

# antarya

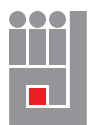
## ★ CARPETED TO BEAUTIFY



COVER STORY > INDUSTRY FEATURE  
**A RUG STORY FROM JAIPUR**



IIID BANGALORE REGIONAL CHAPTER



INSTITUTE  
OF INDIAN  
INTERIOR  
DESIGNERS

Bangalore Regional Chapter



exterior

Facades that look as inviting  
as they are enduring.

Project : Novotel Kochi Info Park Hotel  
Architect : In house architect @ Muthoot Pappachan Group



**Impressive. Inventive. Iconic.**

Let your structures exude that welcoming warmth  
in the eyes of the beholder. With the best-in-class  
FunderMax range of exterior panels.

Give Your Buildings Character

**FunderMax India Private Ltd.**

#13, 1st Floor, 13th Cross, Wilson Garden, Bangalore : 560027. India

Tel.: +91 80 4661 7000 E-mail : officeindia@fundermax.biz

**www.fundermax.in**

Find FunderMax partner for your city:



**FUNDERMAX**

for  
people  
who  
create

## Chairperson's Foreword



Dear Members,

The IIID Theme for this term is “ Defining Design” and for us at Bangalore Chapter, it has been about impacting lives.

IIID-BRC is looking forward to carry out its Designuru initiative highlighting this very theme. The dates are now fixed for January 19th to 27th, and the venue is MG Road, Boulevard.

We are looking for your support in making this event successful, and achieving our goal about not just sensitising the citizens, about good design, but actually implementing the same, and offering the government solutions which they can use to improve the present situation.

As a team we successfully completed one year of our term, and are now looking forward to the next, with renewed enthusiasm!

There are events lined up every month, and as in the past, the members will be kept informed through e-mails and Whatsapp groups.

Members are requested to download the IIID app to stay informed on the Pan India activities.

In line with our goal to become socially relevant, IIID-BRC signed an MOU with “Akshaya Patra”. This foundation was started by ISKCON, and their aim is to reach free meals to millions of children in schools, to encourage regular attendance. They found an ideal partner in IIID-BRC, and we will extend our support through design intervention, to improve the quality of the built space.

We are especially grateful to Kavita Sastry, who is spear heading this initiative, through our CoDe studio.

The most awaited National Convention is scheduled to happen on December 6th, 7th & 8th in Goa!

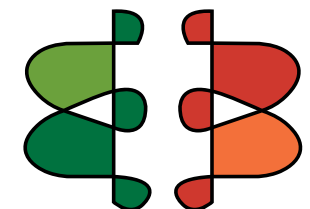
We are looking forward to a huge participation from our chapter members - you can register through the IIID app.

Thank you for your continued support! We will continue to meet as often as possible, at our events, and your regular attendance will be sincerely appreciated!.

**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.



## TURN ON THE BRIGHT IN THREE DIFFERENT WAYS

HAR DESIGN MEIN **WOW**



### Which one's for you?

Discover the beauty of silence with **M-touch switches** or bring to your spaces innovative remote controlled **Touch switches** with LED accent lights. For those who love a classic design, presenting **Silent Rocker Mechanism switches** with 2 lakh guaranteed clicks.

**myrah**  
IMAGINATION UNLIMITED

www.great-white.in

## Editor's Note



Industrialisation killed many a traditional skill; industrial revolution aiming at mass production became the norm of the century where even designers were not spared -modularisation seeped into every element of design, which led to standardisation and repetition of design elements.

One industry which not only defied industrialisation but also has retained its traditional craftsmen and developed designs exclusively for their handwork is the carpet industry. Traditionally crafted in the silk, wool and cotton rearing parts of the world, its color, softness, patterns and warmth have fascinated designers for centuries and none would ever find all these qualities together in any material except carpets.

This issue of Antarya captures the fine elements of carpet design and how traditional artisans have been encouraged to produce carpets of international design and specification standards.

Team Antarya is moving Antarya towards digitisation and from this issue Antarya will be emailed to architects & Interior Designers across the country. We expect the viewership to grow multi-fold and soon Antarya will have an interactive viewer's app.

Do continue to send your articles, critics & applauses. We take all inputs seriously and work towards its adaptability.

### DINESH VERMA

Managing Editor  
verma@acegrouparchitects.com

ISSUE 18 JAN-MAR 2018

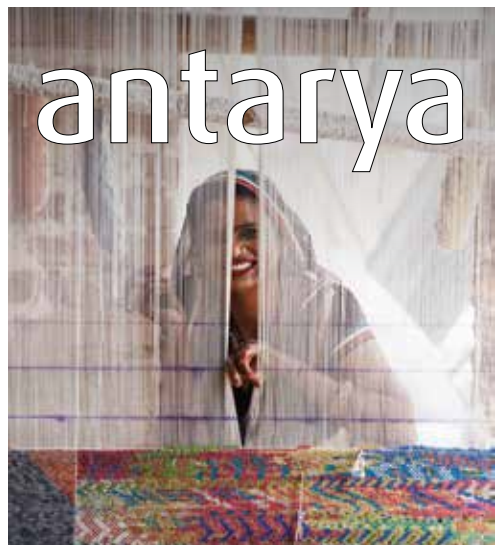


### REVIEW

"Antarya" is such a visual treat and the articles are informative the Industrial feature is most awaited keep the good work going "Team IIID BRC "

Architect Nina Bhatia  
Studio ED architects, Mumbai





#### MANAGING EDITOR

Dinesh Verma

#### CHIEF CORRESPONDENT & CONTENT EDITOR

Nandhini Sundar

#### STAFF REPORTERS

Priti Kalra, Yamini Kumar, Akshara Verma

#### STAFF PHOTOGRAPHER

Mahesh Chadaga

#### EDITORIAL BOARD

Jaffer AA Khan, Sharukh Mistry,  
Leena Kumar, Mahesh Chadaga

#### ART DIRECTOR

Kumkum Nadig

#### DESIGN

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

#### PRINT

Gaptech Press, Bangalore  
www.daxgap.com | girish@daxgap.com

#### COVER IMAGE

A carpet weaver at Jaipur Rugs.  
Photograph by **Mahesh Chadaga**.

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



#### PUBLISHED BY

IIID BANGALORE REGIONAL CHAPTER  
Aakruti Architects and Designers, #28, 1st Main, 6th Cross, 1st Block  
Koramangala, Bangalore 560034 | T: +91 80 41466866 | E: iiidbrc@gmail.com

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

ISSUE 19 APR-JUN 2018

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



## 06 | CARPETED TO BEAUTIFY

NANDHINI SUNDAR

### 12 PROJECT FEATURES



FULCRUM STUDIO



GAYATHRI & NAMITH ARCHITECTS



## 16 | A RUG STORY FROM JAIPUR



24  
MASTER STROKES  
**SEN KAPADIA**  
NANDHINI SUNDAR



30 – 47  
DESIGN SPOT  
**PURPLE INK STUDIO | SDEG |  
CADENCE ARCHITECTS**  
NANDHINI SUNDAR



48  
UNOFFICE  
**UNCONVENTIONAL &  
GOBSMACKING**  
NANDHINI SUNDAR



54  
ACADEMIA  
**LOOKING BEYOND  
CONVENTIONS**  
PROF DR ANURADHA N



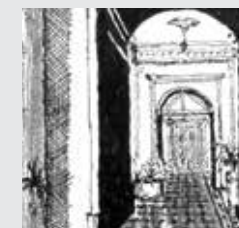
56  
ACADEMIA COLUMN  
**EDUCATING  
ARCHITECTURE IN INDIA**  
JAFFER AA KHAN



57  
DESIGN IDEOLOGY  
**ALTAR-NATIVES**  
K JAISIM



58  
GREEN SENSE  
**RETREATING INTO  
THE GREENS**  
NANDHINI SUNDAR



64  
IN-BETWEEN  
**SKETCHING BEYOND  
BUILDINGS**  
NANDHINI SUNDAR



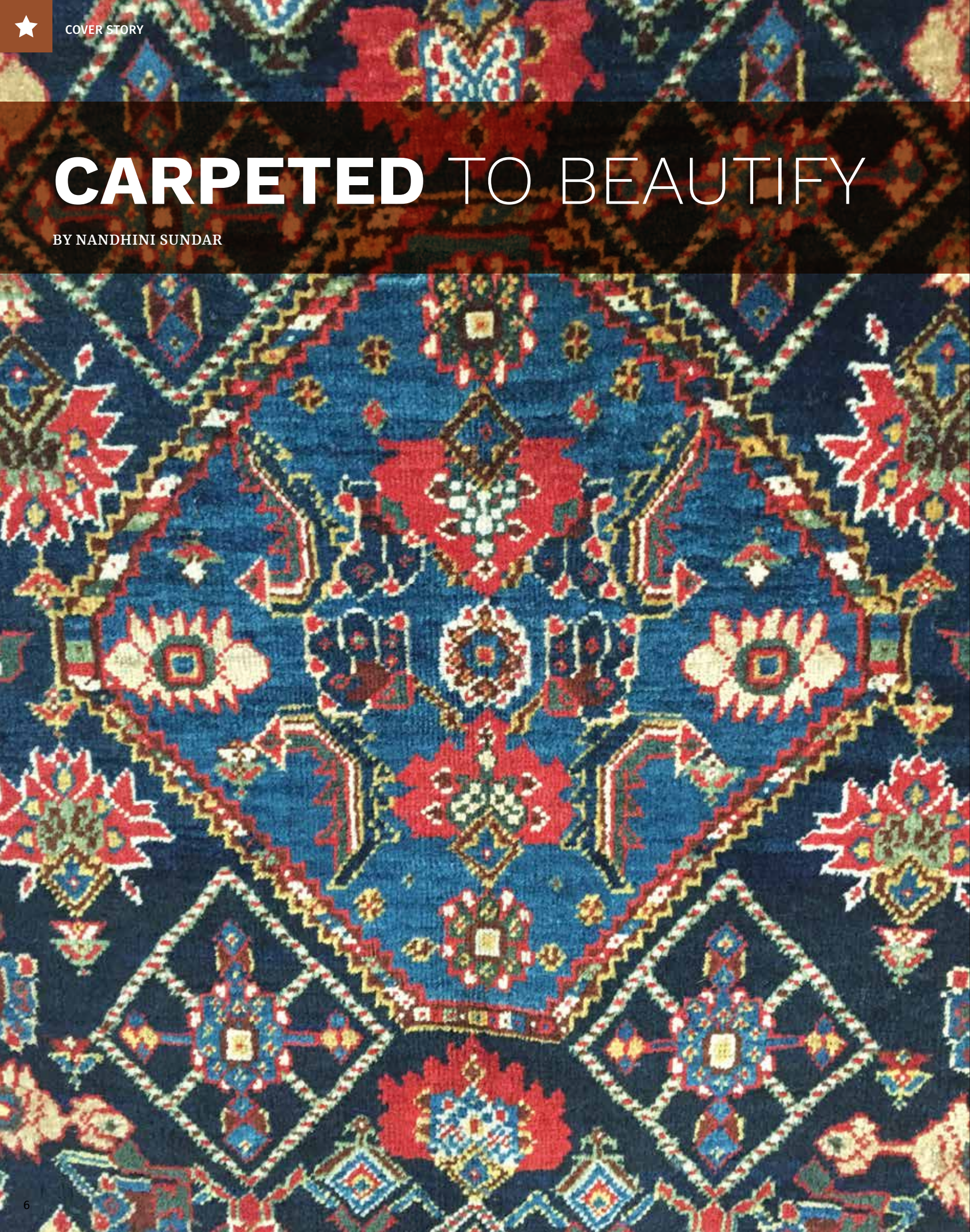
68  
TRAVELOGUE  
**THE GRAND MAHAL  
OF MADURAI**  
MAHESH CHADAGA



74  
HAPPENINGS  
**APRIL TO JUNE 2018**  
IIID BRC







# CARPETED TO BEAUTIFY

BY NANDHINI SUNDAR

Rugs are as old as mankind; only the physical form varied. Right from Stone Age man has used rugs to keep warm, though these rugs were in the form of animal hides or crudely woven mats from reeds, spread on the floor of the shelter. Interestingly, these ‘rugs’ served as the most valued possession of the family at that age. The origin of woven wool rugs is most likely to date back to the early tribes who were nomads with herds of sheep. The thick wool of the sheep would have been harvested and roughly woven to replace the coarse animal hides that were used.

The earliest findings on the weaving process dates back to over 4000 years, as seen in some of the Egyptian and Mesopotamian tombs. Different types of flat weaving were in evidence during this period while the weaving of pile rugs points to around 2000 BC in the Middle East and parts of Asia. While it is believed the nomads of Mongolia were the first to weave the pile rugs, it was the Persians who adopted the craft and turned it into a true form of art.

It was after 1000 AD that the art of pile rug weaving started in Europe, especially in Spain, given its proximity to Egypt, Mesopotamia and Persia. The use and distribution of pile rugs in Europe occurred during the 11th to 13th century. England however saw rug use only from the early part of the 17th century, the floors of most residences, including manors and palaces making use of rushes and hay on the floor until then to keep warm.

## OLDEST SURVIVING RUG

The unearthing of a burial site in Siberia in 1949 brought forth what was found to be the oldest surviving rug. The ‘Pazyryk’ carpet, dating back to the 5th century BC was frozen in ice, preserving the rug’s fibre, rich colours as well as the striking details, the hand-knotted technique used, popularly called as the Turkish knot. The finely woven rug, regarded as an outstanding work of Scythian art, had an average of 200 knots per square inch and is widely believed to have been woven by the nomads of Mongolia.

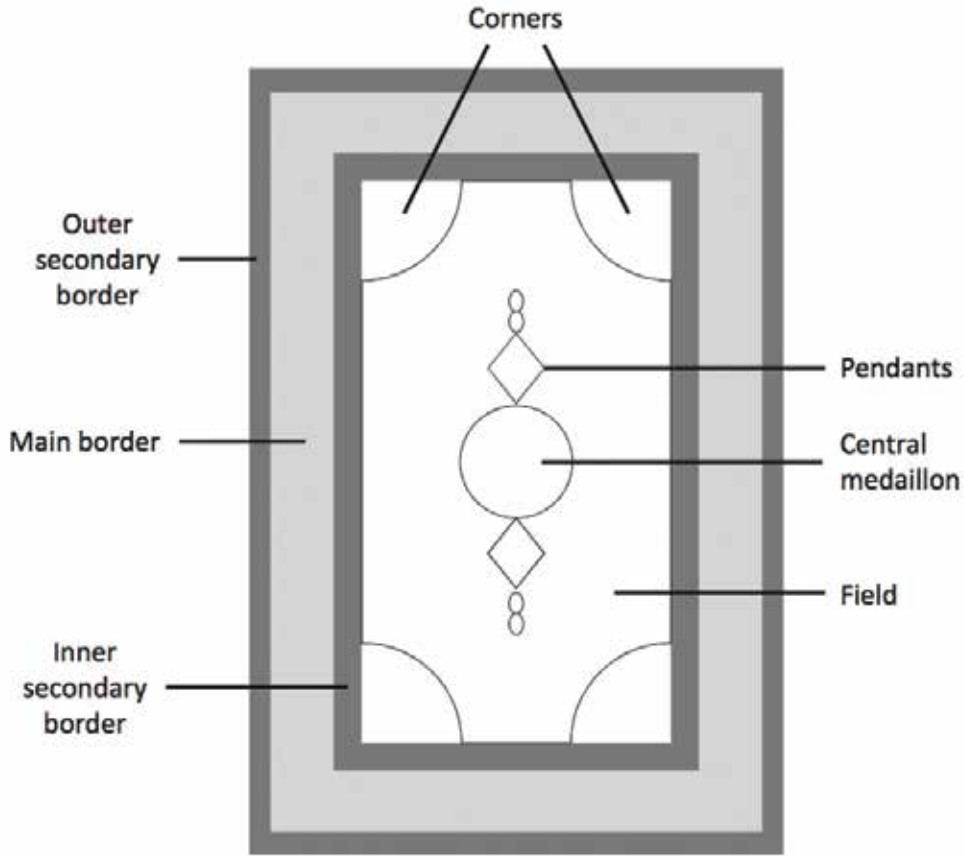
The Spring Carpet of Chosroes was the earlier oldest known rug, prior to the unearthing of the Pazyryk. Belonging to the king of Persia and dating back to 550 BC, this rug was made of wool, silk, gold, silver and other precious stones. The hand-knotted rug measuring a massive 400 feet by 100 feet, weighed several tons and depicted stunning springtime scenes of birds in flight, flowers in bloom, green meadows and ripened fruits. Unfortunately the carpet was ripped to remove the precious jewels when Arabs conquered Persia.



**Top:** Pazyryk carpet: The world’s oldest known pile carpet was found in the largest of the Pazyryk burial mounds, Altay mountains. It is exhibited in the Hermitage Museum Saint Petersburg. Source: [Wikicommons](#).

**Facing Page:** Section (central medallion) of a South Persian rug, probably Qashqai, late 19th century, showing irregular blue colours (abrash). Source: [Wikicommons](#).





Elements of an Oriental Carpet. Source: [Wikicommons](#).



**Top:** The Ardabil Carpet, Persia, dated 946 AH. V&A Museum no. 272-1893. © Victoria and Albert Museum, London. Source: [Wikicommons](#).

**Above:** Tabriz by Ghyas El Din Jami From the collection of Museo Poldi Pezzoli. Source: [Wikicommons](#).



Detail of a Safavid period Animal carpet, Persia, 16th century. Source: [Wikicommons](#).

