO PERFECTION

BY NANDHINI SUNDAR



The beauty of an interior is determined not only by the furnishings it houses but also the structural features it incorporates, be it the walls, the ceiling or the floors. The finish lent to these structural elements invariably determines the language the interior purports to speak. Be it artistic, colourful, creative, or totally plain and minimal in language, the final finish offered has the ultimate say in the language chosen.

Dating from the Egyptian civilization and later the medieval period, structures have been lent a unique character and astounding beauty through the presence of arresting tiles, each a manifestation of spectacular design and art of that period. Be it on the walls, floor or the ceiling, tiles have played their role in relating a story, bringing in an artistic flavour, portraying the cultural heritage, offering a religious message.

Tiles have been in existence in varied forms, the earliest recorded use dating to 4700 BC during the Egyptian civilization. Since then, the tile, which is essentially a manufactured piece made from materials such as clay, stone, metal, even glass, has been widely used over centuries for decorating as well as to fulfil utilitarian requirements.

The medieval period, popular for monasteries and palaces, saw potters travelling to sites, using local clay and firing the tiles on site. The only mechanical aid used then for these handmade tiles was a wooden mould which also lent its own pattern to the clay slab. Lead ore was sprinkled on the surface before the tile was fired.

The ancient Egyptians, the oldest civilization to have data on ceramic tile art, used gorgeous tiles to decorate their structures, their presence found in pyramids. These Egyptian tiles, essentially sun dried or baked clay bricks, were finished with a blueish copper as a glaze. Presence of enamel tiling was likewise recorded in ancient Babylon.

From the Middle East, the art of tiling spread further West, where it became popular in Europe in the 11th Century when mosaic flooring and panels came into vogue. While the tiles were initially used to adorn churches and other religious places, it later started prevailing in the residences of the wealthy. The elaborate Spanish and Italian tiles in various geometric shapes and sizes as seen in Spain in Alhambra Palace and the Great Mosque in Cordoba are fine examples of decorative tiles that prevailed during this period.



Top: Mosaic glass tile mural.
 Source: [Wikicommons](#).

Right: Medieval encaustic tiles at Cleeve Abbey, England. Source: [Wikicommons](#).



Top: The tiled Provincial Alcoves along the walls of the Plaza de España, Spain. Source: [Pixabay.com](#).

Above: European Porcelain tiles adorn the walls and doors of the lavish Chettinad bungalows of yore. Photograph by [Mahesh Chadaga](#).

Facing Page Top Left: A ceramic tile in Rüstem Pasha mosque, Istanbul, Turkey, c. 1563. Source: [Wikicommons](#).

THE CERAMIC EVOLUTION

While the earliest data on ceramic tiles goes back to ancient Egypt, Mesopotamia too reveals ample evidence of their presence during the same period, with the early ones sporting white and blue stripes while the later editions incorporated more varied patterns and colours. Subsequently, the Shang-Yin dynasty in China, dating around 1500 to 1000 BC, saw the earliest Chinese glaze tiles being produced. By 900 AD decorative ceramic tiles became widely used in Persia, Turkey, Syria and across North Africa.

Islamic potters, during this period, along with Persians, set about reviving the ancient Egyptian technique of making the tiles whereby the ground quartz with a small admixture of white clay and glaze is made into a soft paste. This soft paste body is then covered by a thin alkaline glaze. The frit body, white translucent when thin, permitted a wide range of decorative techniques to be applied. The emerging tiles came with a fine white body and brilliant glaze that permitted a vibrant range of colours.

Underglaze painting technique later emerged but this required a glaze that was stable to prevent the patterns from blurring during firing. This was addressed by the use of virtuous alkaline glaze coating. Potters were then able to paint freely, with precision and delicacy, directly on the frit body, using the protective layer of the alkaline glaze. This technique also avoided the unnecessary expense of fuel and labour, characteristic of lead glaze wares. The Islamic period essentially witnessed the various methods of tile decoration being brought to perfection.

By the 12th Century, the use and manufacture of ceramic tiles had spread to Italy, Spain and rest of Europe. The encaustic or inlaid tiles that were made between the 12th and 16th centuries were used to decorate the floors of cathedrals and churches. Encaustic tile is



produced using the combination of a plain clay tile with the filling of an area where the filling is formed by stamping an impression on the tile with liquid clay of a contrasting colour and firing to fuse both the clays. However the skill of making these vanished from Europe in the 16th century following the reformation and was not revived till the Victorian era. The decorative wall tile art however survived in Turkey and the Middle East as did the Delft tile art in Holland.



Top Right: Two panels of earthenware tiles painted with polychrome glazes over a white glaze. Iran; 19th century. Source: [Wikicommons](#).

Left: Porcelain tiles decorating the roof in the Chettinad bungalow. Photograph by [Mahesh Chadaga](#).

Above: Malibu Potteries Peacock fountain, Adamson House, circa 1930. Source: [Wikicommons](#).



Top: A plaque (a large tile) of Delftware pottery with chinoiserie, used as a wall decoration, between circa 1680 and circa 1700. Source: [Wikicommons](#).

Above: Dutch Delftware tile, circa 1694. Source: [Wikicommons](#).

THE DUTCH ARRIVAL

An important development in the European tile production was arrival of the Dutch on the scene in the 17th century where Chinese blue and white porcelain tiles were imported into Holland. Though they failed to replicate the Chinese porcelain, the Dutch developed very high quality earthenware known as Delft blue which later developed an international market.

BRITISH FOOTPRINT

The British arrival on the tile scene was much later, where they began with setting up factories in two English cities of York and Winchester which made the thence mass produced ceramic tiles cheaper and affordable. In the early days, the tiles were handmade, hand painted, making each a work of art, but expensive and less easily accessible. Early to mid-19th century witnessed a spectacular growth in tile production with porcelain manufacturer Herbert Minton reviving the encaustic tiles and developing a process of dust-pressing which incidentally is now the common modern mode of manufacturing.

With mass production picking up during the Victorian era, the tiles became cheaper, easy to install, triggering further growth. While the early tiles produced during this period continued the tradition of being used in churches, designs suitable for use in public buildings



and residences soon came in. The tiles began to be produced in technologically advanced forms with multi-firings which involved up to six different colours, each of the colours requiring separate firing.

By mid-19th century, tiled floors became a common phenomenon at royal and aristocratic locations, prompting those who could afford too to aspire for it. Compromise on cost was achieved combining the expensive encaustic tiles with cheaper plain square and geometric tiles. The most expensive tiles were used near the fireplace and in the reception rooms. The wealthy used more tiles made by hand as compared to the mass produced variety.

CONTEMPORARY SCENE

Tiles, in their original form, where handmade, each emerging as an individual piece of art, manifesting on floors, walls, ceiling, as murals, over fireplaces. Today they feature as a product of automation, the human hand extending merely to install them. While earlier it served as a sign of wealth, now it is no more so, manifesting in multiple ways on a structure, the type and quality tailor made to suit varying purses and tastes. While it is omnipresent on structures, even the space shuttle has its presence, covered as it is with a protective layer of high-tech, heat resistant tiles.



Top Left: Detail of Minton encaustic tiles on floor of St Padarn's Church, Llanbadarn Fawr, Ceredigion. Source: [Wikicommons](#).

Above: Contemporary use of mixed patterns of floor tile. Source: [Wikicommons](#).



THEMED WITH TILES

The right choice of tile can successfully address the desired theme of a space. **Architects Gaurav Sareen and Divya Gangadharan of Choreography of Spaces,** use tiles effectively to evoke the required theme in their spaces



1. Indian motif tiles, with worn out distressed finish, highlight the floor. Ochre and blue colours of the tile sync with restaurant's brand colours, creating a contrast with the wood flooring of the central circulation spine.
2. Large cement finish tiles with spacers complement the brick wall and white distressed finish furniture.
3. Large cement finish tiles act as background for the outdoor seating and bar deck highlighted with Indian motif tiles. Worn out finish of the tiles tone down the bright ochre framing the bar and staircase.
4. Entrance to the restaurant has a chequered tile with random floral prints, lending a cobble stone feel and earthy appeal chosen to blend with the Indian theme. Muted white stone wall tiles with copper inserts provide a perfect background for the bright furniture.
5. White stone wall tiles are bevelled in opposite directions with copper inserts brought in at the eye level, the colour palette ushering in a young vibrant aura.
6. Metallic tiles with copper sheen in the wash area relate to the copper theme of the eatery.



ACCENTING WITH TILES

The choice of tile can speak the final language of a space. Based on the canvas, **Architect Akshay Heranjal of The Purple Ink Studio** uses tiles effectively to blend in as well as contrast with the rest of the material palette.

1. The hand painted tiles are brought in as a strong contrast to the Jaisalmer stone floor, creating an accent while breaking away from the yellow colour of the natural stone. Rest of the palette is deliberately kept subtle.
2. Entire material palette in this open bathroom is natural, be it the brick jaalis, the Teak wood cabinet, the concrete wall. The tile used is hence subtle, intended to blend in seamlessly with this sober canvas.
3. Large cement tiles measuring 4x2 feet used to lend a seamless expanse akin to concrete floor, contrasting with the Teak wood arches. Grouting done in cement colour to submerge the joints.
4. Brown rustic tiles used to contrast with the concrete floor and wall, lending the visual warmth of wood in sync with the wooden stair treads.





TILED TO CHARACTER

The character envisioned to be evoked in a space can be marked by the right choice of tiles. **Architect H Jayanth Kumar of Studio 9**, cleverly uses appropriate tiles to speak the story pictured.



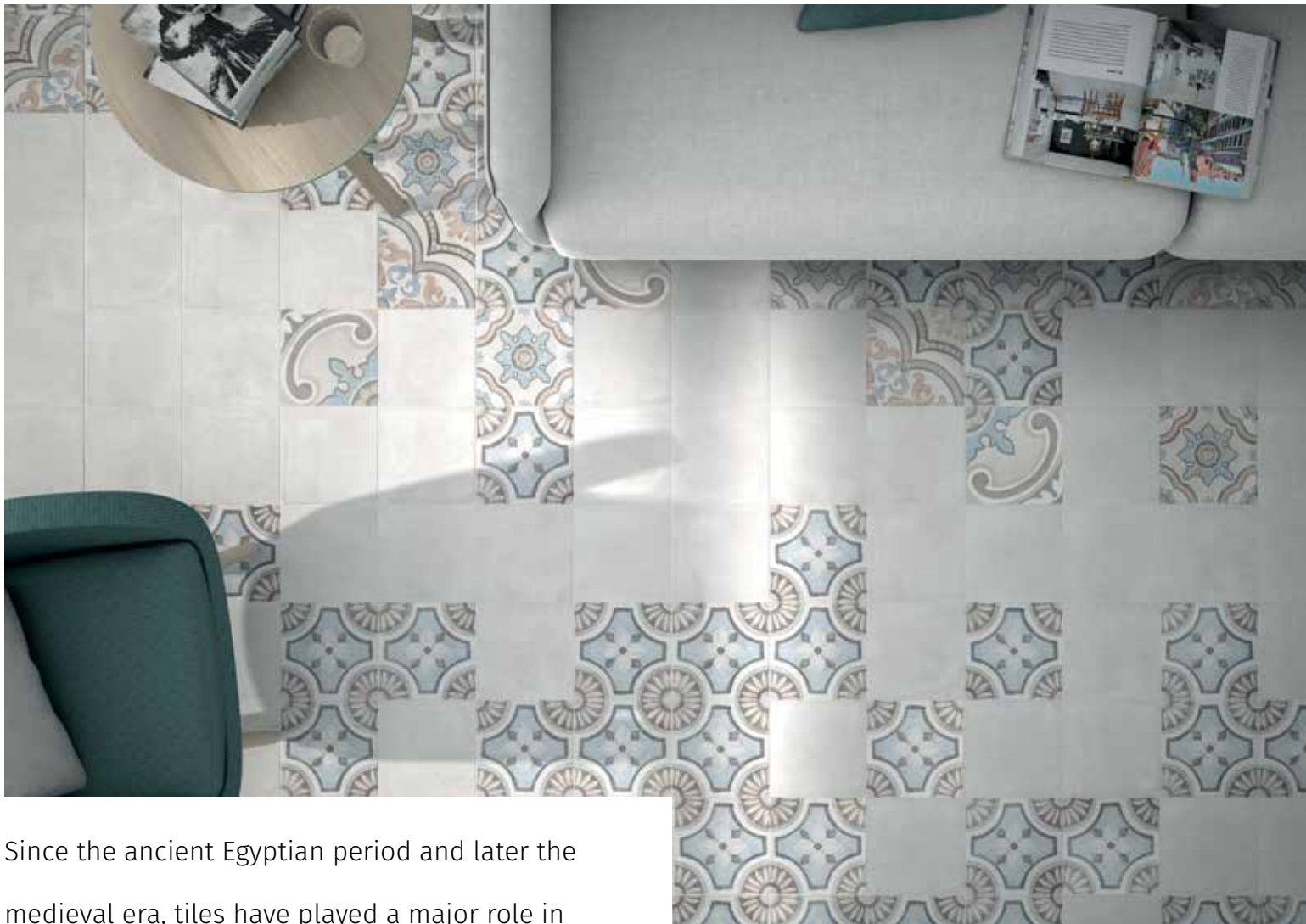
- 1. 2. It is a Spanish theme addressed, the space requiring to appear larger. Tiles have been used effectively to bring in a sense of art into the space, their artistic detailing extending to the walls, ceiling and stair treads too, evoking a sense of abundance and beauty.
- 3. Surrounded by mirrors the salon space is highlighted with rustic tile flooring with streaks of metal, contrasting the subtle colours in the background.
- 4. The floor tile used is a functional neutral shade to blend in with the early 19th century European themed hues of the spa.
- 5. The Model apartment space is lent a rich feel with the play of dark wood on the walls, complemented by light coloured wood tile flooring.





ADORN WITH CHHABRIA TILES

G-5, Ramanashree Chambers
37 Lady Curzon Road
Bengaluru 560001
Tel: +91 80 4041000/1/2/3/4/5/6/12



Adobe Ivory & Decor Monza Ivory

Since the ancient Egyptian period and later the medieval era, tiles have played a major role in determining the language of an interior, prevailing as they did on walls, floors and ceiling of the ancient structures, not only as colourful patterns that lent an artistic flavour but also ones that told a story, revealed the specific culture of that era. Contemporary structures are no different in similar leanings, using tiles in a multi-faceted manner, both to lend a chosen décor as well as serve the

functional quotient desired. Be it the varied range based on use or adhering to specific themes, the section they are to adorn, tiles prevail in multiple ranges and diverse forms to suit the myriad requirements of discerning customers. Providing these mind boggling varieties and product range to satisfy the astute buyer is retail outlet **Chhabria Tiles**, with its all-under-one-roof tile solution.



