

# antarya

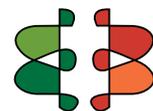
## ★ FLOORED IN CEMENT



DESIGN SPOT  
**RENEWING THE ICON**  
FEATURING: ARCHITECT V VISHWANATH



INTRODUCING  
**TRADE  
DIRECTORY**



IIID BANGALORE REGIONAL CHAPTER



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OF INDIAN  
INTERIOR  
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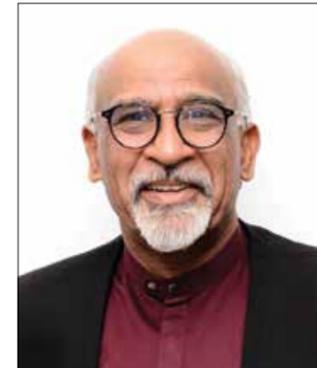


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From the Chairman and  
Managing Editor's Desk



**DINESH VERMA**

Dear Members,

A positive mind is a progressive mind – even in Covid times, maintaining positivity is important. At a time when many other magazines are giving up and going negative – Antarya continues undaunted, uplifting moods with yet again features of spectacular works of architects. This positivity has been applauded and actively supported by our Trade Members through our brand new feature-- the Trade Directory.

Floor is one of the most used and abused component in any project. This issue of Antarya traces its humble historic beginnings and focuses on how cement as a material started the journey on floors, became very popular, yet somewhere during the course, lost to other materials only to be back in vogue again.

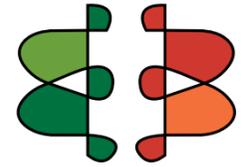
Team Antarya in the forthcoming issues will focus on themes around Doors, Outdoor Pavers, Window Dressing to mention a few.

We look forward to receiving inputs from architects and trade members on all the above.

We wish you all to stay safe and stay happy, maintain positivity and help fight this pandemic for the safety of all.

**Dinesh Verma**

verma@acegrouparchitects.com

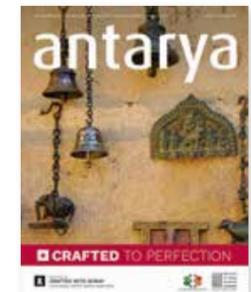


IIID BANGALORE REGIONAL CHAPTER

**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.

ISSUE 25 OCT-DEC 2020



**REVIEWS**

*"Insightful and authoritative coverage of the design delivering fresh content, showcasing inspiring work from India with "what it means to live today."*

**Kiran Uchil**

Executive Director, RSP Design Consultants

*"Antarya is a design Magazine par Excellence, well curated in all aspects of Architectural and Interior Design practice."*

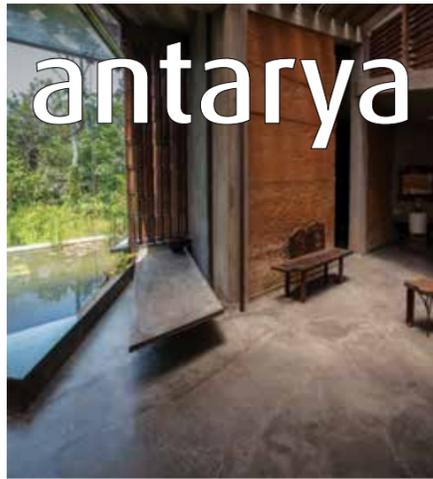
*It is a compilation of*

- Creative work of young as well as established Designers.
- Insight of materials and Technology.
- Authentic information on Sustainability and Green practice.

*Antarya inspires young and aspiring Designers. I strongly feel that all Designers should have a copy in their office."*

**Hasmukh Shah**

Founder & Creative head, ADL Group



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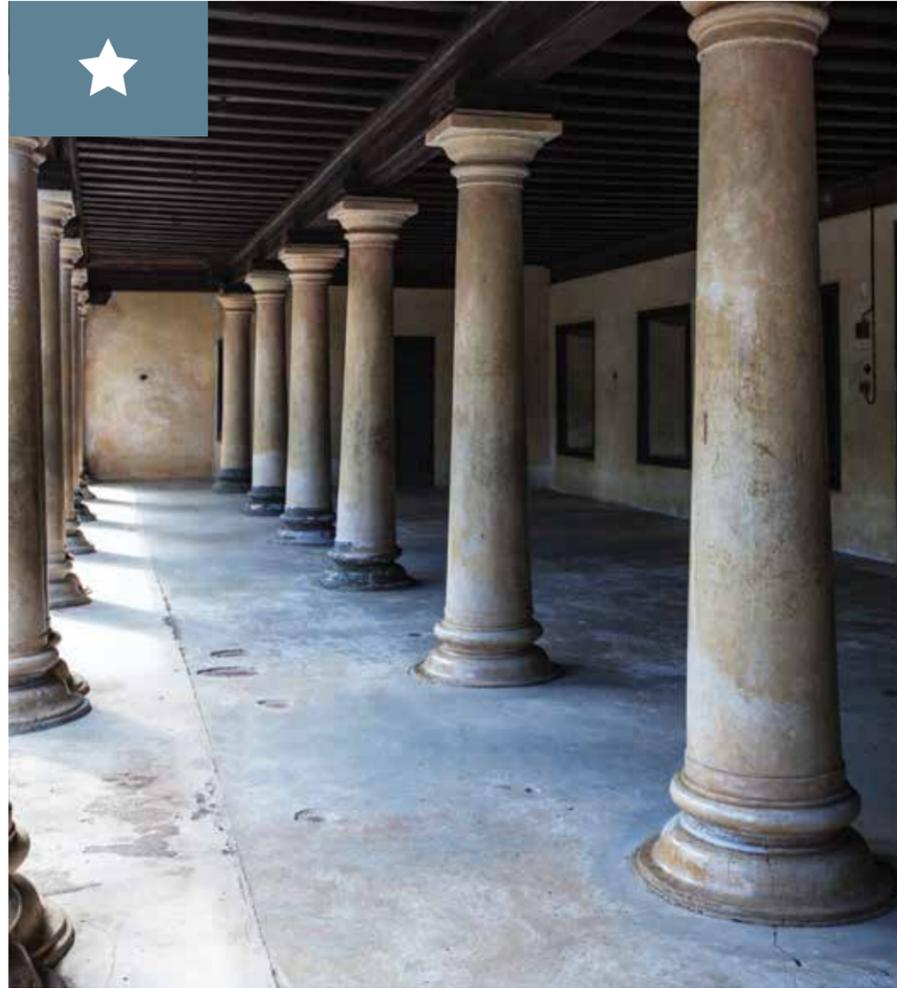
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**COVER IMAGE**

The cemented expanse connects to the waterbody and greens outside. Project by Architect Vinu Daniel of Wallmakers  
Photograph by Mahesh Chadaga



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NANDHINI SUNDAR

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RAJESH SHIVARAM



GUNJAN DAS



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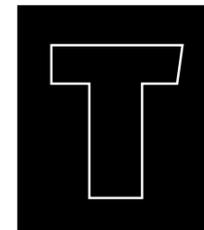
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# FLOORED IN CEMENT

BY NANDHINI SUNDAR

It is tempting to think that the concept of beautiful flooring is modern, a fairly recent development. Yet, a peek into the history of flooring reveals the presence of stone floors dating back to over 5000 years, with the pyramids of Giza serving to be some of the oldest examples of natural stone floors. As early as 3000 years back, the Greeks created pebble mosaic floors where hundreds of small rounded stones were placed into a mortar bed. This later transformed to colourful stone tiles, the final layer of the floor proving to be an artistic culmination.

Under the Roman Empire, stone floors were heated from beneath to keep the tiles warm during the cold winters. Intricate stone and mosaic flooring were also part of Roman architecture, with these skills being preserved later during the Byzantine and Islamic periods.

## THE ORIGINS

The primitive floors that featured in some of the very first dwellings were formed of the raw ground on which the structure was erected. Straw, hay formed the surface, spread to keep the floor warm during winter. Animal skins were added to give a softer feel to the surface. Most of the primitive dwellings had livestock sharing the roof, which meant that the animal waste along with household waste was often walked over, leaving the compressed remains to harden and become a natural flooring surface.

Many a time, this was done deliberately, the practice including compacting household waste with animal blood sourced from the slaughters. Given the odour such a practice would exude, mint was a common deodorant used in European households to counter this foul smell.

In the tribal houses of North America, sand was often used for flooring, where it would be spread evenly on the ground to offer a soft warm surface. Yet another common

practice here was the use of peanut and sunflower seeds which, when spread evenly across the floor, would crush under the feet, the emerging oil acting as a natural hardener of the floor surface, keeping it stable, free of dust.

## THE INDIAN EXPERIENCE

The traditional Indian floors of the ancient households were mostly mud floors that were compacted with cow dung. The neat, hard floors were decorated with colourful art forms made with rice flour, flower petals, colours, where each design proved to be intricate and a treat to the eye. The art forms, referred to as Rangoli, are practiced to this day across the country.

The ancient Indian monuments, specifically the grand temples, reveal stone floors. Over the years, the wealthier traditional Indian households started incorporating cement floors, which was soon followed by oxide floors. Artistic hand crafted cement tiles also prevailed, like the Athangudi tiles that originated in Karaikudi, a district in Tamil Nadu.

*In situ cement floor, Padmanabhapuram Palace.  
Photo Credit: Mahesh Chadaga*



Red oxide flooring in the internal courtyard. Photo Credit: **Mahesh Chadaga**



Black oxide flooring in the Padmanabhapuram Palace. Photo Credit: **Mahesh Chadaga**

#### CEMENT AND OXIDE FLOORING

Cement and later oxide flooring is found extensively in India in coastal regions of Karnataka, Goa, to a large extent in Kerala, Tamil Nadu, especially in Chettinad which is famous for the handmade Athangudi tiles, an oxide based cement tile. The rich oxide floors prevailed not only in residences of these regions but also in the palaces. Some of the earliest oxide flooring can be seen in the 400 year old Padmanabhapuram Palace in Thakkala.

