

antarya



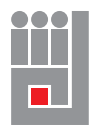
★ SPACED IN **METAL**



GURUKUL
WHEN STRUCTURE BECOMES LEARNING TOOL



IIID BANGALORE REGIONAL CHAPTER



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Chairperson's Foreword



Dear Members,

It is that time of the year where festivities surround you. Dussehra and Diwali set the tone and Christmas and New Year are round the corner.

The months gone by have been super exciting. Godrej "Script" event gave an insight into how technology has made its way into our buildings, making them intelligent and helping in optimising the built space.

The much awaited Japan tour was a revelation how the master architects have immortalised minimalist design elements and how a nation has literally risen from the ashes like a Phoenix.

The Art of being Legal was an evening to cherish, we are immensely thankful to our sponsor Fanzart for providing the right ambience to discuss and deliberate on this issue.

In October we made a good beginning where IIID BRC joined hands and signed an MOU with JD Institute of Interior Design to carry forward its Student Outreach Programme, an initiative to add value to interior design education.

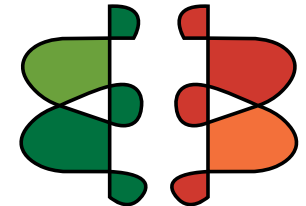
The "Designuru" Executive Committee is now in place, members who are interested in being a part of this mega event are welcome to get in touch with members from the Managing Committee.

I would like to inform our members to avail the facility of registering for NATCON through our app and website. December 6th, 7th & 8th will be a memorable time.

Compliments of the Season!

SHYAMALA PRABHU

Chairperson IIID BRC, 2017-19
aakruti_ad@yahoo.co.in



IIID BANGALORE REGIONAL CHAPTER

**IIID Bangalore
Regional Chapter Emblem**

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

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Editor's Note



Early 20th-century, metallurgical inventions combined with Industrial Revolution changed nearly everything. Metals in elementary or blended form became the most used and thought of material.

Design elements became sleeker, buildings saw larger spans and the possibility of replications of the design ushered in a new era, especially with the industrial use of metals bringing in another dimension of standardization. Mass manufacture was, not surprisingly, the inevitable outcome.

Little did the inventors know at that time that the metal revolution will later be termed as the most eco-friendly material as it is not only the most recyclable material for all uses but it easily blends with other metals and non-metals to give amazing by-products.

Antarya in this issue traces the metallic history of design and how architects and designers have used different metals to satisfy their creativity. From castings, extruding, welding, punching, to several other processes, metals are here to stay.

DINESH VERMA

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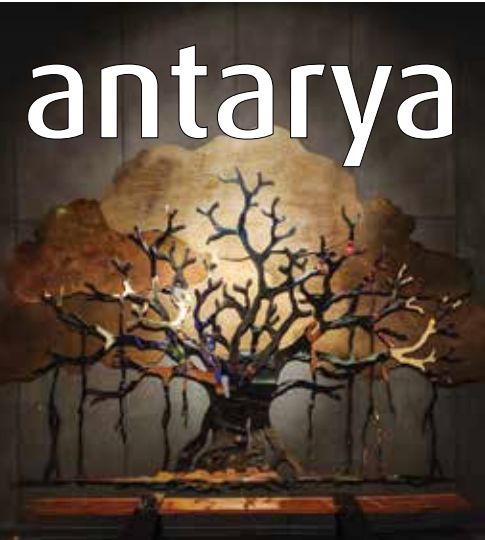
REVIEWS

"Antarya 19 looks like a collector's copy. Congratulations are due to you as well as The Editor".

ARCHITECT SEN KAPADIA
SEN KAPADIA ARCHITECTS

"The travelling back in time to unearth the traditional stories and values to taking a leap into the future with fluidity openness and simplicity, Antarya being a wonderful mélange is an interesting and thought provoking magazine for one and all!"

ARCHITECT MUKUL KULKARNI
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COVER IMAGE
Under the Bodhi Tree – A place to seek knowledge, this holy tree has had a great significance in Asian mythology. The tree is largely associated with the 'path of enlightenment. Material: 3 layers of SS mirror finished and 6 layers of MS treated. By Vibhor Sogani. Photograph by Mahesh Chadaga.



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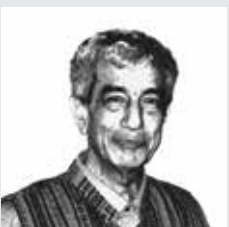
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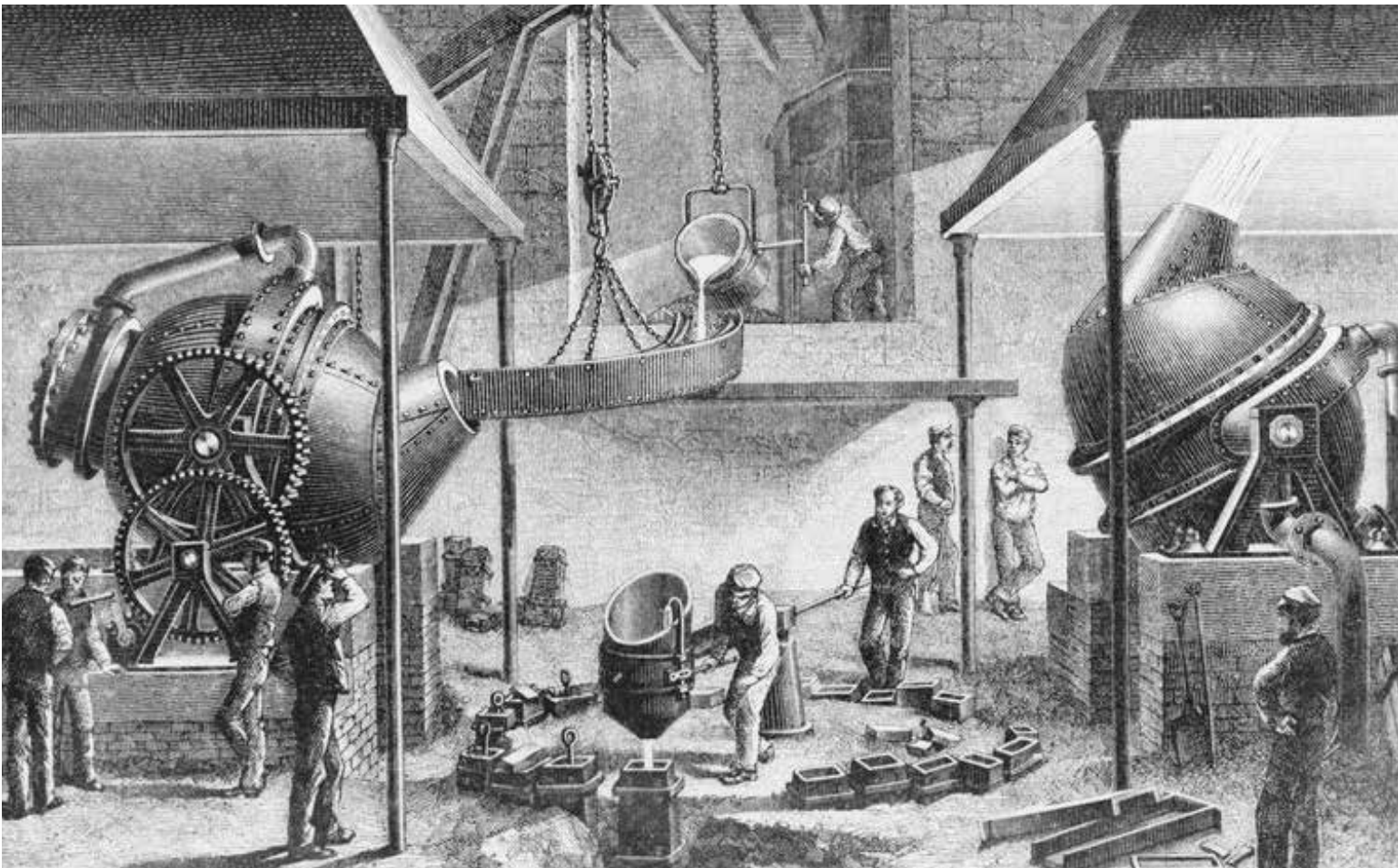


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HAPPENINGS
JULY TO SEPTEMBER 2018
IIID BRC



SPACED IN METAL

BY NANDHINI SUNDAR



Metal, whatever the type, has its own unique beauty, infusing a distinctive character to the space. Be it in structural form or as a decorative element or utility component, historically metal has been an integral part of structures, prevailing in a variety of forms to meet varied needs.

Be it lead, traditionally used for water pipes, roofing, windows, tin as sheets, zinc, copper, aluminium featuring in a range of applications including roofing and decoration, iron to meet structural requirements, architecture has not been distinct of its presence. Metal alloys such as bronze, brass, stainless steel, also have had their significant place in the buildings albeit in various forms and uses.

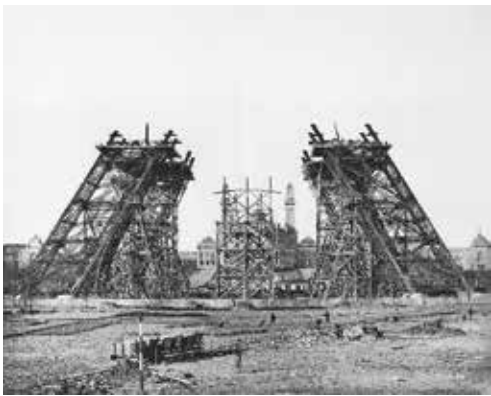
THE BEGINNING
Prior to the Industrial Revolution, building materials chiefly comprised of a few manmade materials along with what was naturally available such as timber, stone, lime mortar. Even iconic structures like the Parthenon were essentially built with stone. The use of metal was limited to mostly ornamentation rather than structure. After the Baroque period, the 18th century saw primarily revival of elements that prevailed in the earlier periods.

But Industrial Revolution changed all this, dramatically, the emerging era witnessing an increase in the size of the cities and in turn the pace and quantity of construction. The change was however not overnight as architects were used to approaching the construction in a certain way. Even while exploring possibilities with new materials, the same were used applying the old ideas.

Prior to late 19th century, large structures were supported by thick load bearing walls and this put limits on the building's height. This brought in forged iron, milled steel, replacing brick, stone and wood in such large

Top: The Bessemer steel production process was a method of producing high-quality steel by shooting air into molten steel to burn off carbon and other impurities. It was named for the British inventor Sir Henry Bessemer, who worked to develop the process in the 1850s. Source: [Getty Images](#).

Facing Page: Railings at crossing flights of stairs in the main stair hall of the Furness Library, Philadelphia, Pennsylvania, United States. Source: [Wikicommons](#).



Top: The stages of construction of the Eiffel Tower, from July 1887 to March 1889. Source: [Wikicommons](#).

Left: Courtyard of the Museum of Louvre, and its pyramid. Source: [Wikicommons](#).

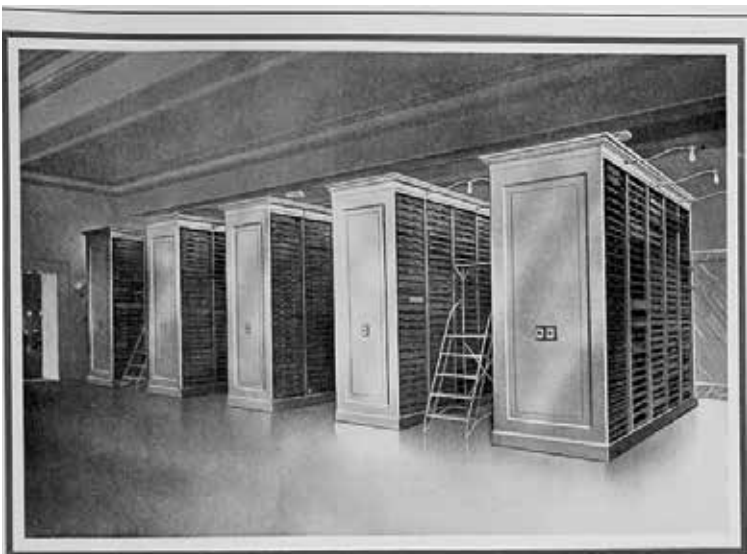
structures. A point to note here, the beginning of the use of steel was chiefly prompted by the need for bridges to facilitate the rail road link.

This soon initiated the need for depots and storage sheds which required unprecedented scale to enclose several tracks as well as be high enough to dissipate the smoke and fumes that invariably ensued. Trusses spanning open tracks thus emerged, the steel skeleton frames used being huge such as in the St. Pancras Station London.

NEW AGE CONSTRUCTION

A classic example of the new age materials, design and construction methodology is the Eiffel Tower built in 1889, standing on four mammoth arched legs, the wrought iron lattice tower rising up narrowly to over 1000 feet. Cast iron columns likewise were used in the House of Commons and also in several early 18th century churches in London. However, these essentially supported only galleries. The Louvre in Paris is yet another early example where wrought iron was used for the roof.

The mass production of steel during the second half of the 19th century in America further aided in the transformation of architectural design, with skyscrapers soon emerging in



Newspaper Room, Chicago Public Library and Kanas Public Library, respectively. Examples of special metallic library fixtures.

the altered urban landscape. Like the flying buttress that featured in the 14th century, the steel weight bearing frame permitted for taller structures, with much larger windows, the sunlit interiors accommodating thinner walls to create more floor space.

Incidentally, the new materials featured not merely as skeletal frames as the mid-19th century also saw cast iron being used for façade treatment, as an internal structural component as well as decorative element as was evident in the Bibliotheque Nationale in Paris. The Crystal Palace in London is yet another example of cast iron frame built in mid-19th century. Cast iron steel columns became popular as decorative structural elements in the early 20th century,

prevailing in many storefronts in the US as ornamental designs. Many of these still line some of America's popular streets.

DECORATIVE ELEMENT

Stamped sheet metal with galvanised coatings became popular in the late 19th and early 20th century. Stamped metal served as lightweight architectural ornaments, replacing wood and carved stone that were earlier used for exterior cornices and other detailing. Ornamental metal also featured as railings, fences, exterior grills in buildings as well as outdoor furniture. The use of aluminium came about in the mid-1930s, used in windows, as curtainwalls, as storefronts and later as cladding material for the exteriors.



Top: Benches of faithful, Alsace, Bas-Rhin, Church of St. Martin of Erstein. Source: [Wikicommons](#).

Above: Old Absinthe House, French Quarter, New Orleans. Source: [Wikicommons](#).

METAL ART

Since the early Bronze Age, cups, bowls were made from metal, with decorations while addressing functionality. Metal art can be traced as far back as 7000 BC where iron, silver, gold, lead, copper, bronze artefacts have been recovered, including metal tools, dishes, even human figurines and masks. Furniture made from metal was equally popular during the early civilisations.

The Medieval period witnessed heavy hardwood doors hung on elaborately carved and patterned metal hinges while ornate gates, railings were part of many cathedrals of that era. The Renaissance period, especially in Italy, saw heavy metal use in gates, doors, in various home décor elements, candlesticks and light fixtures.



Many works of art in metal, such as exquisite metal sculptures were executed primarily for interior decoration during this period.

The French were not far behind, producing stunning pieces of furniture, clocks and ornamentation from gold, bronze, the pieces designed and finished to perfection. England and America followed suit in the use of metalwork for interior decoration.