Shambu G Chhabria



Vishal S Chhabria

A PEEK INTO THE ORIGIN

It was year 1962 when G U Chhabria, Founder, Chhabria Group, decided to open his store in the garden city. G U Chhabria had moved to Bangalore in 1946 from Karachi, where he first started working in an office at the tender age of 17. Ten years thence saw him give up this job to start a finance brokerage business.

Not satisfied with it, he gave that up too to start the **Chhabria Group** six years later after selling his house and other valuables and being left merely with his bicycle. The initial products on sale in his store included weights and measures along with platform scales. This later branched to include agricultural pipes and pump sets. It was around 1965 when the store expanded to include sanitary ware, tiles and CP faucets to its collection.

The **Chhabria Tiles** store was started in 1992 by **Shambu G Chhabria**. Interestingly, Shambu Chhabria was introduced to the workings of the store when he was barely 8, visiting as he did, during his school holidays and being helpful to his father, G U Chhabria. Shambu, like his father, started working at the age of 17, gaining hands-on experience at the store. His son **Vishal S Chhabria** later joined him in 2009, expanding vastly the product range on offer at the retail outlet.

WHY CHHABRIA TILES

The language lent to the décor by the tile is dependent on the nature of the tiles on offer, the varieties and range given access to, the quality of the tile and the finish it provides, the varied functional requirements it serves to cater. This range and options on offer to choose from should not only cater to a specific segment of market but across all budgets

so as to meet the needs of different types of customer demand and choices.

Catering to this varied range and putting together handpicked solutions in each of these segments so as to reign at one level above the rest is **Chhabria Tiles** with their multiple tiling solutions on offer. Not only varied budgets are met with the best possible varieties and range, the thematic solutions on offer are astounding, with the capacity to scale up to any level when the requirement arises. Constant updating of the range on offer also ensures the retail outlet is one step ahead of the rest in meeting market needs.

Given their quick understanding of customer inclinations and needs, the appropriate

tiling solution is easily met with. The penchant for ensuring quality product extends to not only stocking the industry's best ranges, the accountability quotient after the completion of sale is pegged at an unnatural high, assuring the customer the safety net that prevails against all odds.

The desire to offer the very best tiling solution has also prompted **Chhabria Tiles** to house unique range of tiles that are totally exclusive. Be it in the range offered, the themes, the finishes, the designs, the exclusivity is total. As for customer satisfaction and service, there is no difference in the approach based on the volume of purchase. Not surprisingly, these elements work together to bring forth value for money spent.



Distressed White, Foundation Collection



Tijara Elegant

DECORATING WITH CHHABRIA TILES

Tiles, since time immemorial, have served as a rich medium of art and culture of the era depicted, the walls, floors and ceiling displaying both craftsmanship and creativity that left the viewer spell bound. Cut to the present, the tiling options on offer can be equally mindboggling in their features and patterns, many a time displaying art as well as mediums that appear so authentic as to leave the viewer mistaking the tile for the product it purports to portray. The range of tiling options on offer by **Chhabria Tiles**, not surprisingly are multiple starting from minimalist ceramic varieties to exotic stone, wood and artistic varieties that leave the buyer spoilt for choice.

EXCLUSIVITY IS THE KEY

Be it capturing the myriad natural grains of the exotic natural stones to the point of deluding the viewer into believing the tile in question is natural stone, to offering options in a range of wood varieties that mimic natural hardwood to a hundred percent accuracy and capping the range with a variety of stunning porcelain art, the exclusive collection that **Chhabria Tiles** houses addresses everything to suit the needs of the most exacting customer. The unique yet expansive collection speaks its multiple languages through a wide range such as the GVT series, Soluble Salt series, Porcelain tiles, Outdoor Parking to name a few.



Rustic Finish, Digital GVT from Creanza



Casale

LAY IT WITH GVT

The smooth textures, the astounding natural colour variations, the flowing water leaving its indelible mark, the chemical formations lending their distinctive character, the fine natural grains, are all so authentically captured, producing a range that emerge as a set of exquisite natural stone formations rather than ceramic tiles. The GVT series is a fine assortment of natural stone imitation ceramic floor tiles to lend the feel, texture and ambience of exotic natural stone varieties.

The GVT wood series brings forth similar original replication of exotic wood varieties to evoke the visual warmth that is characteristic of wood presence in an interior. Be it the grains, the colours, the textures, the patterns, the replication is so authentic to lend the real wood feel to the tiles.

SUBTLE WITH SOLUBLE SALT

The grains are so fine and natural, set against the subtle coloured stone background, complementing a straight lined minimalist décor. The natural stone textures and grains contrast strikingly when matched with rich wood in the décor, lending an aura of luxury associated with exotic rich natural stone varieties in the Soluble Salt series.



Saja



Boldstone Ocre

CRAFTED IN PORCELAIN

It is craftsmanship and art that is in display, the motifs replicating hand crafted wood designs, wood inlays, layered rustic hardwood planks, chequer boards and fine grained natural stone. The crafted Porcelain tiles bring in a sense of art on to the floors, the crafting done to suit the specific theme of the interior.

ARTISTIC PARKING

The craftsmanship need not be confined to interiors alone. It can extend to outdoors and parking lots to lend art and fine taste, making the outdoor decks appear unique, lend a sense of pride. Be it a captivating floral depiction, a combination of varied wood varieties, a bonding of a range of colourful natural stones, a thematic art and motifs replicating specific periods in history and their culture, the Outdoor Parking series offers it all.

WOOD COLLECTION

Wood has its own sense of beauty and warmth that is unmatched. Infusing wood into the interiors can totally transform the ambience. Bringing this feel of wood into the spaces is the Coniwood series with its extensive range of laminates, planks and engineered wood. Here, the hardwood patterned ceramic tiles from Italy replicates original strips of hardwood in various patterns, revealing in both colour and texture the beauty of natural hardwood, the finished



Marrakech Blue

surfaces so fine as to be mistaken for natural hardwood rather than as ceramic tile. Exotic wood varieties such as Oak, Walnut, Teak, Wenge, Pekan, prevail as the hardwood patterns on the tiles, offering a range that stunningly replicates the original hardwood.

THE ARRESTING STONES

Natural stone is timeless, the beauty arresting, leaving the viewer many a time speechless. Infusing natural stone into the interiors can totally alter the ambience, the rustic rugged appeal dwarfing all other decorative elements, cornering the position of dominance in the entire décor. While the place and aesthetics of natural stone remains unparalleled, introducing exotic natural stone varieties in their undiluted natural state in the structure as well as the interiors may prove many a time to be less practical. Tiled versions of such exquisite natural stones serve as the best alternative without sacrificing aesthetics.

Bringing in such tiled versions of exotic natural stones, the grains and textures intact is the Ancient Stone collection on display at the store. The composite material tile made of glass fibre and reinforced concrete comes with the advantage of the natural stone visual feel while being lightweight, alkali resistant, anti-fungal, along with an absence of joints. The GRC panels which come in a range of colours and textures of natural stone varieties, have the capacity to match, replicate existing as well as historical natural stone structures.



Leather Stone



Original Vanguard

COLORBODY AND FULLBODY COLLECTION

It is green thinking with the tiles offered being made with high attention to ecology and all things green, the finish inspired and replicating the expressive richness of nature. Grains, patterns and finishes that replicate the ocean, the stunning textures of natural stone and the astounding beauty of semi-precious stones, reproduction of the woody warmth in authentic hardwood patterns, a streak of metal to lend the difference, find their way into the glazed vitrified tiles, offering the discerning customer a range that is hard to walk away from.



Silversmith Display, Pentagon



Damero Star

The Colorbody vitrified tiles, a hard to detect replication of granite and marble, serves as a much sought after solution for both interior as well as exterior flooring, the wide range offered adding to the difficulty in choice. The Terazzo series in the Fullbody vitrified tiles meets all the stony requirements of the outdoors without the actual use of natural stone. The authentic replication of natural stone and its finish makes it a guaranteed customer's delight.



Faenza Blue

THE MOROCCAN LINK

It is pure art on the walls and floors, the motifs speaking a story of beauty and skill, evoking the artistic flavour in the interior. The varied art forms depicted on each tile to suit individual inclinations and colour orientations ensures that the customer, who is seeking a solution that is more than a tile, leaves with his expectations and desires fully met. The Moroccan series on offer draws the eye of even the most minimalist leaning customer, prompting a run through of the collection.



Norwich

BIG SLAB COLLECTION

Many a time the small size of the ceramic tiles as compared to natural stone slabs is resented because of the larger frequency of grooves on the floors. Big Slabs ranging from 8x4 feet, 6x4 feet, 4x4 feet to 1x3m sizes serve as excellent replacement for marble and granite stones, especially when these tiles replicate to perfection the natural stones. The price quotient serving to be almost four times cheaper makes it even more attractive for customers looking for a specified ambience without requiring a large budget.



Heritage Black



Ceramic Moroccan handprint basin with Moroccan flooring tiles



Colonial Sky Mate

DESIGNER SPEAK

The range of designs available, the quality of material offered, the extent to which individual customised requirements is met, the manner of service offered and many more can be genuinely gauged when responses from customers is perused through. Since the customer here is the designer, it seems fit to hear and assess the designers' responses so as to make an informed choice. When approached, the designers had quite a few comments to make on the retail outlet.



ARCHITECT ANSHUL CHODHA, SANCTUARY ARCHITECTS
What is so attractive about Chhabria Tiles is their ability to understand very quickly the project requirement and layout, the tiles that are best suited for it, both in appearance as well as budget. This saves so much time besides offering a wide and appropriate range to choose from. The entire experience is hassle free, bringing in value for money and is certainly a pleasure.



ARCHITECT GUNJAN DAS, NG ASSOCIATES
We have been associated with Chhabria Tiles for the last decade and a half and the store has meticulously addressed all our tiling needs to satisfaction every single time. What I find most attractive about Chhabria Tiles is the huge variety they have on offer that caters to different budget segments, with the range refreshed continuously, and ensuring the customer gets value for money, whichever be the budget range addressed. As for service, the store certainly stands out, not merely while making the sale but following up even after sales to ensure the customer is satisfied.



ARCHITECT ARUN BALAN, BALAN AND NAMBISAN ARCHITECTS
It is an association that dates over two decades. Known for their quality and service, Chhabria Tiles offers cleverly curated products keeping with current design trends and technology. One is sure to find both local as well as multiple options from international brands at the store. The pricing too is very competitive, making the store a preferred destination for tiling options.



INTERIOR DESIGNER ANJU SHETTY, DESIGN FACTORY
Chhabria Tiles is a brand in itself. Their immaculate service and high quality of service makes them a great partner to work with and not surprisingly my association with them goes a very long time.



ARCHITECT MUZAMIL HASHAM, DESIGN BOULEVARD
In a city where tiles manufacturers and suppliers flourish, where options for obtaining products of various spectrums of quality are numerous, my experience with Chhabria Tiles has been the most satisfactory. The enthusiasm with which Chhabria Tiles caters to their customer needs is unmatched, be it the variety of tiles, interior and exterior wall cladding materials, sanitary ware, accessories and kitchenware. The store offers a wide range of products that address diverse budgets. The personal interaction and aid in selection of materials is another very strong aspect of the store.



ARCHITECT PARVATHI S RAO, PSR ARCHITECTURE
Our association with Chhabria Tiles goes back many years. Dedication, patience and personal attention stands out when we view this association, making it a pleasure and rewarding experience every time we return to the store. With its wide spectrum of collection, Chhabria Tiles has been able to meet the needs of our wide range of projects and tastes of our clients. The add-on attraction is their expertise in discerning our needs quickly and catering to it, following it up with commendable after sale service.



ARCHITECT TARANJEET BHAGRA, KLOUDBRIDGE DESIGN STUDIO
We constantly seek the latest in tiles and sanitary ware to meet our client needs. The expansive range of Chhabria Tiles, both in terms of design as well as price to cater to different budget segments, makes the purchase a rewarding experience. Even in cases where a desired design is unavailable, Chhabria Tiles can be relied on to scout and find the right mix for their customers. The range on offer and their help in enabling the customer to make the right choice transforms even a simple space into one that is totally unique and stunning.



ARCHITECT APPACHU NANJAPPA, STUDIO 4A
Chhabria Tiles surprises us at every visit with their new collection and range on offer as well as the price quoted. While it caters to a range of tastes, expectations, it is also addresses all budgets with an equally stunning array of tiles that come in a range of varieties.



ARCHITECT PARTHAVI PATEL, STUDIO PATTERN MAKER
As an architect, my projects take me everywhere. When I visit Bangalore, I interact only with Chhabria Tiles as my requirements for wall and floor solutions are aptly met by the retail outlet, with new solutions added to every time.



SAYING IT WITH **TIMBER** N MAHESH

BY NANDHINI SUNDAR



It was his spell binding timber resorts that captured my attention, prompting me to want to know more about the master behind those strokes. When I embarked on the journey, I had merely expected to meet the master architect, whose passion was timber, manifesting as it did in the most spectacular manner in his structures. But the person I met was far more than just a master at work. The warmth was unmistakable, the eagerness to make me feel at home was pronounced, the friendliness abounding, shadowed only by the genius that took him mentally into the structures he had designed, leaving him lost in thought, recalling the strokes. .

Architect N Mahesh of Iyer and Mahesh Architects firmly believes there should be no stereotyping of architecture. For him it all begins with first delving into the fundamentals of the building, the planning and technology that need to be addressed before coming up with a relevant design. “Any design exercise should consider five basic elements; the client expectations, the budget, the project positioning, local culture and finally the ecology and topography of the site”, he says, commenting on where design of any structure begins.