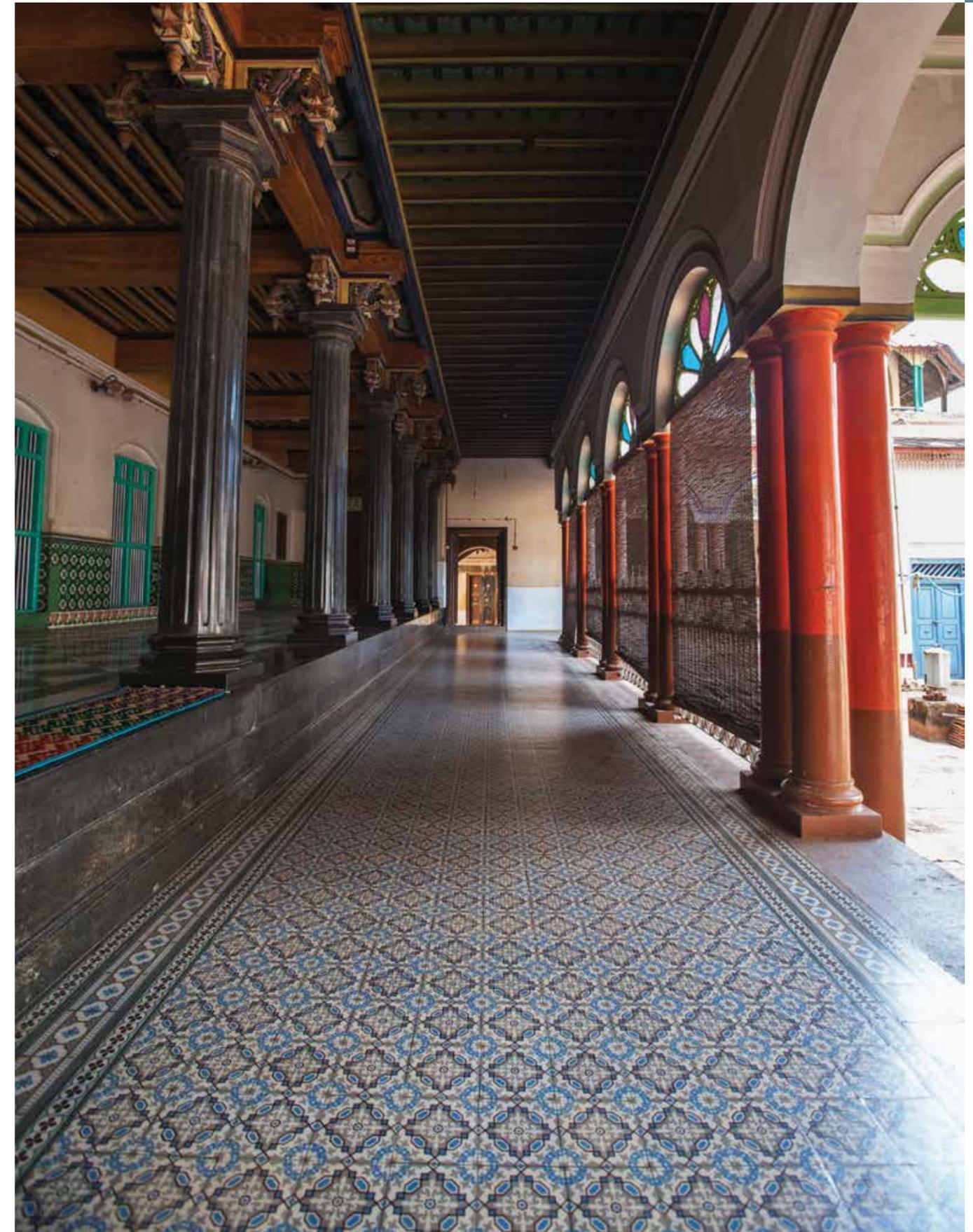
A feature that is prominent about oxide flooring is its sheen that gets better over time, increasing its appeal as it ages. Though highly labour intensive as well as requiring a high degree of skill to execute the work, the oxide floor is environment friendly and affordable, making it a robust option for those who are ecologically conscious.

Just as laying the oxide floor requires a high degree of skill, curing is a vital component of the process to ensure the floor sets well. The quality of the oxides used too is equally important as poor quality oxides result in patchy finishes. While the oxide floors are a common choice for their seamless surfaces and varied hues, they are equally opted for use on walls, ledges, counters, shelves to lend a harmonious, yet rich finish to the surfaces.

#### THE EXQUISITE ATHANGUDI

Interestingly, the colours used for the floor need not necessarily be monochrome, with many floors displaying multiple colours and patterns to offer a rich design. This articulation of design in the oxide floors soon evolved into the technique of making cement tiles with exotic patterns and multiple colours, known as the Chettinad-Athangudi tiles. These cement tiles in their rich colours are handmade and display varied floral and geometric patterns where the oxides are expertly composed into the sand and cement base of the tile.

Laying of the Athangudi tiles also requires skill as the handmade tiles tend to chip on the edges during transportation. The tiles



Athangudi tiles in a vintage mansion in Karaikudi. Photo Credit: **Mahesh Chadaga**



**Left:** Hexagonal Floor tiles, Casa Milà, Barcelona. Source: [Wikicommons](#)

**Middle Left:** Granada Tile's Buniel cement tiles. **Designed and photographed by Emily Henderson.**

**Middle Right:** Granada Tile's Commune cement tiles. **Designed and photographed by Sofia Design.**

**Bottom Left:** 19th-century cement tiles, floor pavement, Germany. Source: [Wikicommons](#)

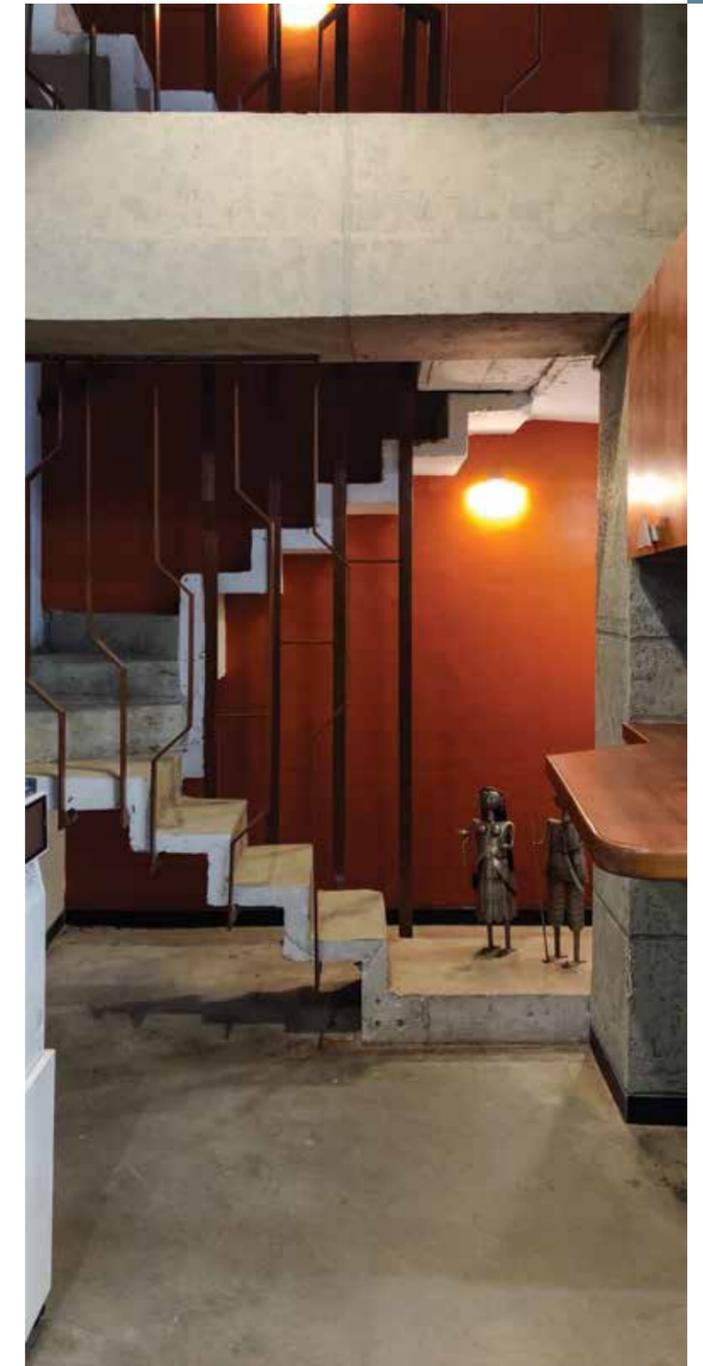
**Facing Page:** Cement floors set the tone in the contemporary space. Photo Credit: **Mahesh Chadaga**



also need to be aligned right and levelled as imperfections can prevail in them, being handmade. Once laid, the maintenance is simple just as is in the case of in situ cement oxide flooring, with the only difference being the joints that prevail in the Athangudi tiles as against the joint free in situ flooring.

**CEMENT TILES**

Cement tiles date back to 711 when the Moors invaded Spain. Fine examples



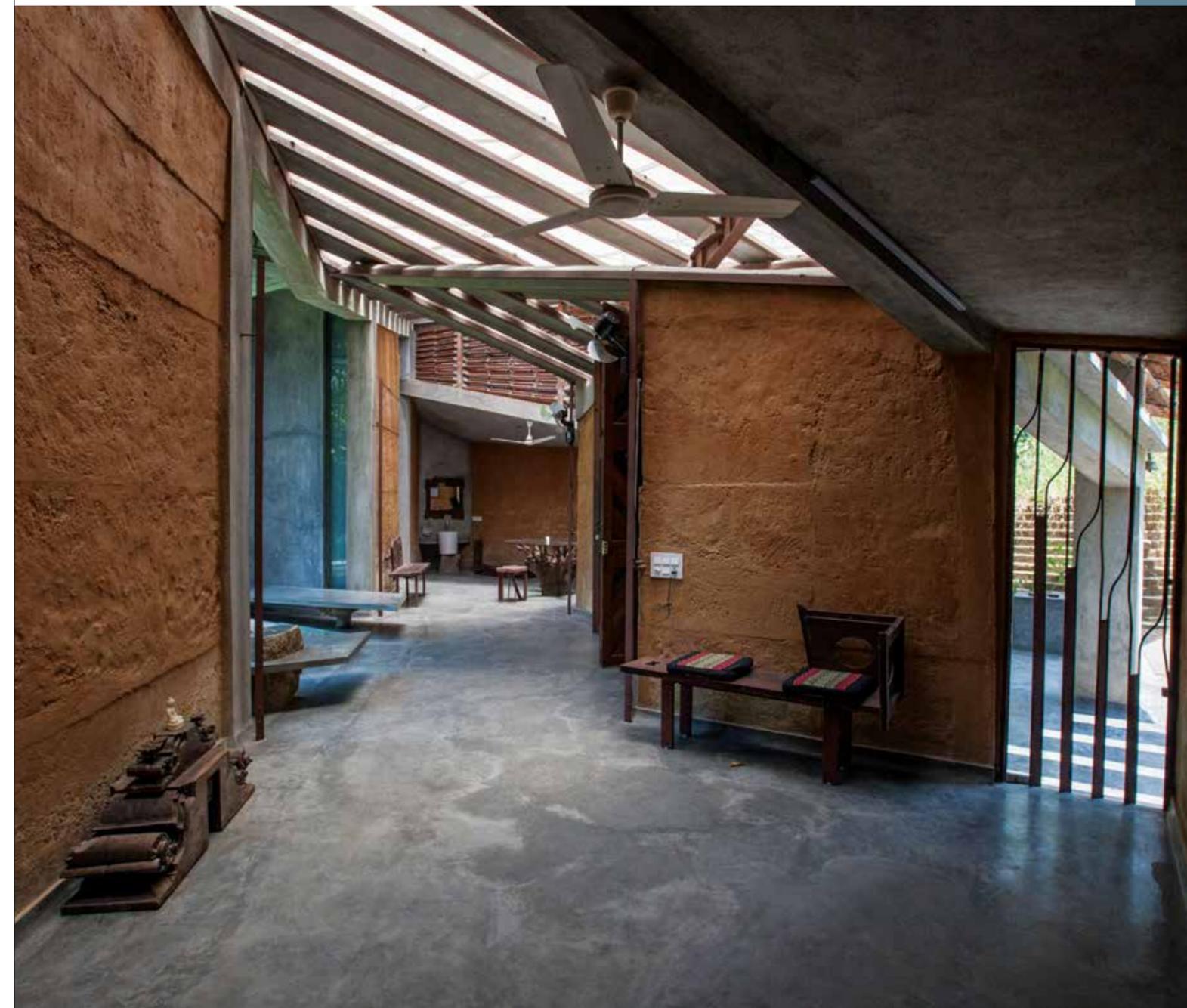
of Moorish tile and art can be seen in the Liberian Peninsula and Morocco, with both later developing their own distinctive styles that came to be known as Zellige tile and Azulejo tile. These tiles draw inspiration from the artistic styles that prevailed in the original tiles. Essentially the making of these tiles required cement, water, pigment combined with a lot of patience and time. The practice of making them continues to be the same, to date.