METAL FURNITURE

Metal found its way into furniture first during the Middle Ages when bedrooms were mostly damp. The cots, draped in tapestries, were made of metal to ensure there would be no damage from moisture or bugs that prevailed in the sleeping area. The first known metal furniture was however not a cot but a cast iron round three-legged table with ‘lion’s paws’, crafted by Karl Friedrich Schinkel, a German designer, in 1820. Soon, cast iron benches with the same lion’s paw became popular furniture during this period.

Beginning 1830, iron found its way in the construction of railways and the use of it later in furniture was an inevitable outcome, especially for gardens and outdoor spaces, marking the emergence of metal furniture. The 1840s saw Birmingham and Vienna becoming well known for metal furniture.

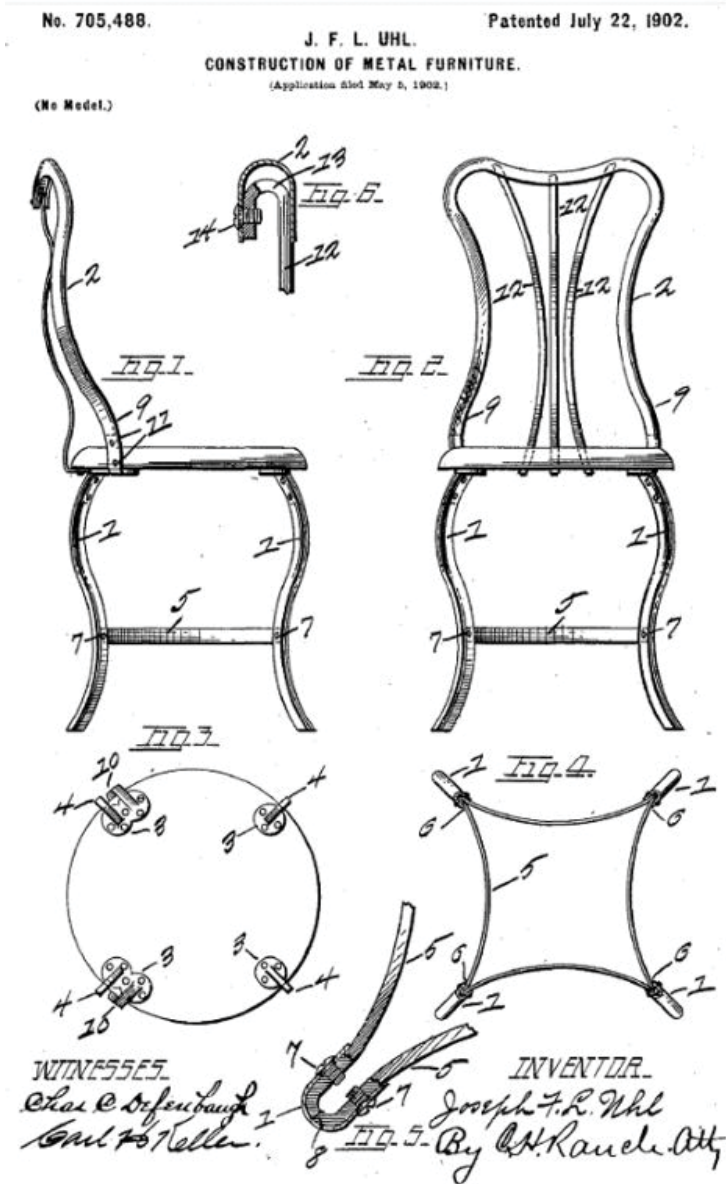
CONTEMPORARY SCENE

The 20th century saw three designers Marcel Breuer, Mart Stam and Ludwig Mies van der Rohe, reviving metal furniture. However,



other materials continued to prevail as a preferred choice over metal in the 1920s and ‘30s, and it was not until the 1950’s that metal became a mainstream material for furniture.

Currently, cast iron is a popular choice for outdoor furniture. Given its weight and tendency to rust, aluminium, with its anti-rust and light weight, is increasingly viewed as a popular metal for both indoor and outdoor use. Steel, with its low maintenance, anti-corrosive properties and immense strength, is now increasingly sought after for use in furniture. The use of machines, unlike in the past where the metal had to be wrought by skilled hands, has further increased the popularity of metal furniture in the contemporary spaces.



Facing Page Left: Detail of the Romanesque forge of the church of Sant Genís de Montellà. Low Cerdagne Valley, Catalonia. Source: [Wikicommons](#).

Facing Page Right: Royal Porcelain Manufactory, Berlin; Possibly designed by Karl Friedrich in 1834. Source: [Metropolitan Museum of Art](#).

Facing Page Right Bottom: Wassily chair by Marcel Breuer. Source: [Wikicommons](#).

Left: UHL filed for a patent for his new and improved construction for metal furniture. Source: [www.industrialchicnewsnotterings.blogspot.com](#).

Below: Under the Bodhi Tree – A place to seek knowledge, this holy tree has had a great significance in Asian mythology. The tree is largely associated with the ‘path of enlightenment. Material: 3 layers of SS mirror finished and 6 layers of MS treated. By [Vibhor Sogani](#).

Bottom: Crown Hall at the Illinois Institute of Technology, Chicago, Illinois. Designed by Ludwig Mies van der Rohe; completed 1956. Photographed 14 May 2006. © Jeremy Atherton, 2006. Source: [Wikicommons](#).





Built as a composite structure of steel brace to reduce the torsion for large span RCC flat plate, the building is designed as a solid wall L-frame that hosts a multi-floor cube, creating maximum visual connect to the street. The entrance is accentuated through the use of an elevated large scale triangular portal.

The external steel grid, anchoring the diagonal brace, uses waste scrap steel diamond edge dusted blades for the façade while the corton steel slivers provide anchorage to the bracing. The complete glass box intentionally reflects the marble and granite on display in a rush of inviting colours.



HOUSED IN STEEL

When the product on display is the sturdy natural stone, it requires a sleek yet stunning space to be housed in. **Architect Ravindra Kumar of Pragrup** uses the tensile strength of steel to house this product of nature, accentuating its beauty through openness of the structure.





A redefined concept of the ubiquitous Darshini and a seamless connect with the sprawling green outdoors is achieved through sleek metal framed glass walls, tapering walls, inverted sloping roof and warm hues of the terracotta flooring.

The column free large span of the dining area is marked by sculptural steel members that complement the wood and steel dining furniture in the toned down minimalist décor where the streaks of red and yellow offset the expansive greens.



REDEFINED IN METAL

An inspiration redefined in metal and glass to encompass the surrounding expanse into the interiors. **Architects Adwitha Suvarna, Swapnil Valvatkar and Arun Kumar of Collage Architecture Studio** use metal effectively to offer a new age version of the traditional Darshini.





Conceived as a prototype tea booth, the 150 Sq ft container, with its sole store-front surface in the corner of the mall's forecourt, is easy to put together and dismantle. The design intended to make the refreshment booth a curious installation that aroused interest.

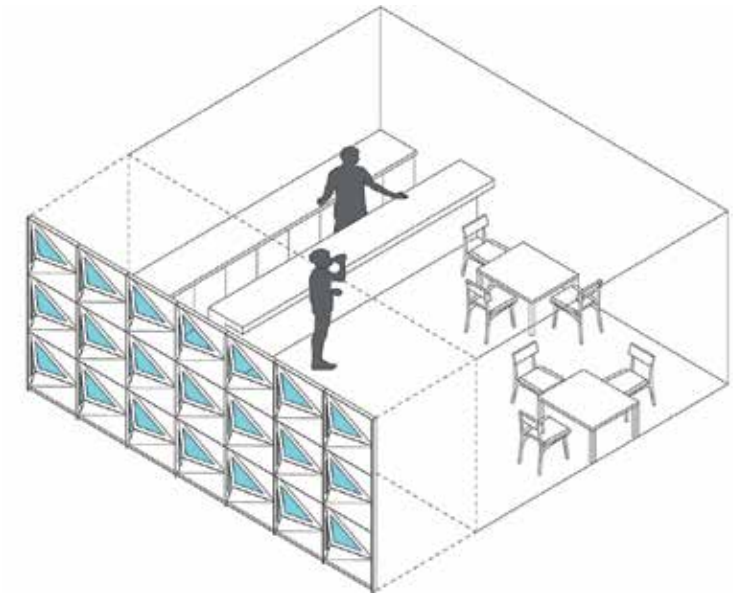
The structural cage of the booth is built in steel, roofed in coated sheets. The store front panels comprise skeletal tetrahedrons with a combination of glass and cement fibre board infills, together forming a beaming, variegated facade.

The entire assembly is designed for replication, configured as a 'kit of parts' that requires very little customisation.



REFRESHED IN STEEL

It is a refreshment booth conceived in steel, not only to refresh but also elicit curiosity. **Architects Sujit Nair and Aruna Sujit of SDeG** use steel to design a tea booth that is easy to assemble and dismantle.



INVOKING THE SPIRIT OF THE SPACE

BRINDA SOMAYA

BY NANDHINI SUNDAR

It is about connecting to the site, internalising the form where creativity reigns supreme; it is about invoking the spirit of the built space where the space ceases to be merely a physical form and goes beyond. It is about the experience that interlinks the past with the present and moves into the future. It is about building spaces that come alive with their own unique language and distinctive form, where the physical lines blur to offer living working environments that dictate behaviour and functionality.





In a profession where ninety percent of those making an iconic mark belong to the male fraternity, where the society's gender perspective too is lopsided or at least was in the preceding decades, **Architect Brinda Somaya of Somaya & Kalappa Consultants (SNK)**, drew the lines differently, establishing in no uncertain terms that the fairer sex are equal masters if not grandmasters in architecture.



Facing Page & Above: Club Mahindra



TCS Indore Campus

The journey was certainly not easy, the initial decade of her architectural practice proving to be isolating, making her focus and build a portfolio that would later pitch her into the master's league in the coming decades.

Brinda was barely 8 years old when she came across the ancient Nalanda University in Bihar, the brick work and construction not only exciting her but also making her wonder what the space was before the construction started. Her elder sibling foraying into architecture further cemented the interest in this field, making her sure which direction her career lay.

"The seed of architecture was perhaps laid then, the interest in the archaeological bearings of the site taking its inevitable route to architecture. This in a way explains the passion to ensure the buildings designed or conserved continue to retain this rich context and heritage as archaeology is the remains of architecture", she states. "We architects are the guardians of both the built and unbuilt environment."

ESTABLISHING THE CONNECT

Not surprisingly, Brinda insists on first understanding the history, culture, the geography of the site, bringing forth a seamless connect between the past and present. For Brinda, each building has to be approached differently, given the diverse nature of the physical context and individual requirements. "The connection has to be established not just with the site and its historical background but also the person or purpose for which it is built to evoke the true spirit of the space", she explains.

While she is averse to being slotted into a particular style of design sense, given her insistence on establishing the individual connect with every site, her projects do reveal a distinct connecting thread where the use of water, the courtyards, materials, walls, the geometry speak a story albeit related differently every single time.

The Tata Consultancy Services (TCS) campus in Indore is a case in point. A flat piece of land with no physical context to connect to, the 100 acres of land with a highway on one

side was a challenge in terms of design, the ideology to be brought in. "We decided to connect the concept to River Narmada as it flows through the state of Madhya Pradesh and offers the physical and historical link."

The resulting design then incorporated the idea of the flowing river in the central access area of the campus with the landscaping in the midst altering between being hard and soft, the series of buildings enclosing it relating to this 'river'. The external walls were retained in the TCS House, preserving the embodied energy of the spaces.

"When you look at the actual course of the Narmada, it flows through Jabalpur, passing over rocky regions. This called for a varied conversation between the buildings and the 'river', where it alters when it reaches the mid-course. Each segment of the 1 million Sq feet of multiple functional built spaces around the central access area had to thus have a different conversation as they relate to a different context at every stage, including one segment which addresses the quiet flow of the river", elaborates Brinda.



Nalanda School.

Different types of materials line the central plaza, the natural stones and pebbles featuring in varied colours and patterns in the breakout spaces, inviting the young employees to step out and ideate amidst the natural grandeur.

The enclosing buildings contrast in their concrete structure with their controlled fenestrations that cut out heat by their presence. While minimal use of glass is evident, sections of the walls reveal white to further cut the heat. The interiors reveal colour and local crafts of the State besides relating the cultural story of the city.

The Goa Institute of Management that Brinda designed afforded a 360 degree mesmerising view of the surrounding hills, the 50 acre land nestling in the foothills of the Western Ghats. The flat land was barren, except for the few shrubs and the beautiful red laterite earth. Given the different set of

demands of the campus, the design had to interpret and enhance the identity of both the students and the institution through architecture and spirit of the spaces.

A large plaza features, around which the central academic cluster is organised, the buildings opening up to the central space while bringing in sweeping views of the majestic Ghats on the other side. Difference in levels and changes in texture ensure that the spaces can be distinguished in a composition of vertical planes and voids. The ensuing clusters thus serve as dynamic intersections of spaces, volumes, surfaces and colours, where complex formal structures dissolve into simple organisational patterns.

On the western side, with its magnificent view of the hills, a plaza with sunken seating and trees was created to permit students to relax and exchange ideas. The building

reveals painted surfaces and laterite walls, the roofs structured with steep slopes. Natural stones such as Jaisalmer, Kota, adorn the floors.

THE CONSERVATION PLANK

Conservation certainly proves to be a strong leaning of Brinda as is borne out by the number of projects her studio has taken on in this segment. “But it does not dominate our work as it is a slow process”, she states. “My school was a heritage building; the beautiful old structures have thus become part of the growing up years. I enjoy restoring heritage structures, some we retrofit, retaining the outer skin while initiating contemporary interventions in the internal spaces.”

Her interventions have addressed adaptive reuse such as old mills converted into colleges, BPO centres while others such as the St Thomas Cathedral have been



Goa Institute of Management

conserved reverentially. “Sustainability begins when you conserve and the manner in which you conserve, where you embody the building without breaking it down”, she avers.

The Club Mahindra resort at Kumbhalgarh, Rajasthan where the newly built structure has been reverentially designed to be sensitive to the 15th century fort in its vicinity, amply corroborates her manner of address when it comes to conserving heritage. Before coming up with the master plan, the few existing small structures on the site were studied to understand their footprint and proportions. A couple of these existing structures were also modified and incorporated into the masterplan of the resort.

With courtyards created at multiple levels and groups of cottages designed around a central courtyard, the rooms come

with balconies that offer a spectacular mountain view. The traditional details were studied and replicated reverentially in the interiors including the culture of painting the ceiling, bringing in the rich detailing that complemented the era and locational sensitivities.

The tradition of dry masonry witnessed in Rajasthan was employed in the construction, creating beautifully textured stone walls while ceramics and artefacts crafted in Rajasthan were specifically opted to decorate the interiors, bringing in the vibrant traditional colours and materials of the state into the spaces.

THE URBAN FOOTPRINT

Architects as well as schools of architecture have a significant role to play, participating in the development plans of cities, emphasises Brinda. The Colaba Woods in Cuffe Parade Mumbai, which was her first



Colaba Woods

realised public project, was according to her the beginning of understanding the complexities of working on civic issues. The 8 acre land was the only piece of open land left from the original reclamation of the seafront where the mangroves had been replaced by a refuse dump.