**THE ORIENTAL CARPET BELT**

Fragments widely excavated around the world strongly point the origin of carpet weaving to have occurred in the Middle East region beginning from the 2nd to 3rd century BC. Migrants to the west such as Caucasus, Persia and to the east to China and later to India are considered to have extended this art of weaving to the natives of these regions, making this entire region to be known as the Oriental Carpet Belt.

**PERSIAN CARPETS**

Since the beginning of carpet production till date, Persian carpets are considered as the best for functionality as well as aesthetics. The Persian carpets, the origin of which can be dated back to the Bronze Age, transformed from what was an individual minor craft to a state-wide industry over the ensuing dynasties. The development and perfection of the hand-knotted technique can be traced back to them. Their complex



**Top:** Anatolian double-niche rug, Konya region, circa 1750–1800. LACMA M.2004.32. Source: [Wikicommons](#).

**Middle:** Symmetrical, or “Turkish” carpet knots in a double-wedged foundation (wefts shown in red). Source: [Wikicommons](#).

**Above:** Persian (asymmetric) knot, open to the right. Source: [Wikicommons](#).



Rug fragment from Eşrefoğlu Mosque, Beyşehir, Turkey. Seljuq Period, 13th century. Source: [Wikicommons](#).



**Above:** Phoenix and Dragon carpet, 164 x 91 cm, Anatolia, circa 1500, Pergamon Museum, Berlin. Source: [Wikicommons](#).

**Left:** Animal carpet, around 1500, found in Marby Church, Jämtland, Sweden. Wool, 160 cm x 112 cm, Swedish History Museum, Stockholm. Source: [Wikicommons](#).

and calligraphic nature and special technique of knotting, referred to as the Persian knot, sets the carpets apart from the rest, prompting the rest of the Oriental Carpet Belt such as India, China, Egypt, Turkey to also adopt this technique.

**TURKISH CARPETS**

The hard-wearing, double-knotted carpets, referred to as the Turkish knot, can be traced back to the Turkish tribes, the technique having been brought to the Mediterranean coast in the 12th century. The Turkish carpets, whether knotted or flat woven, remain as some of the best known art forms produced by the Turks. The motifs and colours used by the weaver on these carpets also served as an important medium of expression

for the community, the identity, social position, communal traditions of the weaver finding their way into the rugs.

Unlike the rounded, oriental, elegant designs and flamboyant motifs adopted in the Persian rugs, the Turkish carpets have straight, sharp, geometric patterns and tribal, meaningful motifs. Some of these rugs sport so many symbolic motifs that a story can be spun merely through the study of the motifs depicted. Being a nomadic, shepherd tribe faced with harsh living conditions, the Turks, to whom the oldest history of rug making is attributed to, reflected this tough lifestyle in their carpets, the depiction of nature amidst which they survived, such as rivers, animals, trees, tribal signs taking precedence over rich elegant motifs.





**Top Left:** Imperial Chinese carpet depicting "The eight horses of King Mu". China, 19th century, Museum für Kunst und Gewerbe. Source: [Wikicommons](#).

**Top Right:** Detail (border) of an Imperial Chinese carpet, 19th century Museum für Kunst und Gewerbe. Source: [Wikicommons](#).



**CHINESE CARPETS**

Archaeological findings indicate the Chinese tufted carpets with their colourful designs to trace back to 2500 years. While the traditional Chinese knotted carpets point to wool, the earlier nomadic tribes appear to have used goat and camel hair in weaving their rugs. Silk later found its preference amongst the early weavers, given its softness.

The designs opted mostly veered to established art forms of that period such as Buddhist, Taoist symbols and other religious imagery. Other popular motifs included lotus flowers, clouds, mythical animals such as the dragons, horses, elephants, bats and others. Between the 16th to 18th centuries the art of carpet weaving peaked with skilled weavers taking over to create complex geometric patterns with strong local characteristics.

**INDIAN CARPETS**

It is rich with a stunning range of patterns, styles, designs and colours. The Indian carpets are characterised by a distinguishing display of art featured on a perceptive palette that is equally rich based on hues such as lac red, pink, yellow, green, light blue. The Indian carpets without doubt owe their origin to the Persian carpets. However, the natural character, the asymmetrical knotting and vivid pictures of the Indian style do not exhibit the trademark Persian motifs.



The credit for bringing in the hand-knotting skills from Persia to India goes to the Mughal emperor Akbar who reigned in the second half of the 16th century. During the reign of his son Jahangir, floral characters were heavily encouraged to be incorporated into these carpets, with more workshops established to spread the craft. This culminated in the origin of the Indo-Persian style of carpets.

The dense asymmetrically knotted carpets of India are usually woven on a cotton or silk warp. The carpets opt for very close shades of similar colours, with the motifs used representing mythical beasts as well as real animals, flowers. The rich Persian carpets woven in India used mostly high quality wool from Kashmir and also silk, with many made totally in silk.

**CONTEMPORARY RUGS**

Unlike the traditional rugs that incorporate intricate, ornate patterns and colours, the stately designs conforming to a pre-defined colour range such as maroon, red, navy blue, green, brown, their luxurious elegance pronounced, serving as the highlight in a room, contemporary rugs can be both 'soft' as well as 'hard' on the eye depending on the patterns and colours chosen. Characterised many times by stark contrasts, the contemporary rugs lean towards geometric patterns, free form or abstract styled elements.

Unlike traditional rugs, the style opted here is diverse, the variations brought in many times serving more as art than a conventional



rug. Though bold colour choices and unusual designs are common elements in contemporary rugs, subtle designs and colours are equally popular and sought after in these rugs. Many contemporary rugs are designed in just one or two colours with a total absence of intricate patterns.



**Top Left:** Fragment of a Saf Carpet. Source: [Wikicommons](#).

**Top Right & Above:** Rugs in Contemporary setting. Source: [Pixabay](#).





- 1, 2, 3. The Colonial library space, with its random palette of colours and patterns, speaks of a bygone era. The blue and ochre rug with its patterns reacts to this old setting, injecting a modern hue into an ancient home.
4. The expansive living area displays a scattering of leaves, the leafy patterns connected across different media. The leafy patterned rug links into this scattering and colour, exaggerating the length of the room through its lay.
5. The family room reveals an overlay of three different shapes in the space, the rug infusing harmony and proportion into this through its relaxing warm tones of vermillion and yellow.

## CONNECTING WITH RUGS

When spaces throw up varied colours, patterns and designs, rugs can serve as an arresting connect. **Architect Husna Rahaman of Fulcrum Studio** finds the appropriate rugs to floor the diverse spaces, serving as a connect as well as the accent.





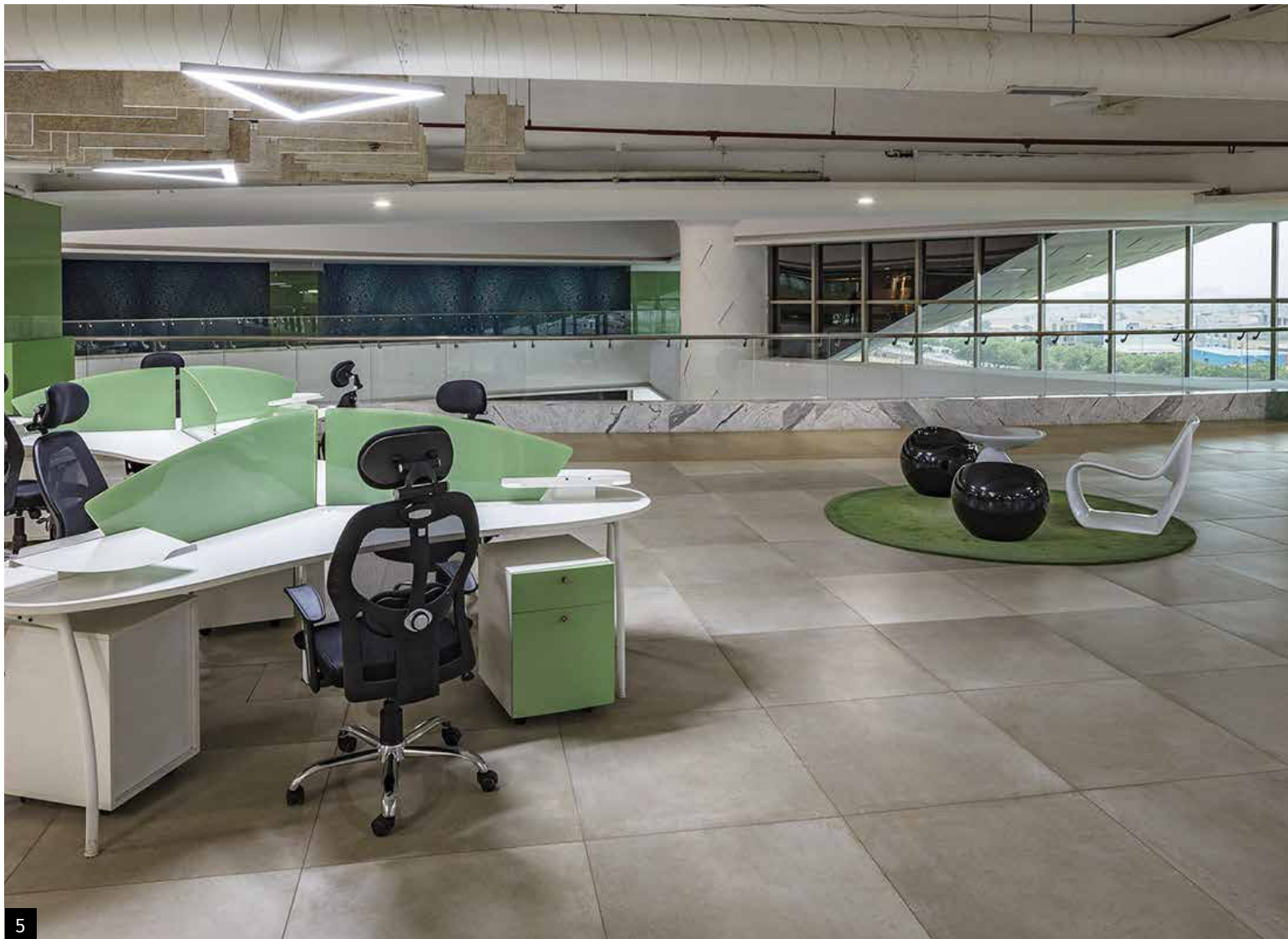


1. The blue accented living space, with its slate flooring, water inset and understated built in seating element is contrasted by the bright cotton rug placed on a straw mat to enhance the effect.
2. The warm wood floor of the space is highlighted by an equally mundane straw mat that accentuates the earthy tones while the pale yellow and white wool rug serves as a subdued contrast.
3. The formal living space is highlighted with the rich carpet.
4. The burst of colour and patterns is lent by the arresting rug in an otherwise earthy and mundane foyer where pavers serve as flooring and seating elements remain simple.
5. The main work floor of the corporate office, with its green and white theme, has an accented break out space, the green rug featuring as a stylish, attractive element.



## ACCENTING WITH RUGS

When seating elements are subdued, the colour and vibrancy of the space emerges from the complementing soft furnishings. **Architects Gayathri Shetty and Namith Varma of Gayathri and Namith Architects,** accent the spaces with rugs to infuse charm and character.



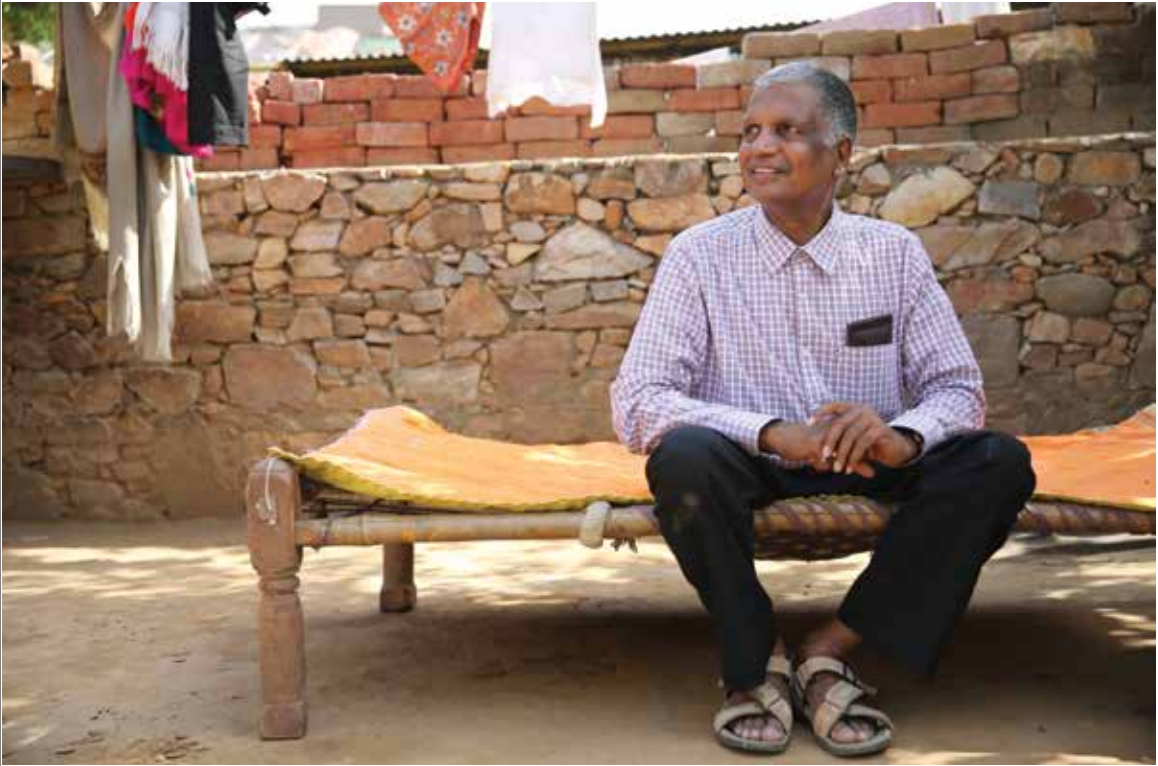




# A RUG STORY FROM JAIPUR



It is an open thatched shack, the buffalo leisurely chewing the cud, squatting beside the rope cot; the ashes from the overnight cooking in the *Chula* shares this space even as the fourth corner of this muddy shack stretches to accommodate four colourfully veiled women busy on the loom. It is a scene in a remote village near Jaipur, the village women being the weavers of some of the most exotic carpets that India produces and proudly exports to 45 countries across the world.



*Nand Kishore Chaudhary*

As we step into this muddy shack to take a closer look at the weaving, four bright faces, the veils yanked up, the smiles spreading from ear to ear, peep curiously through the cotton warp. The warmth and love is infectious, drawing us closer not just to the weaving process but directly into each of their hearts, their enchanting faces, the easy laughter, the brightly coloured veils and skirts captivating, pulling us like an irresistible magnet.

It is an open scene, an incredible manifestation of women empowerment, the illiterate village women now viewing the world with a new found confidence, borne out by the skill learnt, the work giving them the sense of independence and pride, the adult education releasing them from ignorance and subjugation. It is a story of reviving traditional skills, creating economic independence, bringing about a healthier, happier life. It is a story of exquisite rugs and one man's dream, a dream that not only became a reality but grew wings to fly high and fly beyond the borders of this country.

## IT IS THE STORY OF JAIPUR RUGS

### DEFYING CONVENTIONS

He was barely 19 and had just finished his graduation. The year was 1978, a time when untouchability continued to reign silently in the villages even though it was technically abolished and punishable; the year when **Nand Kishore Chaudhary, Chairman and Managing Director, Jaipur Rugs** realised the magnitude of this social evil still plaguing our society.

Young Nand Kishore Chaudhary's first tryst with the social evil happened when he accompanied his photographer friend to take pictures of the artworks done by the scheduled tribe communities in the remote villages close to Jaipur. The trip was to alter forever what NKC, as he is fondly referred to, wanted to do with his life. The journey had begun; the journey which would be fraught with many hurdles and oppositions, but one which would not be given up till the dream was realised. A journey that would pitch NKC four decades later into a family of 40,000 artisans spread over 600 villages coming from 5 states, where 85 per cent of this family were women.

When NKC shunned his lucrative bank job and instead took up training this marginalised section of the society to weave, he had two looms and nine artisans to work with, from the premises of his own home. Braving disapproval and resistance from both family and neighbours, he persisted with his firm belief in love, integrity and human values, only to taste success with his venture soon enough to silence his critics. The numbers soon climbed steadily, both weavers and the orders, the business strengthening to eventually have a global reach.





JOURNEYING INTO THE VILLAGES

Traditionally the carpet industry worked through middlemen who would contract work to the weavers in the villages who were invariably paid either a pittance or at times none at all. The entry of NKC into carpet manufacturing robbed the middlemen of their role, creating severe resistance; another barrier that NKC had to contend with and break through. Yet, breakthrough he certainly did, earning the trust of the women weavers who received training as well as adult education, health and hygiene, propelling them to soon become award winners, culminating in one of them travelling to Europe to receive an international award.

Interestingly, given the training and manner of approach adopted by **Jaipur Rugs** in both weaving as well as the weavers, a strong sense of emotional connect to the rugs is established by the weaver, where weaving goes beyond the purpose of earning a living. The heart and soul getting involved in its creation physically alters the product, the designs coming up not just as a response to a set pattern assigned but one that stems from the mind, delving into the depths of emotions, experience, expectations, the emerging finished rug more a manifestation of the weaver's individuality.