Use of cement tiles gained popularity, especially in the wealthy segments of Barcelona. Architect Antonio Gaudi famously designed his apple green hexagonal cement tiles, used in the interiors of Casa Mila in Barcelona. The cement tiles, after gaining popularity during this period, later had an increased presence in rest of Spain and other South European countries. This popularity continued into the 20th Century, featuring as a widely used flooring material in the Mediterranean region spanning

North Africa, France, Spain, Portugal, Italy, spreading thenceforth to the European colonies and rest of the world.

**TRENDING IN CONTEMPORARY SPACES**

With increased green consciousness prevailing, cement tiles have once again become popular, both the designer and the user celebrating its unique beauty and exclusivity, the production process being totally environment friendly. The handmade, naturally dried cement tiles are currently



becoming the trendy choice flooring across the house, lending style and warmth.

Innovation in their crafting has further aided in giving high quality and trendy finishes to the cement tiles, where they appear like concrete to give that stylish contemporary rustic feel. Given their usability on all surfaces in a home, be it the floors, walls, counter tops, the popularity of their use in contemporary spaces has soared. The fact that the cement tiles are more affordable, durable as well as easier to maintain as

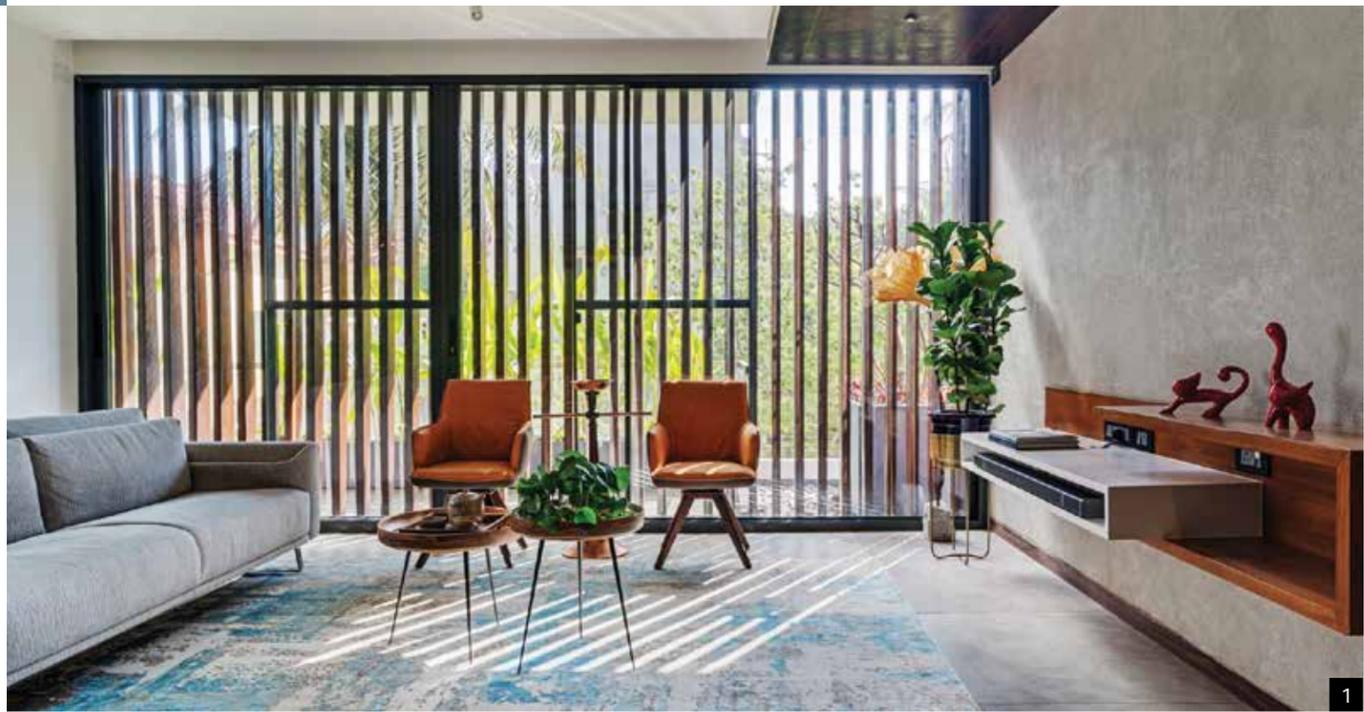
compared to concrete has further increased their preference.

#### OXIDE IN CONTEMPORARY SPACES

Trendy contemporary spaces are increasingly displaying a leaning towards cement floors that also extend to the walls and counter tops in the spaces. While in situ cement flooring is emerging as a popular choice, many designers are also exploring bringing back the grandeur of the oxide floors. Contemporary spaces, with a touch of the earthy old world charm, display

use of oxide floors in specific sections of the residence. The oxides, like the cement floors, many a time extend beyond the floors to encompass select sections of ledges, counters and vertical spaces.

*Top & Facing Page: Cement flooring contrasts the mud walls. (Project by Architect Vinu Daniel of Wallmakers). Photo Credit: Mahesh Chadaga*



1



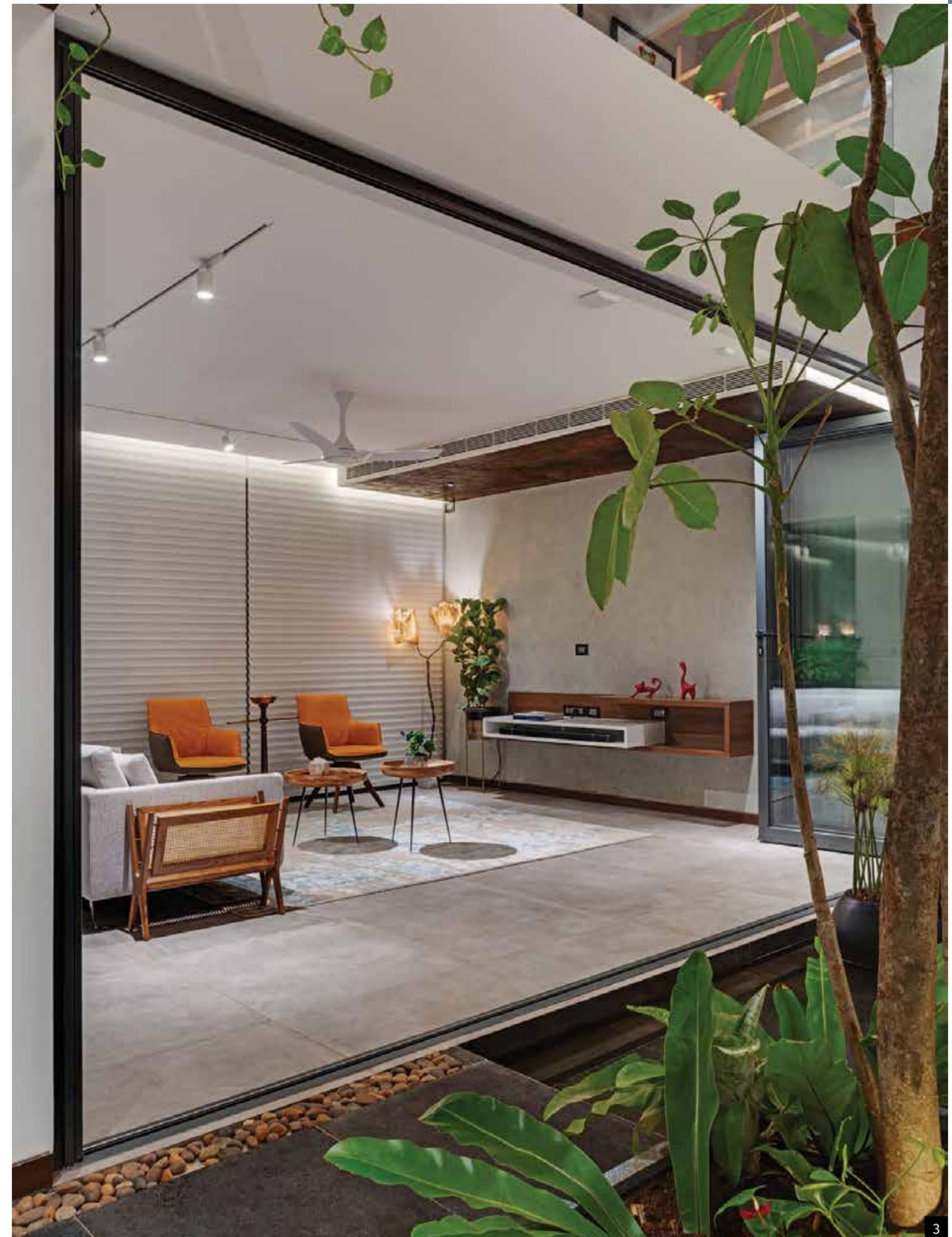
2

1;2;3: Copious natural light seeping in through the vertical blinds and sky lit internal courtyard, blends with the greens and coloured seating to offer an energetic contrast to the rustic cemented expanse.



### EARTHY IN CEMENT

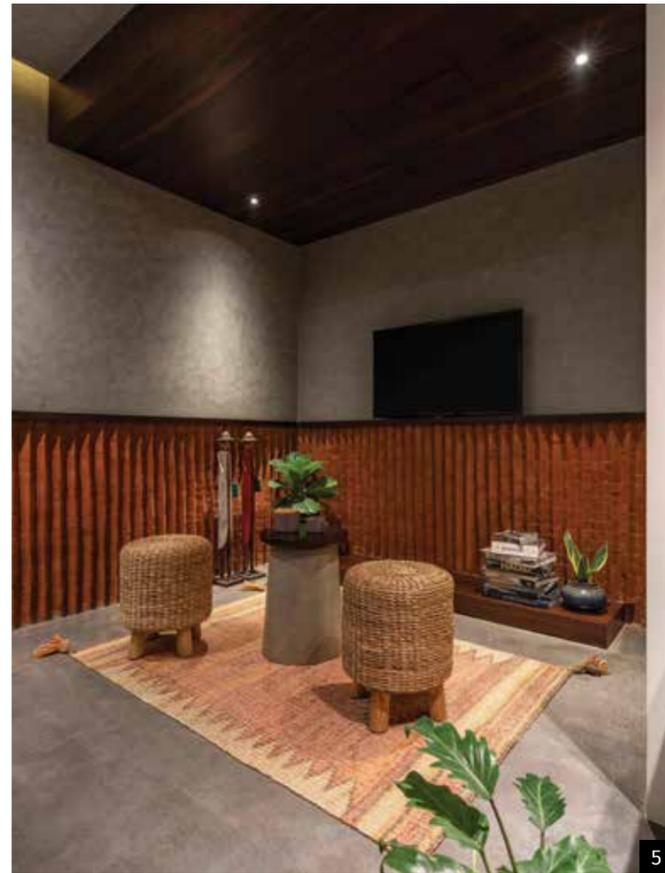
Architect Rajesh Shivaram of Techno Architecture, blends in earthy tones to contrast the rustic cement expanse to offer a warm, captivating ambience.