Brinda and a few other residents were deeply apprehensive that this last remaining space would be grabbed by developers and the people would lose the opportunity of having a green lung in the area. She then decided to convert the space into a public park, marking the first public-private partnership in the city.

Native trees were planted, with currently more than 200 species of plants and shrubs prevailing, with some being rare varieties of flora. Paths were designed for senior citizens along with benches and assigned place for children to play soccer. A well-lit



Left: Bhadli Village Plan

Below: Bhadli Village School – Vasant Vidyalaya

gazebo was created to enable slum children to study at night while an amphitheatre facilitated public meetings and events for the community in the area.

SOCIALLY INCLINED

“We have to pay our rent on earth”, smiles Brinda, speaking about her community projects that range from orphanages built in Mumbai to the village houses rebuilt after the earthquake in Kutch. The village she chose to intervene was Bhadli, which had 324 households and a school, most of which had been reduced to rubble by the earthquake.

In keeping with the local sensitivities and expectations of the villagers displaced, Brinda faced reconstruction that was beyond just building shelters. In short, she had to preserve what they had lost; their neighbourhood and its footprint.

Her job started with mapping the village where villagers would be relocated to their original parcels, thus retaining the cultural, social fabric that existed before the catastrophe. Some had salvaged and stored their old doors, jaalis, which were reused in the new houses. The design process opted focused on incorporating details that would ensure healthier living environments such as well-ventilated kitchens.



Dust and intense heat are a bane in the desert plains of Kutch and this was addressed by minimising openings and opting for concrete jaalis, permitting ventilation through small apertures. Courtyards and verandas further addressed heat and dust while materials were also salvaged from the debris and reused in the structure wherever possible. The incredible artistic wealth of the village was brought back, the villagers embellishing the walls with art using lime, clay and mirrors.

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CHITRA VISHWANATH

BIOME ENVIRONMENTAL SOLUTIONS**PROJECT**

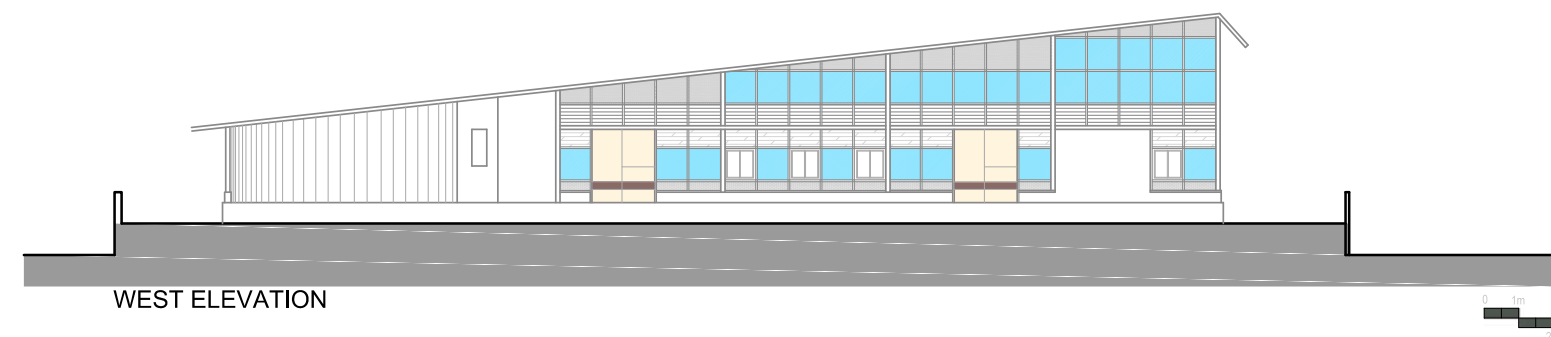
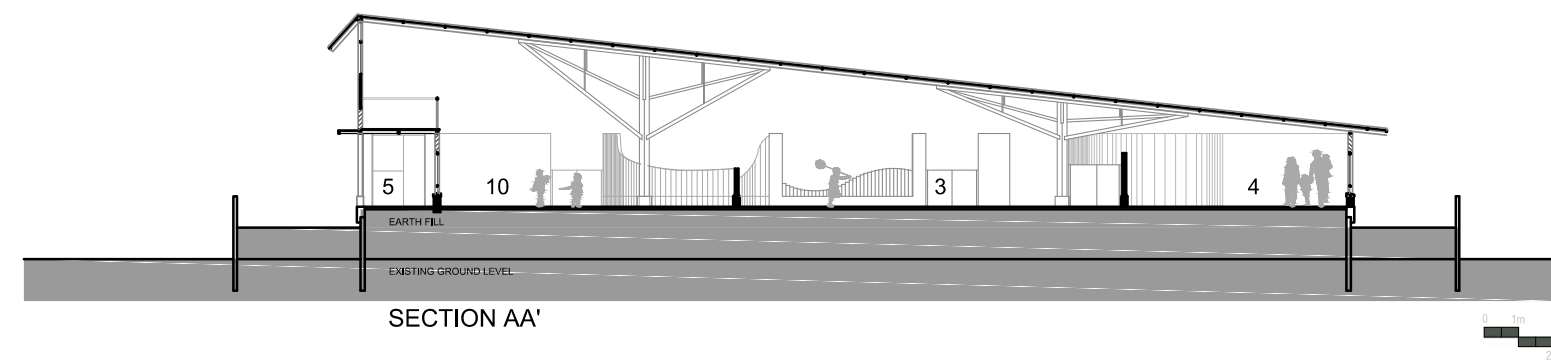
The Atelier School, Bengaluru

DESIGN TEAM

Architects Chitra Vishwanath, Anurag Tamhankar, Sharath Nayak, Soujanya Krishnaprasad, Prasenjit Shukla, Lekha Samant, Shibani Choudhury

PICTURE CREDITS

Vivek Muthuramalingam

Drawings & Plans by Biome Environmental Solutions

WHEN STRUCTURE BECOMES LEARNING TOOL

BY NANDHINI SUNDAR

It is a crowded neighbourhood with construction activity and a warehouse in the vicinity; a location far from conducive to learning. As for the site, it is a mere 1955 Sqm. The requirement was to create a learning space for very young children in the age group of one to ten, with the design opted resonating the philosophy of the school which is based on the Reggio-Emilia education approach. Needless to add, the nature of the site and its location prompted the design to be enclosed and protective.



The added dimension was the leasing of the site, which meant the structure had to be looked at from a very unique perspective. The constant demolition that happens in the city generates construction debris which invariably gets dumped in lakes or their catchment areas. This meant that the structural system and materials used in the present construction should be sensitively chosen keeping in view their reuse post the life of the building and life cycle cost of it.

Invariably, children learn from their peers, the instructors or the co-learners, society and the environment. Keeping this in perspective, an organic chowk (piazza) was envisaged, designed as a central space for creating a sense of the old city; the objective being to offer the young inmates inhabiting the space to learn, an environment which prompted learning

not just from the pedagogy opted but also from the space they occupied.

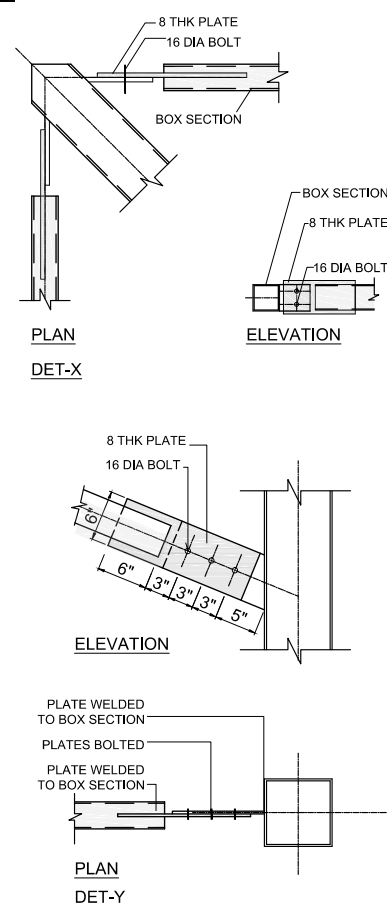
This meant that the created space had to physically serve as an experiential learning environment through the interaction of the five senses as well as what the materials used purported to convey in terms of usage and sustainability.

Not only the design and the ensuing spaces had to be interactive, kindling the curiosity of the young minds and prompting them to explore, experiment, experience, but also the materials used had to be sensitive to address the concept of recovery, recycling and return back to earth as against occupying landfills. In keeping with this, the metal frame structure was designed to symbolise learning amidst a forest of trees.

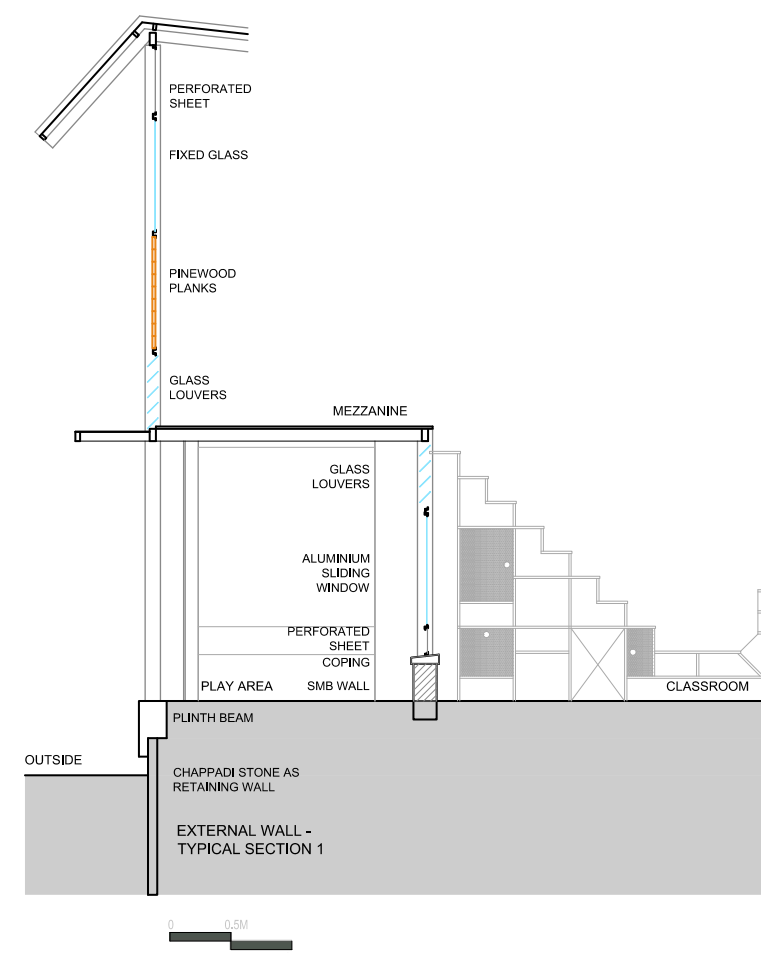
TRANSPORTABLE STRUCTURE

Against this background the design for the school evolved where the ensuing structure left the walls and roof disconnected, the walls structured not to bear load. Providing this flexibility of organic spaces were the partition walls created with waste paper tubes. A metal structure, in the form of 8 trees along with its external façade, holds up the roof where the bolted steel supports can be easily undone and transported when required.

Even the plinth made of Chappadi (local granite) stone slabs used to retain the earth filling can be recovered at the end of the building's life. GI sheets cover the roof, with bamboo plywood underlying the ceiling, providing thermal and sound insulation besides lending a sense of warmth to the interiors. The external fabricated façade comes in tack-welded



DETAILING THE STRUCTURE



mild steel frame panels of perforated metal sheet, with recycled pinewood, reflective glass, operable louvres and sliding windows forming part of the structure.

The flooring is laid with precast concrete paver blocks, refreshingly complemented by the varying patterns of the compressed stabilised earth blocks wherever used, the CSEBs having been made of soil sourced from different sites in the locality. All of these can be recovered as the pavers merely rest on the quarry dust bed with no mortar. The wall made with CSEB and stabilised mortar further helps in easy recovery of the blocks during dismantling.

TUNED TO EXPLORATORY LEARNING

Given the exploratory way of learning encouraged in the school, classes are not conducted in the conventional manner within the four walls, eliciting a

monologue from the instructor. Instead, the learning focus is on initiating a conversation, both with the instructor who is also a co-learner as well as within the peer group.

The design was hence intentionally tuned to address this, creating spaces where children would coincidentally meet each other, bringing forth spontaneous interaction and learning. Specific filter spaces were thus created, enabling different classes to meet inadvertently as the day progresses.

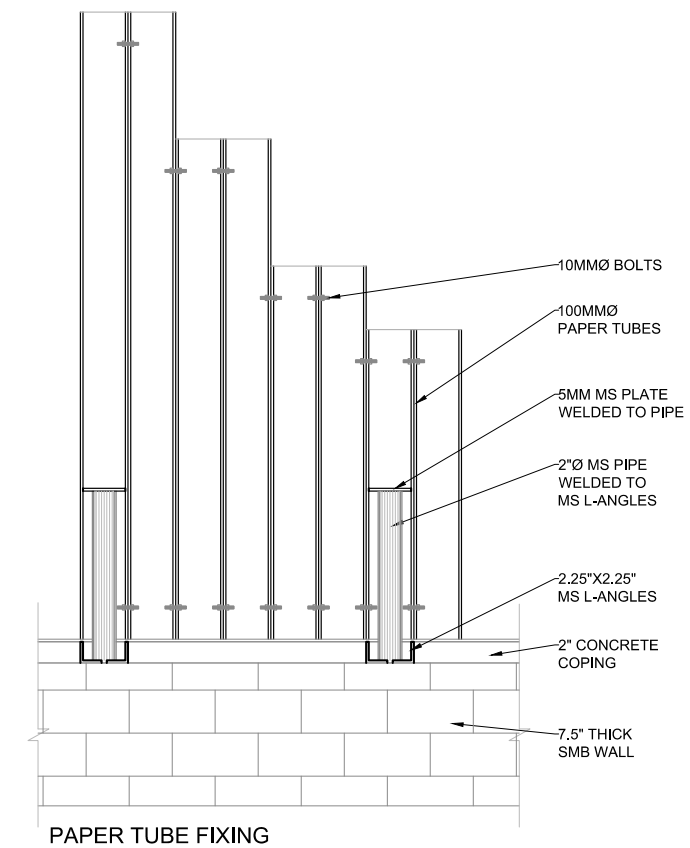
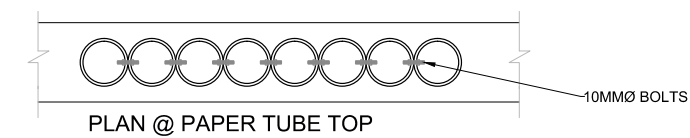
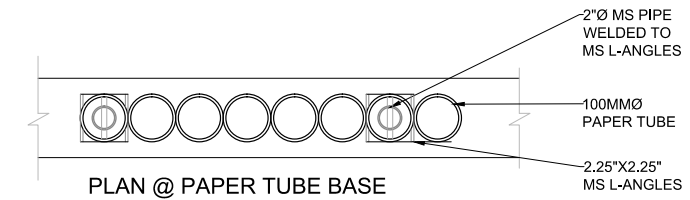
Within individual classrooms, spaces are created permitting round table discussions as well as break out spaces and formal areas of learning where required. The spaces too are not the regular squares and rectangles, the curvilinear classrooms offering different volumes, the walls

coming in varying heights, the common spaces placed under a sky lit roof, the evolving design having an intangible impact on the young user.