Given that 85 per cent of the weavers are women, where these women are physically experiencing a sense of empowerment, the economic independence as well as the exposure and confidence realised inadvertently seeps into the weaving, the creativity, quality and precision of work peaking. Bimla Devi, Shanti, Sajna, Bugali are just a few names that come up on the long list of achievers who have left their indelible mark on **Jaipur Rugs**.

A trip to the weavers' villages can be totally enthralling, unforgettable experience, where one gets to rub shoulders with the buffaloes and goats as much as one interacts with the team of weavers working on the looms in each household. While most houses have just one loom or perhaps two, a few have more, like the enterprising Shanti, who faced utter poverty and was illiterate to begin with, starting out with one loom initially. This has now grown to 6 looms with 20 women at work, where she coordinates not only the six looms, but her weaving skills and adult literacy propelling her to keep tabs on quality of work too.

The attractive aspect of the entire weaving process is the raw material finding the way to weavers' houses on time, the finished product picked up, the orders and designs given for execution while the quality control supervisor does her daily rounds to monitor stringent quality that meets the highest international standards. Prospective customers are also taken to visit the weavers and personally come up with their designs, thus bringing in total customisation and individuality to the final rug woven. The women weavers are in turn saved the hassle of travel, the work timings picked to suit their household routine and doubling up where need be to meet urgent orders and deadlines.



Carding Process

VARIETIES ON OFFER

While **Jaipur Rugs** has a range of carpets on offer to satisfy the varied tastes and exacting needs of its elite customer base, the rugs sold are essentially pure woollen or silk and wool mixed, with all of them woven on cotton warp. The wool used is spun using a traditional Charkha in Bikaner. Interestingly, every rug goes through 180 hands, starting from spinning the wool yarn to the final finish lent before they are packaged for sale. This lengthy process thus takes the total number of artisans at work in the company at different stages of the rug to 40,000.

**Jaipur Rugs** adopts the Persian knot in its weaving though the designs, colours and patterns that pan out on these exotic rugs are totally original, emerging either directly from the expert weaver or from the designers' desk, besides the customised options offered based on specific designs ordered by customers.

While **Jaipur Rugs** is into hand knotted and hand tufted weaving techniques, the premium range of its pure silk rugs incorporate 196 knots in one square inch. **Jaipur Rugs** thus has a stunning range on offer, where each range has its own unique characteristic and design that sets it apart, professing the expert skills of the weaver and the designer.



Couple Weaving. Photo Credit: Mahesh Chadaga

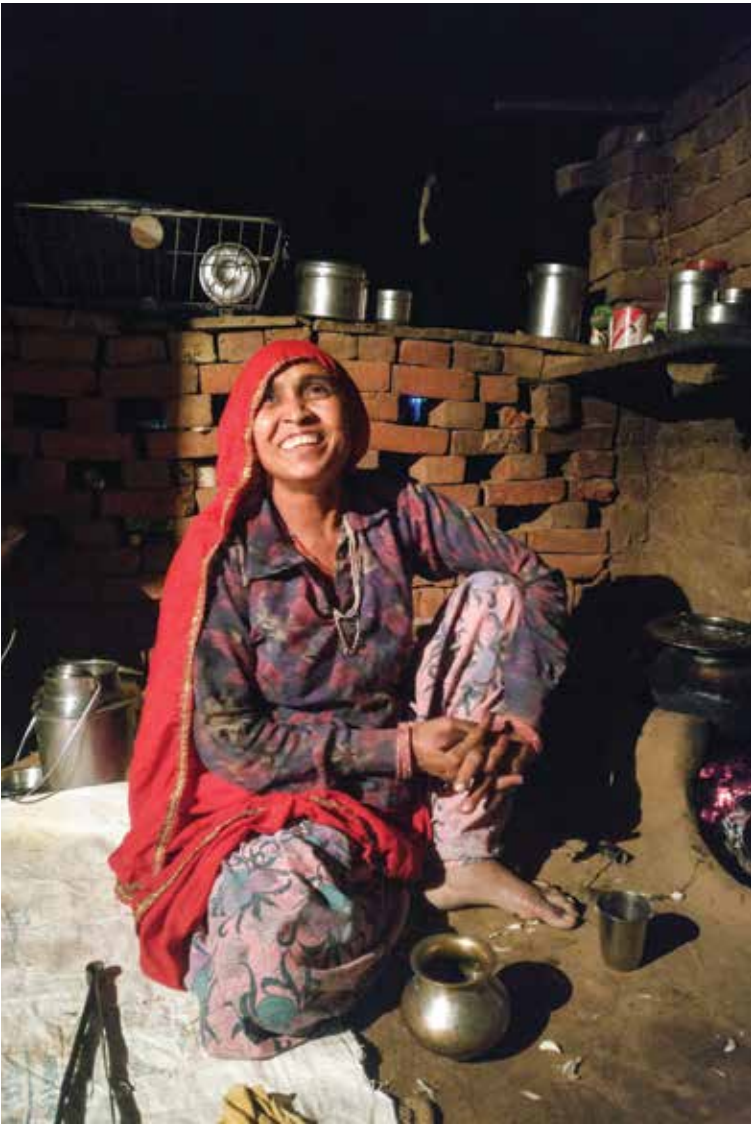
ARTISAN ORIGINAL COLLECTION

It is something that the rural illiterate weavers, housed in the remote villages of Rajasthan, never contemplated. It is an experiment that one never expected to emerge as such a spectacular show of creativity and craftsmanship. It is certainly one of a kind initiative by **Jaipur Rugs** where the weavers are permitted to come up with their own designs, each evolving as a masterpiece in design and inspiration.

The Artisan Original rugs, as the name proclaims, are woven purely from the imagination of the weaver, spontaneously as the weaving progresses. The rugs in this collection, which is part of a sustainable initiative by **Jaipur Rugs**, incorporate over two lakh knots, reflecting the experience, emotions, dreams, personality, observation, inclinations of the master weaver at work. Totally unique, one of a kind, these rugs in most cases cannot be replicated.

Being a product of inspiration born out of the simplicity of their surroundings as well as the complexity of their minds, the award winning Artisan Original collection is highly sought after by art lovers across the globe. Given the stark reflection of the thought process of the weaver in these rugs, the customer purchasing the rug has a fair insight into the individual weaver's life.

Incidentally, all the rugs in this collection are woven out of the hand-spun, left over yarn from the supply chain, making the colour palette equally unique as its design, besides ensuring there is zero waste of the yarn supplied. Each of these rugs are sold with their unique story and name of the weaver tagged to the rug, giving the weavers ownership as well as recognition for their creation.



Sajna. Photo Credit: Mahesh Chadaga

ARTISAN ORIGINAL BY SAJNA

Fifty five year old cancer survivor **Sajna's** creation is a case in point. Her Artisan Original rug, which she calls Sona Bageecha, is centred around three motifs that she found in the x-ray of her abdomen detecting the tumour. Taking this as the central theme, Sajna wove a garden around with floral motifs. The garden was one that she constantly gazed at through the window in the hospital as she lay in her cot, recovering from cancer. Yet another rug was woven by her with pyramid logos where she relates the slopes of the pyramid to the varying cycles of life, of ups and downs, with the peak pointing to eternity into which everything merges. Sajna christened this deep philosophical rug as Complex. For Sajna, weaving is akin to meditation, transporting her to a state of nirvana. So far, Sajna has 6 Artisan Original rugs to her credit.





Bugali

ARTISAN ORIGINAL BY BUGALI

The once shy **Bugali** who has now transformed into an extremely chirpy twenty one year old, is equally deft in coming up with her own designs, having woven over 8 Artisan Original rugs already, with more on the way. Her patterns reflect block structures, incorporate designs that are so complex and fine that the knots cannot be traced and replicated. With majority of her designs inspired by Leheriya, the motifs can be anything that strikes her, be it a bangle box, a date plant, a camel, a mug, yet all reflecting her jest for life.

The emerging patterns neither reflect a traditional design nor a contemporary setting but merely speak of the character of the weaver at work. So sure is Bugali about her work and quality that she remarks “When the human senses work together it creates energy that is unstoppable” even as she indicates to the quality supervisor checking her work to stay out! Given her innate sense in weaving and the intricacy of her work, **Jaipur Rugs** decided to archive four of her Artisan Original rugs, a silent salute to her weaving expertise.

ARTISAN ORIGINAL BY BIMLA DEVI

Kamal, the Artisan Original rug woven by **Bimla Devi** was amongst the final nominees for the category, ‘Best Traditional Design 2017’ at the Carpet Design Award 2017. The Carpet Design Award is considered

as the Oscar of carpet industry. Bimla Devi is also the recipient of **German Design Award Winner 2018**.

Interestingly, Bimla, when she set about to weaving the rug, could think of nothing significant to bring into her rug. “That is when the breakfast snack Shakarpara came into my mind and decided to bring that into the rug”, she says. Thus emerged a vibrant rug with random floral and pyramid patterns around a traditional breakfast dish of Rajasthan! It is a different matter that an award was the last thing she expected when she set about infusing these patterns that came into her mind as she wove.

Being uneducated and hailing from a background where none of her family or friends had even travelled so far as Delhi, the entire experience of travelling to Germany, receiving the award was, needless to say, an unforgettable life experience. The insecure fearful weaver who made the overseas trip is a far cry from the confident artisan who now greets visitors and prospective customers.

As of date, over 110 Artisan Original rugs have been made by various weavers from across the 600 villages in the five states where **Jaipur Rugs** has made its footprint.



Bimla Devi (Extreme Right).



Kavita Chaudhary

DESIGNS BY KAVI

While the rugs woven, be it pure silk, bamboo silk, woollen or a combination of wool and silk, essentially come either in contemporary or traditional designs depending on the artisan at work or the specific order requirement, the designs executed by **Kavita Chaudhary, Design Director, Jaipur Rugs**, come in a language of their own.

A graduate from School of The Art Institute of Chicago (SAIC) Kavita draws her inspiration from the rich heritage of her childhood homes in rural India, combining it with the impressions gathered through her numerous travels across the world. A painter, rug designer and curator, Kavita’s designs serve as a symbol of beauty in thought and action.

*“I have always wanted to combine art and design with utility in the same method that fashion design combines aesthetics with function. By using the space on the floor, a rug becomes both a canvas and an inevitable piece of art in the living space”,* elaborates Kavita on her design sense. Her award winning range such as the Chaos Theory, Unstring, Project Error, is designed to suit the contemporary décor and modern sentiments of customers where a set pattern involving traditional motifs is not particularly sought after.





Project Error by Kavita Chaudhary



Gultarash

**EMBOSSSED EFFECT**

Much sought after for the designs and skill involved, the Gultarash or embossed effect requires precision and expertise of the highest order where the silk and wool woven carpets are sent to the finishing factory for a fine round of snipping of the wool, resulting in the silk motifs emerging as independent embossed patterns on the rug. Here, highly skilled artisans snip the wool around the motifs and patterns, where the background is cut clean, permitting the silk motifs to surface as engravings. Since the patterns woven are extremely intricate, it requires high level of concentration and skill to execute the task, resulting in some of the finest range of handcrafted silk and woollen carpets.

**FINISHING MATTERS**

Every carpet makes its way here. The finishing centre gives the final touches to the rug, catapulting it to the range of some of the finest rugs produced, both nationally and internationally. The finishing involves 18 major processes; all executed by hand once the rug is off the loom. It starts with the counting of the knots per square inch, the size of the carpet as ordered, proceeds to detecting defects if any and painstakingly rectifying them by using the skills of expert craftsmen. After this laborious process of measurement and rectification of defects, the carpet is subject to a lengthy Suabirai process involving segregating every warp to heighten the clarity of the designs.

The next stage involves thorough washing of the rug to remove mud and stains. The washed rug is then air-dried on frames. The final stage involves snipping the extra warp and binding the edges. If an embossed or Gultarash rug is on order, the dexterous clipping of the wool in the rug to let the silk motifs emerge, happens next. The finished carpet is then packaged and ready for sale.



Washing Process





NID PG Campus, Gandhinagar – Street view with Education Campus on the right and Galleries Burriede under mount landscape to the left. Photo Credit: Rasika



NID PG Campus, Gandhinagar – Faculty Lounge. Photo Credit: Rasika



NID PG Campus, Gandhinagar – Central courtyard with Pegola roof. Photo Credit: Rasika



# A PHILOSOPHY OF DESIGN

SEN KAPADIA

BY NANDHINI SUNDAR

He is well into his eighties, with six decades of architectural practice behind him. He has seen it all done it all as far as buildings are concerned. What exactly am I going to question a master on? On his structures that serve as signature statements, dotting many an urbanscape? Or on his perspective of design? Or the manner in which architectural design is currently evolving? I was certainly on the back foot as I boarded the flight.

Even as I entered his pristine white office, the walls scrupulously clear of any pictures or models, the expanse of the space lit totally by natural light that streamed in just the right amount through an incision he had made strategically on the roof, I was unsure, little butterflies surfacing in my stomach as to how the interview would proceed.





But enter I did, only to be greeted by a charming elderly gentleman who put all my doubts and fears to rest with his welcoming smile. What then ensued was a magical day of design and philosophy, keeping me enraptured till I realised the day was over, it was time to board that flight back homeward.

**Architect Sen Kapadia of Sen Kapadia Architects** is no doubt a charmer, but a philosopher too, his buildings packing in a philosophy of design that is hard to miss. His structures and designs are not just contextually sensitive but fuse in much more in terms of the human element, the mind of the user becoming the centre of all his creations.



*Trellis Office Building, Narang Developers, Mumabi – View of the Duplex Office. Photo Credit: Swapan Mukherjee*



*Trellis Office Building, Narang Developers, Mumabi – Front View (Left) ; Rear View (Right). Photo Credit: Swapan Mukherjee*

While he insists on the mind being free and open to come up with the right kind of design, his main focus is on the human being in the architecture. “Allow the wind to flow unhindered and control the natural light to filter in the right proportion.

Architecture has to be an experience of living, the building conceived as a body of confined space that inspires human activity”, he philosophises.

It was way back in the 1950’s when young Kapadia sought to join JJ School of Architecture. “But it was not to be as I did not have the requisite grades”, he smiles. Undaunted, he then proceeded to complete his diploma in architecture. “Where you study is not important. But are you learning? This is important”, he states, pointing to his early association in the National Institute of Design (NID) with the legendary architect Louis Kahn, who incidentally is considered as a philosopher among architects. “The learning never stops. Connecting with multiple people from varied streams makes this learning curve wider, richer.”

During these initial years, Kapadia had the opportunity to work closely with many eminent architects of that era, including B V Doshi, enriching his knowledge and design sense. “The interaction was with masters from all fields, not just architects.” This grooming, not surprisingly prevented him from adopting a unidirectional approach. Incidentally his philosophy was shaped not just by this varied exposure. “The inspiration from Aurobindo brought in another dimension to this philosophy and approach.” He adds, “Some information comes intuitively. Schools enable you to clear your grades, but learning is beyond that.”

While his structures strongly begin, keeping in perspective the wind and solar movement, his designs are minimalistic, looking into the future, the fluid structure and spaces adopting a contemporary leaning rather than looking back on the vernacular. The designs are minimal yet powerful in their language, akin to music heard in total silence.

“You need to think out of the box, in not just the designs but solutions offered to a

perceived problem”, says Kapadia, pointing to an incident during his early working days. “A lake was to come in the IIM Ahmedabad campus, but that was not to be because of the perceived mosquito menace. The solution would have been to install a fountain along with the water turtles to disturb the surface water, the fish to eat up the larvae.” His projects reveal amply his design sense, philosophy and out of the box thinking to come up with solutions.

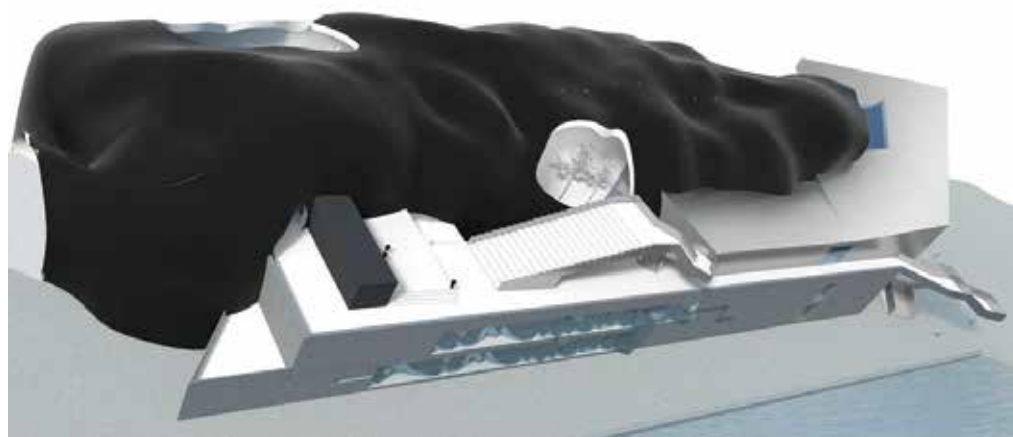
When he had to design the Rukkad Housing project in Madhya Pradesh, in the forest region for the forest officials, Kapadia came up with a fluid design, the cut tree trunks forming the columns, the houses with their wooden shutters not fully defined, permitting them to evolve. “Good architecture addresses space making where the space is generous as to become a place with experience. All our temples bring in this experience. Tomorrow’s art has no definition. Likewise your building too should have no definition”, he opines.