3



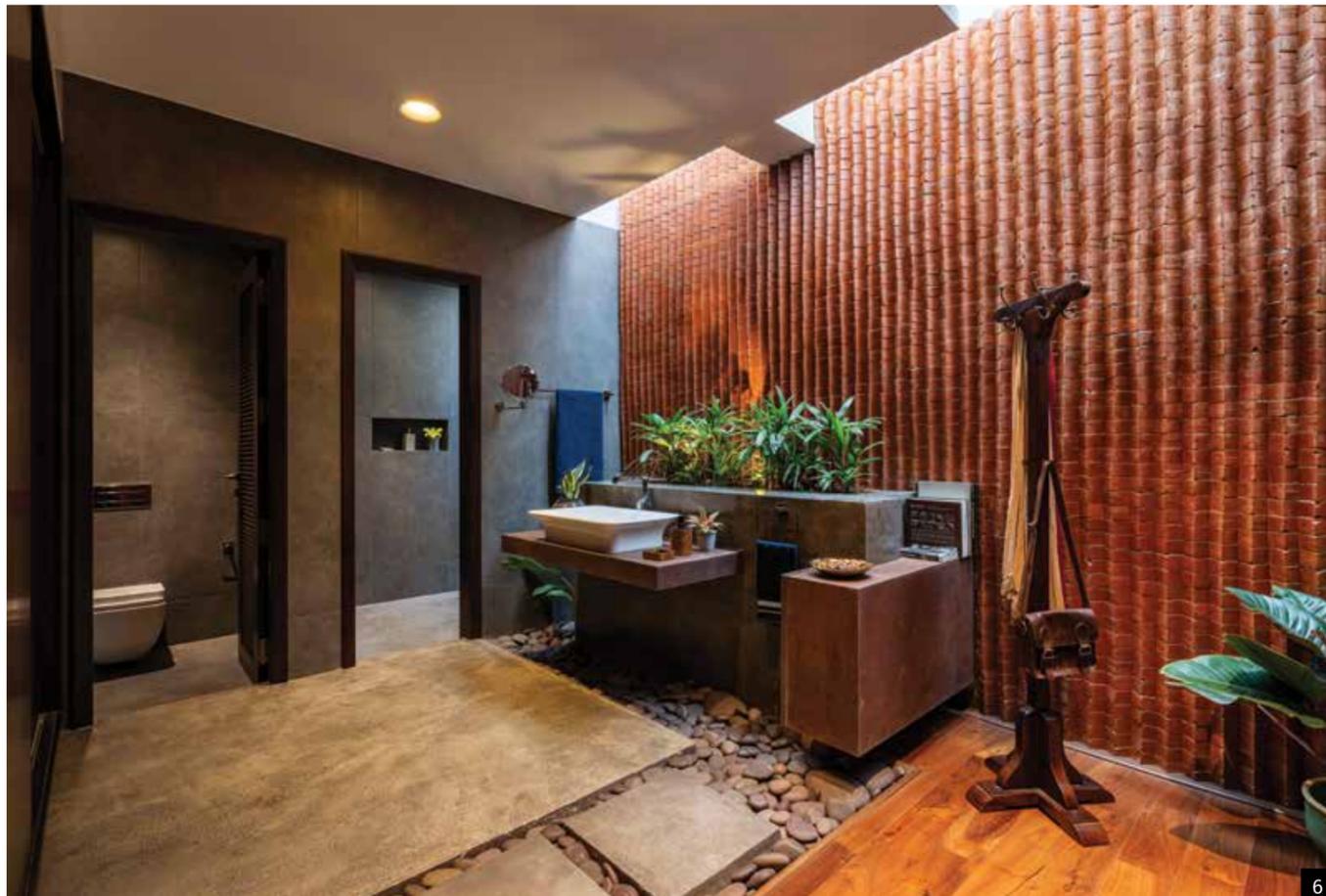
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5



7



6



8

4;5;6: The brick cladding creates an earthy contrast to the cemented floors and walls.

7: Brick walls and greens contrast with the cemented expanse to create an energetic space.

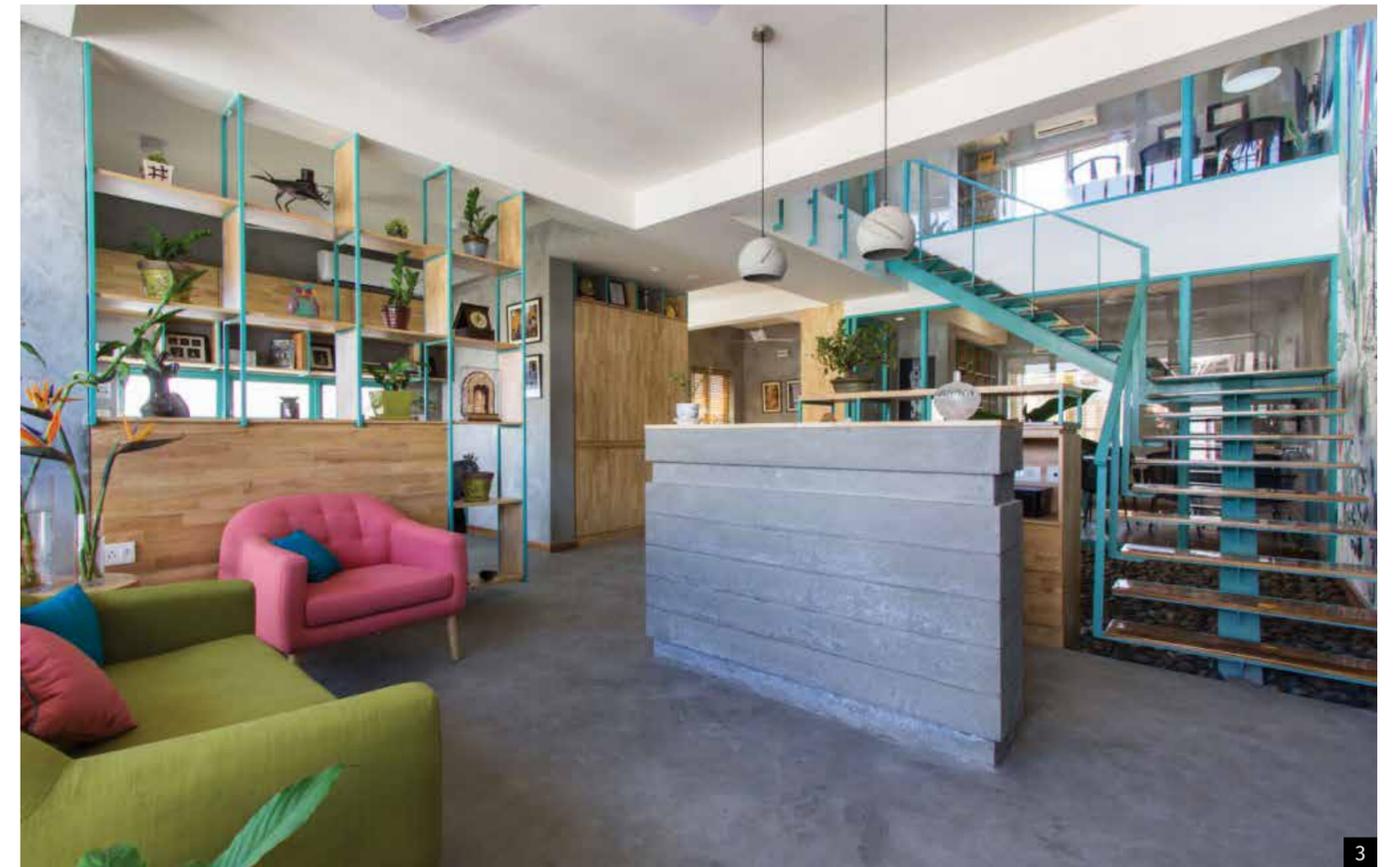
8: The cemented staircase serves as a dramatic sculptural element in the space against the earthy backdrop of the clay *jaali*.



1: The colourful mural brings in vibrancy into the double height cemented reception area.