ACCENT ON ART

Art being a powerful learning tool, the accent was on creating an art studio in every classroom as well as in the central piazza where the interaction would be between all classes as well as the entire school faculty. The different textures, materials used in the structure and spaces, further add to the artistic element besides eliciting curiosity and learning experience amongst the children.

The building, with its built up area of 985 Sqm, comprises of four classrooms besides the studio and child stimulation centre around the piazza while the transitional spaces feature between



the classrooms and the piazza. Light durable furniture made of honeycomb boards and paper tubes occupy the classrooms, encouraging the students to experiment and try their hand in making some themselves.

A cafe was made part of the building to bring the community in the vicinity into the school. The chowk or piazza of the school can also be used by the community for hosting small performances. The washrooms too are sensitively designed, the cubicles scaled to suit the young user besides their need to be supervised. Open drains and urinal walls feature in the wash area to enable ease of use and maintenance.

FACILITATING EXPERIENTIAL LEARNING

Experiential learning as well as learning from nature and environment being the other plank on which the curriculum of the school rests, the outdoor spaces and play areas proved to be important areas that required designing with care. The play areas which feature around the building, interestingly house no special equipment as the students are encouraged to pick up anything from the ground and come up with their own unique concept.

A 10 feet long and 3 feet wide stream is fed by a hand pump that the children take turns to use, the mechanical pumping of water prompting them to think, experiment. Rain water runoff from the roof is likewise harvested for daily use and the excess diverted into the recharge wells, enabling the children to physically see the process, its application and the reason behind such water conservation. The waste water too has been addressed, using twin leach pits where they permit the nutrients to return to earth.



RAW, ANGLED & **STUNNING**

BY NANDHINI SUNDAR

It is a language of exposed concrete, stabilised mud blocks, metal, reused packaging pinewood, scrap metal and structural extravaganza. It is a sectional building, the ground floor and half the first level dedicated to the residence, while the remaining section and the second level is taken up by the studio. It is a raw, totally exposed, angled vertical structure going up to three levels, the residence and studio fused ingeniously.

The Studio and Home of architect couple **Vijay Narnapatti and Dimple Mittal of mayaPRAXIS** is one that can leave the onlooker amazed at the design sense, the functionality, the aesthetics as well as the innovative material use. Built in a planned residential neighbourhood, the structure features in a 264 Sqm site area with a dimension of 12m x 22m, the built up area amounting to 510 Sqm. While the residence occupies 190 Sqm, the office area amounts to 255 Sqm, the rest being common spaces.

AR. DIMPLE MITTAL
AR. VIJAY NARNAPATTI

mayaPRAXIS

PROJECT

Studio and Home

DESIGN TEAM

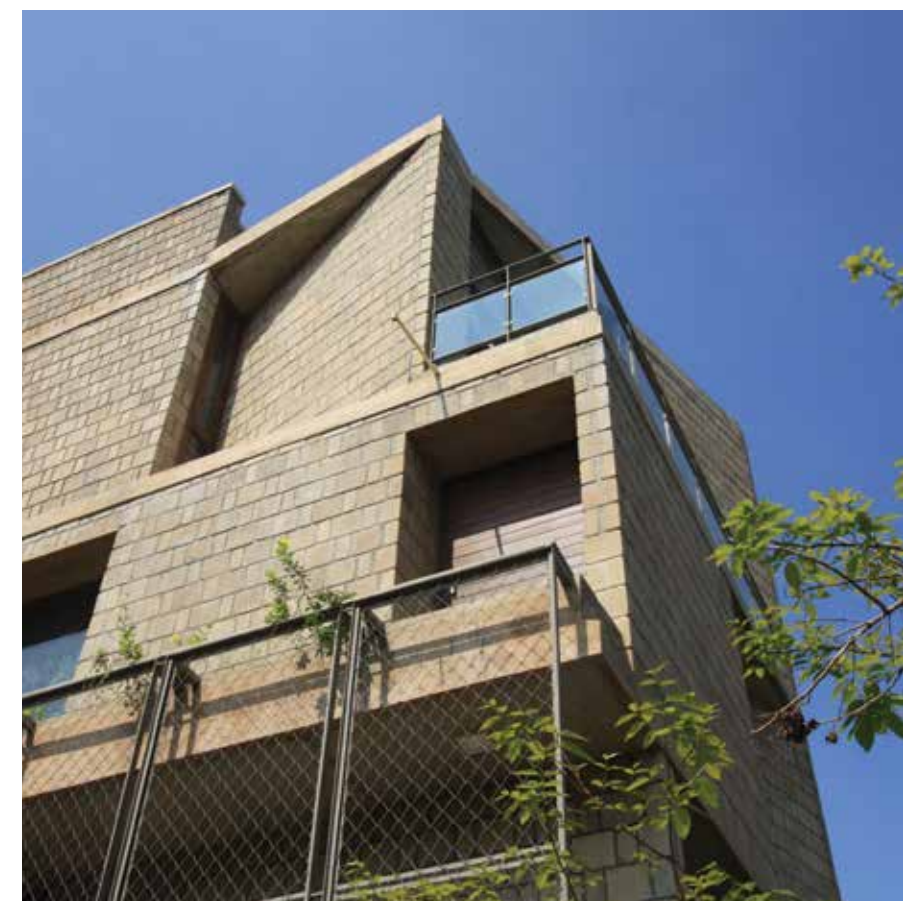
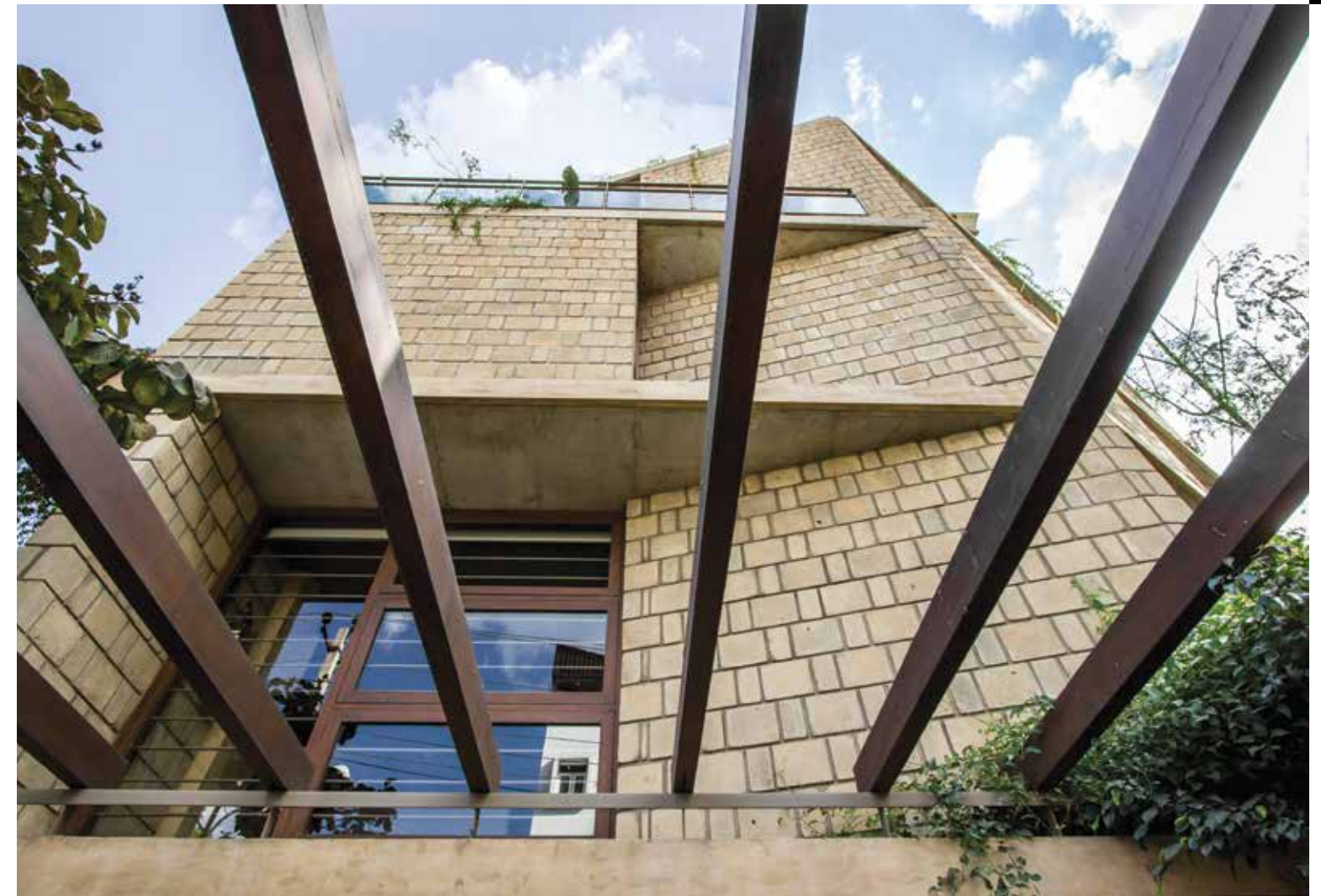
Architects Dimple Mittal and Vijay Narnapatti

AWARDS

Arcasia Awards for Architecture 2017: Gold Medal for Sustainability

PICTURE CREDITS

Shine Prasana



Exterior Views



Office lobby.

MONOLITHICALLY BRICK

As you walk up to the building, the vertical structure with its multiple angles and slanted windows, arrests your attention, featuring in its glorious raw form, the stabilised mud blocks totally exposed to reveal their natural texture, even as the greens from the prevailing trees caress the exteriors, accentuating this raw beauty.

The façade of the building is monolithically brick, the slabs extended slightly beyond the edge of the beams and columns to facilitate cladding by bricks. The CSEBs incidentally were made from the excavated earth from the site and sundried at the site for 21 days.

STAIRCASE TO HEAVEN

Stepping into the office, one is immediately faced with a steep concrete staircase going up three levels, serving as the spine of the building, running up right in the centre, preparing one as the climb happens, to experience a large open office space sans partitions.

“The staircase to heaven” as Dimple jokingly refers to it, is not only dramatic in its physical form but also serves as an indication of the material use and design inclination in the entire interior space. The fully visually connected interiors, the sheer volume reaching up to three levels can be experienced right at the bottom of this staircase.



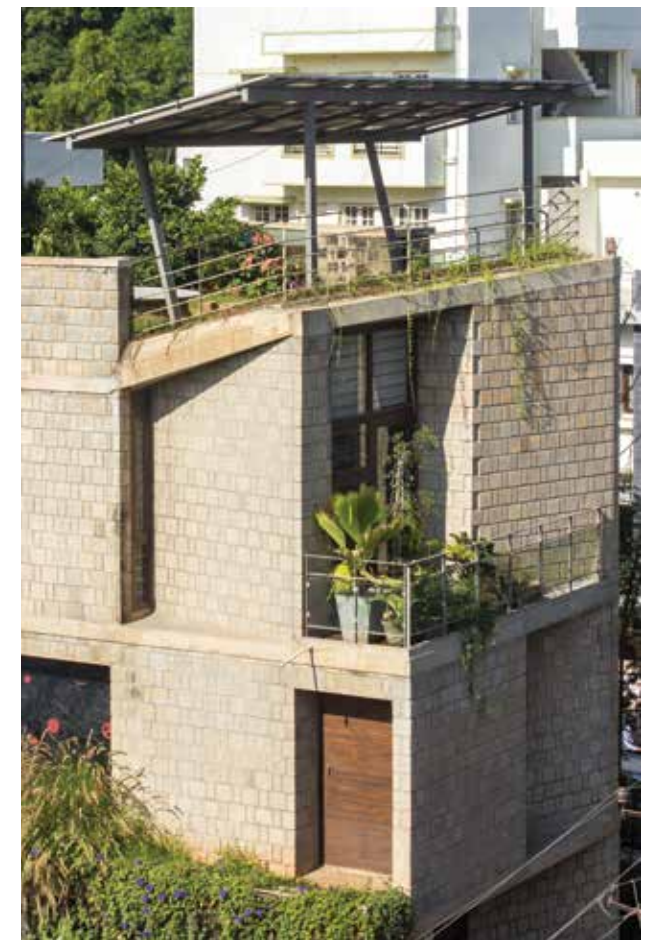
Office tripple height space.



Office Studio.



office studio lit with skylight.



Terrace Garden.



Triple height space.



Office stairway to terrace.



Home view of living, dining and family area.

SALVAGED WOOD

Pine wood, salvaged from packaging material, is the key wood used in the interior, be it for the doors, partitions or the window frames. Be it in the office or the residence, the doors and windows are extended to a height of 9 feet, appearing not only majestic, but also dispensing with the customary lintels, lending a differential address to the overall design.

SLANTED WINDOWS

All the windows have been cleverly and deliberately slanted whereby abundant natural light filters into the spaces, besides serving as a unique structural design. Most of the windows are also slanted in just the right angle to bring in the greenery while shutting out a view of another building in the tight fitted neighbourhood.



Living area and stairs

The slants also deftly cut out the harsh ingress of both heat and light, keeping the natural light seeping at the optimum level. Besides addressing functionality in the interiors, these slants serve as a sculptural design element on the façade, complementing the exposed stabilised mud blocks.

RAW TONES

In keeping with the raw tones in the entire structure, the ceiling has been left exposed in

both the studio as well as the residence. The flooring is no different, revealing the beauty of raw polished concrete, the textures and grey colour blending effortlessly with the raw pinewood adorning the interior with all its natural markings and stains.

The free standing metal columns which support the inner part of the building, fuse into this raw expanse, their slender forms painted grey, making them almost disappear,

leaving the space appear totally open and almost column free. While scrap metal serve the double function of decorative art as well as window grills in the studio, the monotony of the raw expanse of the exposed concrete ceiling is broken and punctuated with a dash of art manifesting as a route map to the studio.

HARNESSING WIND AND SOLAR

To ensure the spaces are totally naturally lit, the open studio also reveals the presence of skylights, the vents not only letting in the optimum amount of natural light but also letting out hot air, thus keeping the ambient temperature cool. "The windows in the building have been structured to also harness the wind, flowing from Northeast to Southwest. These interventions have ensured the ambient temperature is three degrees lower than outside", explains Dimple on the structural orientation.

Though the building is not totally off the grid, solar energy is harnessed to address a significant portion of the power consumed. About 5 kW of power is generated by the solar panels, catering to the full power requirement of the office. Interestingly, the solar panels amidst the terrace garden have been designed as a gazebo, where informal meetings of the staff occur. "The terrace garden was also planned to reduce the heat load from the terrace slab besides catering to the functional as well as aesthetic requirements of the space", adds Dimple.

SIMILAR EQUATION

The structural equation in the residence is no different, the angled windows prevailing, the raw textures of the concrete, metal, wood and CSEBs marking their presence, the doors and windows similarly shooting up to 9 feet to eliminate the need for lintels. Forming the ground and half of the first level of the building, the visually connected interiors of the residence interestingly display minimal artefacts, the walls left bare, the decorative element manifesting more in structural form.