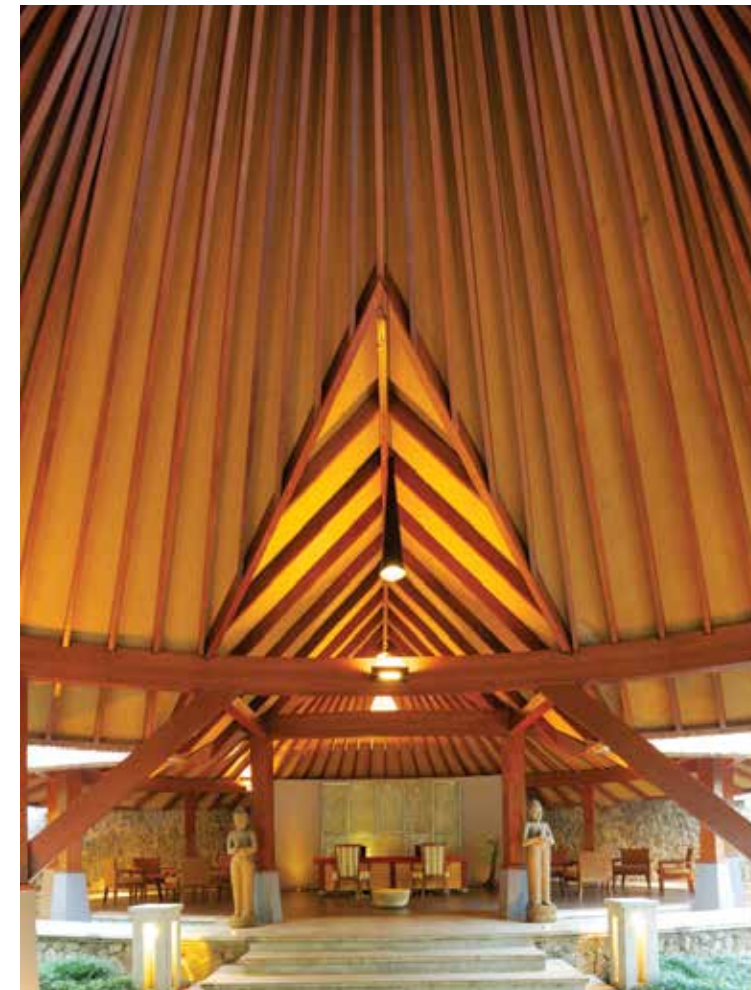


Previous page, Facing page & Above: Taj Resort, Kovalam, Trivandrum





Taj Resort, Kovalam, Trivandrum



Tamara Resort, Coorg



Mahesh, who is renowned for his astounding timber structures, was pulled into architecture, being inspired by his architect uncle, Ramaswamy Iyer. A gold medallist of the 1973 batch in the College of Engineering Trivandrum (CET), Mahesh spent his first year as an architect by teaching in CET. He spent the next year working under Architect Charles Correa and after another brief stint at teaching, started his architecture firm. "It has been a long 43 years", smiles Mahesh.

Given the versatility of his design approach, how did he get himself to be known predominantly for the timber resorts he has designed?

"Timber is a 'cradle to cradle' material unlike steel or concrete which is 'cradle to graveyard' material. Our country needs to use more sustainable materials and the best way to realise this is to make available green rated timber. Architects in India do not use much of timber merely because there is no timber rating system here unlike

in other countries. 119 countries in the world adopt a reforestation policy, but this is lacking in India."

According to him the new generation of architects have forgotten the essence of traditional structures which are bricks, clay, stone and timber. "It is also a challenge to make computer based drawings for timber structures. However, I have trained a few to prepare timber structures in Autocad. Most parts of India have a tropical climate and my philosophy is that, any resort which is low density should embrace eco-friendly material appropriate to the location."

Pointing that our erstwhile structures used very limited technology yet they had longevity because they were built relevant to climate, the ecology of the site, Mahesh adds, "Most of them who designed and built had no formal education in architecture, yet they put together the fundamentals in a native, common sense style. If you see our ancient temples, they did not have any waterproofing, yet they had no leakage."

According to him, these old structures had appropriate openings, roof structures. "Innovation is the key, not just use of modern materials. You can design by taking a leaf out of our ancient architecture, introspect and see if your current design ideally uses the right techniques. It is important to dip into the fundamentals of the building before coming up with the design."

Detailing is another aspect that Mahesh is extremely conscious and particular about in his structures. This is evident as one walks through his spaces, the detailing addressed to the last layer, however small the component may be.

Given his strong leaning towards timber, not surprisingly, Mahesh has an array of spectacular timber resorts to his credit, built across the country, each offering a unique design, the structure not only captivating, but totally in sync with the local ecology.

His projects reveal a sizeable amount of salvaged timber being used, conscious



Tamara Resort, Coorg



Mahesh House, Trivandrum

of the green quotient to be addressed, while the rest is ensured to be legal timber. Be it Pine, Cedar, Spruce, Rubber, Burmese Teak, Malaysian Pingado, African Padok, Jawa Teak, even Coconut timber, though “coconut is fibrous and has its limitations in use”, Mahesh’s resorts find all varieties of timber making an entry into the structure.

His project Taj Kovalam is a spectacular example of his design inclinations, ecological sensitivities and timber use. Tucked away amidst thick greens, the thatched roofs of the expansive resort surface like bits of froth in a massive ocean, the thatch almost blending into the greens even when surfacing above.

The resort, witness to one of the earliest experiments in open lobbies, welcomes with a reception that is minimalist, with nature at centre stage. Simple straight-line rafters, pillars and grand colonial Teak staircase speak the traditional language, the landscape proving to be a part of the lobby décor. The rustic thatch that greets the visitor at the lobby is carried across the rest of the resort, the cottages universally displaying thatched roof structure.

While 150 year old wooden railway sleepers have been salvaged to adorn the open pathways, timber bridges mark several spots in the resort, serving as picturesque romantic walkways over

prevailing water bodies that meander through the property in gay abandon. A bit of history too finds its way into the timber structure, the fine design elements of the clear storey detail from the Padmanabhapuram Palace making its presence in the timber rafters and roof that prevail beneath the exterior thatch.

The Tamara Coorg, reflects similar sentiments in design, set on a 200 acre coffee plantation, the greens thick and impenetrable, the structure nestling silently amidst the green hills. Given the varied gradient of the entire site, the only sizeable flat clearance of the property was chosen to house the lobby. The totally open twin roof structure of the lobby displays an elliptical form, the shape dramatic, burly pillars and perfectly aligned rafters holding up the thick thatched roof.

Given the hilly terrain and thickset of trees combined with the decision to keep tree felling to the barest minimum as well as integrate the existing streams, the resort is home to two structural timber bridges built on hostile terrain, connecting two hills with a magnificent stream flowing underneath.

A conference block prevails over three levels of this waterbody, the glass walls overlooking the forest, blending the interiors effortlessly into the expanse of green. A retained tree becomes



Technopark-III, Trivandrum

part of this interior, making its way up to the sky through the shingle roof. The cottages in the resort likewise are placed strategically to afford a valley view or better still, find themselves perched on stilts between tree canopies. In fact, one cannot be closer than this to the birds and the bees, the balconies of the cottages virtually embracing the trees' foliage.

The Peso Thekkady is an upcoming resort on 8.5 acres of forest land at Thekkady Periyar Wildlife Sanctuary. The steep sloping, 1:2 gradient terrain with a valley in the midst, discarded coffee plantation and rainforest trees forming the vegetation, incorporates narrow approach pathways with limited views of the horizon. Given these terrain constraints and lack of view, Mahesh had to come up with an inward looking design concept which meant "the resort has to adopt a high end boutique ambience sporting iconic architecture, yet encompassing local technology and eco-friendly sustainable features."

To cater to these requirements, Mahesh came up with visually arresting roof structure that is shaped as a palm leaf, resonating with the topography of the site. The landscape design ensures the forest footprint remains minimally disturbed, with prevailing streams picturesquely bridged using timber structures.

While Mahesh is renowned for his timber architecture, the versatile designer that he is, his timber structures have not precluded other design manifestations amidst his portfolio. These structures, loudly proclaiming an absence of timber and a different design sense, stand equally apart for their innovative approach and structure.

His project Varkey School at Trivandrum is a case in point. Faced with a site that was an erstwhile rubber plantation, sporting a steep gradient of 80m, along with the 18 acres of the land requiring to accommodate more than it possibly could, Mahesh certainly had his design skills stretched to come up with an innovative solution that addressed all challenges satisfactorily. "The site was to house 12 tennis courts, indoor all-weather swimming pool, running tracks, along with a 2000 capacity auditorium besides the standard requirements of a residential international school that offered an interactive ambience", listed Mahesh the challenges.

Given the limitations of the site, the classrooms were stacked together. "This required addressing the sound from neighbouring classrooms while designing them to permit maximum flow of natural light and ventilation", states Mahesh. The structure should also be inviting for the students while also appearing earthy, says Mahesh. Keeping in tune with this, earthy brick walls prevail, the structure crafted to evince beauty as well as a majestic academic ambience that evokes a sense of pride and awe while being inviting.

The Technopark Phase III, a LEED IGBC Gold rated building housing many software firms, displays an equally innovative differential

approach to design. The landscaped area, in the 12 floors 10 lakh Sq ft building, prevails on the first floor, with the distinction of having the largest podium landscape in Kerala. The twin buildings, each shaped as a horseshoe, permit abundant natural light sans the heat into the interiors. This facilitated a 25 per cent reduction in the lighting load of the building. The layout, interconnections and pathways of the building is designed using the concept of the paddy-field architecture.

Since it is a common perception that energy savings in a building requires sizable initial investment, normally beyond the reach of lower income groups, Mahesh decided to break this myth. The M-Home is a product of this, designed as low cost model housing that is built eco-friendly, the net energy required being zero. The Rs 5.6 lakh 575 Sq ft home with its sloped roof, cross ventilation, abundant natural light, shows the possibility of coming up with a low budget house in a matter of 45 days.

The house incorporates solar power, toilet waste treatment plant, rainwater harvesting, wind turbine along with a split roof to let out heat for its two bedrooms, dining, living, kitchen and bathroom area. The brick walls do not have plaster; instead water based putty is used on the walls. While the flooring is of locally available traditional clay tiles, the doors and windows are of recycled timber and treated rubber wood, and the roof has a coating of heat reflecting aluminium paint to reduce heat load by 5 to 7 per cent. The house is also earthquake safe.



BREATHING LIFE INTO **FORGOTTEN HISTORY**

BY NANDHINI SUNDAR

AR. SOUMITRO GHOSH

MATHEW & GHOSH ARCHITECTS

PROJECT

Cinnamon Boutique, Bengaluru

DESIGN TEAM

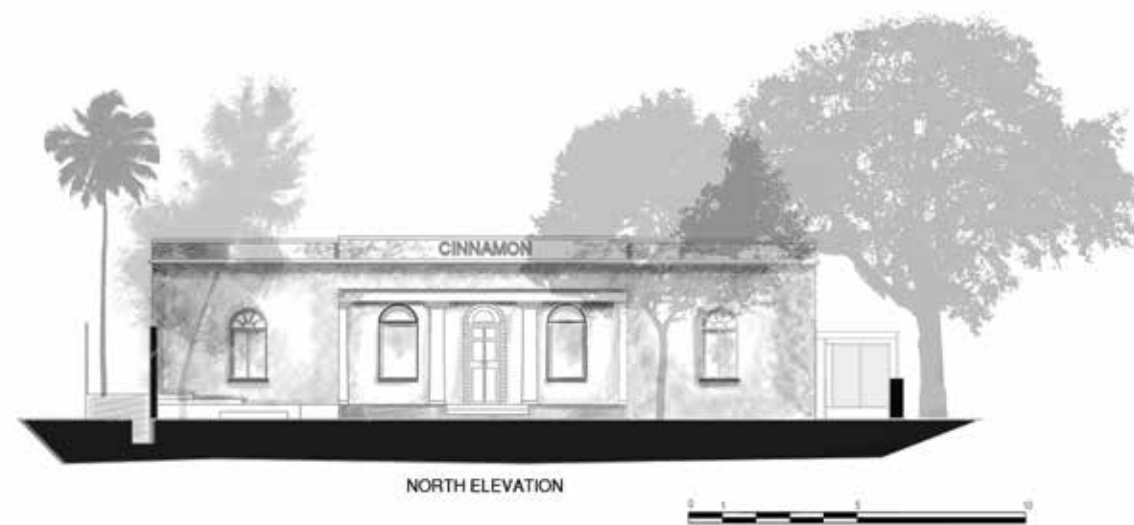
Architect Soumitro Ghosh

AWARDS

ARCASIA 2017, Intach Bangalore 2016, NDTV Awards 2015

PICTURE CREDITS

Courtesy: Mathew & Ghosh Architects
Photography: Pallon Daruwala



It is an erstwhile orphanage, built in 1892, the foundation stone having been laid by the then Viceroy and Governor General of India. Belonging to philanthropist Rai Bahadur Arcot Narrainswamy Mudaliar, the building was home to over 50 orphaned children after the plague struck Mysore State end of the 19th Century. The building continued to serve as an orphanage till about 1920 after which it was left unused and in disrepair for

nearly a century before it was taken up for restoration in 2013. “The building was in a severe dilapidated condition, with roots of trees grown on and within the structure, reaching deep into the walls in many sections, the plaster worn requiring multi-pronged strategies to restore, without altering the original structure”, says Architect Soumitro Ghosh, commenting on the restoration.