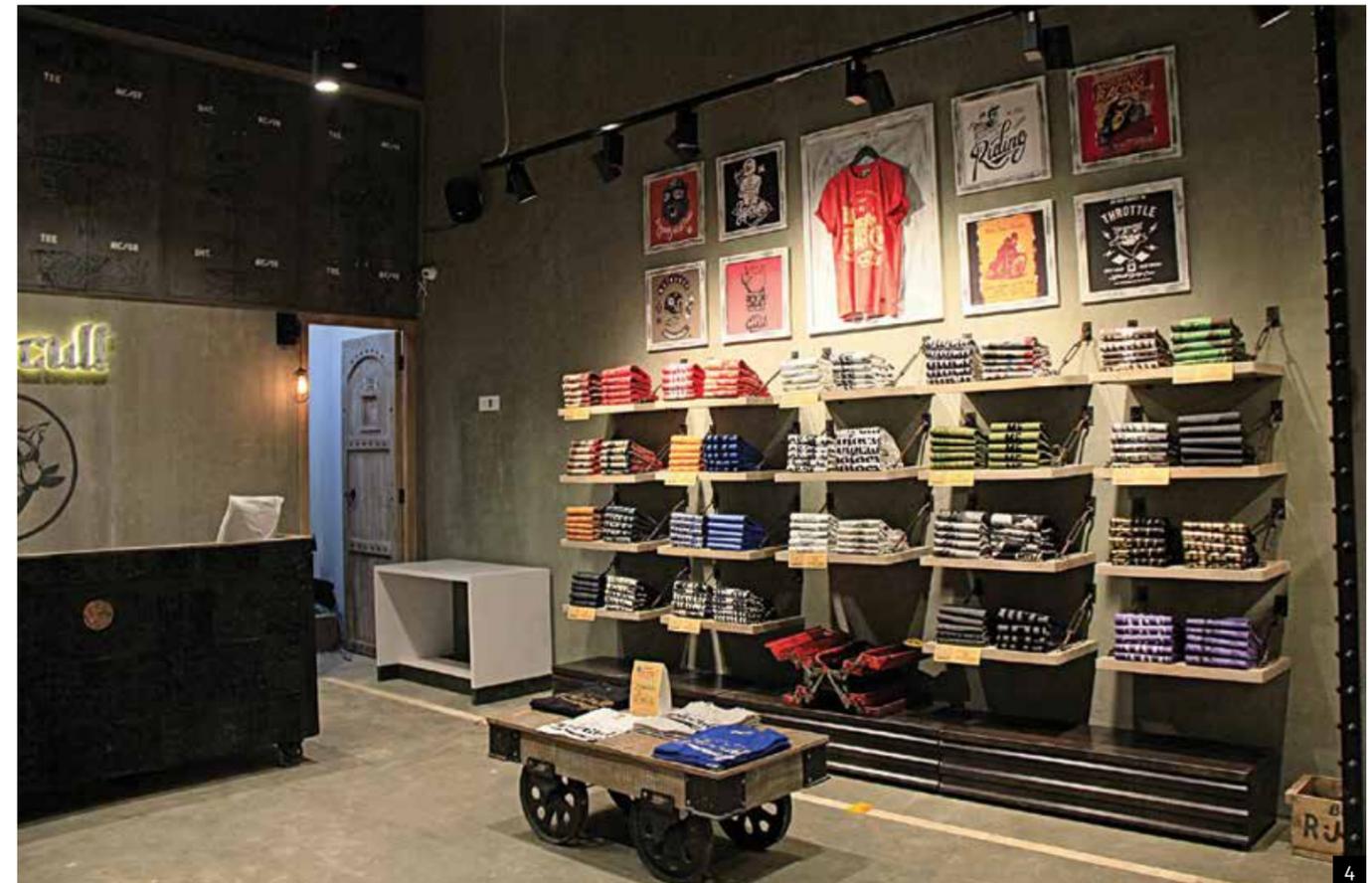
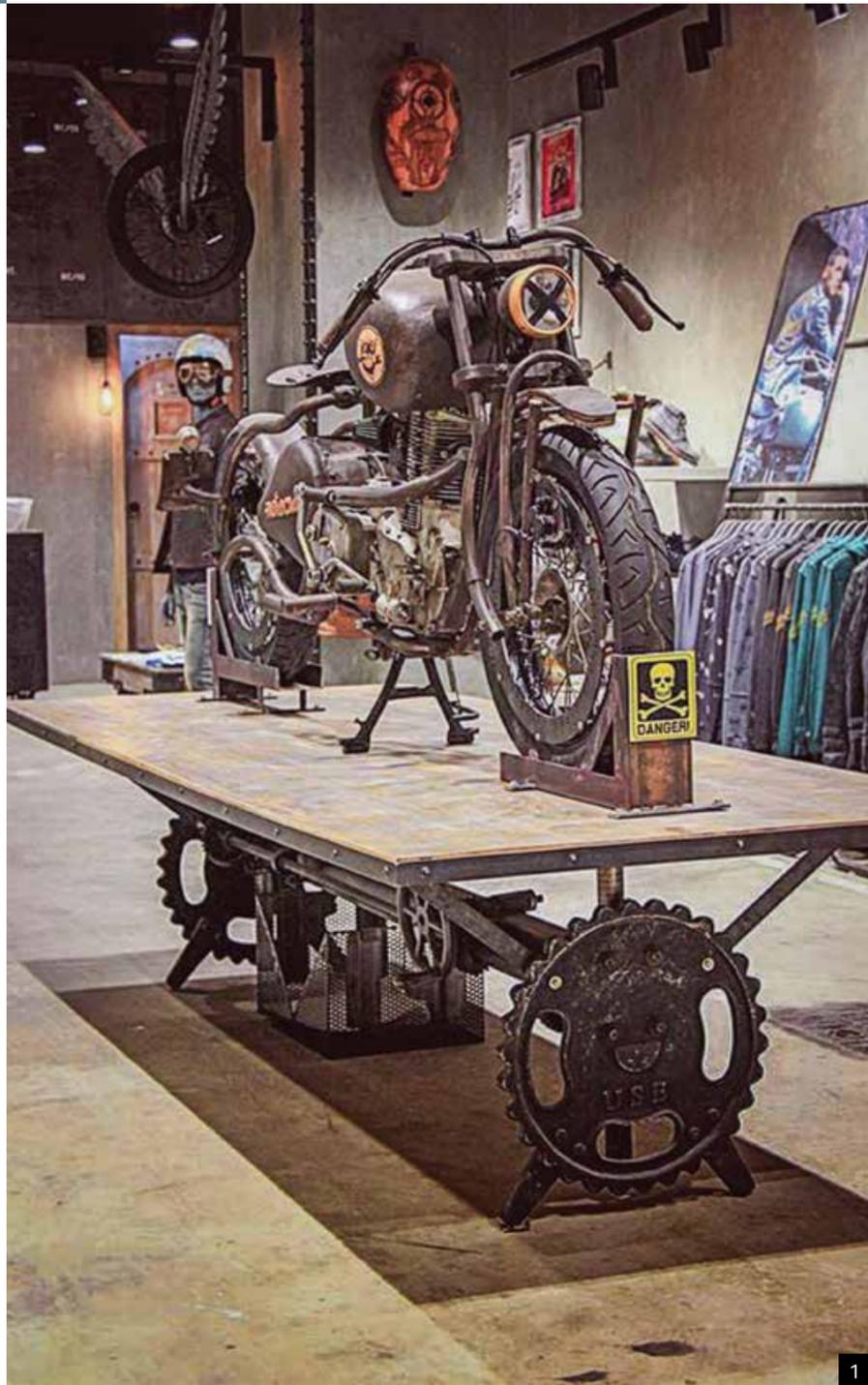
2: The rubber wood and MS steel lend warmth to the cemented work space.

3: The colourful pink and green sofas tie in with rubber wood and MS steel to contrast the cemented lobby.



## VIBRANT IN CEMENT

Combining four elements, cement, rubber wood, MS steel and colour, **Architect Gunjan Das of NG Associates** creates a vibrant work space to contrast the cement expanse



1: Cement flooring accentuates the rustic décor of the store with its central display of bike and gear box mounted table.

2,3: The cemented surface and its artwork further enhance the macho theme of the store.

4: The cement walls and flooring, in different tones and textures, lay a rugged background for the varied merchandise.

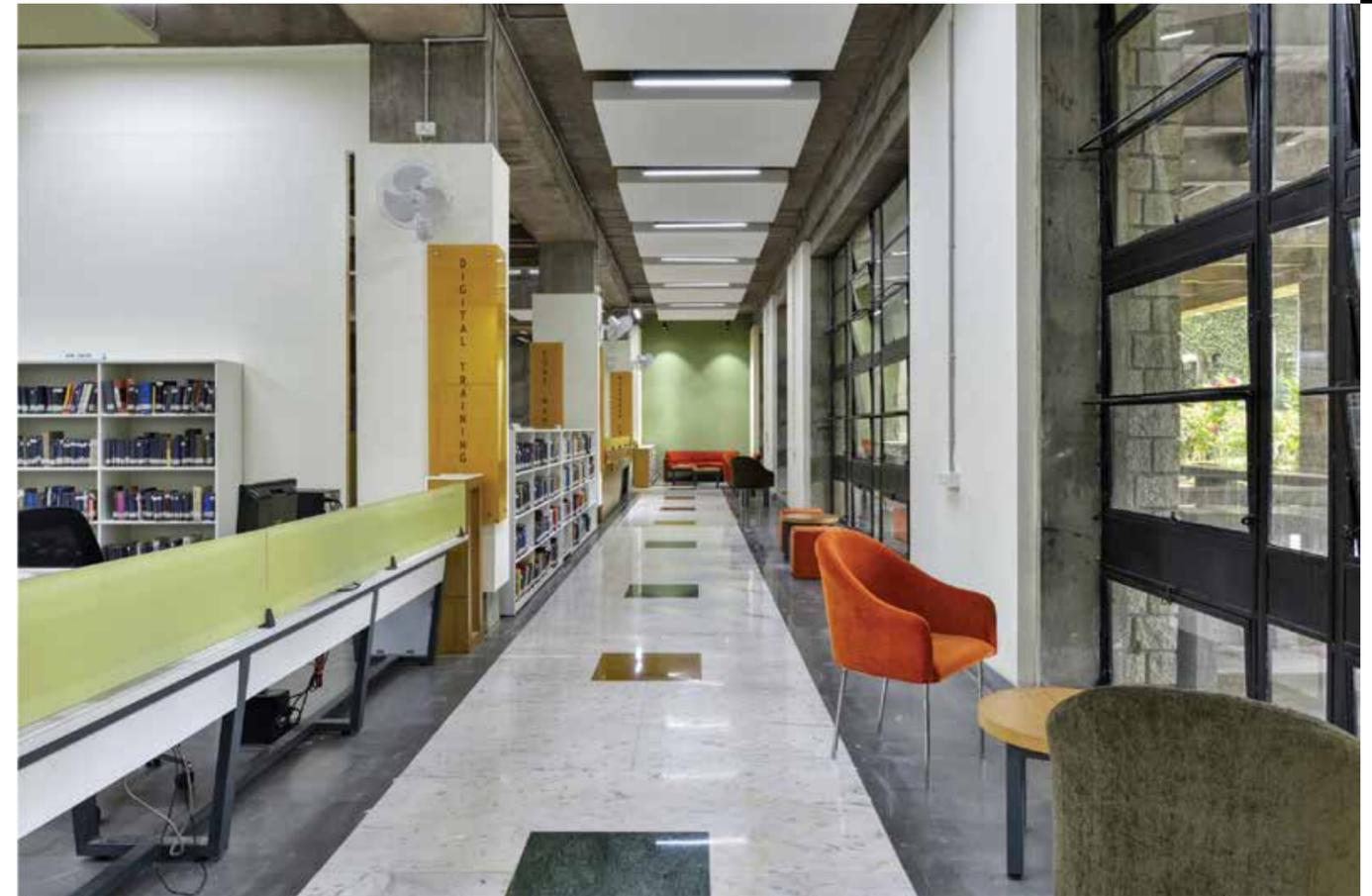


## RUGGED IN CEMENT

Architect Sanjay Gandhi of Reflection Interiors & Architecture, uses cement flooring to usher in the rugged traits that are an integral part of the store retailing bikers' clothing and accessories.



A string of colourful baffles solve the problem of acoustics.



# RENEWING THE ICON

BY NANDHINI SUNDAR

## VISWANNATH ASSOCIATES

**PROJECT**  
Library, IIM-Bangalore, 2016-2019

**BUILT-UP AREA**  
51,000 sq ft

**DESIGN TEAM**  
Principal Architect V Vishwanath, Interior Designer Vidya Vishwanath, Senior Civil Engineer S Jagadish

**AWARDS**  
IIID Design Excellence National Award 2019 and World Architecture Community Award 2020

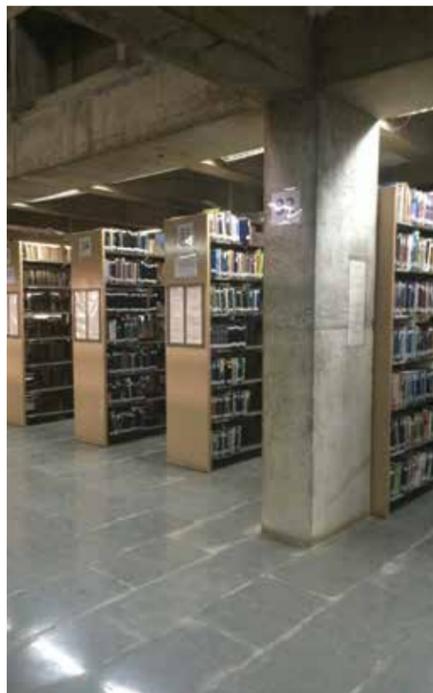
**PICTURE CREDITS**  
TEAM VA

The structure has been built by none other than the legendary architect of the 20th century, Dr. B V Doshi. The building of IIM-Bangalore, completed in 1983, is as iconic as its designer, the green courtyards, the interplay of walls and openings, light and shadows that characteristically alter through the day and seasons, the innovative use of alternative materials, the open quadrangle suffused with greens, the geometrical roofs and rough textures of the surfaces, together serving as a treat and a learning experience, for both the students of architecture and architects.