SHARUKH MISTRY

MISTRY ARCHITECTS**PROJECT**

Water Woods Lodge

DESIGN TEAMAr. Sharukh Mistry, Ar. Deepa S Wani,
Vishwanath K B**AWARDS**Smart Green Summit & Awards – 2016 (Jury Com-
mendation) Hospitality – Architecture.CWAB Awards- 2017, Noteworthy projects-
Hospitality- Water Woods Lodges & Resorts,
Kabini**PICTURE CREDITS**

Umeed Mistry

LODGED AMIDST WATER & WOODS

BY NANDHINI SUNDAR

“On clear nights there are many sights, these connections bring in the big picture of existence. I was reminded of the saying by Hubert Reeves..... Man is the most insane species. He worships an invisible God. And slaughters a visible Nature..... Without realising that this Nature he slaughters is this invisible God he worships....”

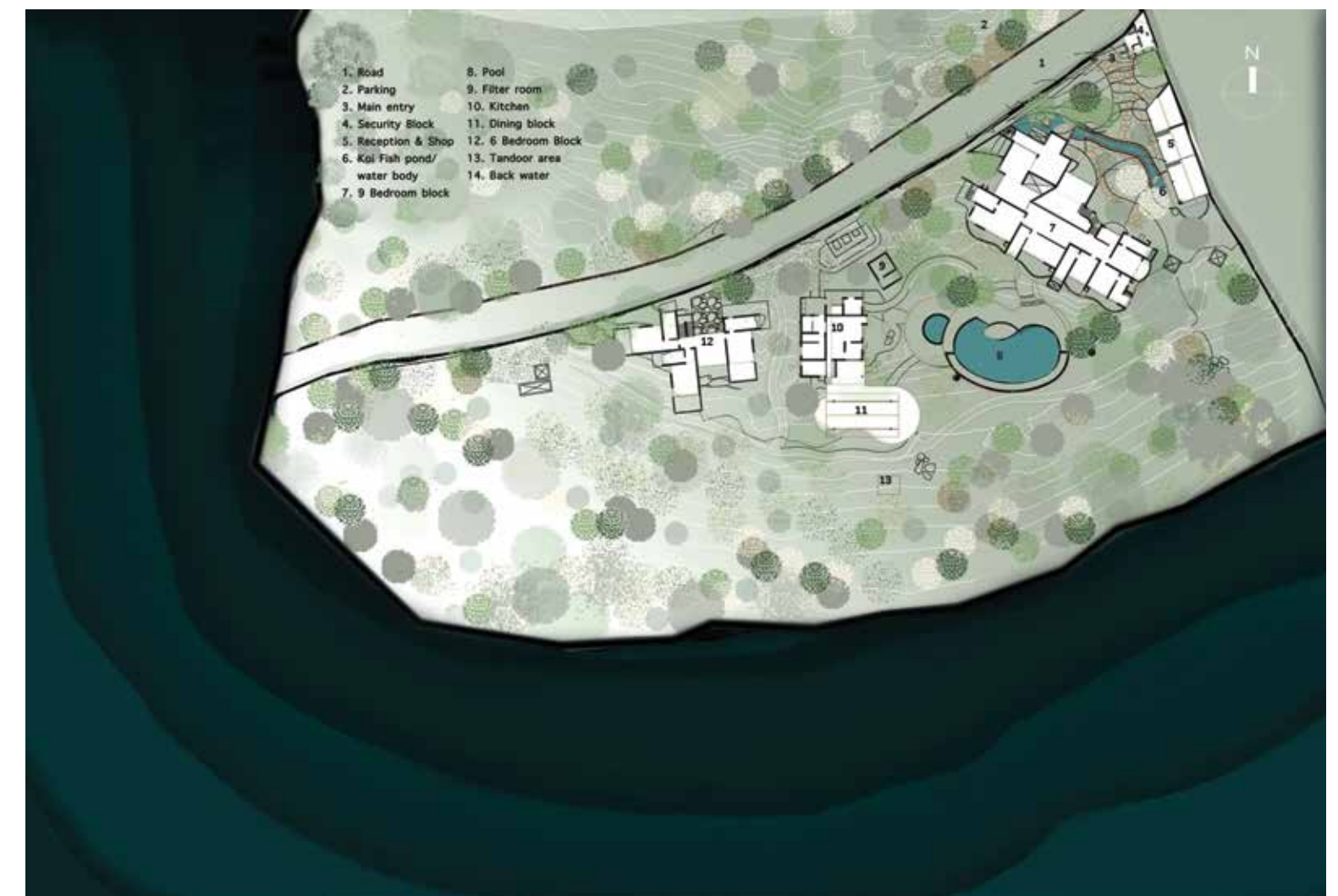
~ Sharukh Mistry

It is a 1.3 acre peninsular land amidst the thick jungles on the banks of the Kabini, the pristine river flanking the curvilinear site, the access only from the single land-linked segment. It is sheer silence that greets the visitor, broken by the rustle of the leaves from the thickset greens and the flowing water. It is tranquillity experienced at the highest level; the only interruption to the silent musings being the occasional jungle visitor, the feathered as well as the four legged, reminding the visitor that in this habitat they are guests.

When Architect Sharukh Mistry was approached to design a boutique resort in the midst of this deciduous forest, the required human footprint seamlessly merging with the existing surroundings, the first thought that came to him was “Can we do justice to what exists and still make an architectural intervention without disturbing the ecology of the site? How carefully can we tread into this space to create what is required?”



Aerial view.



Site Plan.



The night sky.

The site incidentally already housed a few rooms as well as an admin structure and the request was to add in a few more private rooms, common spaces, a spa, library, a gym, pool, bar and entertainment spaces, outdoor recreational areas, expand the kitchen, utility and service spaces. The key was to link all the structures to the water and existing landscape where the prevailing flora took precedence and dominated over the architectural intervention.

THE TRIGGER

As the team set about to design the intervention, the first trigger for the right approach served to be the omnipresent and overpowering tree cover in the landscape. Not surprisingly the first reaction was to 'knock down the fence that demarcated the site and connect with the water of the Kabini.'

"That meant opening up the spaces for an unhindered access to the fauna of the region. Yet, it also meant connecting the spaces completely with the natural surroundings sans barriers, offering an experience that is totally unshackled, almost a wonderment", says Sharukh.

With the fence down, the next question that loomed was the type of structural intervention, the materials to be opted where they are in keeping with the locational sensitivities as well as locally available while not losing sight of maintenance and ROI (Return on investment) from the facility. "The place has to be sustainable, both in revenue earned as well as the structure chosen in terms of the running costs. It is a delicate balance that needs to be addressed", opines Sharukh.

INSPIRATION

Inspiration came from the land, the sky, the all-pervading water, the natural inhabitants of the region, prompting a design that brought into the structure a semblance of the trip that residents would make into the forest, permitting them to linger in and savour it even after their return to the resort. "In short, we realised that we needed to fuse in the early morning trips, the boat rides, the sights and sounds of the forest, not just into the structure but into the wine and food, the entire ambience and experience of the resort", adds Sharukh.

Thus came up a structure that revealed open entries, the rooms placed on one side, the four little structures erected in tune with the outline of the existing trees. "This brought in non-human visitors who were not so welcome, yet, retained the sensitivity of the location, the language of the land, blending into the setting seamlessly, respecting the ecology of the place even as we intervened."

A fabulous set of rain trees and other local species became a perfect foil camouflaging the structure, the apertures through these trees permitting view of the distant 'other side'. Says Sharukh "The open entry caused some initial hiccup, because in came along with the visitors, the slithering resident

cobras, Russel vipers and their community. Soon of course the staff got trained by my friend Gerry Martin, to carefully resettle them without harming them. Live and let live became the idiom of accommodation for all."

One structure was purposefully left with flat roof and terraces to accommodate solar panels and more importantly connect with the sheer beauty of the night sky. These terraces thus became the gazing spots of the starlit night skies, the dense dark wilderness harbouring many a silent resident, the night still except for the rhythmic chirping of the insects, a rare call of the wild and the Kabini lapping the land.

"The altering season's response brings in a different landscape, the water drying up, the trees shorn of leaves, the grasslands browned, the parched lands breaking up and these sights too were kept in perspective while designing."

INNOVATING

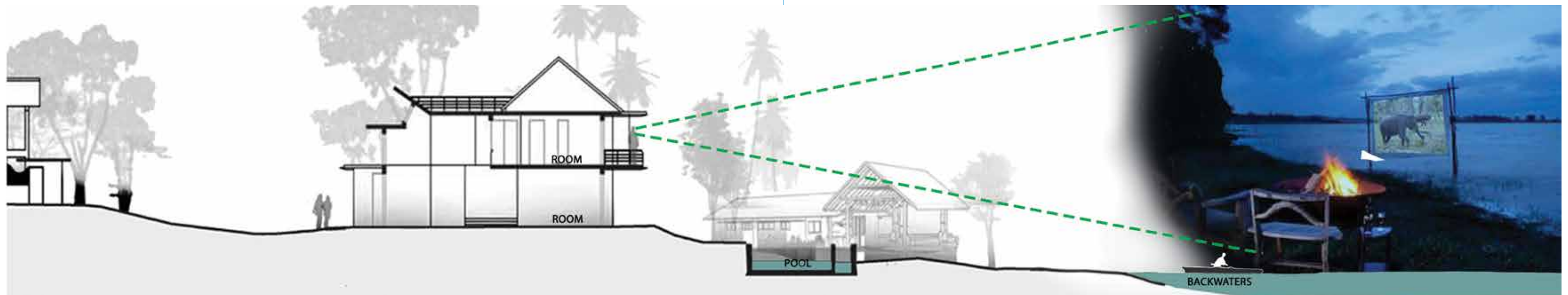
Thus, the structure, though regular in the use of bricks, RCC columns and beams, also saw the use of metal in the form of steel support along with locally available rocks. Zinc sheets with thatch above formed the roof with pinewood underlay support. Raintrees that had been chopped to make way for the Bangalore Mysore

Highway were salvaged and used in the furniture, bar counter, doors as well as the floor where it was fused with the grey oxide.

The construction was of course not easy, throwing up a multitude of challenges. "Contractors were reluctant to do a small boutique resort. Our negotiation skills were tested again and again till we completed the programme. Standard building components were used and the structure was roofed with thatch, zinc sheets and recycled pine wood underlay"

But it was not just the contractors. "Wood from the MaaraMaara tree (rain tree) was used extensively in its organic forms. I love the graininess of this wood and the way it cracks. Convincing clients to use this and understand its character is always an uphill task but we did it!" adds Sharukh.

To blend in totally with the surroundings and the language of the land, one of the cottages has a *Machaana* extending from its deck, the deck swaying with the wind, resting as it does on rollers that permit the easy movement. "The building of the deck was in itself a learning curve as the metal strap that we used initially cut into its bark, nearly suffocating the upper segment of the tree. Fortunately we detected this in time, this was then removed and replaced with steel wedges



Section through 9 Bedroom block.



Reception deck.



Rooms overlooking the pool.



Private decks on inclined columns



Suite Room

fitted in, permitting the nutrients to flow unhindered”, explains Sharukh. The support structure was thus made to rest on the wedges while freeing the tree.

“It is not just about coming up with a design and erecting a structure in an eco-sensitive space such as this. It is about being sensitive to the ecology, understanding the various undercurrents that hold the delicate balance, observing, correcting mistakes and finally coming up with an intervention that is in sync with region where an open display of life and death occurs with every altering season”, says Sharukh.

Seeing the water bodies parch down in peak summer, only to gush through during the rainy season, makes one understand the value of natural creeks, its offerings and the

lack of it, permitting a narrative that connects all these and more, enabling an emotional connect that inadvertently transfers into the final design opted, sums up Sharukh.

DESIGN OPTED

While the design opted ensures that the sensitivity to the lay of land and the surrounding ecosystem is well in place, the entry to the resort itself is made pedestrian, the landscaped walkway leading to a semi-covered lobby. The walk thence to the nine room lodging facility is



The Machaan.

further through a koi fish pond, the rooms overlooking the pool and the river beyond on the southern side, spilling simultaneously on to the landscape with deep decks.

A spa, bar, gym, library and outdoor terraces flank the rooms, permitting the resident to unwind. The pool with its invisible edge merging visually with the river beyond, accentuates the visual expanse of water as one relaxes in the decks. The double height ceiling and high pitched roofs, with their floor to ceiling openings, enhance the volume of the interiors while inviting the surrounding greens and water even as one resides indoors.

A semi-covered dining deck, designed over the water edge, makes the dining experience not easy to forget, the serene wilderness seeping into the soul even as one indulges in the



Rooms overlooking the backwaters.



Lobby



Dining deck.



Decks.



The Spa.

delectable cuisine served. The western segment of the resort finds a six bedroom block angling into the water with its high split level roofs covered in thatch even as the underlay of bamboo filters light into the spaces.

The bathing areas, finished with rustic materials, are also left partially open to welcome the greens as well as the rain showers. This ambience of a sojourn in the woods is accentuated by the nature inspired footprints adorning the floors, roof slabs, light fixtures and others.

MOVING BEYOND STRUCTURE

Given the objective to keep the footprints light, such as the right usage of materials in the structure, the issue of polluting the river with the effluents from the resort also came up. Sewage was held in sealed systems and pumped away into an STP further inland to ensure the river continued to flow in the same pristine state. Besides effectively implementing the concept of recycle, reuse, the resort uses solar power while turbo vents running on wind energy and sun tubes add to the green technologies incorporated into the design.



A MULTI-DIMENSIONAL APPROACH TO LEARNING



BY PROF KUMKUM NADIG
DEAN, SCHOOL OF DESIGN,
BUSINESS AND TECHNOLOGY.
SRISHTI INSTITUTE OF ART,
DESIGN AND TECHNOLOGY



It is about art, it is about design, it is about technology. It is also about using the very ordinary elements and experiences of life and transforming the same into something extraordinary where it is capable of addressing and influencing living and behavioural patterns in the most unique manner. **Srishti Institute of Art, Design and Technology**, a non-residential institution founded in 1996 by the Ujwal Trust, provides art and design education in an environment of creativity and multi-disciplines that enables the learner to maximise their potential.

With over two decades in the education sphere, Srishti has a distinctive multi-dimensional approach towards developing the creative, innovative capabilities of its pupils, the mode of tutoring constantly proving to be one ahead of the curve.