Top Left & Above: Main Entrance Before & After



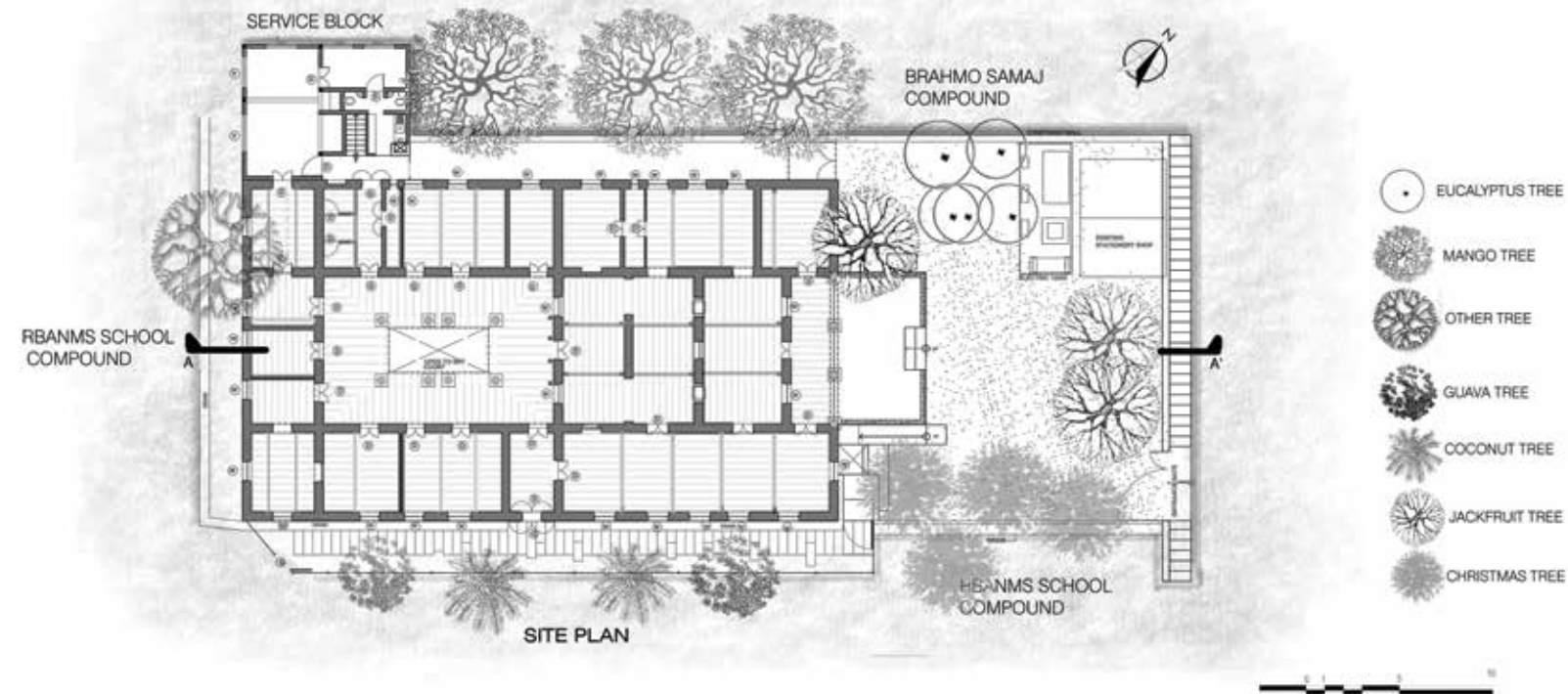
Top and Above: Entrance Court Before & After

Besides the lack of maintenance due to underutilisation of the building, the abundant presence of ficus seeds in the area resulted in ficus trees sprouting on the roof, the roots reaching below to the floor through the walls as well as externally. In the absence of bonding between the thick walls, the roots growing between the walls were found to be pushing these walls apart.

Given its location on the fringe wetlands of the Halasuru Lake, the soil condition, with its high clay content, was prone to expansion and contraction of volume in accordance to changes in the subsoil moisture. This directly impacted the structure over the century of its existence, with corners of the building as well as the foundation in many sections sinking. The open rainwater drainage runoff that flowed on the immediate edges of the sides

of the building, further added to the wearing-off of the layers of soil beneath the foundation as well as the lime mortar between the courses in the foundation.

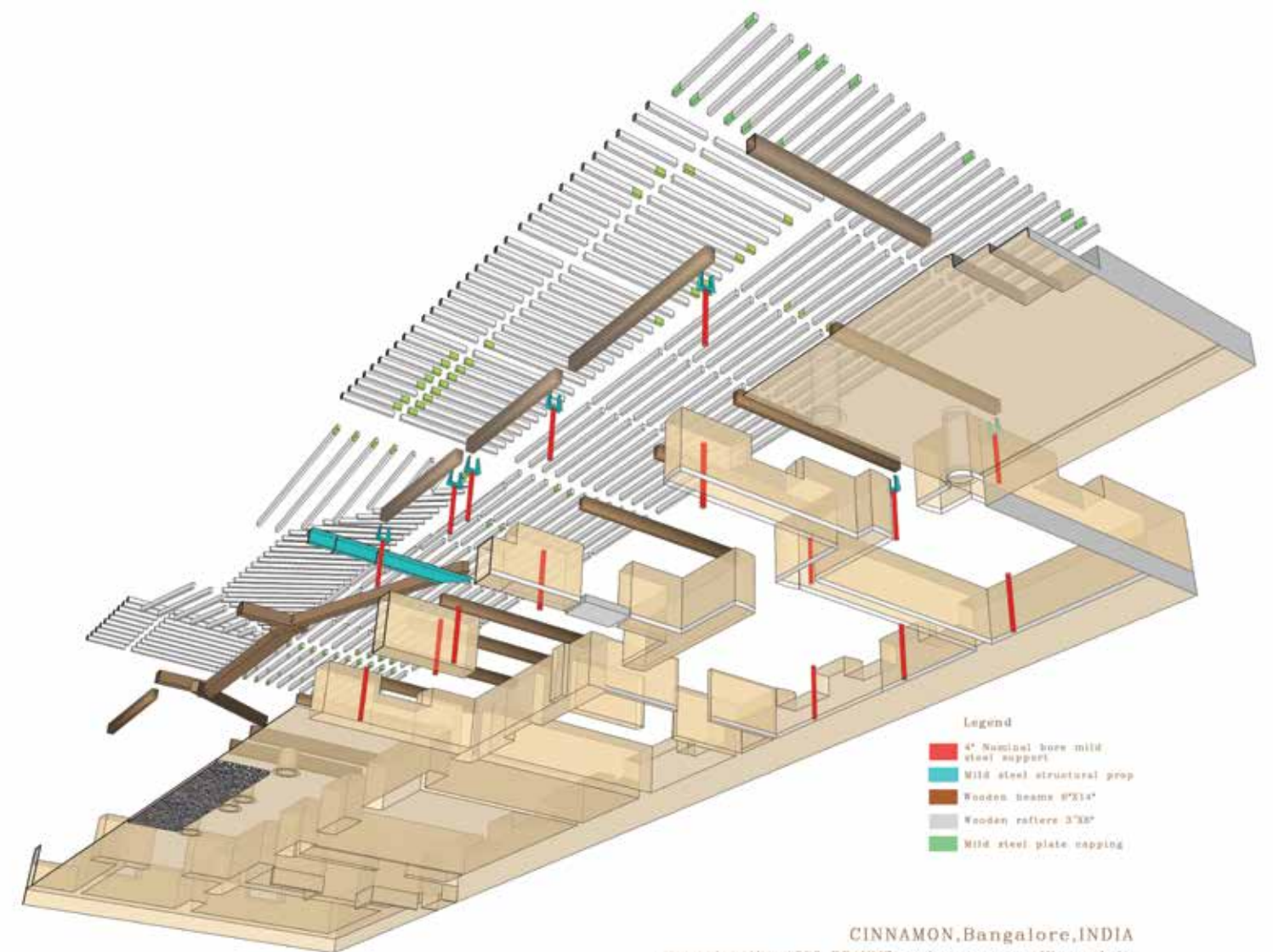
The walls in the four corners of the structure were found to be separating from the main supporting beams, prompting the roof and the rafters too to sink. “The construction was not as good as we had thought. The building had mud mortar in parts, which absorbed the dampness and started expanding and flowing out, once the lime plaster had given way. While the dampness seeped in through the walls, causing cracks and peeling of the lime plaster, it also reached the main wooden beams and rafters which started rotting”, says Ghosh.



Site Plan



Interior space with steel props



©Mathew & Ghosh Architects, Bangalore MMXIV Plate II

Isometric View

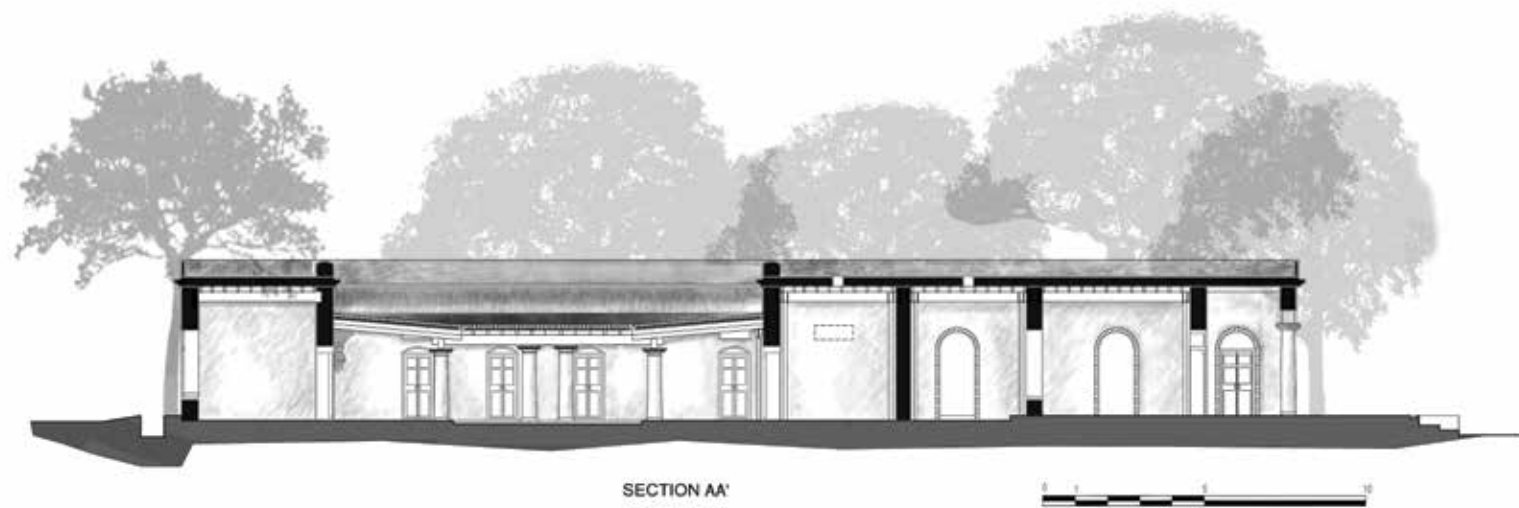
To stabilise the corners, a two-pronged strategy was adopted; underpinning to deter and stop further settlements arising from fractures in the foundation and filling in the soil hollows in its vicinity that could trigger further erosion of soil beneath the foundation. Secondly, the upper parts of the structure at the four corners were tied and stitched structurally, making them into monolithic elements through the entire building.

The stitching was done with stone slabs at the crack areas, countering compressive forces and elsewhere with steel staples and grouting laced alternatively over the length of the cracks. Light lime mortar plaster pressure was also grouted along the line of the cracks to bring in a two way control.

Over the years the structure had witnessed minor interventions such as cement water proofing which added to the roof dead load, something the building was ill equipped to take. "The rainwater pipes too were surprisingly not in the expected logical place, adding to the strain of the building. Metal spouts that were originally used and asbestos pipes that were added later were located as well as directed over fenestrations below. These added to the woes of the building over time", elaborates Ghosh.

While partitions and other sporadic interventions prevailed, the flooring too displayed the onslaught of time and inadequate care. Roots were found to be pushing up the floor in many sections while the red oxide floor in sections of the building was a later intervention. "Where there was Cuddapah stone flooring, we removed the stones, strengthened the base and re-laid the same stones. Interventions that came in later and not there in the original plan were all removed. The doors which had been painted over the years were scraped and brought back to their original state", adds Ghosh.

As a significant number of beams and rafters had begun to rot, steel capping of the beams was done to salvage and retain them wherever possible to do so through minimal intervention. Those Teak rafters which were badly consumed by termites were replaced. In places where lime plaster had worn off, re-plastering was done using the same lime plaster. The cement water proofing on the roof that was adding to the load, was removed and replaced with a fresh round of seven layered lime water proofing as it was the original mode of waterproofing before cement works were done.



Section



Courtyard and veranda



Central courtyard



Interior space

The building originally came with Madras Terrace, comprising of flat square tiles fitted in three layers. Since the tiles were in good condition except in one room where the roof had collapsed, they were retained and re-laid. "Even in the room where the roof had collapsed, the tiles were laid using traditional methods and salvaged material", says Ghosh, reiterating the care taken to restore the structure to its original state.

The restored building however saw the old windows being removed, partly due to their condition and replaced with aluminium and glass. "We needed natural light and the original windows were shutting out natural light completely." Given the system of load bearing walls that was adopted in earlier construction techniques, the building surprisingly had no stone wall plates. "We brought in an independent foundation steel prop system so that even in the eventuality of any of the walls caving in with age, the roof will continue to stay propped up."

The 7000 Sq ft building comes with a sunlit U-shaped internal courtyard with single rooms surrounding it. What stands apart in the restoration is the nominal intervention made, conserving the main structure, where the spirit of the structure is retained, protected.



ADWITHA SUVARNA
SWAPNIL VALVATKAR
ARUN KUMAR

COLLAGE ARCHITECTURE STUDIO

PROJECT

Residence – 137, Bengaluru

DESIGN TEAM

Ar. Adwitha Suvarna, Pradnya ,
Nandita

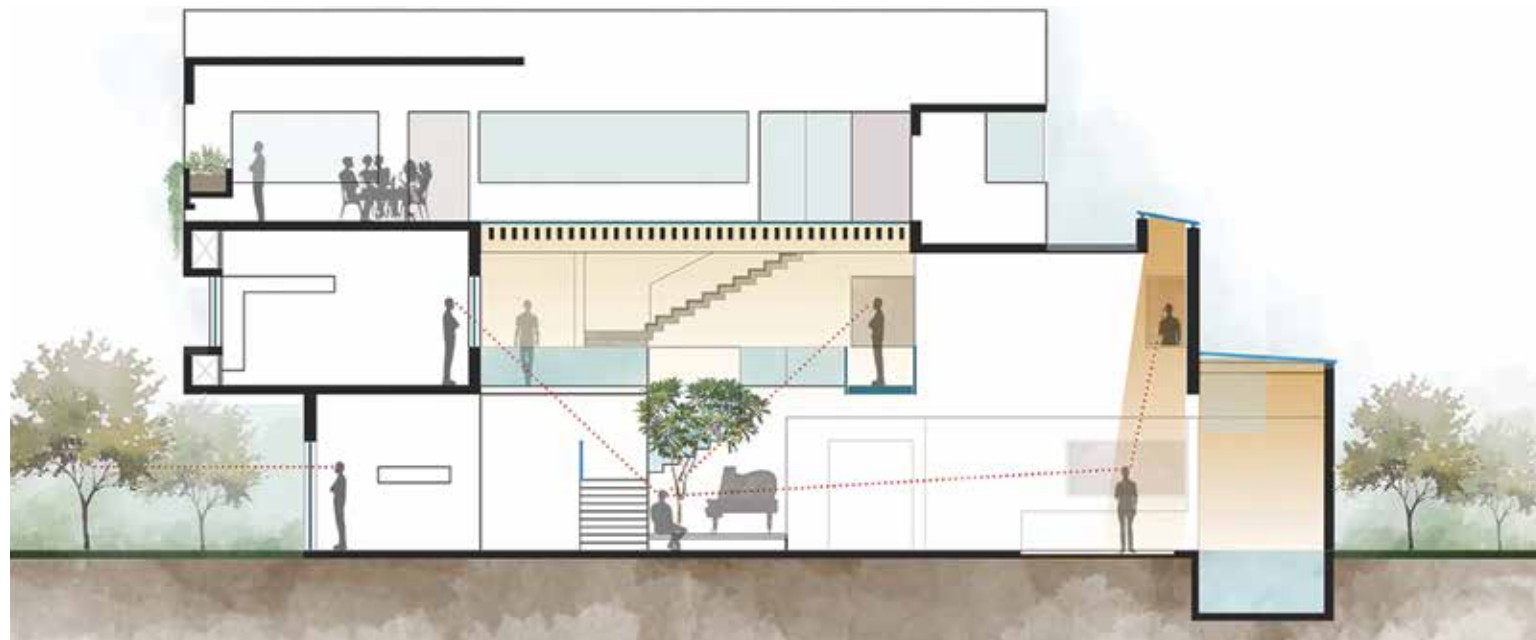
AWARDS

IIA Award for Excellence in
Architecture – Residential Interior

PICTURE CREDITS

A LANGUAGE OF QUIET OPULENCE

BY NANDHINI SUNDAR



The brief was minimalism, the lines clean, contemporary, the language evocative, stemming from merely the experience of the spaces rather than the prominence of the décor. A sense of opulence was expected to pervade the interiors, brought in not by a rich décor but by the manner of design of the spaces and the use of the toned down yet rich materials. The structure was already in place except the roof, with the directive not to alter the Vaastu compliant layout.