His design competition submission of the Guggenheim Museum amply reveals this

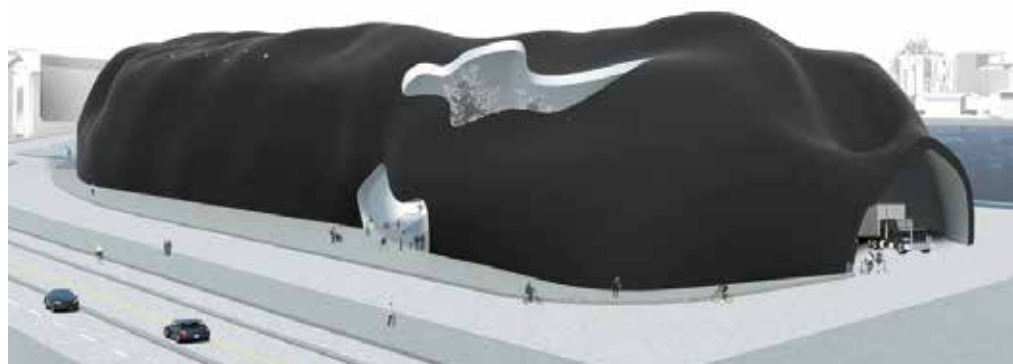




View of the entrance lounge at Atul Dodiya Residence.



Proposed Guggenheim Museum of Contemporary, Helsinki. Sout-east view of the galleries and ancillary functions with grand staircase leading up to the terrace



Proposed Guggenheim Museum of Contemporary, Helsinki. View of the Tahititorrin Park looking towards participatory courtyard and grand staircase to the terrace.

philosophy. Eliciting an image of a resting bull, the design is layered and climate controlled, the entrance itself serving as the experience for the visitor, the sculptures, paintings in the art gallery along with a myriad experiential modes to connect with. On entering the stainless steel clad volume that acts as a canopy above the entrance, an atrium, gallery and a grand staircase greets the visitor, intertwining to bring forth a single memorable architectural experience.

The terrace performance centre is equally experiential, overlooking as it does, the ocean and the surrounding hills, taking the visitor further down to the courtyard, the design positioning it so strategically where the space and experience it entails cannot be missed. "The idea is to make formless form, almost a blur, where something is possible and something else is also possible along with permitting the infusion of something new", states Kapadia.

The NID PG campus, a design competition that he won, is on a 15 acre campus. Designed as a medieval street, with many



Proposed Guggenheim Museum of Contemporary, Helsinki. Internal view of the Upper Gallery

buildings opening on to the path, the individual structures, besides bringing inside the sun patterns, have greenery around as well as on their roofs. As in a medieval street, there is something to discover everywhere, eschewing boredom. Deep recesses shade the buildings from the harsh sun while the north side is left open to permit its entry. The entire building, planned as a low structure, merges into the landscape, combining the built and the unbuilt spaces as a sustainable compact experience.

Courtyards with concrete trellis permit diffused light while throwing interesting patterns into the interiors, simultaneously cutting down heat ingress. Arches prevail, yet in a contemporary form, being cut out in forms that serve as structural art overlooking the courtyard. The cut forms through their strategic slants also address functionality besides art, serving to cut the heat as well as harsh light from filtering in.

While the arches offer a visual experience with their unconventionally cut forms, the

lounge for the faculty is equally interesting and experiential with walls folded, where the folding is not set to any pattern or a specific rhythm and yet forming the rhythm of that space. "It is a play of conventional materials such as concrete, bricks, yet used unconventionally to bring in the experience", points Kapadia.

The office building Trellis is 30 feet wide and 80 feet in height. Heavy rain as well as heat being the bane of buildings in Mumbai, Kapadia decided to come up with a skin which would protect the building from both while proving to be aesthetic as well as lend a personality to the structure. Thus evolved a wall made from perforated aluminium, the jaali permitting ventilation and natural light, yet shielding the building from the vagaries of weather. The porous façade that emerged is punctured strategically to break the monotony, the windows emerging in the punctures, wrapped with grills which again are designed cleverly to slant the harsh light while appearing as an interesting design element.

When Kapadia was commissioned an interior project, the design that emerged was more interior architecture. The Atul Dodiya residential project reveals the white spaces playing out a drama in the ceiling with their smooth folds and recesses, the built in seating and the architectural elements lending the personality to the place. While the individual spaces connect fluidly to evoke a single space experience, the flooring too adds to the drama, the Italian marble broken up and laid as random patterns.

The fluid patterns on the floor further match the black fluid wall pattern, contrasting as well as arresting amidst the white expanse. With the absence of any material decorating the walls, it is the flow of the structure that serves as the décor element, the clean sweep amidst the carved out spaces creating the interior architecture rather than the interior design.





# IN TUNE WITH NATURE

BY NANDHINI SUNDAR



AR. AKSHAY HERANJAL



AR. ADITI PAI

## THE PURPLE INK STUDIO

**PROJECT**  
Anaha Spa at Shreyas Retreat

**DESIGN TEAM**  
Architects Akshay Heranjal, Aditi Pai, Jaikumar, Nishita Bhatia, Priyanka Bankapur

**AWARDS**  
A' Design Awards (International): Silver Winner

The Merit List (TML) 2017:  
Listed in the Top 100 projects in India for 2017

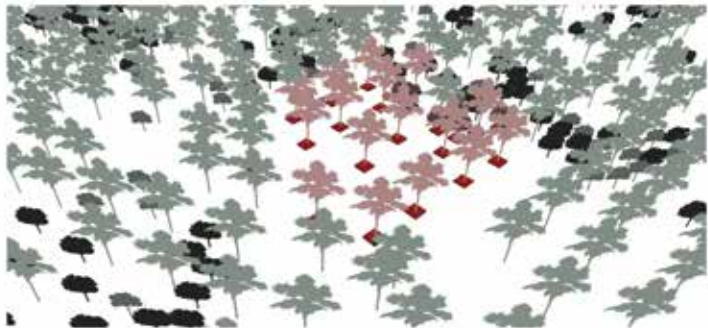
Kohler Bold Design Awards 2016:  
Winner – Hospitality

IIA Awards 2017: Hospitality shortlisted

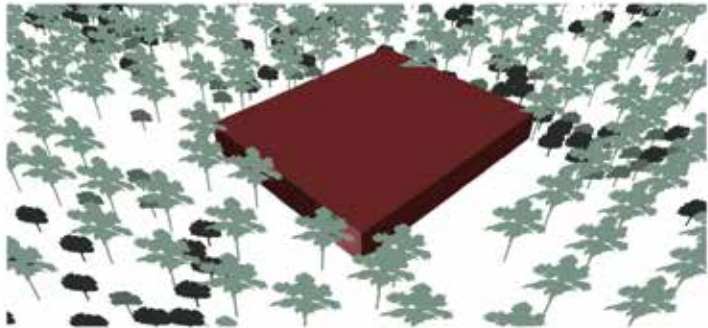
**PICTURE CREDITS**  
Shamanth Patil J

It is a sprawling 20,000 Sq ft space housing a lavish spa that offers a range of exotic therapies experienced amidst serene lush surroundings where the accent is on the Ayurvedic treatments going a step further, beyond the physical remedies. Built on a 26 acre property that housed many trees including a coconut grove, the new building was an add-on to an already existing one that housed 13 rooms.

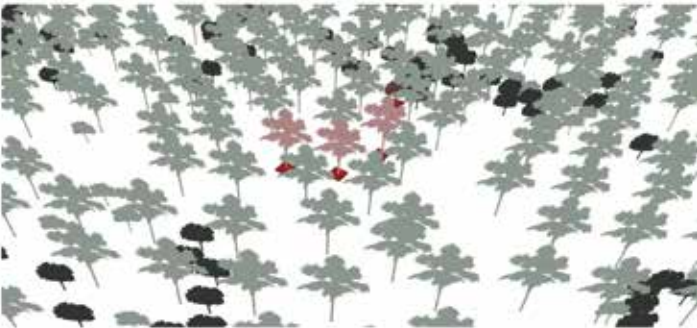
The site chosen to house the new building on this expansive property was one that featured amidst the coconut grove with a sloping contour. The new building was to accommodate the lobby, yoga areas, the naturopathy centre, the salon, gym and ten spa rooms. Though the treatments offered bordered on the exotic, the experience was to be one that was in tune with nature, the raw simplicity creeping in abundance. Not surprisingly, the language of the building was required to reflect this sentiment.



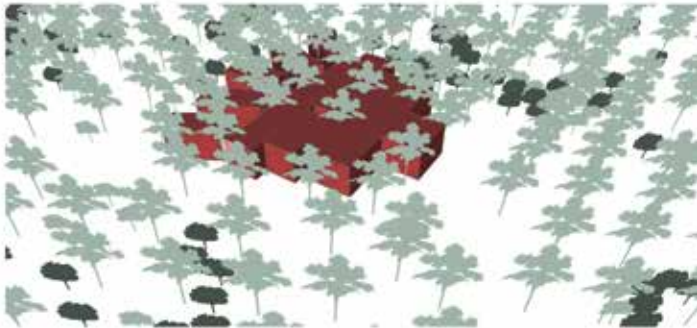
**1** Existing site - highlighting existing trees that need to be felled with a typical building design approach



**2** Image showing a building outline with the typical approach



**3** Existing site - highlighting existing trees that need to be felled with a proposed site - sensitive approach



**4** Image showing a building outline with the proposed site-sensitive approach

The design chosen amply mirrors this, the raw cement plastered walls, the exposed brick, sky lit internal courtyards and the water bodies teaming with nature in full measure. Says Architect Akshay Heranjal, “we deliberately chose the coconut grove as coconut trees are always planted in a grid and the structure can be designed around this grid, the trees intertwining the building, with fewer trees needing to be cut.”







#### BUILT TO THE CONTOURS

What then emerged was a block designed as a sunken building at the entrance level, the depth sinking to 5 feet, with a deliberate understated entry into the expansive space. Given the sloping contour of the site, the extending block merges at ground level where the spa is situated. Built over the spa is the yoga centre, the surrounding earth berms hiding the ground floor completely, giving the impression of only a single floor prevailing.

The sunken area is cleverly designed to remove the feel of being at a lower level, the external courtyard with its greenery replicating a

ground level experience and simultaneously bringing in copious amount of natural light. The portion of the building featured in the sunken segment houses the gym, the salon and the staff area on its periphery, with each of these spaces opening on to an individual sunken courtyard where each breathes a different experience.

Thus, the gym opens on to a lily pond that is replete with the calming presence of water and greenery, offering a refreshing experience to one exercising. Likewise the salon accommodates an open walkway, enabling the inmate to take a walk after a stint of treatment

while the staff area opens on to a utility space, addressing a practical need.

#### RAW AND RUSTIC

The expansive lobby featuring in the sunken area comes with a ceiling that opens onto an invigorating open to sky internal courtyard incorporating a large waterbody. The understated décor, the rustic beauty of the cement plastered walls complemented by the Kota stone flooring, the abundant natural light filtering in from all sides together exude tremendous positive energy, connecting the visitor silently to the raw undiluted nature.

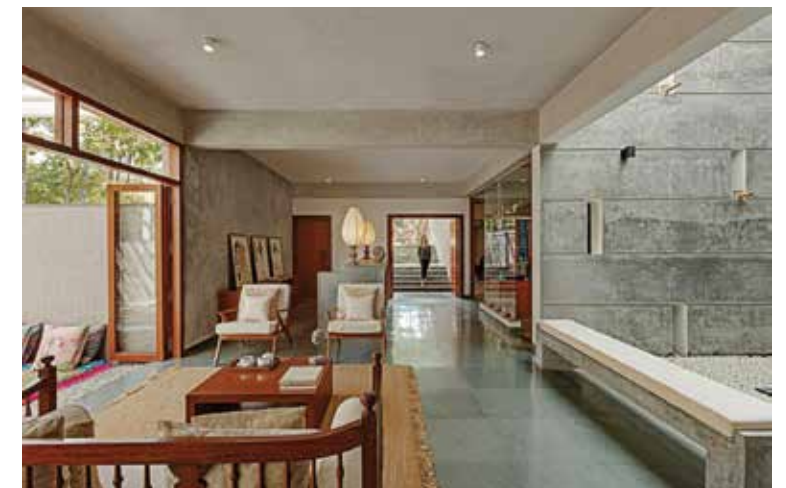
With the accent laid on being in tune with nature in its totally undiluted form, even the ceiling of the spaces are kept exposed, with either raw cement plaster or exposed concrete that reveals rough chhattai patterns. Interestingly, the clever design of the external courtyards around the lobby completely eliminates the feel of being sunk 5 feet below ground level.

#### LIGHT AND SHADOW

Conforming to the rustic natural tones, the lobby leads to the therapy rooms through a massive 8x8 feet Teak wood door that bears no handles but prevails as part of the wall as a fine wood panel, until it is pushed open. The outdoor areas leading to the individual rooms reveal a fine combination of closed and open spaces, the differential layers permitting an arresting play of light and shadow, the patterns exotic in formation even as they rest on the raw exposed surfaces of this nature tuned architecture.

A series of bridges and walkways mark this space, the open and covered spaces leading to individual therapy rooms.

The individual rooms are designed amidst the existing coconut grove, the building structured as in a mudra, the fingers spreading out to accommodate the coconut trees in between. The individual rooms are enclosed by a striking set of brick jaalis, permitting a further play of light and shadow in the bath and steam areas that they enclose. Given the orientation of these brick jaalis to the west, the ingress of harsh sunlight is sealed, the semi-open walls filtering in diffused light.



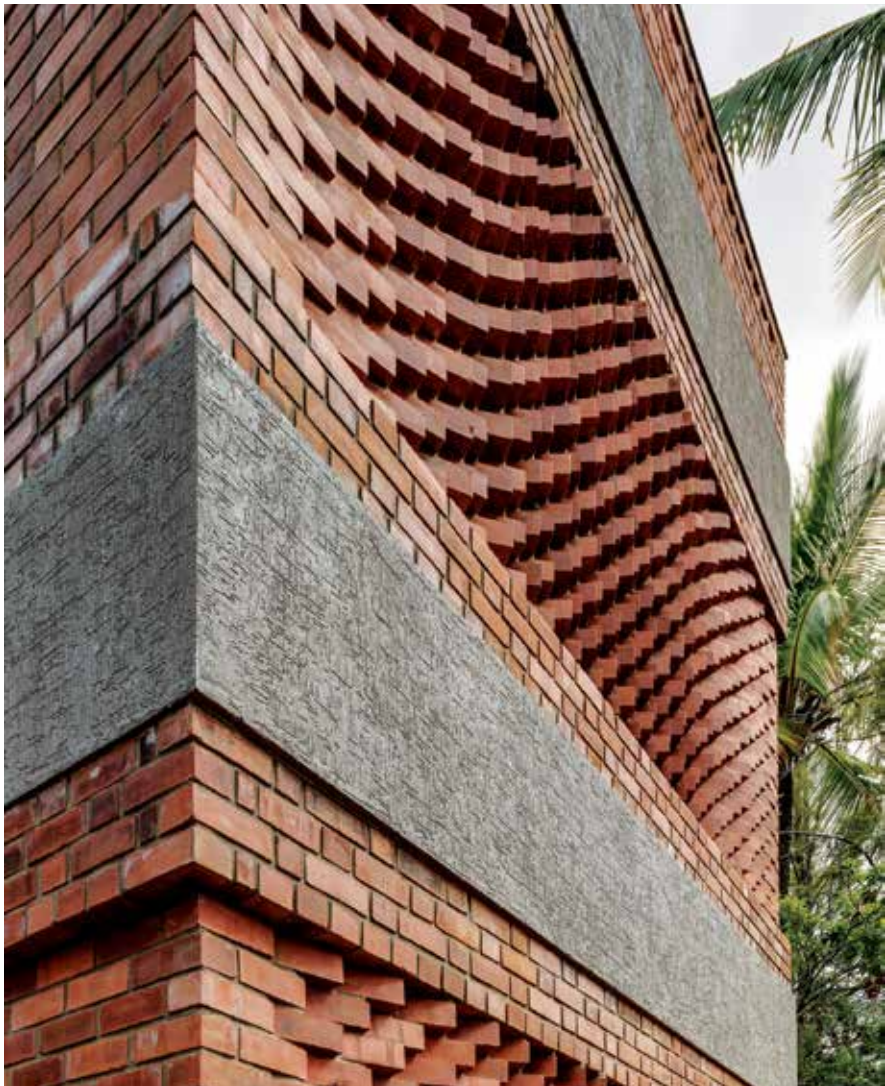




**SMART PLACEMENT**

“The individual rooms, each designed based on a theme, feature a blank wall on their left with a total absence of windows. They universally open on the right where a break out area is featured, in the form of a courtyard that leads to a walkway. This space is totally private and enclosed, permitting quiet relaxation after a therapy, overlooking as it does, the blank wall of another therapy room”, explains Akshay, elaborating on the clever positioning and orientation of the individual therapy rooms.

“The key objective of the spa is to offer an experience along with naturopathy and the structure has been designed to explicitly meet this and fulfil this objective, be it in the organisation of the spaces, the connect to nature, the silent retreat or the decor, including the rustic finish of the surfaces”, sums up Akshay.