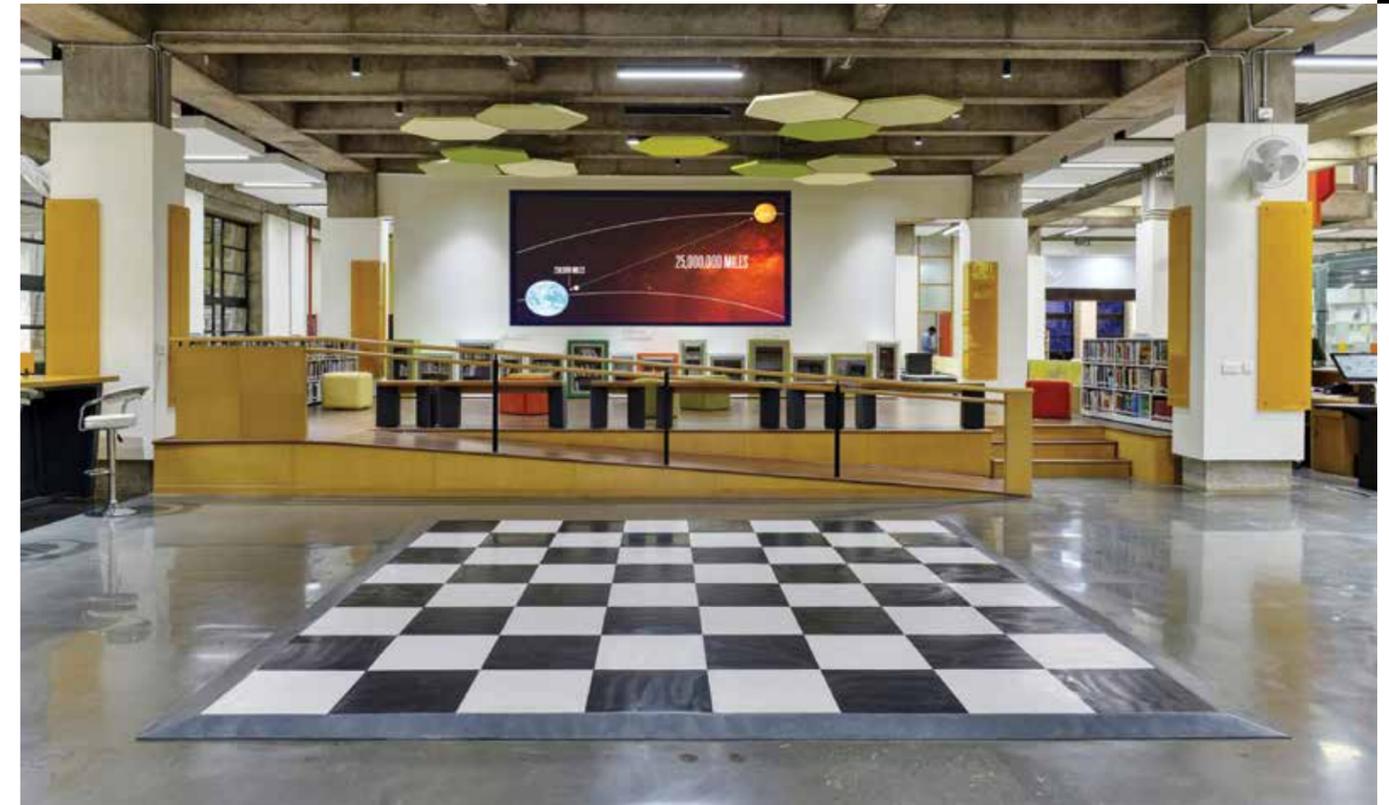
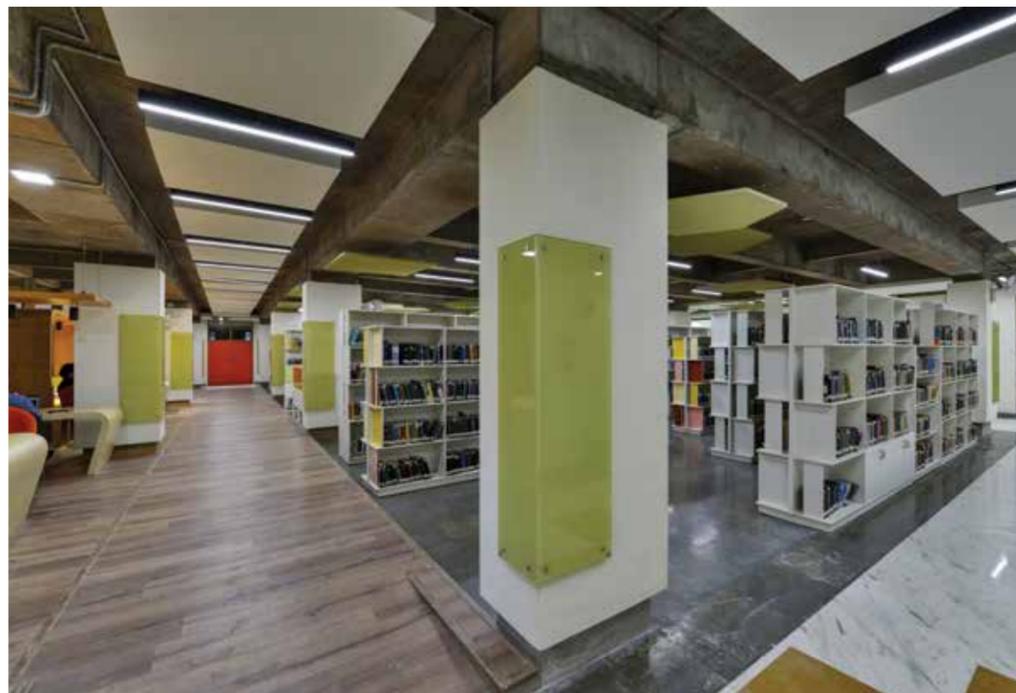


When **Architect V Vishwanath of Vishwanath Associates** won the competition held by IIM-B in 2016 to refurbish the library in the campus because of the falling footfalls, reinventing the masterpiece albeit in a small section was certainly overwhelming. “The intervention entailed retaining the structural fabric and the spatial modes in their entirety, where the structural components and the design articulation remained totally undisturbed. Within this given framework, the ambience had to be reworked to meet current day needs and expectations, creating a cheerful setting that would prompt students to visit the library and use the facilities for long durations”, explains Vishwanath.

Given this design intent and broad framework to work with, Vishwanath started by first noting the features lacking in the library space and took an inventory of the facilities and elements the students and faculty were looking for. That was the beginning of the transformation of the 51,000 Sq ft library, spread over three levels, ultimately resulting in a colourful vibrant space that started throbbing with scholars through the day and late into the night.



Colour coded attractive book racks replace the old book shelves.



Black and white chequered board floor leading to the video centre.



Before and after the intervention.



#### NOTING THE SNAGS

The first thing that Vishwanath noticed was the spaces requiring a certain level of acoustics to be in place to prevent the reverberation of sounds in various sections. The library also needed specific discussion pods to be in place to enable interactions between the students as well as with the faculty. Separate cubicles were needed for the use of faculty and similar study areas to be earmarked for the use of students.

The existing set of book racks were not user friendly, neither was the latest technology in place in the library. The section housing research papers and faculty publication was likewise far from

attractive or user friendly. The reading spaces for both faculty and students were equally unwelcome. Vishwanath was faced the task of addressing all these segments and giving a makeover without disturbing the structural fabric of Prof. Doshi's building.

#### BRINGING IN COLOUR

He began with the ground level of the library, creating an arresting black and white chequered board floor that leads to a video centre, accessed by a wooden ramp. Colourful stools provide casual seating in the space, the colours contrasting cheerfully against the exposed stone and concrete that forms the structural component of the entire library space. Wood flooring and colourful hexagonal acoustic



Reading spaces before.



Above & Below: Study areas and discussion pods to enable interaction.



Enclosed conference room in glass and aluminium panels.



tiles on the ceiling and panelling on the columns address the sound reverberations while serving as a bright decorative element within the rustic confines.

A conference room, enclosed in glass and aluminium panels, segregates a section of the library for a much needed secluded discussion space that could be used by both students and faculty. The glass enclosed booth with its colourful shelves interspersing the spaces, reminds one of the colourful floating paint booths in automobile outlets.

#### ADDRESSING THE ACOUSTICS

An atrium features in the midst of the library, ushering in the much needed natural light into the interiors. However, the atrium has also been a cause for concern in terms of sound management. "We brought in a string of colourful baffles, akin to the ones seen in Buddhist monasteries. These effectively solved the problem of acoustics in the space while their colourful presence became the highlight of the space under the atrium. Given the tight budget, we refurbished the existing sofa set to provide

an equally colourful seating under this atrium to further complement the baffles", states Vishwanath. While installing the baffles, Vishwanath faced the challenge of bringing them in without impacting the inverted beam structure that Prof. Doshi had opted. "We adopted an ingenious way of installing them while retaining the visuals of the exposed concrete structural form in its entirety."

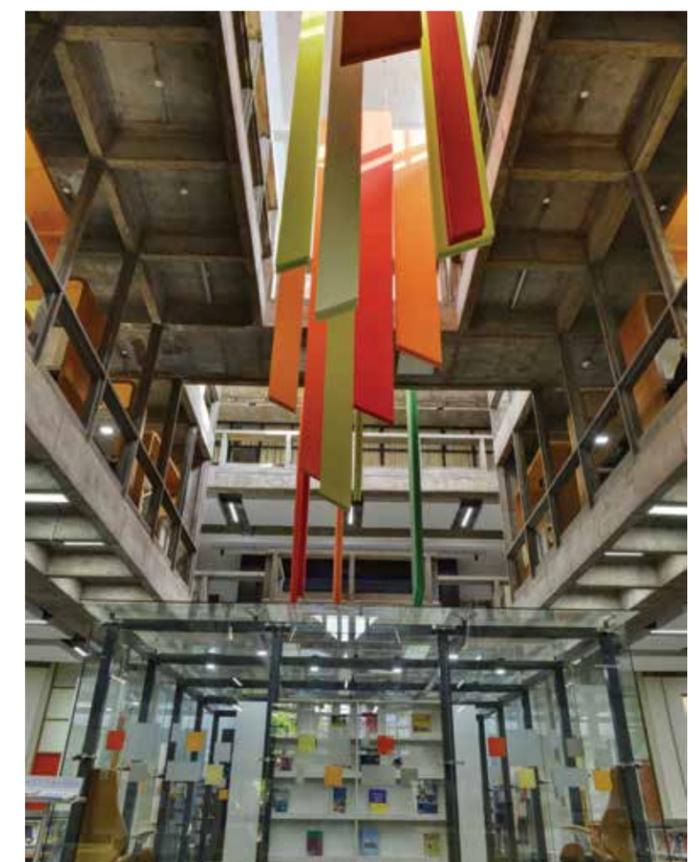
The first floor of the library area visually connects to the ground level through the atrium. Colourful hexagonal acoustic tiles lace rest of the exposed concrete ceiling, to again address the acoustics in the space. "The concrete ceiling along with the cables and conduits continue to remain exposed, the way the original space and structural composition was executed", adds Vishwanath.

#### CONNECTING TO THE GREENS

The northern section of the library faces a green expanse that opens out through the window lined walls. Casual seating along the window facing this green expanse permits



Colours bring in the vibrant transformation.





Colourful stools and wood flooring contrast with exposed concrete.



Laptop bays and colourful ergonomically designed work cubicles.



Informal semi-circle seating to relax.



Semi-circular island rack with inbuilt seating.

a quiet reading experience for the user. The original Kota stone flooring has been retained, with a strip of marble laid in the midst to cover the newly laid network cables catering to the latest technological solutions incorporated. Laptop bays and colourful ergonomically designed work cubicles offer secluded work spaces for the students.