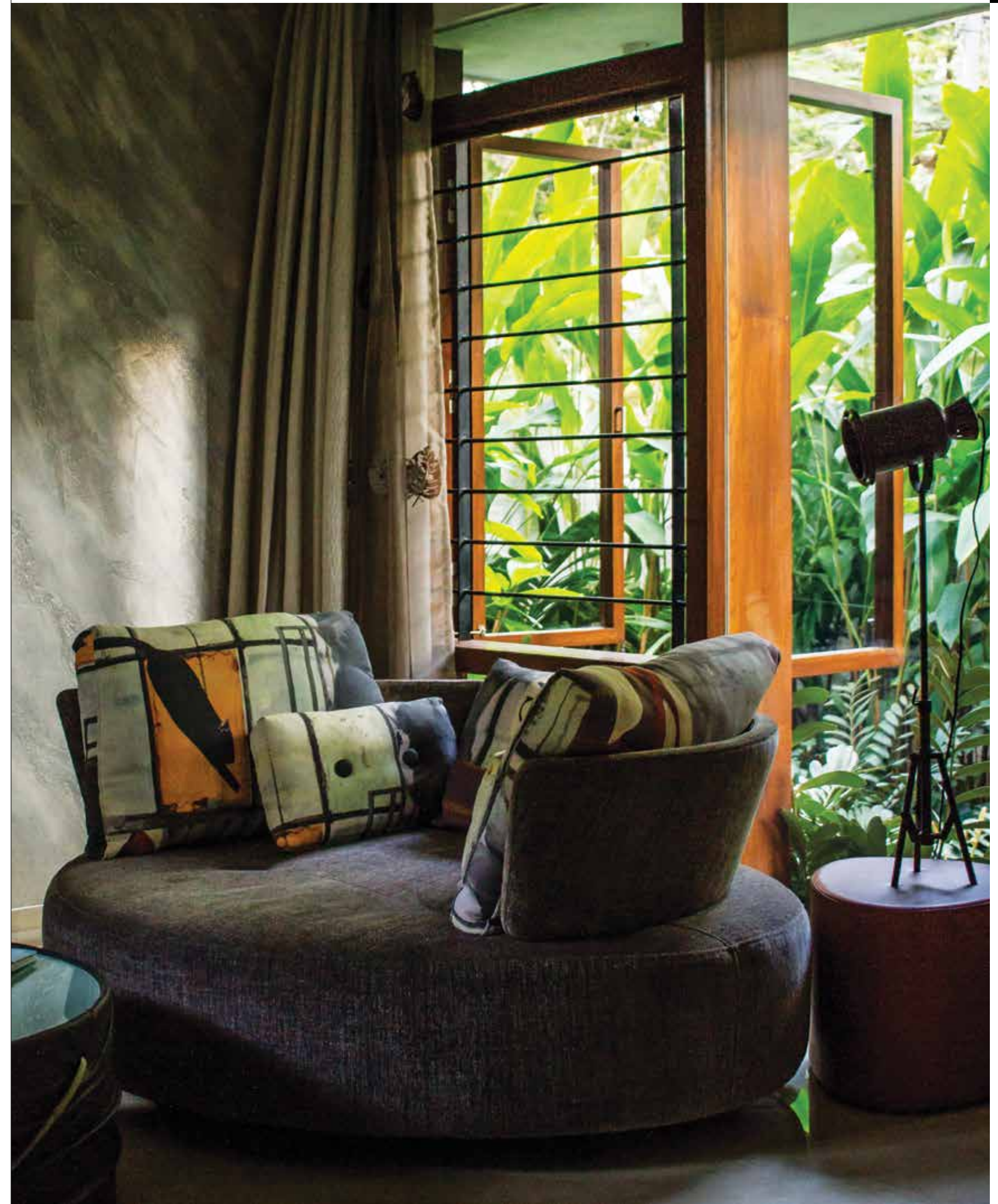


LIVING AREA

TREE (AS A RELIEF)

KITCHEN AND DINING

POOL



Thus evolved an arresting play of wood, glass and Italian marble amidst the clean lines of the interiors, where the expansive double height living area with its water body and sunlit green courtyard adds to the energy and charm of the space. The sprawling four bedroom residence, with a built up area of 6950 Sq ft set on 60x100 site incorporates two external lush green courtyards which seamlessly spill into the interiors through the glass walls and open French windows.

The expansive double height living area along with its dining and family room brings in a formal space on one side which adopts flexible enclosures that can be opened up while entertaining. The large living area is thus designed to be both flexible and multi-functional, the seamless expanse enclosing multi-functional spaces.

While the family space overlooks the exterior courtyard, the dining area infuses a lap pool on one side with streaming patterns of light filling in the interiors through the sky light above, and a central internal courtyard with a tree and an accompanying piano that sets the tone of the interior.

A heavy concrete staircase with wood treads and glass railings to bring in warmth and lightness prevails in the midst of the living area, besides the central courtyard, visually connecting simultaneously to the external courtyard that blends seamlessly into the interiors through the glass walls segregating the inner and outer areas.

Says Architect Adwitha Suvarna of Collage Architecture Studio, "Not only are the internal and external spaces seamlessly connected visually, the interior spaces too remain connected, the double height ceiling of the living area permitting visual connect to the overlooking upper levels. The linearity of the living room was managed by introducing the lap pool on one end and bringing in the central courtyard. The palette of the décor has



Deck view



Central space & Living area



Bedroom



Cabinet design

been deliberately kept subtle, the colours brought in merely by the wood and greenery.”

Given that the design veers around clean lines, the doors also see an absence of projections even in the form of door knobs. The handles are artistically fused into the flexible doors in the form of punctures on the doors, serving the functionality quotient while proving to be decorative. Glass prevails not only as walls, sandwiching the French windows and creating floating windows, but also as a bridge, connecting the spaces over the double height ceiling living area.

The spaces also see clever management, circumventing the hindrances thrown up by the existing structure and making the prevailing spaces functional. Thus, spaces under the staircase are converted into cheerful family areas, the furniture designed and placed in accordance. The bedrooms reflect similar clean lines and minimal décor, the design and choice of colour palette speaking of elegance and a quiet richness.



Balcony



Private balcony



Guest bedroom



Washroom



SANDEEP J
MANOJ LADHAD

ARCHITECTURE PARADIGM

PROJECT
Brick House, Mysuru

DESIGN TEAM
Principal Architects: Sandeep J, Vimal Jain, Manoj Ladhada
Senthil Kumar and Anirudh

SITE AREA
380 sqm

BUILT-UP AREA
325 sqm

PROJECT PERIOD
Mar 2013 - Nov 2016

MATERIAL USED
Bricks, Cement, Concrete, Glass

HOUSE OF BRICKS

BY NANDHINI SUNDAR



It is a spectacular play of bricks, a total absence of concrete but for the skeletal part. The structure reveals varied possibilities and manner of use of bricks, the earthy element not just building the structure but meeting the aesthetics of this warm welcoming residence. Built on a 4000 Sq ft site, the total built up area forming 3500 Sq ft and the twin

exterior courtyards accounting for 1400 Sq ft, the free flowing brick residence fuses in the indoors with the outdoors so seamlessly as to dissolve the demarcating element.

An arresting brick jaali wall in the front courtyard covers the path leading to the entrance door of the residence. The sprawling

free flowing minimalist interiors not only seamlessly connect the multiple functional spaces, segregated merely by the nature of furnishings the individual spaces are accorded, the exteriors too are brought in without definable physical demarcations. The setback area on one side of the site is thus connected ingeniously with the dining area,



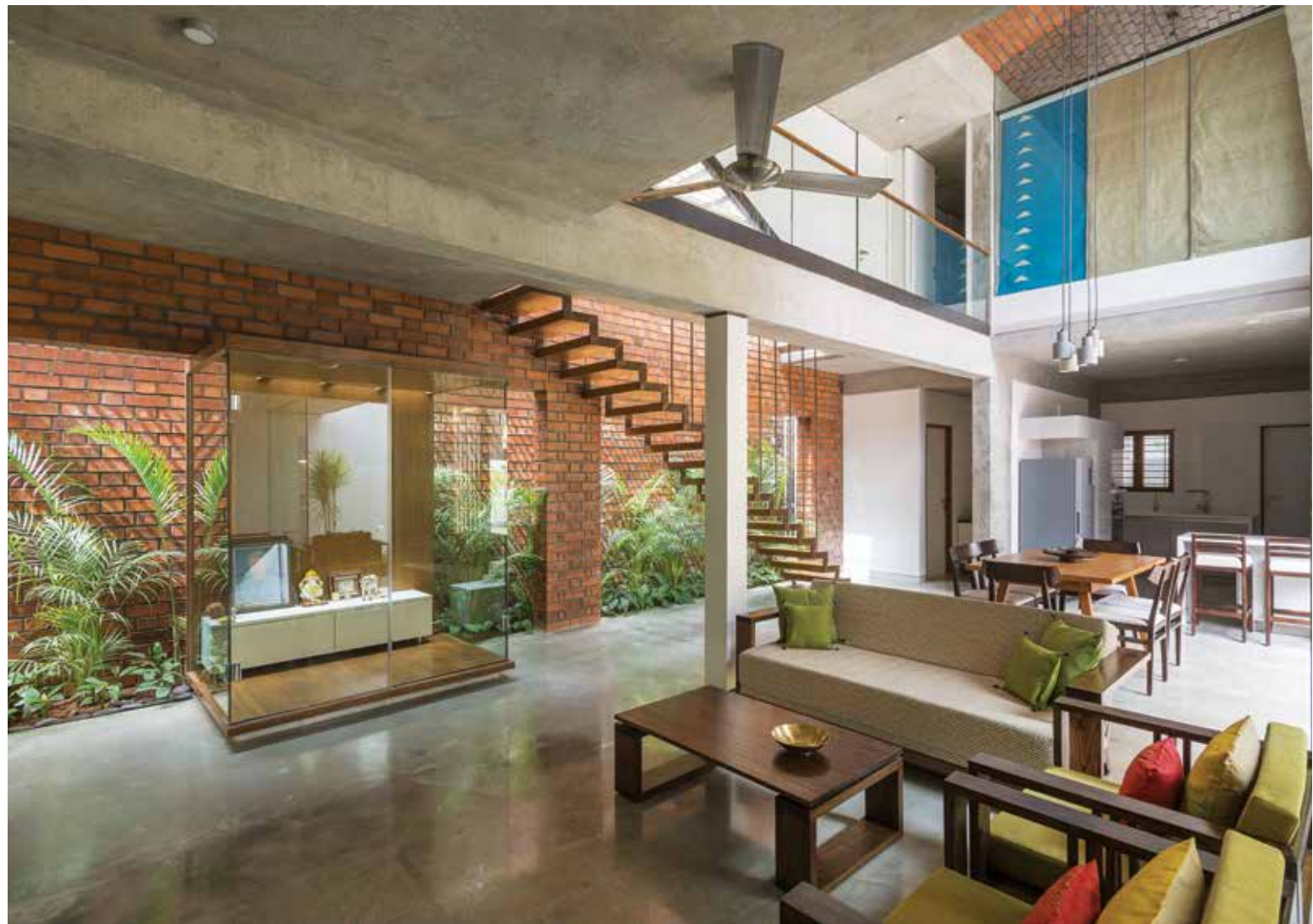
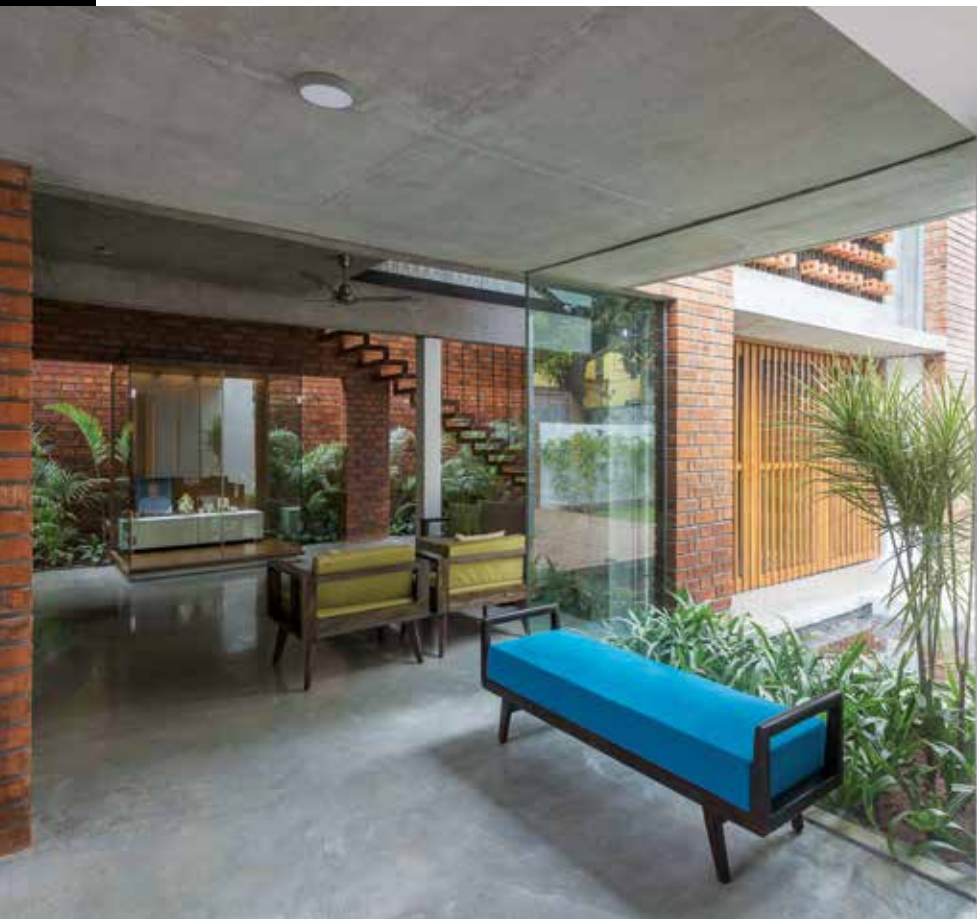
with merely the structural form of the staircase serving loosely as a segregating element.