PICTURE CREDITS
Mahesh Chadaga

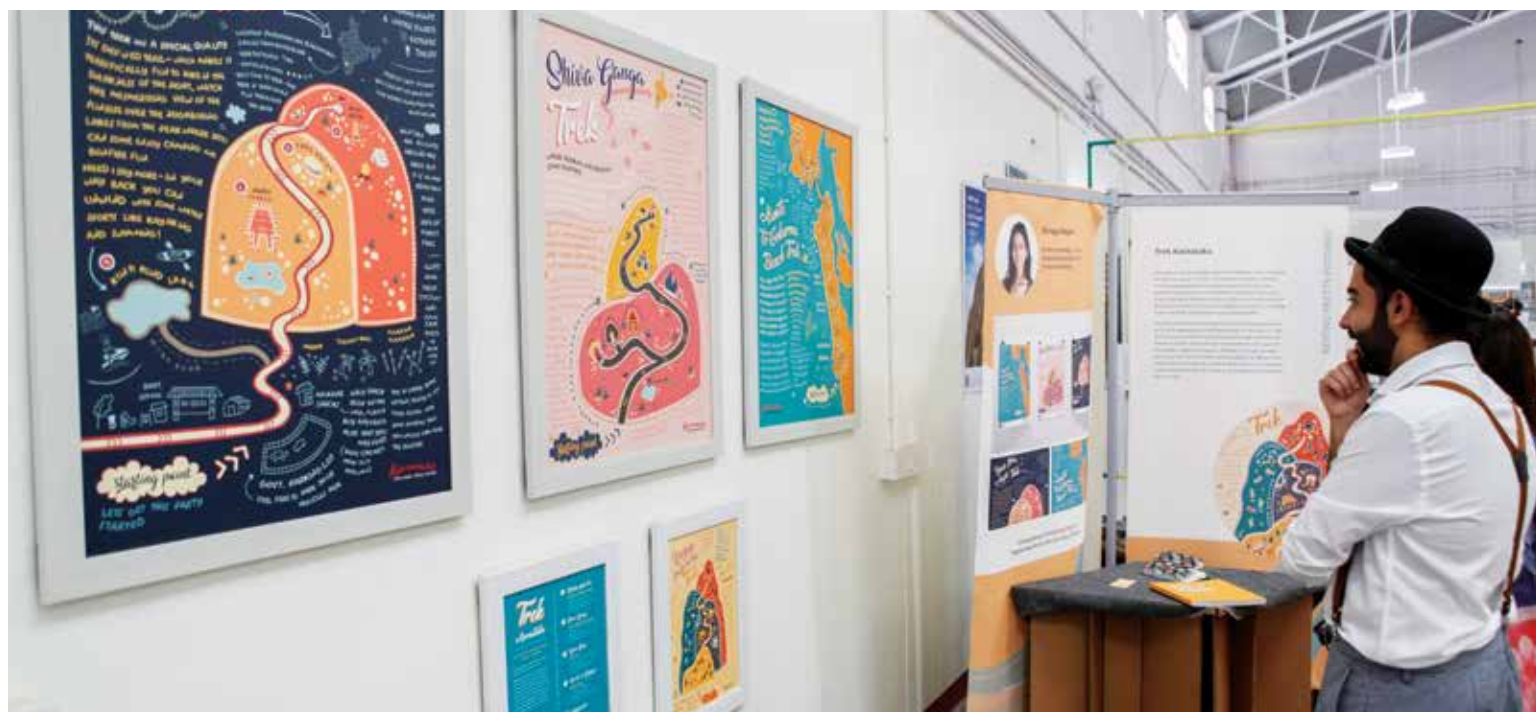


There is now greater recognition that the prevailing age-old methodologies and pedagogy requires change to permit inclusive, collaborative as well as transformational learning. The capabilities thus created are expected to bring forth a creative impact that will initiate a broader range of societal and cultural engagements and opportunities.

The innovative ways adopted through constantly evolving pedagogy that is inspired by sustainable human-centric values, help create a learning environment that empowers our students to envision a better future. The student is trained to become a proactive change and impact maker with a transferable portfolio of capabilities which can be utilised for a wide range of issues, circumstances and futures.

- In short the competencies created are to enable the learner to creatively impact not just existing ecosystems but build new ecosystems. These objectives are realised through the professional, vocational and research programs planned and offered. This translates as seven core dimensions of practice at the institute.
- Deeply understand creative impact making through actual practice.
 - Make constant efforts to generate new knowledge on how to produce capabilities and student learning.
 - Develop cutting-edge pedagogical approaches that are appropriate to the needs of creative professions.
 - Develop innovative products and services that not only cater to current

- needs but also are designed to anticipate the future.
- Deliver outstanding and innovative learning experiences throughout the student's program.
 - Focus on wellness and wellbeing and growing the inner self through an ethic of care.
 - Be operationally excellent through innovative best practices and quality standards.
- These core dimensions contribute to building the creating competencies that will aid in realising the objective of being constantly ahead of the curve. Through the intersections of art, design and technology, the conventional perspectives on problem solving and envisioning are further realised.



This is enhanced by the intensive network that prevails between Srishti's faculty and local, regional and global communities, making possible the ensuing of dynamic exchanges. Not surprisingly the pedagogies offered through the various programs are constantly renewed to incorporate new ways of approach, thinking and methodologies.

In keeping with this approach to learning, exhibitions, workshops and seminars are regularly conducted at the institute, the recently concluded Srishti Collective being one of them. Graduates of Forty seven different courses in various disciplines of Art and Design came together in July 2018 to showcase their vast potential in creative thinking, imagining and making.

Erykah Badu once said "The only thing I know to do as an artist is to be honest and brave." The Srishti Collective 2018 was an opportunity for the visitors to witness the honesty and bravery of the creative stars of the next few decades. The images that you see here are just a snapshot of our graduating students' immense creative potential.





DESIGNING TO IMPACT

BY ARCHITECT SWETHA MANIVANNAN.



‘**Prabhaav**’ means impact. The Prabhaav: Anegundi three-day residential program conceptualised and conducted by **Unbind, co-presented by The Kishkinda Trust (TKT)** revolved around the idea of using one’s potential to enhance another’s.

Unbind, started with the aim of co-creating and nurturing a community of design-learners, defines ‘Design Learners’ as anybody with an intention of using design as a tool to make a positive impact or simply as a means of creative expression.

Unbind joined hands with The Kishkinda Trust (TKT), founded in year 1997 by Shama Pawar, to initiate this unique program. TKT assists villagers of Anegundi at the grassroots level to build capacity in order to maintain business incubators and conserve their historical heritage.

Each one of the participants in the program was part of a diverse cohort; yet, together they were a conglomerate, bound by the common interest of making a positive impact in the community. Filled with energy and curiosity, the participants were there on a mission. This zeal was further fuelled after a chat with Shama Pawar.

As she narrated her experiences with Anegundi, from being a visitor to a resident to later a change-maker, possibilities and opportunities opened up. The cohort’s inquisitive attitude set the perfect foundation for beginning this learning journey. A walk through the streets of Anegundi prompted many interactions between the residents and participants.

Guided by Shama Pawar, Samrudh Dixit, a culture researcher and academic enthusiast, along with the Unbind team, four impact areas were identified. The Banana Fibre and Water Hyacinth workshops that were

set up by TKT, Solid waste management centre, Streetscapes of Anegundi and the information, touristic visibility of this beautiful community.

After identifying the core areas of interest, smaller groups set off to initiate the design process. What ensued were unbound ideating sessions of what has been and what could be.

The second day started at the serene Tungabhadra, the collaborative spirit growing as the conversations sparked. The time taken to self-reflect by the river enabled the participants to stay centred and focused. The ideating sessions led to exploring more questions that needed answering.

As the day progressed, participants were seen going around Anegundi, talking to some of its oldest residents and Gram Panchayat members to understand how their ideas could take shape. While some participants tried their hand at weaving the banana fibre rope, some garnered stories on Anegundi’s heritage.

Others came up with ideas to upcycle plastic bottles and other materials at the solid waste management centre to



address streetscapes and signage. Critical thinking strategies were used to evaluate and refine solutions besides discussing varied set of ideas with Shama Pawar to solicit her perspective. The ensuing intense brainstorming sessions were interjected with walks and talks, the setting enhancing the scope for designers to reflect on their role in India’s diverse landscape.

The final day was the day to pitch. Reaching for pictures to support their pitch, looking for new possibilities, the participants began with perfect momentum. Sketching some ideas proved helpful in observing the process from conceptualisation to execution. After two days of hacking, teams came together and put up a convincing pitch to TKT.

The amateur weavers had successfully woven souvenirs that narrated Anegundi’s cultural heritage. Value addition to streetscapes was considered and reuse of waste was explored. Inputs from Shama initiated the iterative solution space and paved the way for logical reasoning and a practical approach. Discussions revolved around proposed timelines for execution, action plans and order of work to be done.

Amidst the ideation sessions and design interventions, a strong learning was established. The power of empathy; education inculcates in one the need to impact others, be it the society or an individual. However, the opportunities to explore and exercise this in the design

world are alarmingly miniscule. Prabhaav is Unbind’s initiative towards opening up such opportunities. A point to note is the outcome of the program extending beyond the tangible design solutions for Anegundi.

With the wrapping up of design discussions, some gifts were unwrapped. However, these gifts were of a different kind. Not the kind that weighed a few hundred grams but one that weighed oneself. It was the celebration of unwrapping one’s gifts in the truest sense. The learning experience, stories shared over food, laughter and some parting tears had planted the seed of a community. A community not just of driven individuals, but one enriched with collaborative spirit, like the subtle aura of a conglomerate.





EDUCATING ARCHITECTURE IN INDIA

BY PROF. JAFFER AA KHAN

Co-Contributor: Deepika Varadarajan, Chennai, India
Email: jafferaakhan@gmail.com
(This is third in the three part series)

Prof. Jaffer delivering a lecture and promoting active learning in his studios

NEED FOR A CHANGE

Presently, the architecture program is a five-year full-time study period with a year of training included. The Council insists flexibility of the program and accepts that the training period of one year could be after the third year or after the fourth year when the students are free from any academic commitments and they could get to graduation straight on. But there is growing concern among students that the institutions should not collect the fee for the period they are not to be attending any classes or University examinations. The CoA is unclear about its policies in this aspect as one could see the growing restlessness among students.

With the growing concern on the quality of education and the paucity of the faculty to teach, it is important that the CoA relooks at the architecture program and help make it comparable to international standards through serious debates and deliberations and implement in the best interest of the future of the profession. One would suggest a model that can be more practical to split the architecture program into three parts like 3+2.

The first three years will be a Bachelor degree program like BArch (Bachelor of Architecture Studies) and then if the student wants to pursue higher studies, he could join post-graduation MArch (Master of Architecture Studies-professional), which will be a 2-year full-time program. Then the final two years will be to work and produce a portfolio for registration as an architect with the CoA. More so this gives a chance for a student to reduce full-time study and a break at third-year level, enabling them to work for a few years and then seriously think of doing the post-graduation to either register as an architect or enter academics.

This method has been followed by Australia, New Zealand, UK and many other countries are looking at the positive side of the program due to its employment prospects and the flexibility to the students to have a bachelor degree in three years.

It is time for the CoA to relook and revitalise the system before they keep on adding more number of schools. The first step would be to review the policy thoroughly and seek the advice from the practising and academic fraternity who have an open mind for a change and to create a robust system involving technologies and research into

the program. This change should be for the betterment of the future generations of architects and to make them leaders in the profession.

The trend in the recent decades is an increase in the flux of graduates trained abroad and returning to India. The destinations like USA, UK and Europe has been the most preferred by the students. But in the recent years, one can see the interest shifting towards Australia, New Zealand, China and Singapore. The primary reason that the students seek post-graduation abroad is that there are very few institutions that offer a variety of specialisations in the country. This influx of graduates should be seen as a significant advantage to the education scenario, and their contribution will bring a sea of change to the quality and exposure.

CONCLUSION

Architecture programs all over the world have gone through changes and are more focused towards practice-based education with technology. In India, the pedagogy remains to be obsolete and has failed to produce leadership in architecture and design. There is no such institution of international standards and that surprises everyone in the profession, even though the country boasts of having iconic works of architects like Le Corbusier, who realised his dream of building a city through Chandigarh and Louis I Kahn who added a different dimension to Indian modernism, through local materials, context and culture.

As practitioner and as academician in architecture for more than three decades, the author sees that the students who choose to study architecture have brilliant minds and have shown extraordinary creative abilities. But this brilliance turns into disillusionment when they complete the course as they are unprepared themselves to face the reality of the profession.

It is also believed that innovative approach in architectural education will give greater confidence among the students and a choice for them to understand architecture in context with the growing economy and global aspirations. In this regard, the profession and the regulating bodies for both practice and education need to look at the reality on the ground and take a suitable direction towards refining the curriculum which will make the future architectural education more equipped, meaningful and contextual.



UP ABOVE TO DOWN UNDER FROM THE MIDDLE

BY PROF. K JAISIM

This year has been an experience of exploration. The experience was explored trampling over many spaces with a group of people from various colours of the built environment of the sub-continent. From architects to interior designers to builders, developers and decorators with interests in the details to the totally devoid of the meaning of space, we traversed together.

The exploration is the potential these gifted groups offer both in terms of economics and communication to travel a myriad miles. Without their admitting me amongst them I would never have paced these spaces in my time. I travelled the heights of the European Balkans to the wide spaces of Australia the continent down under. This was a gifted opportunity to mingle with people with life patterns far from our own and learn many fresh façades giving me an insight as to how cultures evolve and influence the built environment to make habitats what they are.

Nearly two weeks of travelling these Balkan heights – touching ground at Bucharest (Rumania) and meandering through Sophia (Bulgaria), Skopje (Macedonia), Podgorico, Kosovo, Dubrovnik, this was the Yathrika tour. From walled cities to wide open spaces of settlement, crossing languages and ethical behaviours and experiencing habits that were absorbing as an architect to venture into and comprehend life styles.

These are a people who have cared their land over centuries and created neighbourhoods with religious bondage of difference in the heights to take shelter

from both climate and invaders. One could in many places witness the marauders who have scrapped many wonders of the built and very often attempted to stamp their identity. Time has survived. Just walking the streets and meandering with them was and is an awakening.

From this experience of an evolved culture I ventured below the equator to the newly discovered and conquered continent. Australia is a challenge to mind, body and spirit. Even as one flies over these vast tracks of varying landscape the mind is boggled by the emptiness of space and time. I did not even realise that I have travelled these trails a few decades ago. Nothing changed but everything new.

Landing in Melbourne after a stressful flight, took to the streets to lift the lethargy of air and soon off to Sydney in New South Wales to witness the Opera house and embarked to Queensland with Gold Coast and the Twelve Apostles as the hike and hype. Here in this brazen land nature was and is Architecture. The sun, the wind and ocean playing with one's mind all the time. The land of the aborigines taken over by the wanderers over the last few centuries awakens many thoughts.

As one perceived in depth the original inhabitants both in museums and in real life it became apparent that these aborigines were highly evolved and knew with understanding how to live with the environment. In the name of progress and modernity the invasive cultures have

changed the human landscape; climate change has nothing to do with it. The west sent their unwanted criminals to these far off space centuries ago, today they come from all over the earth to see this land and want to be part of it. One of the most disciplined and designed spaces that I have strolled. The sizzling urban spaces evoke a response that is not experienced or felt in other continents.

From these two ventures finally landed back home to the sub-continent and in a whiff it was paradise on earth. Nothing anywhere can take away the wonder that is India. The sheer mystery that is part of our life and culture that makes our built environment that is always changing and challenging, but yet the ethos remains constant in its myriad diversity.



HUSNA RAHAMAN

FULCRUM STUDIO**PROJECT**

Gupta's Residence, Bengaluru

RESTORED

2016

PICTURE CREDITS

Pallon Daruwala

STATELY & COLONIAL

BY NANDHINI SUNDAR



It is a sprawling 7000 Sq ft stately Colonial home, the structure serving to be a no nonsense load bearing piece of engineering that cannot be tampered with on whim. This meant strategic alterations in the residence could happen only where it was absolutely necessary. The restoration of this stately home focused chiefly on making relevant yet necessary modifications, where the reverence to the structure was firmly in place while infusing a modern functional transformation.