SUJIT NAIR

**SDeg****PROJECT**

Neev AvantGarde Corporate Office

**DESIGN TEAM**

Architects Sujit Nair, Balaji T

**AWARDS**IIID Anchor Awards, 2018,  
Category – Small Office**PICTURE CREDITS**

Mani Iyer

# COMPACT YET OPEN

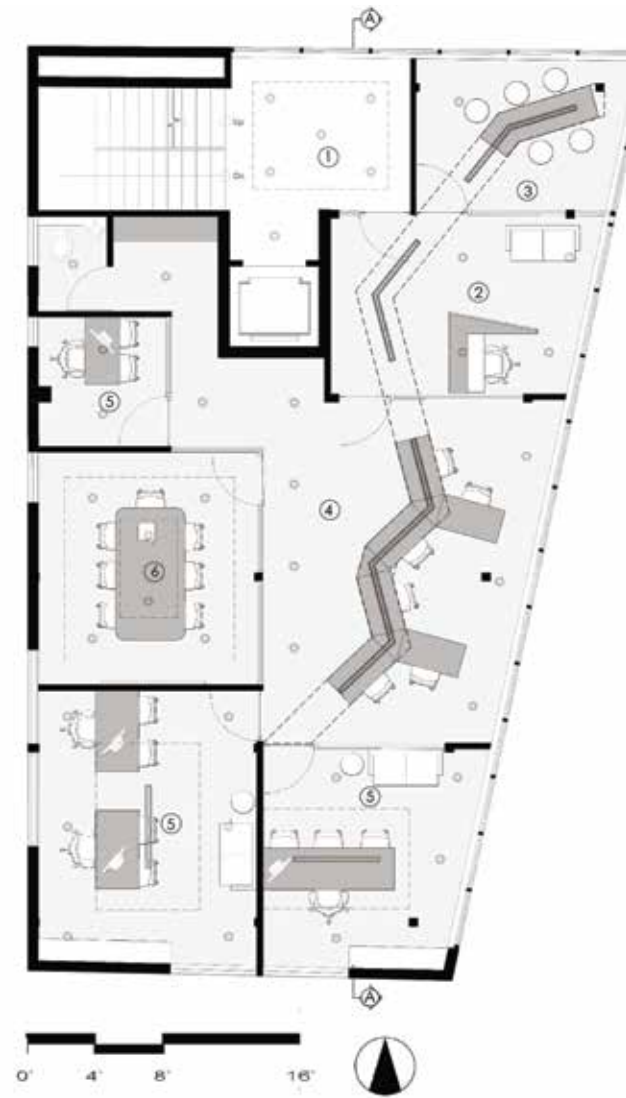
BY NANDHINI SUNDAR

The area is barely 1,550 Sq ft. Yet an office had to be built, two levels, exuding the ambience of a free flowing expanse of space. Placed on the top floor of an existing commercial building, the eastern side of the office space overlooks large green canopies, inviting the design to incorporate the greens into the interiors.

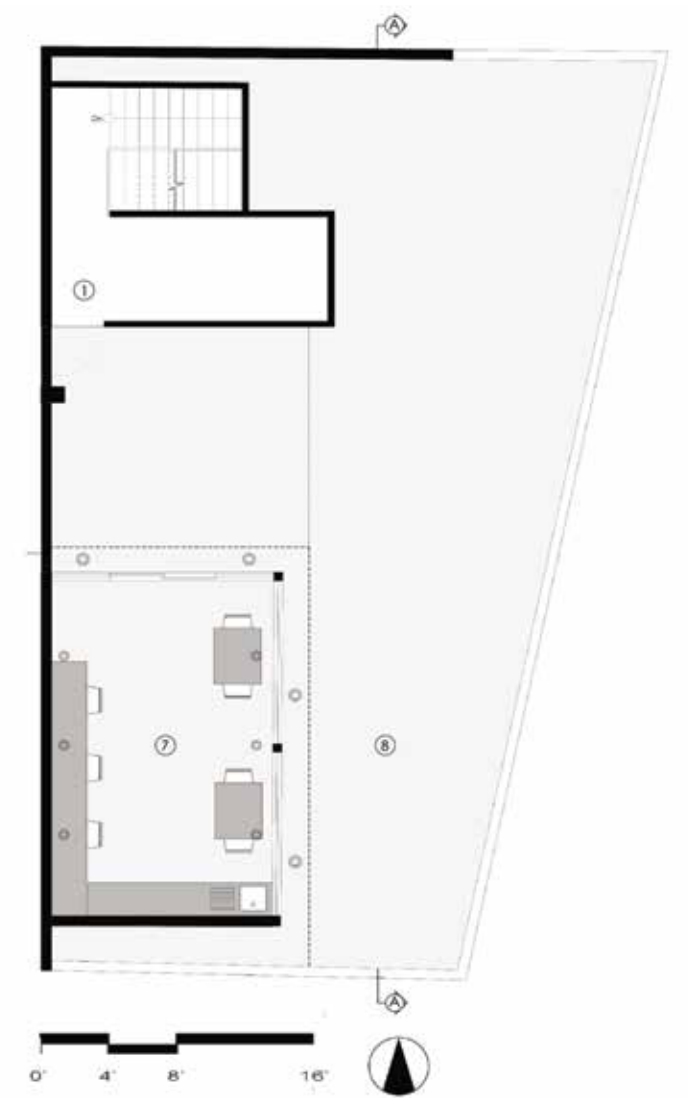
The conceived building envisaged a light steel enclosure for the first level, the second level serving as a roof top lounge along with an open deck. Steel was looked at as a prospective material, given the light feel it evokes, besides permitting the spaces to be created as an open expanse, overflowing into the exteriors.



Section AA



Lower level plan



Upper level plan



Thus came up a free flowing office, the light steel structure enclosed in glass to open out to the skies and the surrounding tree tops, with private cabins for the management prevailing on the west, north and south edges of the floor. Given the lush green canopies facing the eastern side, the work zones, commercial interaction as well as reception area is placed here, with sheer glass walls enclosing the light steel structure serving as the barrier between the interiors and the open sky.

However free flowing and open, a small office can appear closed and uninteresting when boxed into a rectangle structure. Breaking this monotony and infusing interest are the angled incisions made in the ceiling, the patterns formed not only aesthetically arresting and lending a visual expanse, but also implying growth, a

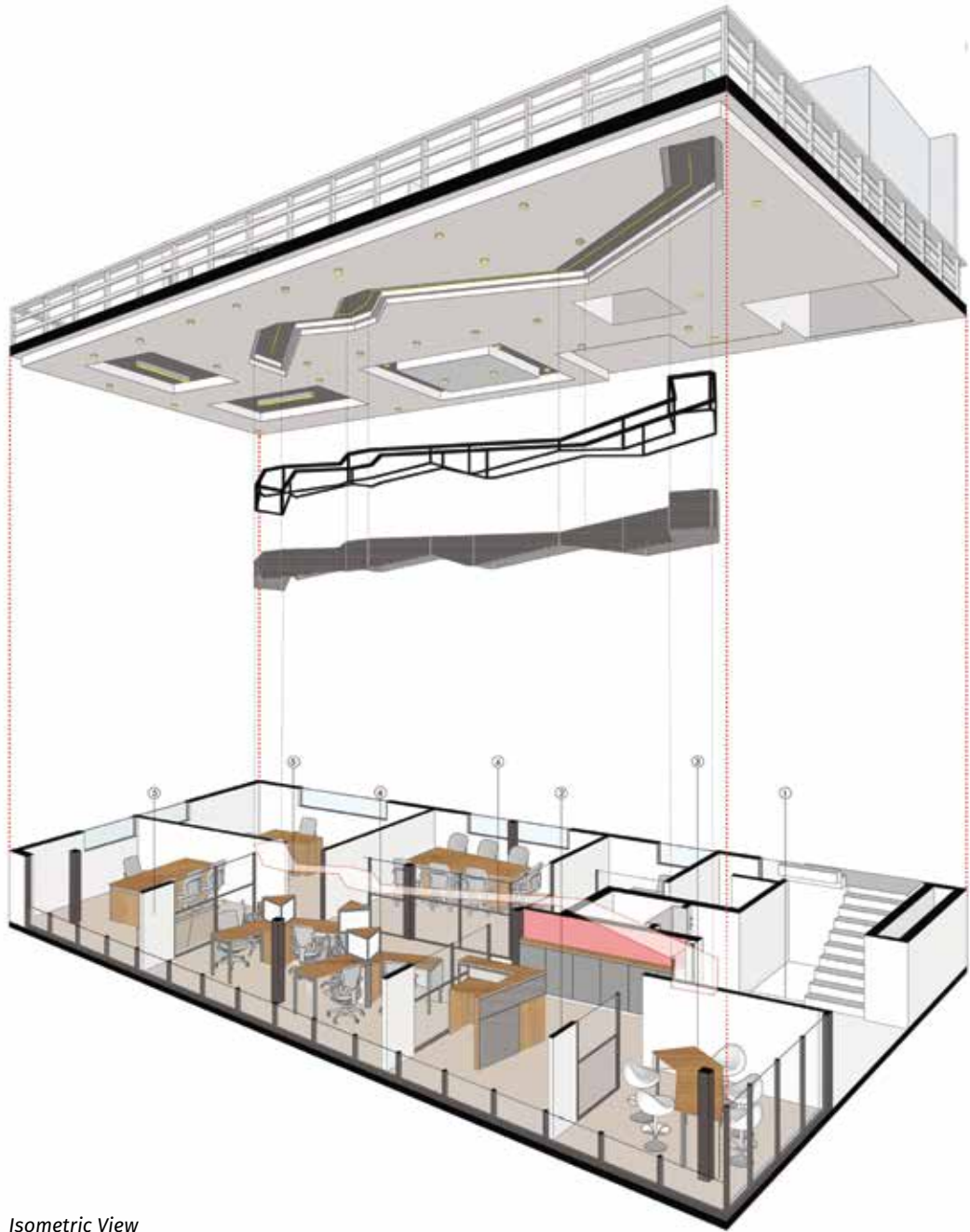




fusion of instability and unity, lighting up the flowing space along its angled path.

The angled spaces open up seamlessly to the exterior landscape, enveloping the sky into the interiors, while dashes of colour vie with the warmth of wood and the sophistication of steel and glass. Given the smallness of the space, sealing the private cabins totally with partitions can cramp further the remaining limited common areas. Precluding this are the glass enclosures, with privacy offered through strategic strips of frosting while the rest remains a continuous blend.





Isometric View

The management is a mix of seasoned professionals and young aspirants. This duality is successfully captured in the design through the warm wood textures combined with sleek glass. The angular incisions on the ceiling are teamed with the jagged furniture, inducing interest besides liberating the ambience, complementing the seamless openness of the space. The duality of the textures is also seen in the workstations and components along the draft where they are designed in wood, steel sub-frames and perforated panel skins.

The second level housing the lounge for employees and private gatherings is equally open with one section enclosed in glass and steel structure, bringing in the vast skyscape into the space. The second section is an open deck with merely a steel and glass roof. A perforated steel panel serves as an attractive art element on this open deck while addressing the functionality as an enclosure.





SMARAN MALLESH  
NARENDRA PIRGAL  
VIKRAM

CADENCE ARCHITECTS

**PROJECT**  
Elastica

**DESIGN TEAM**  
Architects Smaran Mallesh, Narendra Pargal, Vikram

**AWARDS**  
IIID Anchor Awards, 2018, Category: Residential

**PICTURE CREDITS**  
SergioGhetti.com & Cadence Architects

# AN ELASTIC DWELLING

BY NANDHINI SUNDAR

It appears totally fluid, almost elastic, the layers stretched on the façade, giving the impression of entering a fairy land rather than a residence. The interiors are no different, only more elastic, the pristine white space stretched to breaking point to flow in the direction desired, eliciting an Alice in Wonderland reaction. The residence, rightly christened Elastica, proves to be just that, the spaces literally flowing like sheets of water splashed in gay abandon to create a dynamic design that is not only unique but one that offers an almost Martian experience to anyone who steps in.







The South facing plot is not large, measuring merely 40x70, pitched in the midst of a typical dense urban setting in Bengaluru. Given the brief of requiring a totally open fluid structure, interior as well as exterior, in the 7450 Sq ft built up area, the building was conceived as a continuous loop, rising from the ground as sections, the sweep blending seamlessly into the entire space, at the same time connecting every segment in an uninterrupted flow.

A looped concrete slab demarcates the spaces along a split section, where the loop forms the staircase while simultaneously connecting the various levels in the residence with its elaborate continuous folding surface. The presence of the looped slab evokes the sense of fluidity in the internal spaces, almost akin to a splash of viscous liquid in the pristine white spaces.

The experience of this gelatinous space is not confined to one section or one level of the residence but flows through the entire structure, eliciting the sense of extreme novelty. The constantly altering fluid patterns of the various sections further accentuates the continuous flow of the spaces spatially.

The living area is placed strategically at an elevated level, overlooking an open kitchen and the dining which flows into a Zen garden. The residence comes with four bedrooms and a home theatre, these spaces organised along the extended folding loop at various levels. The home theatre is placed at one end of the loop that starts at the basement while an open air amphitheatre sits on the other end of this loop.

The design and form of the interiors further accentuates this fluidity, manifesting in the furnishings such as cabinets, beds, ledges where the elements continue with the fluid form, draping the structure in a manner that erases the point where architecture ends and interior design begins.

Materials such as Ferro-concrete, which are totally malleable and often seen in the exteriors, find their way into the furniture,





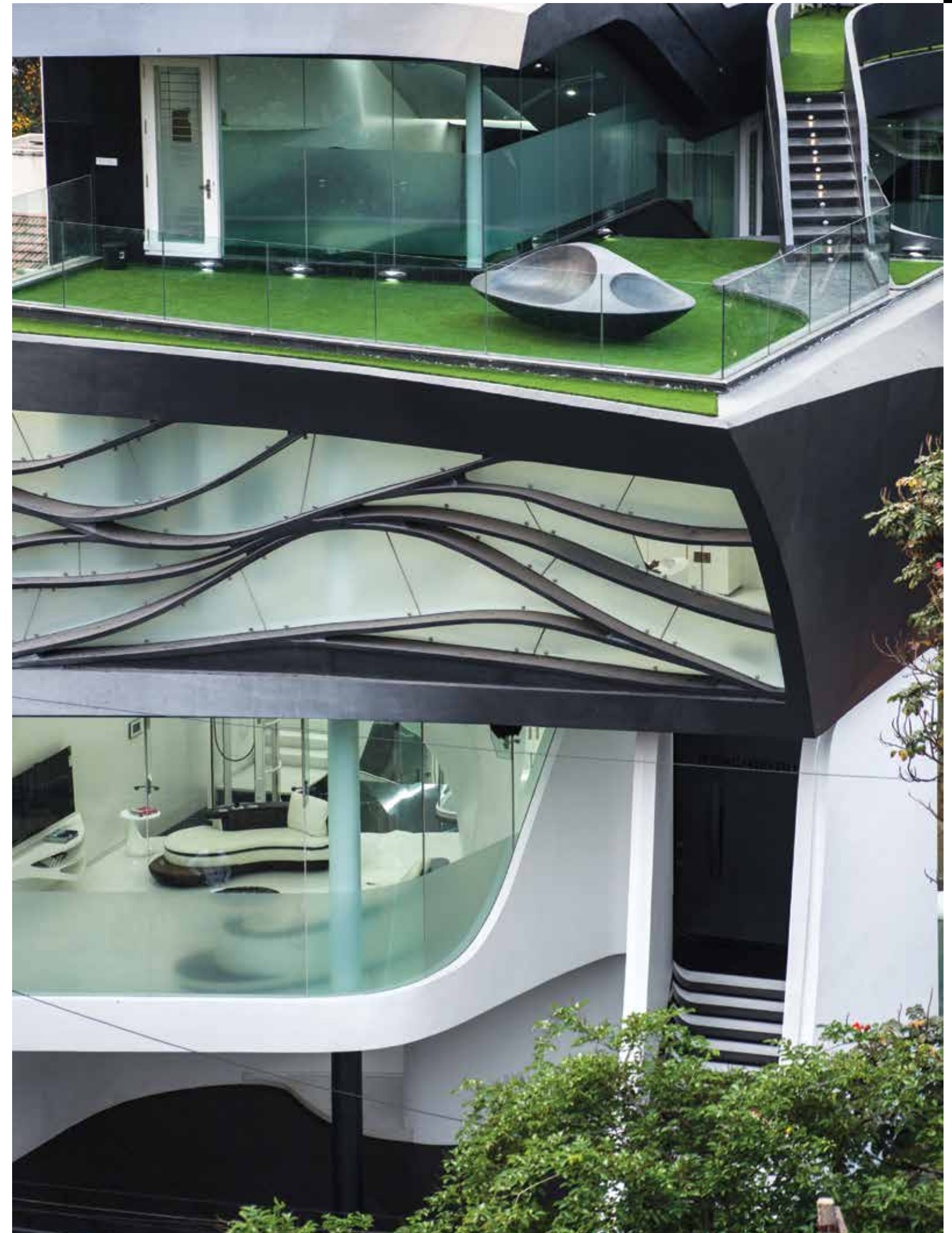


their fluid forms serving as the seamless connect between the architecture and interior design. Other materials used are ply and solid surface acrylic, aiding to create the fluidity that melt into the existing structure, creating a cohesive sensuous whole.

Thus the seating elements in the living spaces feature as a fluid extension of the structure while the sleeping sections have cots that flow out of the structure as a large drop, with some shaped as cosy eggs to tuck in. "The aid of digital media and physical sculptures were taken as reference prototype to execute the design", says Architect Smaran Mallesh, explaining the fine evolution of the fluid surfaces within the structure, to connect with the architecture.

Given the South orientation of the site, the heat ingress had to be addressed. "We re-conceived the traditional "brise soleil" in a more fluid avatar to constitute the elevation, simultaneously cutting the heat", explains Smaran on the strategy followed. While the southern side of the residence is shorter, the east facing segment of the structure is longer.