“The book racks that existed earlier were stacked high and uninviting. The system of sourcing the required research material and books too were not user friendly. These racks were hence replaced with a range of colourful racks that were strategically placed besides the work cubicles based on the visual requisites”, explains Vishwanath. Thus, the multi-coloured racks, ranging from 4 feet, 6 feet to 7 feet were placed

based on the desired visual connect in the area where the arrangement inadvertently brings in an interesting dimension to the space.

#### A NOOK TO RETIRE

An informal semi-circle seating was also brought in amidst these racks to enable the students to sit back, relax and pore over a book. An interesting element that stands out in the space, however, is the retiring nook which was created on the specific request of the students. “There was a specific request for a space to stretch out and grab a short nap if the need arose. Catering to this, an attractive, colourful sleeping unit fitting the contours of the body was included as part of the furnishings in the space”, smiles Vishwanath.

#### ALTERING THE BASEMENT

The basement in the three-level library was simply used as the store house of multiple books and faculty publications. Tall metal racks prevailed, stacked with books to the brim, with the prospect of finding the required books being laborious. The faculty publications were stored in an equally unattractive, laborious format.

Vishwanath altered both by first replacing the metal racks with attractive wooden racks that were easily accessible and visually appealing. An attractive semi-circular island rack with inbuilt seating replaced the existing faculty publication unit, facilitating better organisation and display of the research papers and books published by the faculty.



# A TRIANGLE DWELLING

## CADENCE ARCHITECTS

### PROJECT

Cloaked, 2020

### BUILT UP AREA

7800 sq ft

### DESIGN TEAM

Architects Smaran Mallesh, Vikram Rajashekar, Narendra Pirgal, Divya S, Sonali Gupta

### AWARDS

Shortlisted by 'Arch Daily' for building of the year award in the Residential Category

### LANDSCAPE DESIGN

3Fold Design Consultants

### MATERIAL

Concrete, wood, Perforated corten steel

### PICTURE CREDITS

Shamant Patil J

BY NANDHINI SUNDAR



Above & Facing Page: The structure literally lifts off the street, fortified in its rustic armour.

It is a site with exceptionally challenging dimensions, the triangular shape sporting acute angles at two corners, with two of its three sides flanked by vehicular roads. Situated at the corner of a busy junction in a dense urban neighbourhood, the terrain slopes gently down its Northern edge, from West to East. The requirement was to build a residence at this busy junction where the interiors breathe not the chaos of the exterior urban neighbourhood but the tranquillity of a segregated dwelling.

The first reaction of **Architect Smaran Mallesh and his team at Cadence Architects** when reached for a design proposal was to come up with a defensive structure that served to shield the interiors from its exterior mayhem. Given the unique dimensions of the site, 68 x 19 x 107 x 73 x 4 feet, it became obvious that the building's footprint would encompass the entire site. Given the interior space request, it further pointed to a vertical expanse to meet the needs.



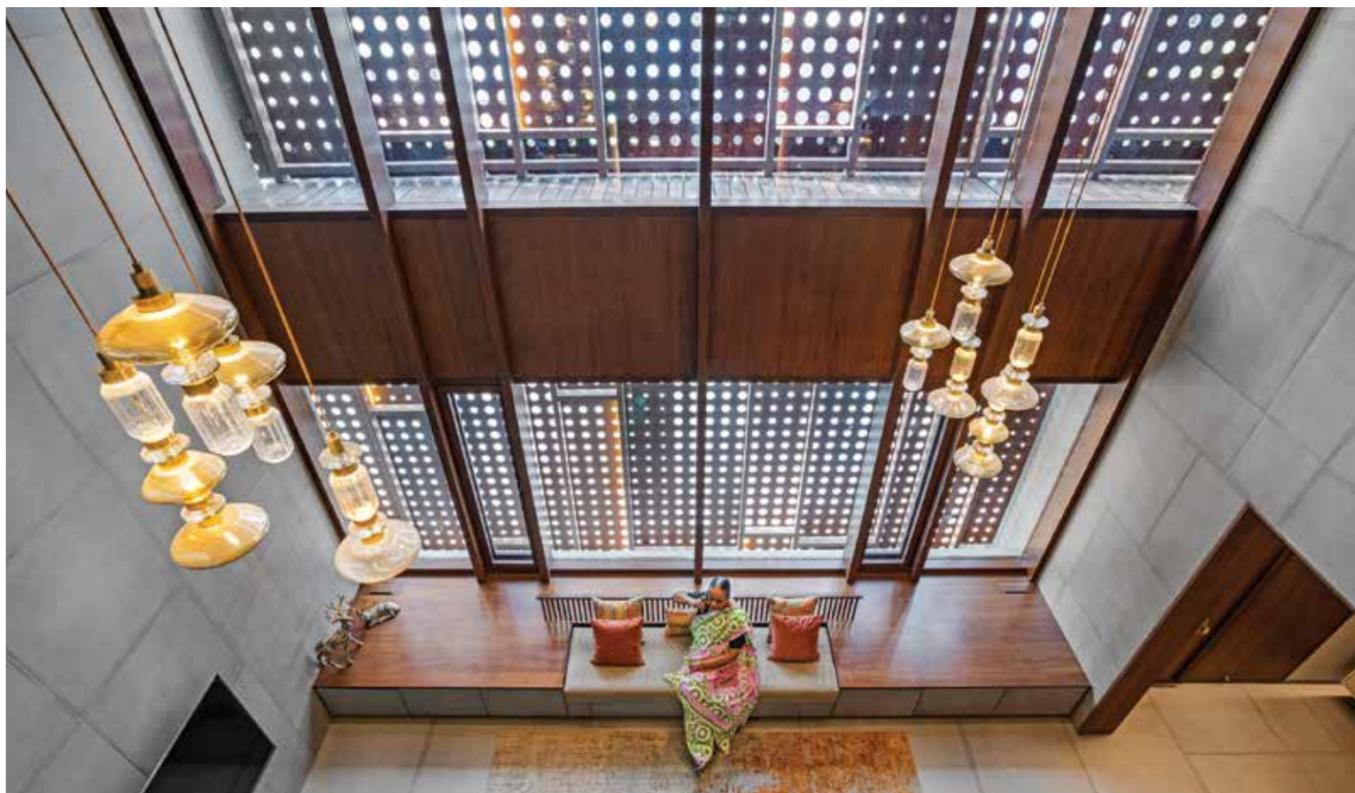


*Greens of the interior landscape filtering in.*

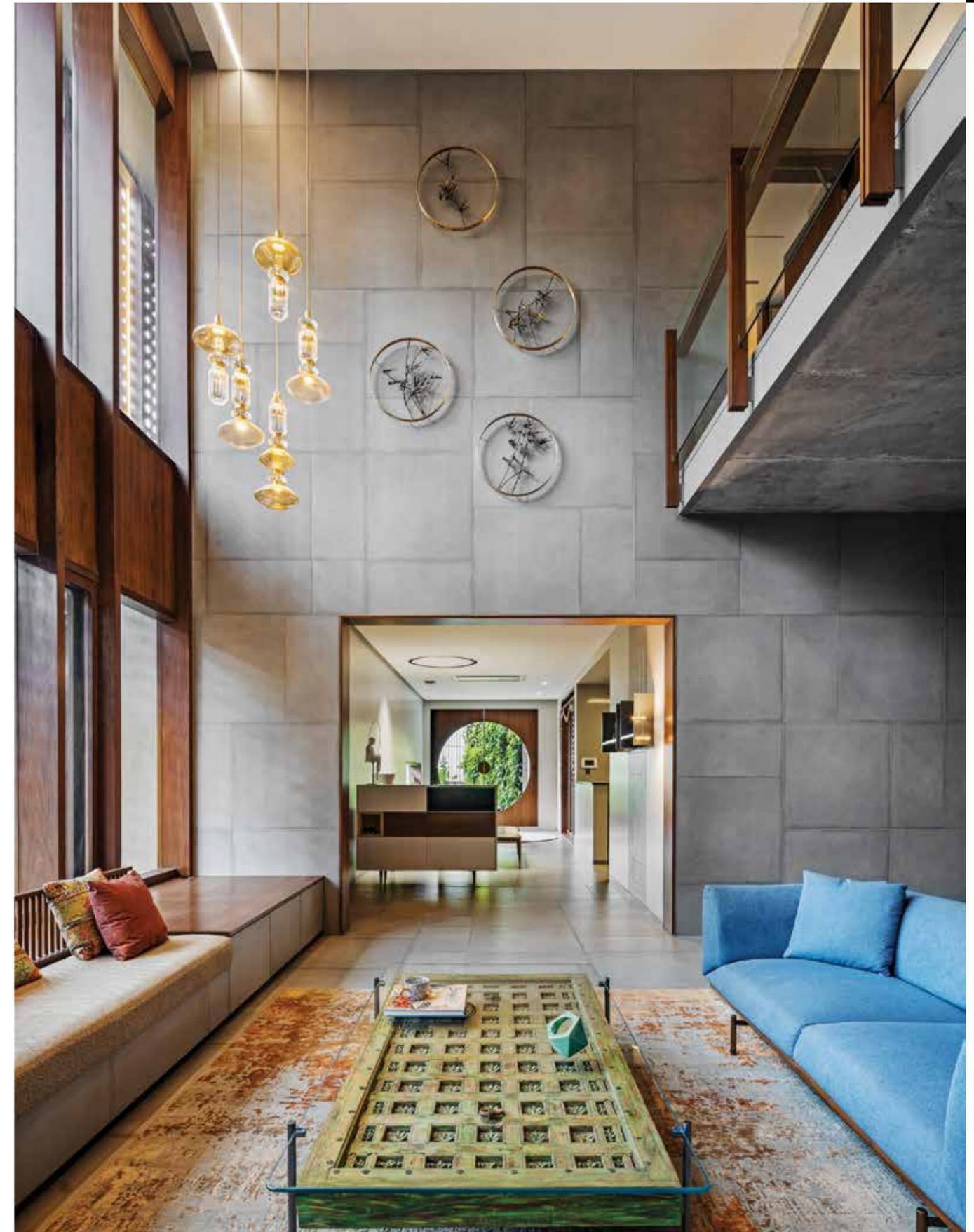
#### MULTI-DIMENSIONAL CHALLENGE

“The challenges were multi-dimensional. One was the busy street on both sides requiring the interiors to be effectively shielded. The second was the peculiar dimensions of the site which needed differential planning of the interior spaces. The third was the vertical expanse which needed to be tackled by addressing the elevation. Fourth related to retaining the external connect of the interiors without bringing in the chaotic urban scene”, lists Smaran, elaborating on the design concept.

The structure that thence ensued was one that literally lifted off the street, fortified in its rustic armour, the contours of the edifice pointing ahead in a dramatic fashion akin to the nose of a ship amidst a sea of dense urban trappings. The 7800 Sq ft, three-level structure is dramatically placed on a stilt open car park that features at street level. An expanse of flame red rustic corten steel sheeting clads the façade, decorating it, while serving its functional purpose of concealing the interiors from a dense chaotic



*The backdrop of corten steel sheeting, with natural light penetrating artistically.*



*The horizontal open bridge above, visually connects to the living area.*



*A triple height skylit green courtyard by the staircase.*

neighbourhood. A concrete parasol on the terrace manifests as a sharp angled slab, its pointed nose defining the exteriors.