The entire restoration process was thus placed on the delicate balance of reverence and relevance, the regal aura of the place retained while fresh blood of modern functionality was infused into the structure. The stately home came with a large open outdoor terrace which was reworked extensively yet sensitively to create an expansive entertainment zone.

**A RUSH OF COLOURS**

Given the era the residence dates back to, it was not surprising to find walls and floors saturated with a profusion of hues and patterns, the antique floor and wall tiles almost engulfing the ambience with their colourful presence and patterns. The task was not to shun the grandeur, yet manage in a manner where the hues would enchant and refresh, without submerging the senses. "The spaces were literally a riot of colours, not orchestrated or controlled but a free palette that prevailed. This base was used as a spring board to complement the residence without eliminating, yet balancing it", says Architect Husna Rahaman.

UPGRADING REVERENTIALLY

In keeping with this intent, the large living room was lent an elegant network of wood verticals and horizontals to frame the length and breadth of its princely expanse, the chandeliers added proving to be new, yet totally Colonial in design, connecting to the past. The rich flooring along with the porcelain tile dadoing on the walls was retained as was done in the other areas of the residence while metal motifs on the walls reflecting the existing patterns, brought in a refreshing contemporary twist to the space.

Two groups of furniture prevail in the living area, each connected by a large back to

back sofa cluster. While the walls and ceiling reveal the presence of wooden columns and beams, a reminder of the Colonial past, the concealed lights and motifs of the existing architecture reinvented in large metal symbols usher in the contemporary present. This unusual blend of both materials and styles, manifesting as luxury paired with minimalist streaks, exquisite Indian crafts housed in streamlined forms, speaks loudly of a reverential contemporary upgrade of a glorious past.

"The living room was a rush of patterns and colours which had to be respected yet managed where they do not over impose



on the senses. The objective was not to remove anything, yet take a fresh look at the space where a connect with the past was established while forging into the future”, explains Husna about the intervention made.

SUNNY LIBRARY

The ‘sun room’ on the first level had narrow spaces with abundant inflow of natural light which could be effectively captured. Needless to add, this room too came with its quota of colours and patterns. “A turquoise library with a western exposure was created

here by merely introducing rugs into the space, serving as an ode to the colourful past,” says Husna.

Rugs in intense hues of ochre and turquoise blue, soaked in geometric patterns, define the floor complemented by the turquoise blue and wood verticals lavished on the walls. The ensuing space is a burst of exuberance, vibrant in conception and experience, the twin daybeds explicitly created between the columns, enhancing through their presence.

INFUSING WARMTH

While the structure, given the era it dates back to, is strongly imperial, a character which has been retained and preserved with due reverence, the spaces have been infused with warmth to represent the home the structure ultimately is. Application of soft roses on the walls, keeping the colours neutral with subtle pops of colour in the rugs, strips of wallpaper and cushions revealed in shades of pink and orange, ensure the warm intention is well in place to experience.





The expansive spatial poetry of the structure, a surprise element that is almost extinct in modern crowded structures, successfully integrate the rooms, blending in the past with the present and seamlessly opening the spaces to surreal vistas of the rest of the residence.

METAL MOTIFS

Metal certainly does not figure in the era of construction of this residence, yet the material has been infused into the space,

bringing the contemporary spirit into the stately space. Metal is used craftily in the spaces, lightening the palette. The floral medallion opted for the living room serves as a symbolic confluence of the metallic motifs sprinkled across the residence, letting in a refreshing contemporary twist to tradition.

An artistic metal railing staircase, which replaced the existing cement and brick staircase, leads up to the first level where

a stunning dark grey metal gazebo greets, tempting to sit back and unwind. The gazebo serves as both a relaxation space as well as entertainment zone, transforming an earlier mundane uninteresting open terrace. The motifs used for the metal patterns, not surprisingly relate to those prevailing in the residence, offering a refreshing takeaway from the Colonial era, altered to speak a contemporary language.



REDEEMING A VANISHING HERITAGE

BY NANDHINI SUNDAR

It is a skill passed on through generations, the families working together, the younger generation learning from a very young age and honing the skills literally over a decade. The expert craftsmen of our country, a fast disappearing species in the IT driven age where mechanisation and swiftly altering tastes prevail, increasingly find it lucrative to shun their traditional occupation and venture to embrace professions that require either least skills or perhaps none at all. After all it is their bread and butter at stake, what with negligible or nil demand for their expertise and products.

EXTINCTION OF CRAFTSMANSHIP

It is not just the computer age that has put skilled craftsmen at peril, but also current lifestyles where products with limited shelf life are preferred and if possible, a non-desi tag attached. What has ensued is an extinction of some of our erstwhile craftsmanship that has been the country’s pride, with more such extinctions in the pipeline if swift action was not in order to save when still possible.

Against this background was started a movement to identify crafts that were fast losing ground for want of a sustainable market, train young aspiring artisans on the arts through the still existing master craftsmen, so that the rich heritage can still be preserved.



BIRTH OF MADHURYA

The initiative, christened Madhurya, was started by the Art of Living volunteers, where a range of crafts were identified, starting from intricate hardwood carving to exotic handwoven silks and embroidery to traditional modes of paintings that decorated our erstwhile palaces and residences. The idea was to not only train but offer an avenue to work where the craftsman is connected to a market which would ensure a sustainable income stream.

Thus was born a training centre where the intricacies of wood carving techniques were taught along with the facility where the trained artisans could actually execute their skills and market the finished product. Soon, exquisitely carved furniture and artefacts in wood were born in the workshop, with many customised to meet ordered specifications.

Not only do craftsmanship and creativity manifest in these products designed to suit individual tastes and currently prevailing lifestyles, many also serve as replicas of erstwhile furnishings and artworks, the antique imitations crafted to perfection to offer the customer a taste of the bygone era.

PERISHING HAND WEAVING SKILLS

As intense as the decline in demand for wood carvings is the waning market for traditional hand woven materials, both silk and cotton



that the country is famous for. The technique learnt over many years and traditionally passed from one generation to the other, finds very few or no takers amongst the younger generation of the weaver families, leaving the craft in danger of swift extinction.

Not surprisingly, these exotic handwoven silks and cottons too came under the ambit of Madhurya, the objective being to make a direct connection between the weaver and the wearer. The helping hand was extended to a range of handwoven techniques from across the country, ensuring the few, still existing craftsmen for many of these techniques continued with their traditional profession without having to worry about the market.

THE REVIVAL TREK

Thus, the exquisite Aravalli saris from Gujarat which require exceptionally skilled weavers to weave, using different techniques of weaving for different segments of the sari, was one such revival done by the intervention of Madhurya. Says Bharathy Harish, Coordinator of Madhurya, “currently the number of weavers practicing this multiple technique of weaving is merely a handful and unless help is extended to preserve it, these saris and their technique can be seen only in historical records.”

Similar is the scene in the famous Banaras saris with too many looms having shut down in the recent past for want of a market. “The fake

brocades have sorely impacted the original pure Banaras silks. It is same with the Chanderi silks from Madhya Pradesh. But with current increased awareness, this is also seeing revival, with fabrics too becoming popular”, says Bharathy. Interestingly the Chanderi Dabu printing uses a technique which involves mud printing with vegetable dyes.

Likewise, the Assamese silks, handwoven by women weavers from their homes, hardly have any takers, with very few retailers even stocking them. Madhurya brought these under its wing, offering a market for the silk fabrics and saris so that the traditional weaving techniques will not perish.

Similar is the case with the hand painted Kalamkari silks which traditionally were washed with cow dung after the painting was completed. “There was a scientific reason for it as the dung protected the wearer from ultraviolet radiation”, explains Bharathy, adding that very few currently are opting for the traditional hand painting as screen printing is faster and cheaper. This art too is fast dying, she laments.

The state of the exotic handwoven Maheshwari silks and cottons is no different, the traditional geometric borders inspired from the erstwhile Ahilyabai fort. “The weaving technique opted calls for a high level of skill, the technique passed on through generations and many years of training and practice”, she adds. “These exquisite



Picture Credit Mahesh Chadaga (all of the above)



Picture Credit Mahesh Chadaga



handwoven fabrics from across the country need not be used only for making saris and outfits, but can serve as stunning tapestries and wall art in an interior, the superb handcrafted work serving as a highlight in an interior, bringing in a bouquet of cultures into the space from different states.”

For instance, the organic dyes and block printed fabrics of Rajasthan and Gujarat such as the Kalamkari and Ajrak, with their rich arresting hues, would prove as spectacular soft furnishings in a cheerful vibrant décor. While the Kalamkari work is both skill and labour intensive, with each flavour being unique, the Ajrak currently is done only in one part of the country, a lone village in Gujarat, the danger of extinction of this technique almost imminent unless the market becomes aware and works to revive.

TRADITIONAL PAINTINGS AND CRAFTS

While the fabrics division speaks of many segments facing the danger of extinction, our erstwhile paintings fare no better. Be it the stunning Tanjore Paintings, the Pichwai paintings, the Mughlai miniature art of Kashmir, referred to as the Basoli, the varied range of pottery hailing from the states of Manipur, Gujarat, Kerala, Rajasthan, Puducherry, the bamboo and grass baskets such as the Sabai grass basket from Orissa, the bamboo baskets from Assam, these arts and techniques passed on over generations have very few takers in the market, lying in the danger of becoming part of the past.

Madhurya brought these handcrafted elements too under its conservation and revival umbrella, providing a market for the craftsmen to continue to indulge and promote the crafts and the intricate skill sets. A range of Channapatna toys too prevail under this wide coverage, saving this toy tradition from being wiped out by the influx of machine made plastic intruders.

A CASE OF AWARENESS

“The issue is lack of awareness and recognition of the brilliant skills and rigorous training of these craftsmen over many years. It is also the failure to gauge the value of such skills as well as the beauty and uniqueness of the products produced. These skills can be more intensively revived if the market sees the larger potential that these segments have in terms of decorating residences and office spaces as compared to being confined to merely adorning individuals”, opines Bharathy.

Through the initiative Madhurya and its retail wing, many segments of art and crafts have fortunately been revived, preserved and empowered by the Art of Living volunteers, conserving some of our dying heritage. Madhurya plans to take up this revival and conservation more aggressively in the coming years so that there is greater awareness and greater traditional skill development amongst the youth.

TIMBAKTU: A THREE DECADE STORY OF DREAM AND GRIT

BY NANDHINI SUNDAR



Dedicating a lifetime to social work certainly calls for a different mind-set. If this is to happen with young children to care and amidst barren rocks and a no-man's land, it calls for much more. This is the story of a couple who did not merely dream but had the grit to make their dream a reality.

The name says it all and so do the sterile lands; Timbaktu, a place in no man's land. And it certainly is or at least was; before social workers **C K Ganguly, better known as Bablu, and Mary Vattamattan** decided to tread on to the lands and turn the barren rocky hills into not just liveable, workable spaces, but cultivable areas that would also witness the emergence of an intentional community in an agro-forest habitat.

It was way back in 1990 when Bablu and Mary decided to purchase 32 acres of land amidst the barren, dry hills in the Anantapur district of Andhra Pradesh. Incidentally it did not stop with purchase but moved beyond to taking up residence in the totally uninhabited land, with merely the scarce flora and fauna for company.

PICTURE CREDITS
Mahesh Chadaga



BEGINNING WITH A BAMBOO HUT

The journey started with a bamboo hut, meeting the bare residential requirements of the couple and their three children. The rest, built with sundried bricks, adobe blocks, bamboo rafters, thatched roof, evolved slowly over a period of time around an earthy courtyard, along with trees, Petromax lantern et al. Incidentally the land to this day operates off the grid using solar energy, the conventional electricity continuing to be non-existent.

"All we had around us was dry vegetation, bears, foxes and a few birds for company", smiles Bablu. So what brought him and his wife here? "A shared passion to live

differently", he says. Sure enough, Mary shares his passion to make a change and make a difference in the lives of those who have near to nothing. For, it is not easy to start a family in the midst of nowhere, with barely making enough to make two ends meet.

"I came to this region in 1978 to work with the Young India Project. This marginalised area was declared as the second most drought prone area in the country, next only to Jaisalmer. In fact, last four years we have seen no rain, continuing into this current year which is the fifth. The region receives barely 350 mm of rainfall annually even on a good monsoon year", explains Bablu.



GROUNDNUT DEPENDENT

As there was a shortage of edible oils in the country, the government chose Anantapur in the early seventies for production of groundnut as it grows very well in areas with scanty rainfall and sandy loam soil, the way it is here. With early success and massive support from the government, the villagers converted to chemical intensive mono-cropped groundnut from their earlier traditional multi-cropping pattern that included a range of millets. "The government supported groundnut cultivation and unfortunately replaced the traditional spreading variety with a hybrid bunch variety which was pest sensitive. The traditional mixed cropping was turned into mono-cropping, which soon became unsustainable for the farmers who were faced with competition from palm oil", says Bablu.

AXING OF TREES

Groundnut incidentally cannot grow well in shade, prompting villagers to axe many trees in the area. "This was more so as post-independence, wood was sourced from this region leading to deforestation and these developments culminated in ecological disaster and famine. The loss of forest cover resulted in severe soil and water run-off along with the nutrients, balding the hills of even the thick growth of grass that was part of the region's ecology. Shepherds were seen burning the hills to regain the green grass after the rains", elaborates Bablu.



RECOVERING LOST VEGETATION

Over the last three decades, Bablu and Mary along with their team have been working on regenerating the land, planting trees with the help of the villagers, preventing cutting of trees as well as burning of grass. “Earlier, with the loss of top soil and vegetation, the soil had turned white. Now, with the regeneration, the original reddish land is returning”, says Bablu.

Incidentally, given the paucity of water and the sterility of the soil, over 7000 fruit trees initially planted had perished. But the turning point happened when Timbaktu Collective, (The Organisation set up by Bablu and Mary along with their friends in 1990) received a funding of Rs 120,000 to grow 40 varieties of saplings in the nursery. Installing a hand pump to draw water from the bore well dug earlier, over a lakh trees were then grown in the nursery.

The barren hills soon were no more barren, the return of the flora prompting the fauna

to come back too. Currently, the black buck, grey wolves, leopards, sloth bears, peacocks prevail amidst a host of other smaller animals and birds who have returned to their habitat. “Over 400 species of flora exist now where merely 21 species existed earlier. Over 100 types of bird species have also returned.”

ORGANIC FARMING

The switch to organic farming subsequently occurred, which involved training the farmers in the organic farming techniques and ensuring they shunned chemical use. Dharani FaM Coop Ltd, the farmers’ cooperative promoted by the Timbaktu Collective, has over 2,100 shareholding members who are certified organic. It procures, processes, packages and sells their organic produce under the “Timbaktu Organic” brand through 250 retail stores across south India. The Cooperative also has its own cold press oil unit for manufacturing organic groundnut oil besides offering a range of ready to cook and eat home needs products.

EMPOWERING WOMEN

Empowerment of women is not something that is common or even one that happens in villages. This is more so when issues such as caste come into the picture. The Timbaktu Collective started a khadi weaving centre where women who suffered domestic abuse, who were differentially abled, were taught weaving by master weaver Akkulappa.

“There is both gender and caste barrier when it comes to weaving, the so called lower caste not being taught. We broke this barrier, brought in Akkulappa to teach the women to weave”, says Manisha Kairaly who directs this centre.