"We took advantage of this east orientation and brought in a conservancy, the edge coming with a porous detail to effectively blur the distinction between the interiors and exteriors", he adds. The porous detailing further brings in ample east light into the house. As for the bottom of the structure, it comes with a transparent base, tantalisingly holding up the heavy fluid mass atop, giving the illusion of the structure levitating.







MUKUL KULKARNI

WHITE DESIGN

**PROJECT**  
Infocepts Technologies, Nagpur

**DESIGN**  
Architecture: White Design Architecture  
Graphic Design: AD-Men

**DESIGN TEAM**  
Architects: Mukul Kulkarni,  
Shruti Gosewade

Graphic Designer: Akash Halankar

**BUILT-UP AREA**  
50,000 sqft (Single Floor)

**PROJECT COMPLETION**  
Dec 2017

**PICTURE CREDITS**  
Ruchita Atalkar

An office where you can cycle in, step into a bus for a break, munch away from a food van kiosk, lock yourself in one of the telephone booths of yore to make your calls...

# UNCONVENTIONAL & GOBSMACKING

BY NANDHINI SUNDAR



Reception

The brief was very clear. Open plan, no cabins, plenty of space for seamless interaction and collaboration. When Architect Mukul Kulkarni took up planning the interiors of the 50,000 Sq ft single floor space software firm Infocepts, he realised he will have to come up with a design that is not only unique, but one that did not conform to any conventional office that had hitherto been structured. And design he certainly did, offering just that, bringing in not only the expected colourful open interactive space sans the ubiquitous cabins, but also one that had unheard of elements such as a bus, a taxi, scooters, cycle, food van to mention just a few.



Reception



Management Zone



AV Room

An emerging trend amongst contemporary offices is the moving away from the traditional office culture as well as the physical layout to incorporate a fluid dynamic approach as reflected in the interior spaces. Mukul realised the leaning in the emerging office spaces is more towards minimal walls, barriers and greater transparency. In short, the spaces are emerging more as community hubs rather than conventional

rigid demarcated spaces, he surmised from his research.

**FRIENDLY NEIGHBOURHOOD**  
Not surprisingly, the concept of ‘The friendly neighbourhood’ was evolved to meet the client requirements as well as come up with a design that was both astounding and as well as intensely productive. Given this concept and the average age group of the users in

the office being between 23-27 years, the design that emerged was one that evoked fun, interaction, yet was serious, productive, contemplative at the same time, all packaged in a green environment.

Each space was designed to incorporate a distinctive character, the usage of individual spaces proving to be more of an experience than just a workspace. Thus emerged a blend





Library



Management zone tunnels



Work stations



Open discussion areas – Hexagonal



Open discussion areas – The Cube



Telephone booths by the roadside



Break-out area



2 – 4 – 6 seater pods

of open and enclosed spaces, such as open discussion areas and pods, resource rooms, video conferencing and training rooms, workstations along with telephone booths fashioned on the lines of public booths of yore. That is not all. The winding pathways that meander through the entire office also connect to meditation rooms, library, amphitheatre, break-out areas, recreational spaces, crèche and central atrium, amongst others.

Says Mukul, “We broke up the expanse of the floor into 16 zones where each zone is self-

sufficient with its own resource room, break-out space, discussion pods, workstations, including coffee vending machines. The demarcating element segregating each zone is merely the colour and art brought into the space. The colours identify the different zones, manifesting not just in the zone but also relating to the carpets layering the winding pathways through the office.”

Since a seamless 50,000 Sq ft of space based at one level can still cause confusion in picking the way to the respective zones, little landmarks prevail as in a

neighbourhood. And these are certainly not ordinary landmarks but one that can leave you with the feeling of being in an interesting play zone; for, a vintage Premier Padmini, a set of Vespa scooters, a bus doused with vibrant graffiti are certainly not ones that one would encounter in a formal work zone, least of all in a software firm.

**SUSTAINABILITY MANTRA**

But that is not all. The unconventional design and spaces also harbour unconventional materials and recycled items to create stunning individual zones.





Container as a Conference room



Workstation with the graffiti bus

For instance, a salvaged shipping container is converted into a conference room. “The interiors here have been kept transparent with glass tables and chairs, so as not to lose the visual feel of being inside the shipping container”, explains Mukul. The graffiti drenched bus too likewise is a discussion area, permitting an element of fun while executing serious work. The sustainable quotient is similarly reflected in the ample use of UPVC in the interiors as against their customary use outdoors.

“Care was also taken to bring in multiple uses to the materials and elements used

in the space. A good example of this is the master boards that slide into place when discussions are on and can later be slid back into their slots. These also double up as marker boards for writing when required. In another, merely a set of 18 stools serve as the partitioning element, serving dual functions”, elaborates Mukul on the design.

**NOVEL AND CONTRADICTIONARY**

The open dynamic office brings forth an earthy flavour wrapped in vibrant hues, marrying seemingly two contradictory elements. While rich colours mark the demarcating panels, individual pods,



Curved workstation

break out areas coupled with the riot of colours featured on the large bus hogging the limelight in the relaxation zone, exposed brick walls and raw, rustic textures harmoniously find their place in the open discussion nooks.

The meeting zones and discussion areas are equally visually arresting, with scribbling panels where employees can indulge and let their imagination flow unhindered. Differential patterns and textures are brought into every space to elicit an element of surprise as well as novelty, the structure tuned to tap into the creative genius in every employee.



Twin pods



Atrium –top view



Atrium

A point to note here, given the ‘friendly neighbourhood’ concept, each of these open discussion areas is lent a different décor. After all, in a neighbourhood, no two houses look alike! Further, street lights, park benches, food kiosks, Bollywood posters mark a normal street and these elements are effectively brought on to the pathways, including the Bollywood poster!

**THE SKY LIT CONNECTION**

A cheerful central atrium with its food van kiosk sits invitingly, attracting the young employees to this open café, to unwind at the end of the day over coffee and snacks.

Interestingly, the atrium, which is five floors high, connects seamlessly to the office spaces and vice versa. Its central white amoeba shaped table represents the unconventional design of the spaces while also enabling groups to use it in multiple ways, as a high table, a bench, deck chair or normal table with stools based on their fancy.

The atrium also connects to an adjacent rock climbing wall as well as a vertical garden, fusing the fun elements effectively with the work spaces. The entire space brings forth an experience that is full of positivity, rejuvenating the mind with its openness, cheer

and surprise, marking an interior that comes up as anything but an office.

What is more, a space that can ideally accommodate 500 employees, houses only 368, giving ample room for each to ponder, wear their creative hats and log in exemplary work. Be it a fairy tale wooden bridge that the young employee can hangout on and shake away an unexpected mind block that may arise or board the vibrantly painted bus and tread on a path winding back to childhood, it is truly an office which permits working from any chosen corner, as the heart seeks and the mind wills.





# LOOKING BEYOND CONVENTIONS

BY PROF DR ANURADHA N  
DEAN & PRINCIPAL ARCHITECT  
FACULTY OF ARCHITECTURE & DESIGN  
PES UNIVERSITY



Architecture is the confluence of form and function, beautiful and useful, technology and temporal needs. Architecture transforms the environment in which we live, to what we want. It contributes works of value and beauty. The architectural endeavors should not just suit the present but also the future. Today, the architectural profession is of high relevance. The need is to ensure that what is built is environmentally sustainable and socially relevant.

Architectural education has to adopt the use of cutting edge technology and software, engage in new ways of thinking, highlight an interdisciplinary approach throughout the program and provide challenges to be creative and innovative. Architectural education should lay adequate emphasis on hands on learning.



Imparting quality education and making a difference by motivating students to look beyond conventions and engage in innovative ways that would benefit the profession and the society at large, should be the focus of today's education. Embracing a pedagogical approach inclusive of academic and industrial trends, while nurturing Entrepreneurship Development skills, promoting research and collaborations is essential. It is also imperative to create a proactive educational environment to mentor future architects to compete and excel on a global platform.

Design is the essence of Architectural education. Architectural design is a complex cerebral process that arrives at comprehensive solutions factoring creative and technical aspects of architecture. Sensitive design philosophy can only be achieved through an amalgamation of creative and rational thoughts. The students need to be trained in higher order thinking skills to be oriented to a design thought that is progressive to accommodate requirements of diverse user profiles.

It is also imperative to ensure students are aware of technological advancements at a global scale. With new age materials and construction techniques available, students should be trained to explore design and structural potential through parameters of budgeting, availability, transport, workability and skilled labour.

One important parameter that is changing the face of education not only in architecture but other sectors is digital literacy. With the swift march towards IT in all segments, it is essential for young professionals to be adept at expressing design ideas through digital media. Popular arguments for and against increasing dependency on digital media in architecture is an ongoing debate. Nevertheless, architectural education must be structured to empower students to approach architectural projects, manually and digitally with equal proficiency.

It may be also relevant to emphasise on the significance of inter-disciplinary studies in established and evolving branches. Inter-relation between defining factors in such studies helps achieve innovative concepts and also explores existing ideologies through new dimensions. Alternative perspectives to old and new challenges



are pivotal to accomplish advancement in today's ever changing global dynamics. Architectural education which focuses on inter-disciplinary exchange of ideas promotes design intellect, innovative problem solving and quality research.

The ultimate goal of any quality education is to promote intellectual growth, social responsibility and also provide a platform for a successful career. This can be achieved only through a pedagogical approach that is oriented towards making students industry ready. Idealistic situations that glorify theoretical concepts solely, may not find a place in the real world, unless there is a practical application. Architecture is a pragmatic science, concerned with one of the three basic necessities of human life- food, clothing and shelter.

An architectural solution that does not cater to this primal human need of protection from climatic elements and acts as a defense against antagonistic forces, however innovative, may find little relevance in social context. But to deprive architecture of its aesthetic content would be to encourage monotony and discredit novelty in the built environment. To experience spatial enclosures that respond to varied design objectives, an architect must be able to approach the design process as an interrelation between satisfying functional criteria, exclusive aesthetics and technical proficiency.





CEPT, Ahmedabad. Source: cept.ac.in



SAP Chennai. Source: mapio.net

THE PIVOTAL ARCHITECTURAL SCHOOLS

Two leading schools of architecture played an important role in shaping generations of architects. In the year 1913, the first institution to start a Department of Architecture was the Sir JJ School of Art in Bombay. Practicing architects of the city like Claude Batley, C.M. Master, Solomon Reuben were all professors at the department headed by architect Robert Cable. The school adopted the pedagogy of the Beaux Arts School. In the year 1952, the school became known as the Sir JJ College of Architecture when it became affiliated with the University of Mumbai. <sup>1</sup>

The Department of Architecture of Delhi Polytechnic was started in the year 1941. The school was renamed as School of Planning and Architecture in 1959 after being integrated with the School of Town and Country Planning that was established in the year 1955 by the Government of India. <sup>2</sup> The year 1957 saw the opening of another school of Architecture in India. The Department of Architecture of the University of Madras was established in the year 1957. This was later renamed as the School of Architecture and Planning, the University of Madras as a separate campus in 1972, designed by his firm, later named as Pithavadian and Partners. <sup>3</sup>

# EDUCATING ARCHITECTURE IN INDIA

BY PROF. JAFFER AA KHAN

of Bombay. The association was rechristened in the year 1922 as “The Bombay Architectural Association” with Mr Claude Batley as the President. In the year 1925, the association was affiliated with the Royal Institute of British Architects (RIBA). Following this, changes were made to the existing Constitution and Bye-Laws. In 1929, the members of the RIBA throughout India re-organised themselves by becoming part of the Association and officially declared themselves as “The Indian Institute of Architects.”

Under the parliamentary Act of India, The Architects Act, 1972 was passed on 31 May 1972 and mooted by Piloo Mody, an architect parliamentarian and supported by the then Congress government. The Council of Architecture (COA) established in the year 1972 holds the responsibility of governing the standards of architectural institutions in India. They provide a set of Regulations to be followed by all the schools. Besides this, anyone who wishes to practice as an “Architect” in India should have registered themselves with the COA. <sup>5</sup>

Email: jafferaakhan@gmail.com  
Co-Contributor: Deepika Varadarajan, Chennai, India  
(The article is second of a three part series)

<sup>1</sup> Sir JJ School of Architecture. n.d. Accessed January 1, 2018. <http://www.sirjjarchitecture.org/history.html>.  
<sup>2</sup> School of Planning and Architecture Delhi. 2017. School of Planning and Architecture Delhi. Accessed January 1, 2018. [http://spa.ac.in/User\\_Panel/UserView.aspx?TypeID=1201](http://spa.ac.in/User_Panel/UserView.aspx?TypeID=1201).  
<sup>3</sup> Anna University. 2008. Anna University - Department of Architecture. Accessed January 1, 2018. <https://www.annauniv.edu/Architecture/>.  
<sup>4</sup> Students' Council, Faculty of Architecture, CEPT University. 2014. “Making a Campus for Creative Learning: An Exhibition of Prof. B.V.Doshi's Architectural Studies, Drawings and Models of CEPT Campus, 1962-2012.”  
<sup>5</sup> Council of Architecture. 2016. Council of Architecture. Accessed January 1, 2018. <https://www.coa.gov.in/index1.php?&lang=1&level=0&linkid=13&lid=14>.

# ALTAR-NATIVES

BY PROF. K JAISIM



Having crossed many skies scorching from Bangalore through Trivandrum and Dubai and landing in Romania with a host of architects, designers and spouses this was one of the spiciest tours made over a long time. Crossing many topographical, geographical, political and language boundaries and spending the time either viewing fascinating landscapes and urban spaces of Romania, Bulgaria, Macedonia, Montenegro, Croatia and staying in hotels and inns from rocky Balkan mountain sides to Sandy Sea shores of Sophia, Skopje, Podgoriko, Dubronik, Kasova, Valmar and returning via Dubai to home Suvidha Bengaluru.

And all this from landing to take off in a bus and staying overnight only to rest, dress and the bar to refresh and gain the spirit for more. One wonderful driver and a main guide with many other handsome and pretty ones accompanied and attempted to translate and

make us comprehend these spaces of the former Yugoslavian country. Only imagination can transcribe this experience of exploration. Visiting historical spaces and interiors and venturing into markets both old and new was adventurous. These movements also brought in a rare integration amongst us. Understanding each other with a foreign reference searched new lines.

The mountain roads are an experience narrow but disciplined, scary if one looked out but really thrilling in all dimensions of the elements and the senses. I am not going to present any documentation as this has been done with great expertise by my fellow architects. One day soon may it get published and cherished. I shall refrain myself only to the experience.

The visual as in all architectural interiors evokes the human spirit to its subtle

meditation. What is beyond and what is within the body, mind and spirit is an adventure that one learns to study and attempts to interpret on our Antarya of designs. Every travel is an awakening.

From this unforgettable and exhaustive experience I went to Madurai and only smiles could cover me. From scarcely populated spaces to the densely populated, this over 5000 year marvel of living human culture and history of a remarkable people makes one wander into wonder of this super sub-continent. And that too addressing engineers on the evolution of that single element flooring as it paced from the past to present to future.

My mind can only rest in peace – thanks to mankind and his myriad expressions of the built environment. That is the reason for the title of this article as Altar-Natives.





# RETREATING INTO THE GREENS

BY NANDHINI SUNDAR



Basant Betons



Bhatia Residence

He had no clue he would dabble solely in landscape as a profession when he took up architecture; not even when he was neck deep into it, opting for a masters in this field. It seemed more like a passion he would indulge in along with the structures he designed. But a few years into practice, the pull into full time indulgence in the flora was irresistible, the shift to the exclusive greens imminent.

**Landscape Architect Rohit Marol, of Terra Firma,** graduated from UVCE Bengaluru in 1981, and moved on to do his masters in landscape architecture from Delhi School of Planning. After dabbling with structures along with landscapes in the initial years, Rohit realised his true calling lay amidst the flora and fauna of the spaces he designed. “When you design the landscape, you realise you are looking at a totally different dimension, different scales of spaces, where the solutions arise not just based on topography but the flora and fauna”, he avers.





Paul Suites

“The basic materials that we work with and the context remain the same but a crucial factor that sets landscape apart are the ‘living elements’ or ‘plant material’ we work with. Plants are living things; they grow, alter unlike a brick and mortar structure. The larger perspective of this growth needs to be focused on while designing”, Rohit elaborates.

Rohit’s design responses endeavour to keep the ecological footprint to the bare minimum as much as the physical structure of a building is expected to, besides addressing water requirement and management and maintaining a strong relevance to local contexts and sensibilities. “Landscape needs to be functional and experiential, relaxing the mind and inspiring the user. The experiential component is crucial, making the landscape memorable”, he adds.

Rohit’s approach to design is inspired by nature with its free-flowing forms and articulations of colour and texture. Firmly believing that plants cannot be contained within boxes, the varieties he opts for invariably overflow out of the pots, wild, yet managed.

“When you manicure, force nature into forms, you go against natural growth, displaying your dominance over nature. This is not appreciated anymore though erstwhile European gardens practised and prided in such well-manicured gardens. Your return to nature happens when you do not try to dominate or curb nature”, opines Rohit.

Presence of large trees brings character to a landscape while lending a sense of maturity and at times history based on their age. “It is easy to plan the landscape around existing trees but when new trees are to be planted, the palette alters once they are fully grown. This needs to be understood and planned in accordance with the span of the full grown tree, the form of the landscape shaping up in tune with this anticipated growth.”