Not surprisingly, greenery and natural light spill into the interiors in abundance, the sunlight filtering in, forming patterns based on the manner of use of bricks, creating their own mood in the space. While the free

flowing spaces connect visually the formal living area with the family space, the dining and kitchen at the ground level, this visual connectivity is extended to the upper level too where the bedrooms, with their glass walls overlook the living area, making the entire interior spaces of the residence connected both physically as well as visually.

“The visual connectivity is present through the entire interiors, where the connection is from the ground to the upper level, right into the bedrooms through the glass walls. The objective is to make the spaces totally unconstrained and free flowing, with not even the private areas restricted. This connection is present not just within the interiors, but with





the outdoors and even the roof where the steps of the staircase is evident through the glass roof underneath”, explains Architect Sandeep J.

Since the presence of concrete is chiefly confined to the structural columns, the roof over the common areas of living and dining reveals a brick vault, enhancing the earthy aura of the interiors. The raw cement floors opted in the entire residence, further compliments this earthy rustic décor. The interiors are conspicuous in the

absence of opulent furnishings and specific interventions to highlight a space, the rich beauty of the exposed brick structure and cement floors themselves serving as the decorative element.

“The brick structure combined with a sprinkling of exposed cement features form the interior décor. The interiors have been left free of any deliberate decoration, permitting the raw beauty of the material used and the detailing of the structure to be

evident and form the natural interior décor”, says Sandeep. Not surprisingly the presence of permanent elements like a built in seating space are seen in the formal living area.

The earthy arresting interiors further open on to a sunlit courtyard which incidentally is bounded in, altering the external courtyard to feature as an internal courtyard. Given the seamless blend of the interiors with the exterior spaces, the courtyard with its water feature becomes a part of the interiors.



HARSHA VARDHAN
TENKAYALA

DESIGN FORUM

PROJECT
The Lucid Abode, Bengaluru

DESIGN TEAM
Principal Architect: Harsha Vardhan
Tenkayala, Akshata, Imon, Nandita,
Pratiksha, Basil

SITE AREA | **BUILT-UP AREA**
3 acres | 10,000 sq ft

PROJECT PERIOD
Dec 2016 - Jan 2018

MATERIAL USED
Steel, Concrete, Glass, Shingle

BUILT IN **STEEL**

BY NANDHINI SUNDAR



Talk of weekend homes, especially a farm house and the first visual that comes before is a warm earthy structure fusing in the refreshing greens into the interiors. Any reference to steel appears out of context, associated as it is commonly with commercial spaces, cold formal zones and work spaces. But how about a warm earthy farmhouse

that promises all the standard expectations, yet is structured in steel? Perhaps hard to contemplate and harder still to visualise with all the stated attributes.

Yet, Architect Harsha Vardhan Tenkayala and his team have achieved just that, creating a totally warm homely structure, built not with

mud blocks or bricks as would be expected, not even with granite or concrete but totally in steel and enclosed in glass. The sprawling 10,000 Sq ft farmhouse built on a 3 acre site is open all sides, erected as it is on steel girders and covered in glass, the interiors opening up and encompassing the surrounding greenery.



The H-shaped structure is bounded on all sides by an eight feet wide and eight feet high open corridor that serves as the weather shield for the interiors as well as a free flowing patio to relax in the outdoors. The patios have a further open set-back of eight feet gravel which not only accentuate the beauty of the structure ensconced in

green but also serve the functional purpose of keeping unwanted reptilian guests at bay.

The entry is dramatic, with a natural pond on one side and a thick forest of trees on the other, the trees planted in gradation, the four strips of plantation ranging from tree varieties of 25 feet in height to 10 feet

in height to permit the visual of the whole expanse of greens from the residence.

The entire structure erected using steel girders and enclosed with laminated 13.5mm performance glass, is only up to the ground level, the two bedrooms featuring on one side of the H-shaped structure, while the





living and dining areas come up on the other. The large patios and the sloped shingle roof along with the surrounding trees in the expansive site, guard the open interior spaces from heat ingress which otherwise is inevitable given the proportion of glass used in the structure.

While even the bathrooms have open glass walls with merely blinds to offer privacy, the

cement hollow concrete block walls prevail essentially in a portion of the kitchen area and as the wall segregating the bathroom from the bedroom. To retain the feel of nature in the interiors, the flooring is totally in wood, made from recycled Teak, offering an arresting Herringbone pattern. The exterior flooring in the patio reveal cement coloured vitrified tiles to blend in with the rest of the structure

while seamlessly tying in with the exterior landscape.

The twin vertical spaces of the free flowing open seamless interiors in the H-shaped building are functionally connected by an attractive foyer in between which opens further into an internal sunlit courtyard complete with a charming water body. The H-shape of the structure permits the



advantage of both the formal living and dining spaces featuring on one side and the family areas on the other to open up to this serene internal courtyard.

The dining and family area opens on to yet another external courtyard incorporating a waterbody. The connect to the water and greenery on either side of the living area further evokes a sense of peace to pervade the interiors.

While the choice of design of a sloped roof brings with it beauty as well as weather insulation, the 15 feet high roof is split for massing, infusing finer aesthetics into the structure, ending the lower segment of the wall at 8 feet height. Hollow concrete block walls prevail beyond this 8 foot glass wall, breaking the mass and preventing the top segment of the sloped shingle roof from being fully evident from ground level.

“Not only does the light weight quality of the materials used permit the structure to blend in and almost disappear into the thick greens wrapping the building, the roof as well as the building is structured as not to reveal the entire shape of the roof or the building when viewed from close quarters”, states Harsha, explaining the idea behind the structural façade opted.



RETHINKING ARCHITECTURE EDUCATION

BY PROF VASANTH K BHAT
PRINCIPAL, RNS SCHOOL OF ARCHITECTURE



The last decade has seen a mushrooming of new schools of architecture across India. This has been a cause of concern, with many forums voicing about a surplus of architects, which may lead to unemployment or underemployment. Though this may be true to some extent, I do not subscribe to this view.

Till recently the practice of architecture by legitimate architects holding a B.Arch degree was only limited to metropolitan cities or Tier-I cities. In most other small cities and towns, building design is done mostly by civil engineers or diploma holders who have a flourishing practice, misusing the title of “Architect”. If this is curbed and if architects bodies, town and municipality authorities come down heavily on quacks and misuse of title, then architectural practice would thrive in Tier 2 and Tier 3 cities as well.

When students approach architect’s firms for internships, quite a few architects snub student’s self-confidence with statements such as, “you have learnt nothing in college” or “is this what they teach you in college?” This is more so since the introduction of one year’s practical training after the first 8 semesters.



But the implied purpose of the snub is to forestall the architect-intern from asking for any remuneration – even a pittance and work for free. I have seen many small architectural firms manage their offices by using only interns. This also deprives fresh architects coming out of college from job opportunities. This could be curbed by limiting internship to one semester - either in the sixth or seventh semester and the student getting back to college to complete the course in the next three semesters.

While I do agree that education of the architect is not solely a function of schools of architecture, schools are here to stay. However, there is no substitute for experience. It is worth recalling the Roman Vitruvius’ famous list of what an architect should be: “Let him be educated, skillful with pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens.”

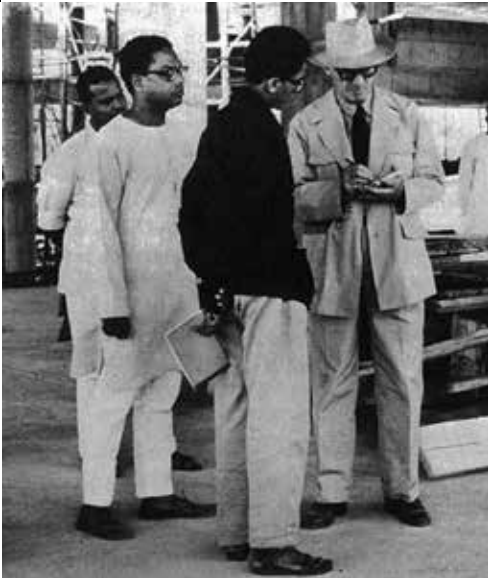
But if one closely inspects the syllabus of Schools of Architecture across India, all these are included in good measure. In fact, I would go the extent of saying that there is an overdose of Theory of Architecture and History of Architecture in our architectural syllabus. No other country in the world does an architecture student learn history of architecture of the entire world including pre-historic, Byzantine, Gothic, Hindu, Islamic, renaissance, modern, postmodern, etc.

In fact, the process of professional initiation starts long before the student actually joins college to start an architecture program. As an academican, I have seen most students who come into architecture are motivated by a longing to become an architect and they do not really bother about its career scope as against a student who wants to become a “software engineer” because you can earn a fat salary. Thus, if we accept that in architecture - consciousness starts before architectural education, the teaching of architecture should actually start before a student enters an architectural school.

But unfortunately this does not exist in our pre-university educational system. Just as students are given the choice of studying either biology, new mathematics, computer science etc. besides the core subjects of physics, chemistry and mathematics, to take up careers in medicine, engineering, there should also be a provision in pre-university education wherein a student is offered basic elective course in architecture/ design related subjects so that they can pursue their ambition of getting into architecture schools across the country.

In fact such opportunities exist in some African countries like Tanzania where students take up courses in draftsmanship to be able to pursue architectural studies at University level. Such course syllabus could be prepared to delve into issues of aesthetic and functional appreciation, basics of drafting, architectural graphics, etc. Students pursuing this elective in their PU could opt for a seat in architecture school. This would also eliminate the need to run an exclusive NATA exam, which in itself is getting controversial by the day.





The Public Works Department (PWD), which had been established across the cities of the country in the mid-nineteenth century, regulated the standards and norms of built forms. With this regulation, the intangible aspects of architecture that came about through harmony of architectural elements with their surroundings and the joys of inhabitation were lost. Under this new regime, the beauty of the Indo-Saracenic style was deemed obsolete, as the functional requirements blatantly responded to English ways of living rather than to local contexts.

Following the colonial era, there was a substantial shift in the values and traditions of Indian culture. The English, who had borrowed several elements from the architectural practice of the Mughals, had chiselled out their style with details of Saracenic architecture, the techniques of Indian craftsmen and technologies of their land. Thus evolved the Indo-Saracenic style, much removed from traditional Indian architecture; yet, it subsequently became an integral part of the indigenous architectural scenario. However, the Indo- Saracenic style failed to respond to the spatial concepts, standards and end usage of Indian contexts.

India became independent on 15th August 1947. A new country, a new Oxford-educated prime minister heralded a new future for a nation of 350 million people. After the dust of the country's partition had settled, Nehru embarked on the program to modernise India. He believed in a vision that would enable India to join other nations as a liberal, modern

EDUCATING ARCHITECTURE IN INDIA

BY PROF. JAFFER AA KHAN

Doshi and Le Corbusier. In Vistāra – The Architecture of India, Catalogue of the Exhibition, edited by Carmen Kagal, 204-214. The Festival of India, 1986

and democratic state. His firm belief in science and technology was expressed in the form of a new architecture that India saw emerging post-independence ¹.

His agenda was to make India free of all traditions and embark on a new journey. He stated, “Let this be a new town, symbolic of the freedom of India, unfettered by the traditions of the past, an expression of the nation’s faith in the future.”² This was the impression he gave to Le Corbusier when he was commissioned to plan the new capital of Punjab and Haryana after the partition.

Corbusier, like Jawaharlal Nehru, had an unyielding vision of the future. The dominant forms and spatial organisation that he created in the famous public buildings of Chandigarh, was something that had never been built before in India. This development laid the first step of the modernism of India.³ Besides Chandigarh, Corbusier also went on to design other buildings in Ahmedabad.

However, one should note that modernism had arrived earlier than Le Corbusier, when the Golconde, designed by Antonin Raymond and George Nakashima and completed in 1942, was built in Pondicherry. With an architectural practice set up in Japan, Antonin Raymond had previously worked with Frank Lloyd Wright at the Imperial Hotel in Tokyo. The construction of the building was supervised by Nakashima and Francois Sammer, who had worked with Corbusier before this.⁴ The structure is unique due to its remarkable ability to negotiate between the tenets of modernist architecture

while addressing its more relevant tropical context. This is the first cast-in-site concrete building in India celebrating the perfect union of aesthetics, technology and social reform.

American architects like Joseph Allen Stein and Louis I Kahn also created a substantial change in the architectural landscape of India from the 1950s to the ‘70s.

A significant contribution to modern architecture of India was done by Indian architects. Architect Habib Rahman who had studied at MIT and associated with Walter Gropius and Lawrence Anderson created a strong identity in the newly independent India through his works. Architect Achyut P Kanvinde who had returned from the Harvard Graduate School of Design in 1945 was also much inspired by Walter Gropius. What is apparent in his architecture is his strong modernist language that is rooted in its context.⁵

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Co-Contributor: Deepika Varadarajan, Chennai, India
(The article is first of a three part series)

¹ Kagal, Carmen, ed. 1986. Vistara - The Architecture of India. Bombay: The Festival of India.
² 2016. Chandigarh Administration. Accessed January 1, 2018. http://chandigarh.gov.in/knowchd_gen_historical.htm.
³ Kagal, Vistara
⁴ Gupta, Pankaj Vir, Christine Mueller, and Cyrus Samii. 2010. Golconde - The Introduction of Modernism in India. India: Urban Crayon Press.
⁵ Alofsin, Anthony. 2002. The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard. W.W. Norton.



FOR A SUSTAINABLE BENGALURU

BY PROF. K JAISIM



Illustration by Kena Design

Bangalore of lore the Garden city was the cynosure of all who came. After the ‘80s we plunged literally down the drain. The challenges were very different. Bangalore is the envied centre of the national and international intellectual industry. At 3000ft plus, it sits in a dream space between two oceans. A very welcome scenario. But the pressure of urbanisation had to be answered. The city was in a hurry to become a metropolis. If not a megapolis, it is the city of the Indian future.