While the fabric is totally hand woven using the techniques that master weavers of yore opted, the dyes used too are totally organic, with most of the natural dyes made in the weaving unit. Pomegranate, turmeric, acacia, nutmeg leaves, indigo cake, *manjistha* root are some of the indigenous varieties of dyes used.



“Even the black colour is sourced from fermented old bits of iron mixed with jaggery, while rice and ragi are used for starching the woven saris”, adds Manisha. Since 2007 when the production unit was started, over 70 women have been trained to weave.

The icing on the cake is the four women’s thrift cooperatives which have over 22000 members and over Rs 23.5 crores as capital that was collected since their inception in 1992. Says Mary, who gives direction to the Cooperatives, “This has enabled the women to become self-sufficient financially, the alternative banking system permitting them to save and then lend to themselves. It also shields them from the usurious money lenders who would otherwise have preyed on them when they faced financial constraints.”

Interestingly, the initiative was started as a small self-help group where the women collected a mere Rs 10 per month as a small

fund to aid the women workers in times of crisis. Besides the financial assistance, the Cooperatives also take up issues related to women such as domestic abuse, offer counselling and legal assistance, conduct legal camps, provide support for girl child education along with addressing a host of women and children related issues.

ORGANIC SOAPS

Meanwhile the Timbaktu Collective promoted Prathibha, a Cooperative for differentially abled people which currently has 1,500 members. Prathibha started a soap producing unit run by 10 differentially abled individuals. Organic soaps using natural oils such as groundnut, neem, castor, pongamia and sandal in combination with natural substances such as jasmine, aloe vera, soap-nut are made in the unit. These handmade soaps are also bought by the villagers at a very low price, enabling them to have access to organic soaps at the same affordable rates.

VILLAGE SCHOOL

Given the remoteness of the region, a primary school was started for the village children to ensure they did not remain uneducated. Over 55 children from the villages study in the primary school, located in Timbaktu, with 36 residing in the campus, and the rest coming from the village daily. The school has its own unique curriculum which is activity based, demonstrative, experiential style of teaching and learning.

POTPOURRI OF STRUCTURES

The campus of Timbaktu is also home to some interesting architecture, each structure unique and differently built, both in form and materials used, the sustainable quotient predominant, built entirely by local hands that certainly cannot claim to be experienced. Thus, bricks, mud, tile, bamboo, thatch, lime, stone amongst others, find their way into the multiple structures that line the campus, each having evolved over time as and when the need arose.



THE RUINS STILL GRAND TO TELL THE TALE



Ruins invariably have a story to tell, taking one over centuries back to another era, reliving the events that unfolded in conditions a far cry from the present. **Interior Designer Mahesh Chadaga** takes the reader through one such ruin, his candid lenses capturing in entirety the remains of a once spectacular structure that served as the pride of Kashmiri architecture.



The ruins of the Martand Sun Temple, built in the 8th Century, are located 5 miles from Ananthnag in the state of Jammu and Kashmir, on top of a plateau that permits the view of the entire Kashmir Valley. Blending the Gandharan, Gupta, Chinese, Roman, Syrian-Byzantine and Greek forms of architecture, the structure serves as a fine reminder of Kashmiri architecture. With its colonnaded courtyard, the temple stretches over 220 feet in length and 142 feet in width, proving to be the largest example of a peristyle in Kashmir.

The structure is fairly complex given the various chambers which are proportional in size and aligned to the overall perimeter of the temple. Wall carvings at the entrance depict various deities in addition to the main deity, the Sun god. The temple was totally destroyed in the early 15th Century under the orders of the then Muslim ruler, Sikandar Butshikan. Incidentally, according to the prevailing records, it took a year for the king to destroy the temple.

Legend goes that Butshikan made several efforts to convert Kashmiri Hindus into Islam by use of unspeakable cruelty and force, ordering in the process merciless, systematic destruction of many temples in the Valley. When the prevailing strong masonry of these structures resisted destruction, these astounding monuments were set on fire to be defaced. Martand Sun Temple is one such fine monument which came under his destructive trail.



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With almost three decades of wood flooring expertise under its belt, The Parquet Company is a step ahead of the market with its winning combination of aesthetics and function. Founded on humble beginnings sparked by a passion for wood, to growing a stunning range of flooring solutions to match a diversity of tastes - From urban chic to traditional or classic styles, to ones that look like they grace the grounds of mansions and castles in Europe. All this, while providing easy maintenance and affordability, while retaining remarkable craftsmanship and uncompromising wood quality of the most stringent standards and certification.



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GROWING A BUSINESS WHILE REDUCING ENVIRONMENTAL IMPACT

In today's climate, people and companies need to focus on more sustainable ways to grow, while protecting the planet and the resources we have left. The Parquet Company operates under the ethos that make it deserving of its accolades. Since its first foray into the wood business, the company is invested in sustainability throughout its operations, including things that customers can readily see and the things they can't. It all starts with their supply chain.

Understanding a company's environmental impact is crucial to achieving sustainability in business. Addressing the growing concern over the ever reducing rainforest, The Parquet Company pledges to only source from well-managed and protected

sources. FSC stands for Forest Stewardship Council® which is an international non-profit organisation dedicated to promoting responsible forestry. Bearing FSC accreditation for all their wood floorings, this means that every business involved in the chain of production share the FSC principles and ethics and have also been awarded the FSC Certificate. Consistent and regular checks are carried out to ensure that these values are maintained. Purchasing FSC Certified wood offers one the peace mind in the floor buying process and helps to ensure that you're doing your part to make sure that forests don't go away anytime soon.

To further curb the impact of their activities on the environment, 80% of wood sourced under the Alder brand are delicately salvaged from parts of old houses and buildings. These reclaimed woods are then processed and re-milled to custom specifications. The other 20% are sourced from government auctions. While wanting a space to look good, the company wishes to ensure that they are supplying homes and businesses responsibly.

BAMBOO HARDWOOD: A GREENER IDEAL

If you love the look of hardwood floors and want something even greener than sustainably-harvested wood, look no further than Bamboo Hardwood. Bamboo is increasingly viewed as a greener option given its reputation for being the fastest growing plant with regenerating abilities, while not requiring pesticides or much water, plus its ability to capture and



Oak Coral.

sequester carbon dioxide emissions. This makes it the perfect renewable source. Bamboo culms can shoot up as much as three feet in a single day, and is harvested every 5 to 6 years for wood floors without negative impact on the plant and its surrounding environment. Its unique structural properties make it a hardwearing wood with a high tensile strength that is 3 to 4 times that of steel.

The Parquet Company has been quick to integrate bamboo into its product lines. Indonesia and China supply its bamboo hardwood varieties that are manufactured to meet the highest standards and go through stringent quality checks. All bamboo sourced carry the mark of Japanese Agricultural Standard (JAS) certifications. Bamboo's naturally light colour and subtle grain make it an excellent candidate for employing a variety of dyes and stains in a stand-out selection of colours, shades and tones for its boards. Richly stained Bamboo Hardwood lends a refined look to any space without sacrificing practicality and personality. Touting durability, it is an ideal choice for a commercial space with high-traffic areas, or an active home where children and pets, or both, are present.

THE EXTENSIVE PRODUCT RANGE

The Parquet Company is linked with partners in Europe such as Poland and Germany, to the countries of the exotic Far East such as China and Indonesia. Wood floors are classic, but with so many new options in plank size and wood species,



Bespoke – Tiger Oak Purple.



surfaces and finishes, they're anything but boring. Not limited to European wood, The Parquet Company offers the finest and most sought after wood species from around the world. From North American Walnut, to contemporary European Oak, Canadian Maple to prized Burma Teak, to exotic Brazilian Walnut, Brazilian Cherry, Wenge and Sapele. Here are a few of Alder's most trusted flooring types.

SOLID HARDWOOD

Solid hardwood floors come in a wide range of wood species in various dimensions and styles, with each plank milled from a single piece of timber. Selecting only Premium A-Grade quality means your wood floors come without knots and provide minimal colour variation. These planks are available in larger widths of 5 inches and boast a 7 layer high-grade finish with superior German U.V. lacquer or oils. The result is a non-porous and hardwearing wood that is highly resistant to stains and scratches, leaving you with a long lasting relationship with your floors.

BESPOKE LUXURY WOOD

If the hallmark of a masterpiece lies in its distinctiveness, Bespoke Luxury Wood floors are it. You decide, we create. Painstakingly crafted in different regions of Europe one piece at a time, each board exhibits its own uniqueness. No two are ever alike. Once assembled, the floor emerges into an authentic expression of individuality that one can call their own.

The Parquet Company has also introduced a stunning range of tiles in an "easy-to-lay" format. Boasting geometrical and floral patterns reminiscent of the Renaissance period, it is an ode to the revival of the craftsmanship of bygone eras once observed in the palaces and castles of France, Austria and Spain.

CHATEAU SERIES

Coined the Rolls Royce of wooden flooring, "Chateau" is a series befitting of royalty and dignitaries. Each wood plank is handpicked, then meticulously handcrafted and hand-finished in Germany to reveal a jointless

work of art that measures an impressive 17 feet in length and 1 foot in width. These are then coated with a formula containing natural vegetable oils that are absorbed into the wood. Unlike synthetic lacquer that is usually used to finish wood, natural oils allow the texture of the wood grain to remain, giving it a whole new dimension and sheen. As well as being safer, such biological alternatives encourage easy maintenance and enhances the natural character of the wood.

ENGINEERED WOOD

Delivering daily performance requires solid ground beneath our feet. Composed of three or more layers, a veneer of solid hardwood of 3 to 6 millimetres form the top layer of an Engineered Wood board. The core is treated to be extremely termite resistant and features a "cross-structure construction" made of high quality Pine or multi-layered plywood, offering greater dimensional stability and resistance to shrinking and buckling. Besides offering a seamless and



Oak Smoked at Andante Castle.



Carving Burberry (Carving Club)



American Walnut 3 strips



Beech Vulcano Fresco Rombo



Solid Teak

snug fit, these boards come with a click joint profile system, making the installation process a breeze and further ensuring that future repairs and restoration processes are uncomplicated and time-efficient.

Engineered Wood boards come in larger dimensions than what is available for solid hardwood, and offer a vast variety of colours and textures from smooth natural brushed boards, antique hand distressed, to rustic or deep smoked boards, perfected to a fine finish. Once fitted, a trained eye would be hard-pressed distinguishing between Engineered and Solid Hardwood floors.

PRODUCT PROMISE AND GUARANTEE

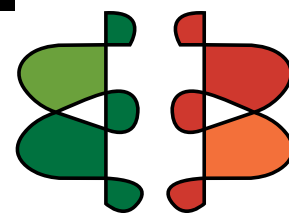
The key to trouble-free wooden flooring lies in a well-honed eye for detail during the lumber selection process, good kiln drying of woods and proper installation. Depending

on the wood selection, warranty periods differ and allow you to enjoy your wooden flooring experience for a period of 15 to 50 years.

From vision to selection, preparation to execution, The Parquet Company prides itself on high quality staff and plenty of premium product. But before you hire the right team for an installation job, it helps to know what you can expect from the service. When you work with The Parquet Company, only experienced and expert installers are deployed to work on your floors. Our team of installers are highly-trained professionals familiar with world-renowned technical procedures and adhere to strict installation guidelines of the National Wood Flooring Association (N. W. F. A.). Thus, ensuring that your floors remain a truly valuable and enjoyable investment in the years ahead.

PARTNER WITH A COMPANY WHO PRACTICES SUSTAINABILITY FROM THE GROUND UP

With a dedicated focus on wood and bamboo – the greenest of all building materials, and integrating sustainability in its business process, The Parquet Company is the ideal destination and the right partner to realise your wood flooring dreams without breaking the bank and the climate. Whether it be purchasing a new home or reviving it, curating a cutting-edge space for the office, or grandiose floor plans for a stately hotel, you'll be delighted to find flooring solutions here that are beautiful and better for the planet.



HAPPENINGS IN BRC

JULY TO SEPTEMBER 2018



GIVING TECHNOLOGY THE RIGHT PERSPECTIVE

In this IT driven era, it is not surprising that architecture is increasingly driven by technology, the designs and the ensuing structures dictated by it. While technology has its upside as well as downside, many times the question is asked; is technology really the solution? Debating on its role and sharing their individual perceptions were acclaimed Architects Lillian Tay, Sourabh Gupta during a recent Chit Chat event organised by IIID BRC in collaboration with Architecture+Design and Aludecor on Technology Driven Architecture.

Speaking on the role of technology and automation in architecture, architect Tay opined that there is a predicament here given the limited propensity to automate when it comes to design and creativity. "It



makes architects think how design and form should speak. It becomes a wonder whether the technology is driving the form or the reverse in our iconic buildings. Technology is there to enable, not the other way round. This often leads us to ask, is technology really the answer?"

She further pointed that our erstwhile buildings evolved from hand sketches, with no instrument to facilitate complex forms. "Yet they came up with fascinating buildings and interestingly even the acoustics in these complex buildings is perfect, and there was no technology to facilitate it. Our historic buildings and older structures stand testimony to some of the great and complex architecture that happened in the past."

Tay drew attention to a bus terminal that she had designed back in 1999 when there was no technology to aid its design. "The three dimensional complex curves had to be done based on cardboard models. What is more, the structure evolved incorporated a sustainable design, at a time when there was no green rating or measures to gauge the green quotient." She further added, "The ethics of being prudent is the basis of sustainability and this exists in communities in India, Bangladesh, without needing quantification. It comes in as part of their application."

Contending that technology is certainly a useful tool for use in design and structure, she cautioned that it needs to be used in

discretion. To stress her point, she drew attention to her latest renovation project which involved bringing in a steel structure to the existing building. "The steel structure is a technological jump for this narrative."

An interesting panel discussion on the role and place of technology ensued, amongst leading architects from the city. Commenting on the challenges involved in executing forms driven by technology, architect Sujit Nair stated, "Technology should be used as a tool where your ideas become clearer for execution in the structure, where you can also economise in the construction, where technology brings in optimisation, from design to final construction."

Technology is impacting in a big way the academic scene, the ubiquitous drawing boards now being side lined for a more tech assisted design teaching tools. The panel opined that setting up the process is vital in this background, where students, instead of being just manual based in design, can be taught about the relationship between the various tools, where they understand where and how these varied tools can be adopted.

The panel concluded that while many gaps continue to prevail in the level of adoption of technology in architectural practices, shifts have already started happening, such as drafting boards disappearing to be replaced by computers.



TECHNOLOGY: A PEEP INTO THE FUTURE

The massive LED screen at SCRIPT served as the perfect back drop for three arresting presentations made during the Pot Pourri event hosted by Godrej. Taranjot Gulati had the audience captivated with his talk on artificial intelligence, Sumanth Sarangapani enlightened the gathering on what technology driven lighting could do to enhance the ambience of a built space, and finally architect Anshul Chodha captured the designer interest with the fabulous presentation of his recent innovative project, the Zen Den.

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THE ART OF BEING LEGAL

It is not often one associates legal matters with design, viewed as it is, as two distinct fields of knowledge. Yet, a scintillating Pot Pourri event organised by Fanzart saw architects and interior designers listening with rapt attention to an enlightening chat between Architect Husna Rahaman and lawyer Ajesh Shankar on the need to draw a contract which prevents professionals from being drawn into litigation. Participants were pleasantly surprised when informed that the Geneva Copyright Act protects architects and designers and all their creations.



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