Water bodies form the emotive aspect of a landscape and they manifest in many forms. “It can be absolutely still waters evoking a meditative or interactive state or it can be the opposite, featuring as a waterfall. The waterfall too elicits different play of emotions based on whether it is loud, gushing waters,

a soft trickle that can prove to be totally meditative, or something in between where it is refreshing. Based on the reaction desired, the water element can be designed.”

Seasonal rhythms expressed through planting add a dynamic perspective to designed landscapes, altering the visual and spatial patterns. Seasonal variations are brought about through a judicious balance of native and adaptive species. “From the perspective of biodiversity, it is important to conserve native species for long term environmental benefits especially for large scale developments. For smaller sites, mixed varieties of native, adaptive and exotic species work well”, he adds.

A landscape is not complete without a few man-made elements that enhance the natural setting such as paving, art installations, shade structures and street furniture. “The thoughtful combination of materials such as wood, stone, metal or other contemporary materials can change the look and feel of outdoor spaces and bring in the desired ambience.”



Marriott, Kochi Airport





Vista Do Mar



Jawahar Farmhouse



Purple Palms

A landscape is most effective when it blends with the interiors seamlessly, the demarcating lines totally blurred. “Both the landscape and structure need to respond to each other’s presence, revealing sensitivity in design”, avers Rohit. His projects amply reveal this sensitivity.

His project Basant Betons incorporates a dramatic vertical garden in the sky lit courtyard extending four floors, the palette altering in response to the infusion of natural light. The greenery not only sets the tone and character of the interiors, but serves as the connecting link between four levels of the retail space. The arrival forecourt is equally experiential, a still water body calming, relaxing the visitor inviting him indoors to explore the outlet’s products with a more receptive frame of mind.

A fairly slim vertical terrace adjoins the top management cabins on level four. Given the narrow strip, a landscape on this patch would appear farfetched. Yet, Rohit wove his magic, bringing in a charming live bamboo barrier to cordon of the noisy street below while affording privacy to the enchanting

landscape complete with water bodies. Attractive seating elements including a cosy gazebo prevail amidst the greens.

The 3 acre residential project, Indore House, offered Rohit an expanse to weave his magic unhindered. The residence featuring as twin houses with a club house, a guest house along with a sprawling garage, boasts of a landscape that envelops the site in a thematic, yet managed wilderness. Amidst the expanse of greens features a Mediterranean space with a gazebo structured totally in wood, an exclusive winter garden, a bonfire place encircled by a stunning water body, a bamboo thickset serving as the boundary, further layered with trees.

“Landscape is not merely the greenery but also the elements featured within”, explains Rohit. The character lent to the wood gazebo bears this factor in abundance. Structured in unpolished wood treated with soot filled truck oil and roofed with thatch, the gazebo stands out as an artistic element. Sandstone columns, Sadarahalli stone, streams flowing on to the gravel court surrounded by thick

layer of trees, further complement the raw untampered natural design of the landscape. The Quiet Retreat in Mangalore comes as a landscape that leads literally into infinity, structured to blend in seamlessly the green expanse of the valley and beyond that the site opens to. With 5 acres to be landscaped around an existing building, Rohit began with the driveway, retaining the native trees, designing the landscape to contours of the site. Not only was the driveway designed to be dramatic, but the entrance porch too with its wood columns and stone clad walls, the building experienced even as one drives through the managed thick foliage.

The porch opens on to a contrasting Zen garden, marking the pathway to the living area. The visual greeting the visitor in the living area is dramatic, the eye passing over the lush greens of the property and thence to the vast expanse of the green valley beyond, including a glimpse of the picturesque river meandering its way to the ocean. Quaint water bodies vie for attention amongst the trees, green lawns and lush foliage even as a cantilevered gazebo looking onto the valley offers a romantic spot to relax and gaze into infinity.

The Milroc Kadamba in Goa is a low rise housing development, with an existing disused laterite quarry requiring to be fused into the landscape. Rohit used this to advantage, with two large courts overlapping the quarry zone, a rock hewn tunnel connecting the courts and integrating the storm water management while the existing native trees were woven intelligently into the planting scheme, creating a lush natural setting.

The Purple Palms Resort in Coorg reflects similar intelligent design approach, capturing and integrating coffee plantations and distant hills wrapping naturally around the site to accentuate the landscape within the resort. Gurgling water bodies, reflective pools punctuate the tropical style of the landscape. “Since the site was relatively barren and devoid of intrinsic natural features, the challenge was to bring in the ‘resort feel’ through lush planting that apparently merge with the natural surroundings”, explains Rohit.



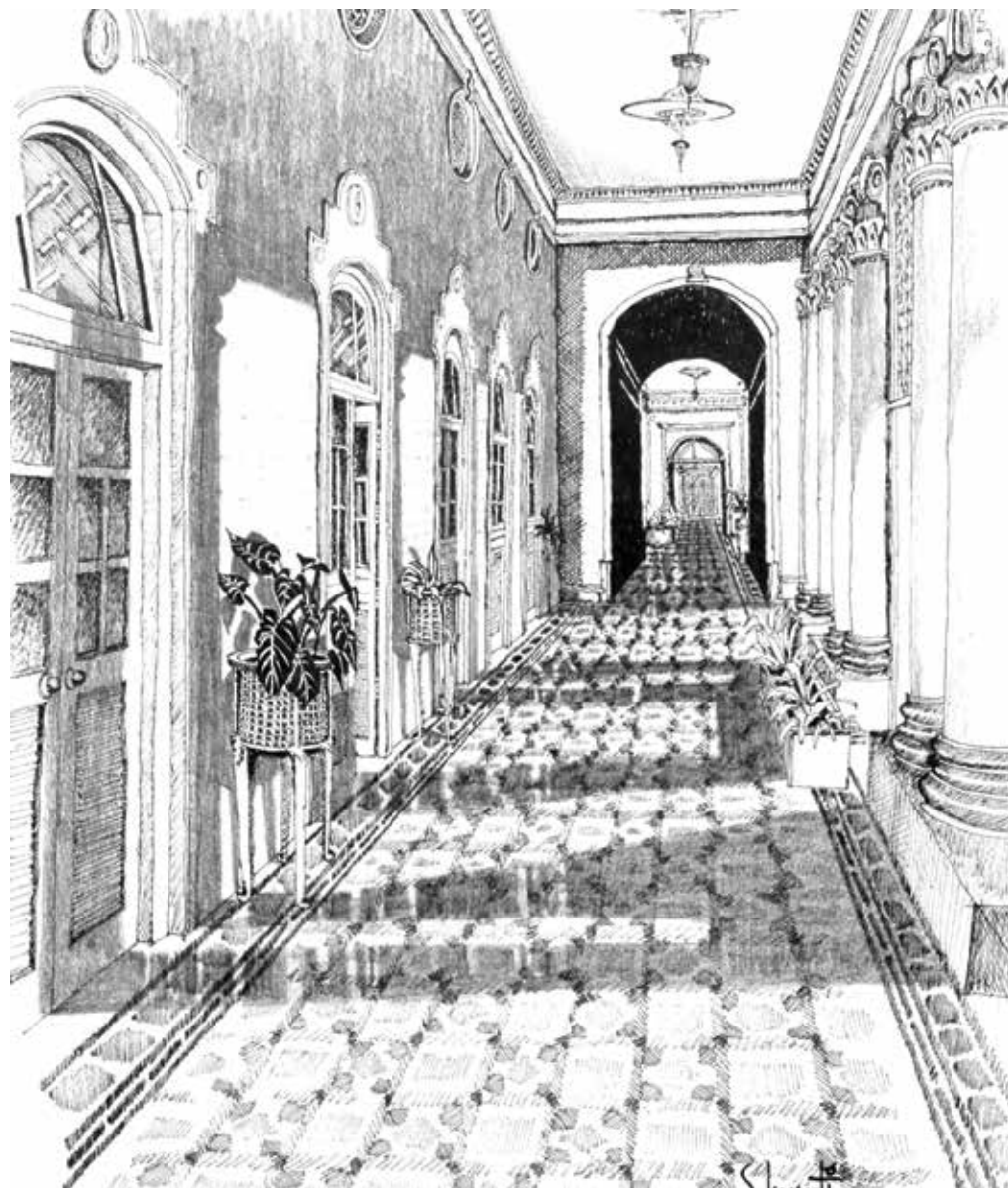


# SKETCHING BEYOND BUILDINGS

BY NANDHINI SUNDAR

It is a passion that she harboured as a child, an inclination so strong as to prompt her to reach out and sketch from the tender age of seven; a talent that would later see her emerging as a fine artist, her sketches life like, produced effortlessly from mundane things and sights that many would fail to take note, leave alone make the attempt to record in strokes.

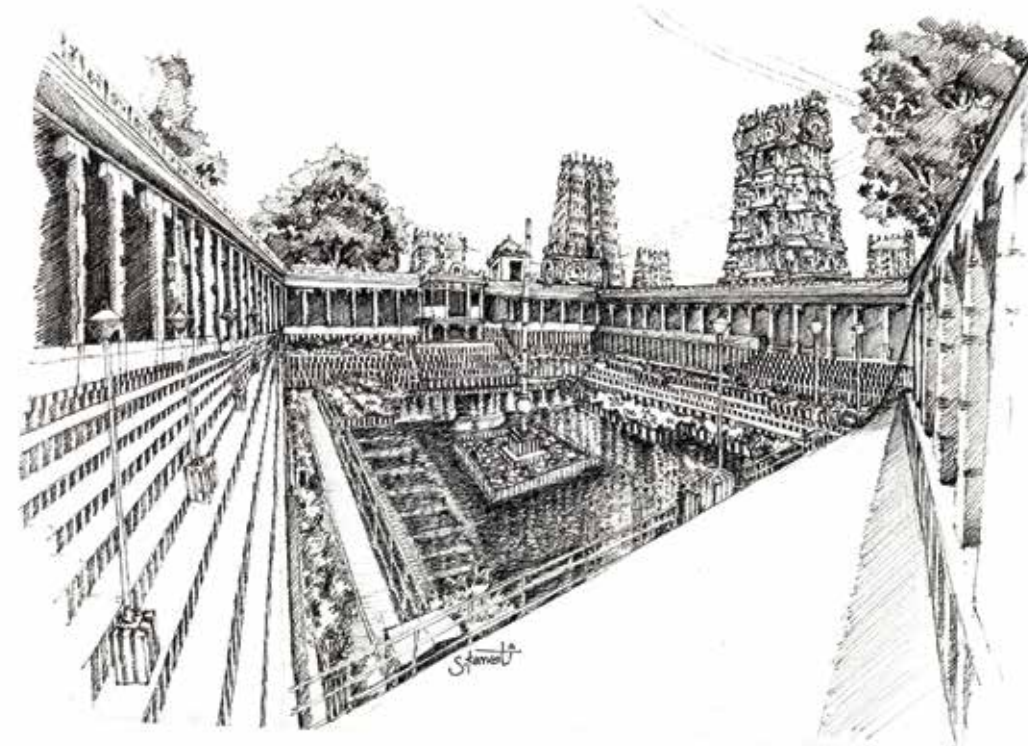
**Canada based Architect and Urban Designer Suma Karveti** is a self-taught artist, exploring and experimenting with her pencil sketches from early childhood. Her childhood and youth saw her participating in many competitions, giving her broad exposure to a variety of styles in painting and art.



*Architecture sketch – Lalitha Mahal Mysore*

Her summer vacations were eagerly awaited breaks to hone her skills further, permitting her to indulge in her passion, “draw and paint all day”. “I started when I was seven and now thirty years on, the excitement has not waned. Every time it is like I am picking up the pen or pencil for the first time and trying out”, claims Suma.

Anything can inspire Suma to pick up her sketch pad and pencil. “Beautiful places, architecture, mundane life elements, unique objects, sightings, it can be anything. It is conveying the story of a moment through quick ink and watercolour sketches. I call it photography with a brush!” Seeing other artists and their work inspires Suma to



*Architecture sketch – Meenakshi Temple*



*Commute sketch, Calgary transit*

learn. “I love watching artists at work. I love the process of creating the art more than the art piece.”

Suma’s sketches fall under different categories; architecture sketches, urban sketches, commute sketches, travel postcards, daily doodles to name a few,

based on where and what she captures in her sketches.

“Architecture sketches are usually ink sketches of old and new architecture. I have done a series on Indian temples stone architecture. Urban sketches encompass live sketching of various spots in the city such as



*Daily Doodle*

a café, book store. Commute sketches, as the name indicates, are done during my daily commute to work while travel postcards are done during my travel, capturing interesting scenes. Travel sketches are particularly my favourite. Daily doodles are ones that come up from simple things around the house”, elaborates Suma.

Her sketches are mostly done with an old-fashioned fountain pen using waterproof ink. When she has the time, inclination, Suma adds a dash of watercolour to the ink sketch. Though she loves watercolours, recently Suma has been experimenting with oils too. “When I indulge in live sketching of urban scenes, I use micro tip pens as they are easy to carry in my bag”, she adds.

As for the link between architecture and sketching, Suma avers, “Being able to hand sketch your ideas does aid the process of designing and presentation. From an architect’s perspective it also aids in viewing the space in three dimensions while designing besides improving the communication with the client.” According to her, sketching brings to focus even the minute details which may at times be missed.

“It also permits understanding of scale and proportions better which are the basics of





Travel Postcard – Canada

Travel Postcard – California

design.” She further adds that an advantage that accrues from live urban sketching is “it quickens your strokes, aiding in simplifying or de-cluttering complex scenes. In a way it helps in improving problem solving skills.”

Currently hand sketching is either not resorted or done rarely by architects, given the flooding of software aiding the

same. Suma contends that while there are multiple software aids to help visualise spaces, the ability to hand sketch continues to hold its important place just as it did amongst architects before the software revolution. “Besides, hand sketching is far more spontaneous as well as instantaneous” she says, urging upcoming architects to hone their hand sketching

skills apart from learning complex 3D software. “Hand sketching makes the design more organic as compared to one developed digitally.”

Suma is currently working on a couple of photo books which are a compilation of her work. She has her own blog where she posts her sketches regularly.



Urban Sketch – Lincoln Center, New York



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

UPHOLSTERY | CURTAINS | WALLPAPERS | BLINDS | MATTRESSES | DRAPERY RODS | BED & BATH



42, Dickenson Road, Bengaluru, Karnataka - 560042 | P: +91 080 4113 4356/7  
E: [bangalore@skipperfurnishings.com](mailto:bangalore@skipperfurnishings.com) W: [www.skipperfurnishings.com](http://www.skipperfurnishings.com) | Like us on [f](#) [in](#) [t](#) [p](#)

KOLKATA • DURGAPUR • SILIGURI • GUWAHATI • JORHAT • SILCHAR • SHILLONG • KANPUR • JAMSHEDPUR • RANCHI • PATNA  
JAIPUR • RAIPUR • BHUBHANESWAR • VISHAKAPATNAM • HYDERABAD • LUCKNOW • BANGALORE • DHANBAD





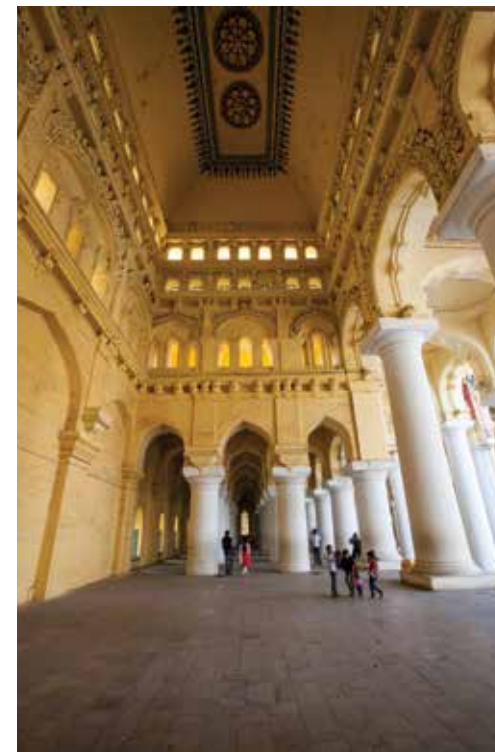


# THE GRAND MAHAL OF MADURAI



It was intended to be one of the grandest Mahals of the South. In its prime, the Mahal was indeed considered as one of the wonders of the South, the original palace complex four times the size of the present existing structure and its grandeur even more so. **Interior Designer Mahesh Chadaga** captures through his lenses the spectacular structure and the still prevailing grandeur of the Thirumalai Nayakkar Mahal in the city of Madurai.