The grid line Cantonment fused with the royal ring roads of South Bangalore and the organic Chickpet, the traditional business centre to become a chaotic organic growth, fusion of an extraordinary culture and habits.

Can the infrastructure collapse? Time is of no essence, getting the work done is contradiction? Now from being a scene of elderly it is the space of the youth in a hurry.

It is 24/7. Bangalore is the place to settle. Language is no barrier. Can this go on? Transport and physical communication are a challenge. Politics and administrators along with emerging institutions and businesses play in depth parts that can only lead to a fascinating future. The path is tough but it will be.

More I interact with the youth something magnetic happens. There is vibrancy that evokes one not just to ponder but a smile of awareness rises. And a transformation becomes evident. In a decade or two the challenge of change will in depth answer a new awakening. The metro is in. The ring road is on, and there seems no limits to the discovery of innovative water resources. Power through various alternatives are not just on the shelf but with effort and in due time available. The average citizen has found mobility and transit a challenge but has taken to it with great appreciation.

Art and culture thrive not just in small areas, but in every new community centre. This is perhaps the only space in the sub continent that is like a nation of its own. I do come across visiting dignitaries of business and tourism who think that we are like a city state and just different from the rest. Bars are no bars, life style is exclusive and behavioural patterns of every cuisine are welcome with Namaste hands.

The Mega Bengaluru shall integrate to make this a liveable city. The entertainment and civic centres have focused and bring people together generating a positive energy. Energy drives the day to day scenario to new heights of struggle and identity. A living space in time will enhance the quality of life to every citizen with a dream to accomplish and charter new territories. Namma Bengaluru of the future shall be for others to attempt to follow and imitate.

Even as I write this article, there is an in depth discussion going on (physically and mentally) about creating neighbourhood hubs and infusing a new sense of energy, integrating with the elements for a better human society.

I write this article not from the hub of the city, which is where I lived and practiced for over three decades after resettling in Bangalore. I write these lines sitting in my cottage 126 Suvidha, an exclusive elderly retirement village on the outskirts of the city. When we founded this place there was not a soul around except an old heritage temple Vajramunishwara, a temple where animal sacrifices were made to keep the devil away.

Today the Nice road embraces us and many tall towers hawk around. Yet we sit in our Atlantis with a large lake to ourselves and live the present and the past in proud anticipation of a smiling future. From the Green Oasis of the past to the disorderly chaos of the present to a sustainable energy filled future that is the Bangalore that we shall inhabit and live to enjoy.



OASIS ON A ROCKY DRY TERRAIN

BY NANDHINI SUNDAR



Photograph by **Amit Pasricha**, New Delhi; Courtesy: Iyer & Mahesh Architects

It is April and the heat was already sapping, the drive through the rocky dry terrain equally draining for lack of visual appeal to soothe the tired mind. By the time we reached the resort, it was sundown. We had certainly heard a lot about the resort, which had prompted us to make this trip. But what we actually saw, experienced was beyond what we heard, imagined; it was literally an oasis in the midst of dry land and rocky hills, built to quench the thirst of not just the weary body but the mind too.

The lush greens bordering the winding foot lit pathways, the majestic timber structure with its crowning roof, the thick trees camouflaging the built structure, permitting it to peep out daintily through the leaves, the romantic aura of the night, left us stunned, making us wonder if indeed our feet were planted on one of the most dry regions of the country.

The luxurious Spa, **Ananta, in Pushkar**, Rajasthan, designed by **Architect N Mahesh of Iyer and Mahesh Architects**, and landscape by **John Pettigrew**, certainly offered much more than just relaxation and indulgence in its lavish therapies. It was a sheer treat to the eyes, the architecture and landscape transporting the visitor to another realm of bliss and peace.



Photograph by **Amit Pasricha**, New Delhi; Courtesy: Iyer & Mahesh Architects

Rustic charm of random rubble stone walls fuse in with the warmth of wood, the burly timber rafters and columns hoisting up the shingle tiled roof while making an artistic structural statement in the open expanse of the lobby as one enters the resort. The structure and language have been deliberately chosen to merge seamlessly with the surrounding hills and greenery while still being apparent to reveal the fine architecture.

Fountains and water bodies intertwine with the built structures, the lobby, the dining

area, the outdoor bar opening on to them, bringing in freshness and energy into the green ensconced spaces. What is striking is the original site of the resort was a downhill property with rocky hills on two sides, akin to a canyon, the substrata with little earth and hence almost nil vegetation except for some shrubs.

Says Mahesh, “I realised the parched, arid site demanded a wet look and plenty of greenery.” Given the difference of 20 feet in the site terrain, the cottages were planned

in accordance. The language lent was ensured to be a blend of the modern while breathing the Rajasthani ethos.

Three-tiered roofs prevail, permitting hot air to rise through while low overhangs with traditional jaali segments cut the harsh glare of sunlight. The traditional jaalis find their way into the interiors of the lobby too as a decorative element speaking the language of Rajasthan. Timber prevails on the pool deck too, the wood floor reducing the heat radiated by the hills surrounding the resort.



Left & Right: Photograph by **Mahesh Chadaga**



Left & Right: Photograph by **Amit Pasricha**, New Delhi; Courtesy: Iyer & Mahesh Architects



Photograph by **Mahesh Chadaga**



The dining area affords spectacular view of the greenery, water bodies and the enclosing hills, through its glass walls even as the timber structure, with its complicated play of rafters and trusses that holds up the restaurant space, brings in beauty, warmth and a sense of old world charm set against a modern backdrop.

Besides the pool and an outdoor deck to hold cultural programs in the evenings, the resort houses a brilliant spa along with a gym to pamper the body and relax the

mind. Housed in an equally spectacular space reflecting astounding design sense in structure and décor, the spa has a range of offers for the seeker, starting from chocolate massages to milk and beer therapies, besides a range of Kerala Ayurvedic and Balinese therapies.

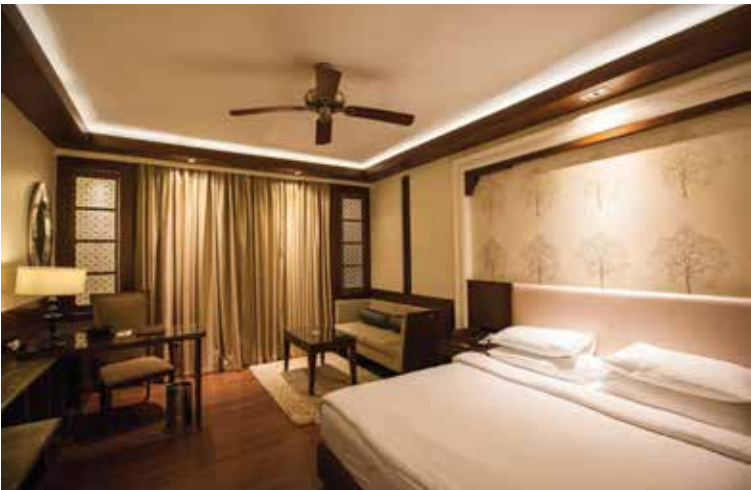
Housed and almost hidden amidst the temple trees, bamboo and rich flora, the cottages exist in clusters, welcomed by a random rubble stone cascade, the attractive timber balconies and random rubble stone

walls of the cottages inviting the guest to move in and relax. An attractive open to sky bathing area prevails in each cottage to enable the resident to unwind and relax amidst nature, under the stars.

If you thought that this picture perfect oasis is merely one about structure and spa, wait till you taste the delectable multi-cuisine that the expert chefs of the resort have to offer. The scrumptious delicacies are prepared to perfection to suit a varied palate, leaving the diner completely satisfied.



This Page: Photographs by **Mahesh Chadaga**





REVIVING THE CHETTINAD PRIDE

BY NANDHINI SUNDAR



Athangudi tile making

Seated in the expansive courtyard of the palatial bungalow is an elderly lady, warmth oozing out of her persona, her peaceful welcoming aura hard to resist, drawing you effortlessly

into her loving folds. It was my first meeting with **Visalakshi Ramaswamy**, having travelled all the way to Chennai to learn more about the dynamic force behind the revival of the lost Chettinad heritage.

(Visalakshi Ramaswamy is the Author of “*The Kottan; The Palmyra Basket of Chettinad*” and Co-author of “*The Chettiar Heritage*” & “*The Chettinad Cookbook*”)

Founder of M. Rm. Rm. Cultural Foundation in year 2000, septuagenarian Visalakshi has been instrumental in reviving the lost Kottan tradition which are baskets woven using Palmyra leaves by women of Chettinad, the dying exquisite handmade Athangudi floor tiles, the almost extinct wall lime plaster technique of Chettinad, and the fast disappearing Chettinad Kandanghi sarees.

Though not a designer by education, Visalakshi has designed many an interior, including the architecture of her own residence. The designs for the Kandanghi sarees all emerge from her pencil sketches, the ideas emerging purely from the innate skill and passion she nurtures for design.

“A significant number of our traditional crafts have disappeared today because of losing relevance in current day lifestyles. The urge to be educated and seek white collar jobs is pronounced in the families of

these traditional craftsmen who yearn for respectability. When there is also lack of patronage for the crafts, the craftsperson loses pride in his work. The result, many such crafts are either lost or dying”, says Visalakshi, explaining the reason for her venture into reviving the dying crafts.

The economics behind the craft is vital, Visalakshi further points, adding, “Unless there is a market to sustain the craft, even if the craft is revived and craftspeople are trained, it will not be functional.” When she chose to revive the kottan, the biggest challenge she faced was the unwillingness of the women to learn the craft. “They were disillusioned by earlier trainings where the skill was imparted without providing them with a sustainable market to carry out their learnt skill.”

After much ado, Visalakshi managed to find a small group of women in Keelayapatti



Athangudi tile making

village in Chettinad who agreed to learn the craft. “We then had to find a trainer as the craft was almost non-existent at this time.” The trainer turned out to be octogenarian Kannamai Aachi, incidentally the only lady who had the required knowledge of the craft and willing to train the village women. A group of ten women were the first set to be trained by her for a period of one year.

“Kannamai lived in a village which was an hour’s drive from the training centre, yet

her dedication, enthusiasm was infectious, prompting the women to learn with renewed zeal. The women were taught to process the palm leaves, splice them to the required size, dye them in the traditional bright colours and weave the baskets”, says Visalakshi.

Interestingly, the first batch that trained did not have an assigned training centre and had to make do with the veranda in the house of one of the woman participants.



Sari weaving

“There was also no ready market for the kottans. We also faced difficulty in making the village women understand the concept of quality control and deadlines which are crucial for effective marketing”, explains Visalakshi. “However, these problems were soon overcome and with a sustained market, the number of women trained and working with us has currently crossed 120.”

The Foundation at present runs six centres spread across as many villages, facilitating



Sweet Boxes



Half Kottan – Set of four



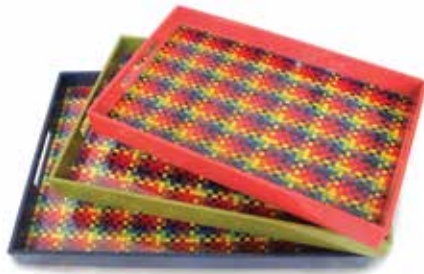
Evening bags – Natural dyed



Visiree Kottan - Natural dyed



Small Surukku Pouches



Wooden trays



Women working

the village women to work from the comfort of their village on completing their training workshop. Sourcing the raw materials, providing the designs which are customised to suit contemporary lifestyles, connecting to the urban markets, transporting the finished products are some of the activities the foundation takes up besides training the women.

“These village women have come a long way, displaying the inherent strength that we women are naturally endowed with. The same women who had initially been overawed at the prospect of stepping out of their village are now seen travelling with confidence, managing stalls in exhibitions, both national and international,

interacting with craftspeople from other states as well as nationalities”, says Visalakshi. Incidentally, the craftswomen are encouraged to lend their name to their work, giving them the due credit and a sense of ownership and pride in their work.

Interestingly, the increasing demand for kottans has prompted some of the women to involve their entire families in the craft. “The fact that these women are now in a position to earn as much as the men has also earned them respect amongst the village community”, adds Visalakshi, pointing to the social aspect of the revival of the craft.

The foundation has made equal headway in reviving the handmade Athangudi tiles that

Chettinad is famous for, having helped tile makers in the village of Athangudi to make the colourful tiles with new designs to suit contemporary modes. The foundation has also helped them with pricing and marketing. The famous Chettinad houses, with their large sunny courtyards and resplendent wooden pillars, carved doors, are also home to colourful paintings using stencils and mineral colours, manifesting on the stone pillars and lime plastered walls.

“Since it is difficult to identify the natural colours and also paint on walls, these have been revived by making the stencils and painting the designs on plywood that can be used as decorative elements in the contemporary households”, says Visalakshi.

As for reviving the art of lime plaster, the foundation organised a workshop where artisans from across the country participated. “None spoke the same language, yet they started working together, sharing their different techniques, using glass, marble, eggs and others based on the region each hailed from.”

While several projects using lime plaster were initiated, not many want to pursue the art because of the skill required, the time and money, laments Visalakshi. “Lime plaster is also not an individual’s craft. It requires a team to execute. This is another reason why the craft has died, as there are not enough skilled people to form a team”, she adds.

Stressing that monetary support forms the key in reviving and sustaining arts and crafts, Visalakshi adds, “Schools need to be opened in villages where vocational training in crafts are given while pursuing formal education, so that the student can pursue the vocation with pride while taking the right steps to address the market for his skill.” Anyone can be a clerk but not a craftsman, she opines, pointing, “A traditional weaver has witnessed weaving from birth and has already an advantage which he needs to pursue.”



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A STUNNING CONTRADICTION

A REPORT BY ARCHITECT YAMINI KUMAR

Fluid Deconstructivism in an ancient, static city- a building that stands out from its historical context



Auditorium Parco della Musica designed by Renzo Piano made the neighbourhood more popular, giving it a more contemporary flavour. The Stadio Olimpico, also located in this neighbourhood, is the largest sports facility in Rome, built for the 1960 Summer Olympics.

The site of the new museum was that of a disused military compound, the former Caserma Montello. The neighbourhood feels very different from the historic centre that Rome is known for. The museum maintains a relationship with the former barracks, to try to give continuity to an urban fabric characterized by buildings lower than the high blocks that surround the site.