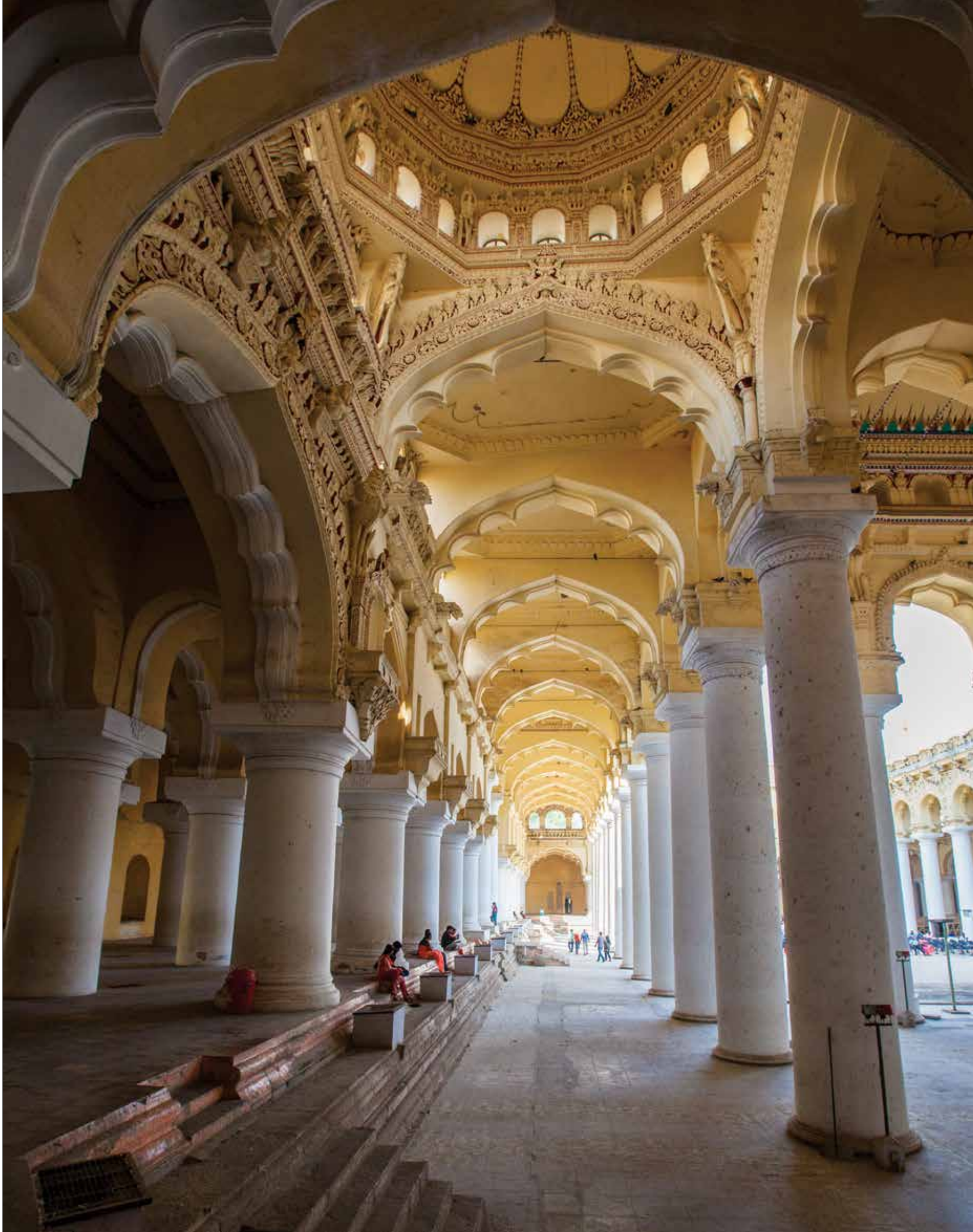


Built in the 17th century by King Thirumali Nayakkar of the Nayaka dynasty, the palace displays a classic fusion of the Dravidian and Islamic styles. The richly decorated interiors of the existing structure reveal a massive central courtyard surrounded by large circular pillars. The Mahal, famous for its giant pillars, has these spanning 82 feet in height and 19 feet in width.

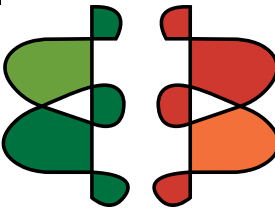
Over a span of 400 years, many parts of the original palace faced destruction through war and later by the king's grandson who demolished much of the fine structure, removing most of the jewels and woodcarvings to build his own palace in Tiruchirappalli. Restorations made in the latter half of the 19th century and again in the latter half of the 20th century ensured the entrance gate, the main hall as well as the dance hall is conserved to enable visitors to savour the grandeur.

The audience chamber referred as the *Swarga Vilasam*, comprises of a vast hall with pointed scalloped arches featuring in an arcaded gallery, the arcades reaching up to 12m in height. The gallery is covered by a dome which is 60 to 70 feet high, supported by stone ribs and massive circular columns. Foliated brickwork form the structure, the surfaces finished with *Chunnam*, which is shell lime mixed with egg white, bringing forth the smooth glossy texture.



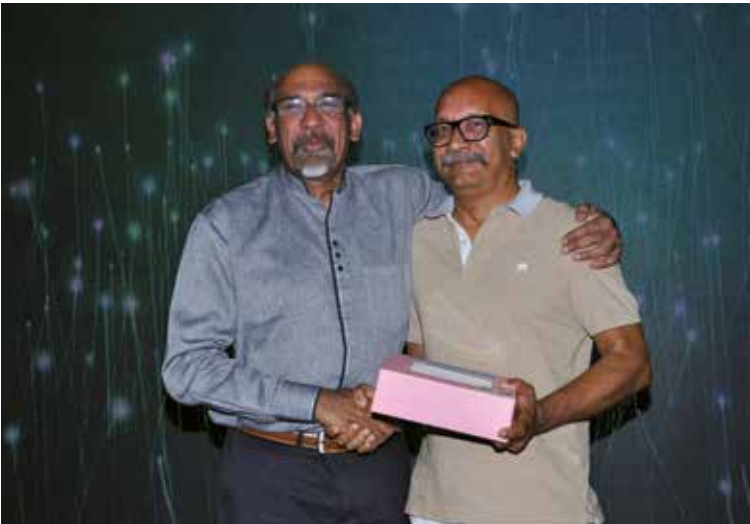






# HAPPENINGS IN BRC

## APRIL TO JUNE 2018



### PRESENTATION: IIID ANCHOR AWARDS

The Pot Pourri event hosted by Basant Betons saw a scintillating presentation by two Zonal winners of the IIID Anchor awards. Architects Smaran Mallesh and Sujit Nair presented their award winning projects to the audience. The evening also saw an audio visual presentation of the behind the scenes working of the jury. The event also saw the release of the quarterly issue of Antarya to the august audience.

Molteni & C

IIID BRC

PRESENTS AN EVENING OF  
*Voices in Design*

With a presentation by IIID award winner  
Shruti Jaipuria of MAIA DESIGN.

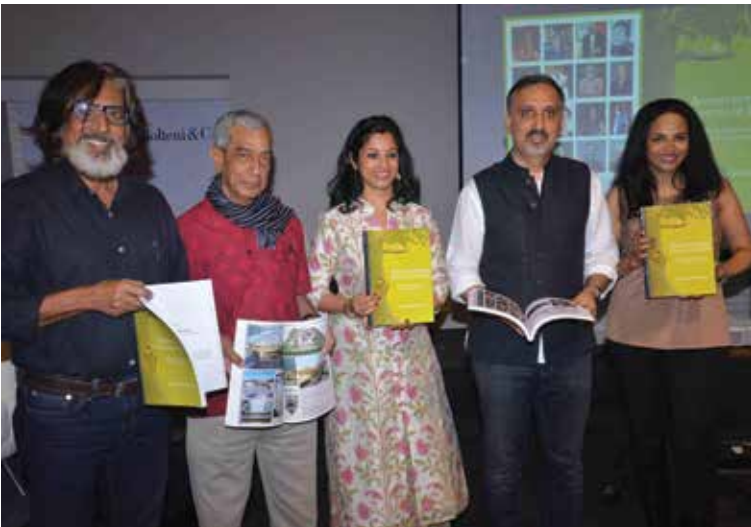
Book Launch with Ar. Apurva Bose Dutta  
featuring a panel discussion with architects  
Krishnarao Jaisim, Sandeep Khosla & Sanjay Mohe.

Molteni & C

Date 25.05.2018 | Venue Simply Sofas  
Time 6:30pm | Mission Road, Bangalore

**SIMPLY SOFAS®**

SO FA, SO GOOD®



### PRESENTATION: VOICES IN DESIGN

Hosted by Simply Sofas, the monthly Pot Pourri event saw an enthralling presentation by Architect Shruthi Jaipuria, taking the audience through a journey of her award winning projects. The evening also marked the release of Apurva Bose Dutta's book, 'Architectural Voices of India', by eminent Architects Jaisim, Sanjay Mohe and Sandeep Khosla. Later, Apurva engaged the three architects in a spellbinding panel discussion.







**IIA-IIID JOINT SEMINAR: SUSTAINABLE LIVING**

An engaging two day seminar on sustainable lifestyle, living and working spaces was conducted through a joint initiative of the IIA Karnataka Chapter and IIID BRC. The seminar saw the keynote speakers addressing concerns of rural and urban spaces as well as questioning whether to our lifestyle and planning is heading. The seminar hosted interesting panel discussions on the philosophy of office spaces, healthcare design, on what truly

encompasses a sustainable living and working environment. The two day event also witnessed enthralling presentations by eminent architects of their award winning designs.

Keynote speakers C K Ganguly and Leo Saldanha raised the pertinent question of how sustainable our cities and villages are. While Saldanha focused his address on the city of Bengaluru, Ganguly shared an astounding

presentation of the manner in which 175 villages in the Anantapur district of Andhra Pradesh had been made self-sustainable through various relevant measures and interventions executed.

The region which was a dry forest, akin to the Savanna grasslands, was transformed to now feature as a dense forest with tropical vegetation that hosted over 400 species of flora where merely two species existed.





While organic farming methods were taught, women were helped to start an alternative banking system where they could save and lend from the resources collected. Cooperatives were formed in soap making, weaving, where the villagers could produce and market themselves, making their occupation financially sustainable.

Environmentalist Leo Saldanha had the audience equally captivated, presenting hard facts of the bad planning and environmental degradation in the city of Bengaluru. Architecture, with its presence over generations, has to be responsible, initiating an interaction between the architect, city planners and the residents of the city, opined Saldanha. This is totally absent, the engagement being merely project to project, he lamented.

Pointing that the transformation that the garden city had undergone over the last three decades had left it unrecognisable, he drew further attention to the almost disappeared green belt that existed in 1999 because of the reckless land conversions done with scant regard to the demographics of the city. The city was once home to 600 lakes and 840 kms of Raja Kaluves. “All these have been lost to built-up area, cutting the flow of water to the lakes and flooding the wetlands that now house buildings.”

Stating that the city lacks sensitive, sensible planning on all fronts, Saldanha averred, “The way to go forward would be to design the city keeping in perspective its traditional fabric, removing the elitist presence and instead engaging the local population with the planning process.”

Architect Kirtee Shah, who made an absorbing presentation of our urban spaces, stated, “Our planners lack understanding of the scale, dimension, gravity as well as the consequences of urbanisation. The question that needs answer is do we have a socially just, economically productive, culturally vibrant, politically participatory, environmentally sustainable, physically resilient, people centric city.”

Animals returned to the habitat, including the endangered black buck, the grey wolves along with over 100 types of bird species.

As for cropping, the villagers had moved to mono-cropping of groundnut from their traditional multi-cropping because of the lack of water. Thanks to the revival of groundwater, the tanks and lakes in the region through afforestation and desilting of lakes, the result of the interventions initiated by Ganguly, the villages switched back to multi-cropping of millets and pulses.

This astonishing progress was made merely by addressing systematically and consistently the comprehensive sustainable growth of the region, keeping the local ecological fabric in perspective. Ganguly's success story did not stop there. His three decades work in the villages that covered over 22000 families including women, children, agricultural labourers and the differentially abled, focused on other aspects too besides water management and farming, such as setting up an alternative banking system, providing education, health, besides others.



ANNUAL GENERAL BODY MEETING



L to R – Joint Secy. Kavita Sastry, Chairperson Shyamala Prabhu and Chairperson Elect Dinesh Verma.



First Row: L to R – Ar. Nandhini Shankar, Past Chairperson Gayathri Shetty, Chairperson. Shyamala Prabhu, Joint Secy. Kavita Sastry, and Hon. Treasurer Gunjan Das.

Second Row: L to R – Ar. Andre Camara, Mr. Soumitro Debroy, Ar. Ravi Prakash, Mr. Niraj Borikar, Mr. Vinay Agarwal, Ar. Chethan Kumar, Chairperson Elect. Dinesh verma, Ar. Siraj Hussain, Mr. Mahesh Chadaga, Ar. Anshul Chodha, Mr. Manish Rungta and Mr. Vikram Sampath

Panasonic  
Homes & Living

L-CLASS  
KITCHEN



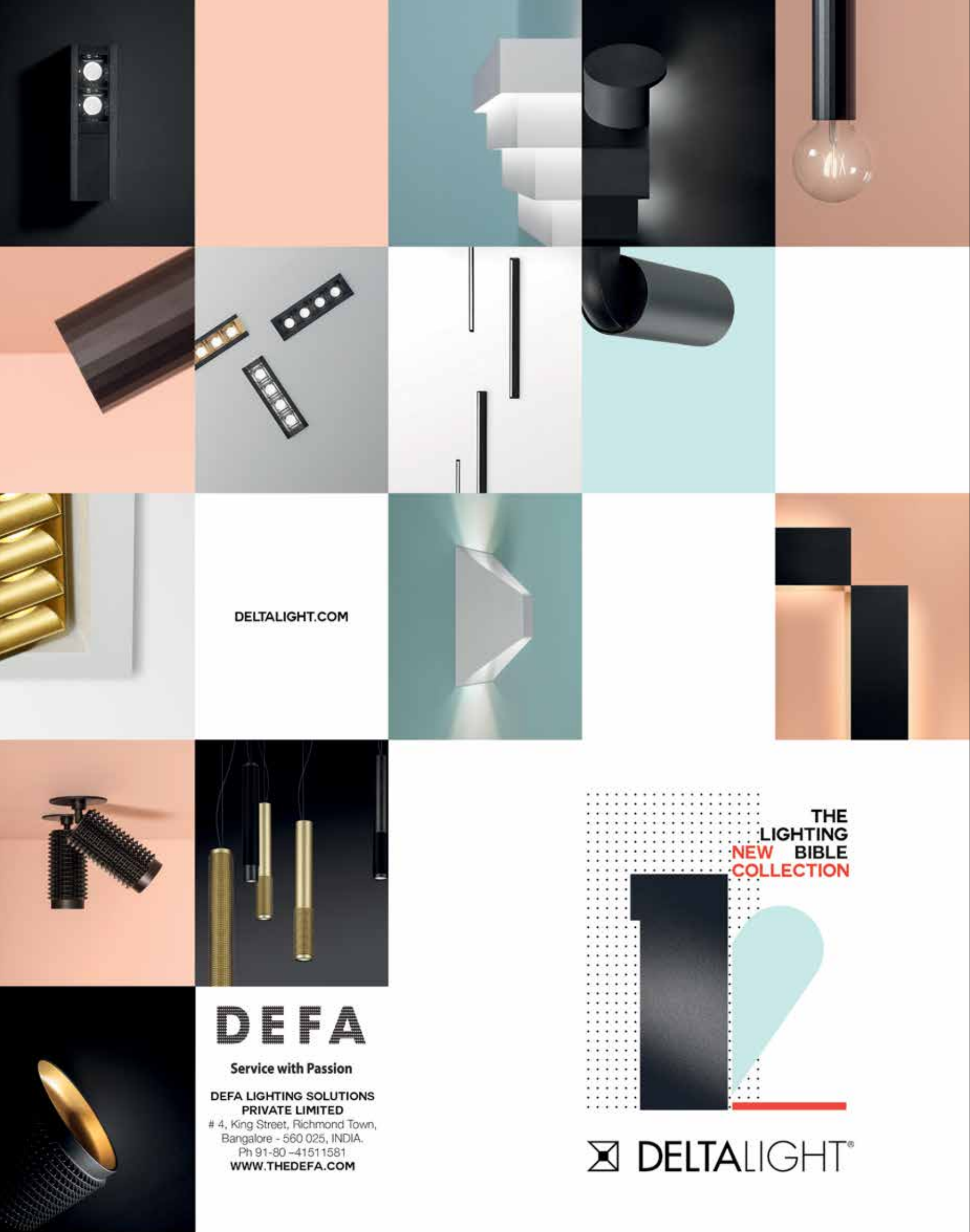
Modular kitchens with Elegant Design & Greater functionality.

|   |   |  |   |
|---|---|--|---|
| Marble Counter Tops   | Floor stocker   | Seamless Sinks   | Soft Down System  |
|   |   |  |   |
| <ul style="list-style-type: none"><li>Engineered Marble Counter Tops</li></ul> Highly heat resistant, scratch proof, oil & water repellent counter tops | <ul style="list-style-type: none"><li>Storage</li></ul> Floor stocker option provides more storage behind the skirting ensuring no wastage of space | <ul style="list-style-type: none"><li>Seamless Sinks</li></ul> The SS sinks are completely seamless leaving no gap between the sink and countertop, which is very easy to clean. | <ul style="list-style-type: none"><li>Functionality</li></ul> Soft Down System - Accessories that help to utilize hard to reach areas |
| <ul style="list-style-type: none"><li>Free design on enquiry</li></ul>  |   |  |   |

Panasonic Living Showroom

#40/1, Ground Floor, Vittal Mallya Road, Bengaluru - 560 001 | Tel : 080 - 4123-0036 | Mob : 88841 66322  
Website : <https://panasonic.net/ecosolutions/housing/in/> <https://www.facebook.com/panasonicmodularkitchen/>





DELTALIGHT.COM

**DEFA**

Service with Passion

DEFA LIGHTING SOLUTIONS  
PRIVATE LIMITED  
# 4, King Street, Richmond Town,  
Bangalore - 560 025, INDIA.  
Ph 91-80 -41511581  
WWW.THEDEFA.COM

THE  
LIGHTING  
NEW BIBLE  
COLLECTION

 DELTALIGHT®