The linearity of the building also responds to the linearity of the surrounding blocks. Therefore, although this building does not address Rome's classical heritage, it does in some sense address its immediate urban context. However, Hadid's early models and drawings show a series of swooshing cuts incised on the grid of the barracks site, made deliberately to reinterpret the existing urban grids and create its own geometry and complexity.

As per the architect's description, 'the peculiar 'L' shaped footprint in this context becomes 'liberation' – a freedom to bundle, twist and turn through existing buildings'. The building is comprised of oblong, sinuous tubes overlapping and intersecting each other, as well as intersecting the existing building that was part of the old block of barracks.

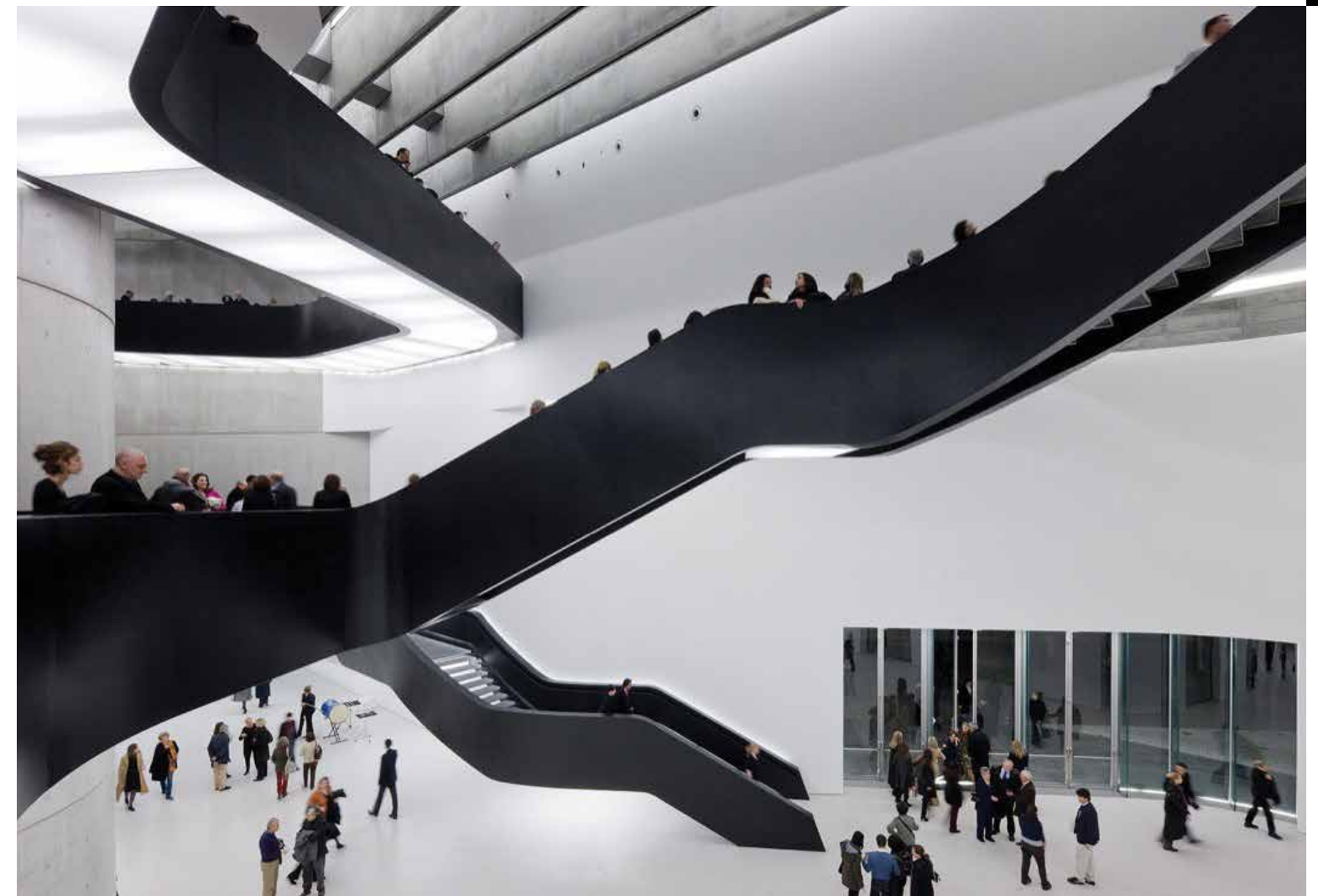
Its contemporary design also addresses the time during which it was built- Maxxi defines itself as a National Institution Dedicated to Contemporary Creativity. At a time when Rome seems to be struggling with trying to have a contemporary identity in conjunction



It is two years since Zaha Hadid died, on March 31, 2016. As the first female architect to win the Pritzker Prize, she was a force to reckon with, an inspiration to many women, whether they identified with her style or not. Her death was almost like a personal loss to all the women who had worked hard to make their mark in the male dominated field of architecture.

It seems most apt to remember Ms. Hadid through one of her most well-known buildings- the MAXXI, Museum of XXI Century Arts, located in the Flaminio neighbourhood in Rome. It took over ten years to be built, finally emerged from Roman bureaucracy in 2009 and officially opened in 2010. The museum is managed by a foundation created by the Italian Ministry of Cultural Heritage. Hadid's design was the winner of an international design competition.

The Flaminio neighbourhood is not part of the historic city centre and is considered the 'first outskirt', yet is quite central. The



with its strong historic identity, Zaha's building has addressed this contradiction beautifully. Being the first national museum of contemporary art in Italy, there was also a need to impress residents and tourists.

The building has a large public square in front of it, in order to open up the museum to the city and the world, both physically and viscerally. It transitions gradually from an outdoor space into a semi-covered space, and then into the large high-reaching atrium. The square has been designed to host art works and live events. The landscaping and design is intentionally minimalist so as to offer curatorial flexibility, which is the main goal of the project. It also serves as a bare plinth for her creation. At night, linear strips of light within the floor of the square highlight the linearity of the building.

The serpentine language of the exterior is also reflected in the interior. On entering the atrium, one is struck by the powerful language of fluidity, flexibility and complexity, expressed by the concrete curved walls and fluid suspended linear black staircases, the ceiling with concrete fins that follow the curved profile of the building, through which the spaces receive natural light.

The tall atrium is flanked by two museums- MAXXI Art and MAXXI Architecture, in addition to which the building also has an auditorium, a library and media library specialised in art and

architecture, a bookshop, a cafeteria, a restaurant, galleries for temporary exhibitions, performances and educational activities. Hadid intended this design to 'embody the chaotic fluidity of modern life'.

The continuity of spaces creates dynamic and interactive spaces making the building suitable for moving and temporary exhibitions. Spaces are connected across levels, through the atrium and with minimal walls. The staircases, pathways and linear lighting take visitors up to a large space on the third level where the museum ends with a large window framing a view of the city.

Visiting this museum was an interesting change from the historic city centre- it is a building that one would not expect to find in Rome. The oblong, blank concrete walls of the exterior form a dialogue with the symmetrical, neoclassical blocks around it, forcing one to reflect on Rome's necessity to have a contemporary identity that reflects the changing times and the city's need for coexistence between the old and the new.

IMAGE & INFORMATION CREDITS

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www.theguardian.com



HANDMADE AND COLOURFUL

The tiles of Athangudi, a village in the Karaikudi district of Tamil Nadu, are not only known for their colourful patterns and skill required in making them, they also speak of a heritage that is fast being lost because of lack of patronage. **Interior Designer Mahesh Chadaga** captures through his lenses the beauty and skill of making these traditional tiles that date over a century back in existence.

It is a shabby looking work centre, with a thatched roof keeping the interiors cool on this hot summer day. Stacked on one side are piles of freshly dried tiles while on the other are mounds of cement and river sand mixture ready to be used. Cans of bright yellow oxide, red, green, blue, black, white and others rest beside the cement mixture, to be poured over the hand pressed tiles,

creating patterns that leave the onlooker captivated. An array of metal frames lie to be picked, based on the patterns desired. Cement covered hands pull out the selected frame and place it on a clean glass. The bright oxides find their way first into the pockets of the frame, the colours spread evenly by



deft hands to the thickness of 3 to 4mm. A dry mixture of cement and fine sand is sprinkled over this to seal the liquid oxides.

This sprinkling of dry cement and fine sand mixture again calls for skill as the thickness of the dry mixture, just like the oxides, has to be perfect as well as uniform throughout the tile. The wet mixture of sand and cement is then poured over this, sealing the frame fully. A final finish with a sprinkling of dry cement and fine sand mixture completes the process, sealing the wet mixture too.

The finished handmade tile is then left to dry, not in bright sunlight as may be expected, but in shade, till it slips out effortlessly from its metal frame. The dried tile is then soaked in water for two days along with the glass which continues to be glued to it. The glass finally slips out when the tile is left to sun dry for a week. The final finished tile then emerges, displaying the vibrant colours chosen, the unique patterns selected.

The tiles also come with handmade designs where no selected frame is used to mark the design. The emerging design on the tile is then free flowing, made with skilled hands that bring in random patterns as the inclination may seek. Here, the colour is poured simultaneously as the fingers make the patterns on the glass.

Shunning a fixed frame takes these handmade tiles to yet another level

of customisation and skill, with each tile emerging as a unique composition. Incidentally, the hand designed tiles require a greater skill and experience to execute as compared to using a frame.

The colours used for the tiles a century back were made from vegetable dyes, the emerging hues far superior. But with the

knowledge of these vegetable dyes being lost, oxides are currently used in their place.

Laying these tiles also requires skill and knowledge of the traditional practice and hence is laid by skilled workmen. Once the tiles are laid, a final coat of polish in the form of coconut oil mixed in water is swabbed thoroughly on to them.



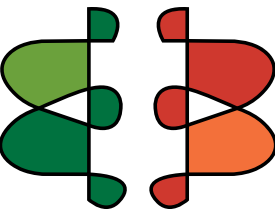


Metal frames used to lay the tiles.



The artistic Athangudi tiles decorating the long corridors of the erstwhile Chettinad bungalows.





HAPPENINGS IN BRC

JANUARY TO MARCH 2018



AN ENGAGING TETE-A-TETE:

The month of March saw Maison Showroom host an interesting discussion with renowned Interior Designer Vinita Chaitanya on matters of design, style, trends, luxury brands and lifestyle. Award winning Architect Anshul Chodha took the guest through engaging questions on what it takes to succeed in an industry straddled with so many challenges.



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Sandeep Khosla

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~ MODERATED BY GAYATHRI SHETTY ~
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NOLTE Studio, Koramangala
Valet Parking Available



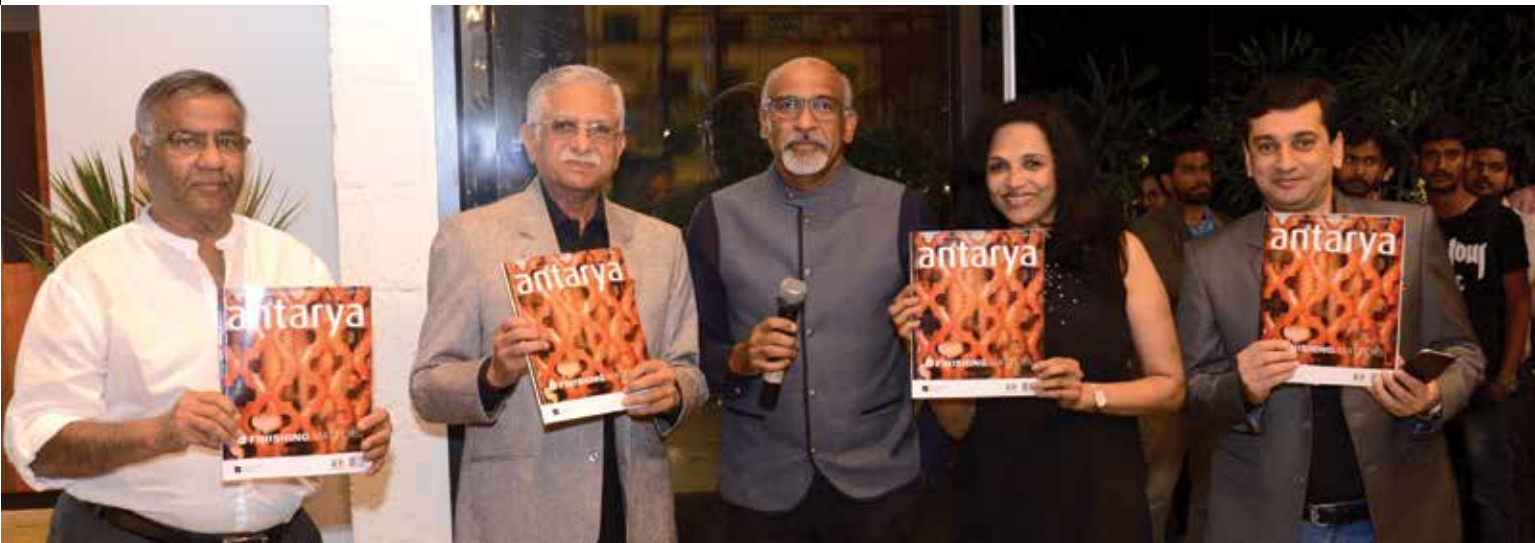
INTRODUCING THE 'SOCIAL KITCHEN':

February saw Nolte Showroom host the 'Social Kitchen', focusing on the evolution of the kitchen from being merely the hub of food to now prevailing as the pride of modern homes. Renowned Architect Sandeep Khosla and Celebrated



Chef Manu Chandra along with Past Chairperson BRC Architect Gayathri Shetty deliberated on this evolution, indulging in thought provoking banter around a kitchen Island Counter, to a rapt audience.





YOUNG DESIGN PRACTICE

January 19th, 2018 // 7 pm //

Bon Vivant Collective,
Ground Floor, Chancery Pavillion //

After Party at Sanctum, Chancery Pavillion //

Raja Arjun

Akshara Verma

Bhuvan B R G

Adre Camara

Sponsors



CHANGING FACE OF DESIGN PRACTICES

It was the New Year and also the inauguration of the 'Bon Vivant Collective', celebrating the same with a scintillating presentation by three young architects on the changing face of design practices. Architects Arjun Raja, Akshara Verma and Adre Camara kept the audience spell bound with their works, unfolding the emergence of the new generation and leaving their indelible mark in the architectural arena.

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HOSTING THE JOINT NATIONAL EXECUTIVE COMMITTEE

The New Year saw IIID-BRC commence with the hosting of the Joint National Executive Committee meeting, welcoming Chairpersons from 30 Chapters/Centres, the National Executive Committee members. IIID-BRC's Calendar for 2018 was also unveiled, followed by a fellowship dinner.



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