The façade of the building is punctuated with exposed concrete bands on the surface and corners, the unfinished raw textures serving as a stark contrast to the flame red perforated corten steel sheeting wrapping the structure. The rust hued corten steel sheeting is delicately framed within the concrete bands, to create a protective veil-like fabric on the northern edge.

#### TWO DISTINCTIVE ZONES

The interior spaces reveal a division into two distinctive activity zones which resonates across the three levels, the core of the site serving as the unifying and dividing element. The expansive double height living area on the first level comes with a backdrop of corten steel sheeting, the natural light penetrating artistically through the perforations. A horizontal open bridge on the second level serves as a visual connect to this living space. An open kitchen with dining ties in with the living area on the first

level, where a sunlit greened open deck on the eastern side ushers in copious natural light and ventilation.

The first level also accommodates a bedroom on the western wing along with a Pooja area, lift and powder room at the core. A small green courtyard with a skylight adjoins the staircase that connects the ground plus three levels of the residence. "This area has been deliberately left open for the household to reinvent based on their individual functional requirements", states Smaran.

The second level displays similar division of the space into two, with a large master bedroom and another bedroom featuring on the western and eastern wings, converging eventually on to the pedestrian bridge at the core from where the visual connect to the lower level living area is established. Nooks by the window serve as a subdued connect to the exteriors while doubling up as relaxation zones. The third level brings in a more open plan, drawing in the significant presence of greens in the neighbourhood, the canopy of trees becoming part of the terrace lounge. The guest bedroom occupies the eastern section of this large open terrace which is housed under the dramatic concrete parasol extending over 100 feet.

The rustic tones blended with the warm earthy colours on the façade are taken into the contemporary themed interiors too, the spaces revealing a rich combination of warm wood and concrete planes. The neutral palette of the walls accentuates this earthy flavour, while the greens of the interior landscape filter in to become part of this energetic composition. The streaks of sunlight streaming in through the perforated corten steel sheeting add another dimension to this minimal, yet warm setting.



*The expansive terrace lounge with the guest bedroom.*



*Nooks by the window connect to the exteriors.*



*Bathroom fitted in a challenging acute angled space.*



# RAW AND MINIMAL

BY NANDHINI SUNDAR

GANESH KUMAR B K

## STUDIO 69

**PROJECT**

Aakara

**SIZE OF THE STRUCTURE**

3200 sq ft

**DESIGN TEAM**

Architect Ganesh Kumar B K

**LANDSCAPE DESIGNER**

Varna Sheshidhar

**MATERIAL**

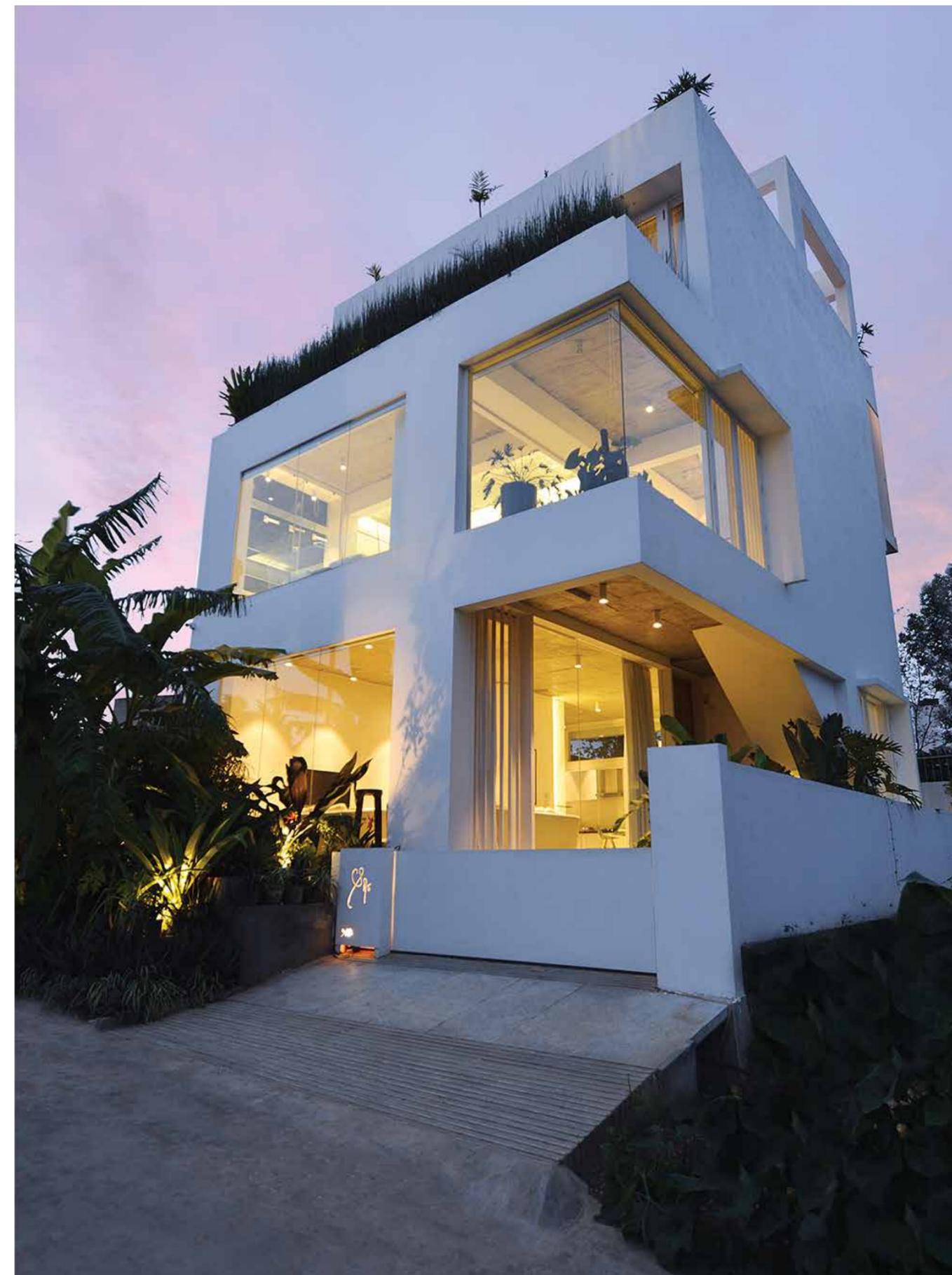
Concrete, wood, glass

**PICTURE CREDITS**

Murali Neelakandan

When a site measures 30x40 feet, it is but natural to expect a residence built on it to be inward looking, to keep the interiors out of sight from the neighbour literally breathing down. An inward looking design automatically indicates closed walls, the connect to outdoors featuring in the vertical direction rather than horizontal. In short, opening the interiors to neighbours would be unthinkable, least of all, replacing walls with glass to fuse in the exteriors.

Yet, that is exactly what **Architect Ganesh Kumar B K of Studio 69** has done to his residential project Aakara where the box like structure features glass walls on all sides except the West, opening the interiors seamlessly to encompass the outdoors. The structure comprising four levels in the form of basement, ground, first and second has been designed to enable the interiors to interact with the outdoors, totally unhindered.





Living area expanding to encompass the exteriors.

The language of the spaces is raw and minimal, the materials exposed in their raw natural form, while the lines and décor have been kept consciously simple, minimal. “The site features in a cul-de-sac and has immediate neighbours who have left a large green patch around the site. This was taken advantage of in the design, with the choice made to bring the surrounding greens into the interiors as the prospect of closing in neighbours was non-existent. This would also bring in a more open feel, visually removing the smallness of the site”, says Ganesh, reasoning the choice of a glass ensconced structure.

#### RETAINING THE NATURAL IDENTITIES

The structure leaves a footprint of 800 Sq ft on the 1200 Sq ft site, with 400 Sq ft featuring as landscape. Structured as a box, with the top floor pulled back to remove the steep vertical expanse, the building is totally white, the colours coming in only in the form of highlight furniture. “The objective was to tone down the structural presence, retaining

the natural identities of the materials used so that the connect with earth and nature is full and complete”, states Ganesh. In tune with this spirit, an eleven feet high wooden door greets the visitor at the entrance, opening on to a large minimal interior.

“The door is made of solid wood reapers sans polish, the wood merely smoothed with sandpaper to reveal its natural raw texture”, states Ganesh. The ceiling complements this raw texture with its exposed concrete while the expansive glass walls bring in the lush green exteriors. “The landscaping was done to ensure that after a period, once the greenery flourishes, the interiors are surrounded by only a green expanse that visually filters in.”

While the living area and lobby enjoy the green picture postcard glass walls that serve as the natural décor in an interior sans artefacts, the kitchen too enjoys a fair share of its green through strategically placed glass slits under the ceiling that borrow the

exterior greens. The green view is not spared in the powder room too, with a glass window placed at an equally vantage point, filtering in the green exteriors without compromising privacy.

#### STRUCTURAL COMPONENT AS ART

“Since the intent was minimalism, art was brought into the space only through structural components and elements used. While in the bathroom, the presence of blue agate stone tiles brings in colour and art, in the living area, the staircase, with its structural form and black granite steps that stand out starkly against the white expanse, serves as the artistic composition”, adds Ganesh.

#### TOTALLY OPEN TO CONNECT

Two bedrooms prevail on level one, both the spaces structured to be totally open with glass walls and shutters serving as the demarcating element between the interiors and exteriors. “The idea is to open the spaces when privacy is not solicited



Left and right: Dining and kitchen with exposed concrete ceiling.



Green Deck



Open bathroom connecting to the greens.



and encompass the open balconies and exterior landscape, where the functionality then alters to become a lounge rather than a resting place. The blinds provide privacy when exterior interaction is shunned.”

Interestingly, this open concept is not confined to merely bringing in the exterior greens, but extends to wardrobes too in the bedrooms where sheer glass mark their doors, the items stored within left totally open, revealed. “This open concept pervades the bathrooms too, with glass walls enclosing them, connecting to the greenery outside”, he adds.



Level two of the residence houses an expansive master bedroom of 800 Sq ft which reveals similar design inclination. The interiors, with their glass shutters and walls, open seamlessly to 240 Sq ft of lush green terrace and waterbody prevailing in the slightly pulled back structure, besides connecting to the exterior landscape of the area the building overlooks. The bathroom too exhibits similar design intent, with glass walls and skylight connecting to the greens. Interestingly, the entry to the master bedroom begins at level one, from the foot of the black granite staircase, adding another dimension to the room through the differential volume created.

Open bedroom ushering in the outdoors..



Basement lounge with raw stone flooring and wooden treads.

#### ROUGH AND UNTAMPERED

Given the intent to reveal the materials in their raw form, Ganesh decided to keep the flooring in the basement where an informal lounge prevails, as the natural rock found on the site. “The site had a beautiful rocky terrain, the natural stone glorious in its formation, in texture as well as the raw colours. This stone floor was retained as found on the site, the rough undulations left untampered so that the earthy connect in the true raw form is established unhindered.” To lend a bit of warmth to the cold stone, Ganesh layered the short entry passage with solid wood reapers, the lights beneath bringing in a soft drama to the ambience when lit at night.

हो तिमिर कितना भी गहरा;  
हो रोशनी पर लाख पहरा;  
सूर्य को उगना पड़ेगा,  
फूल को खिलना पड़ेगा।

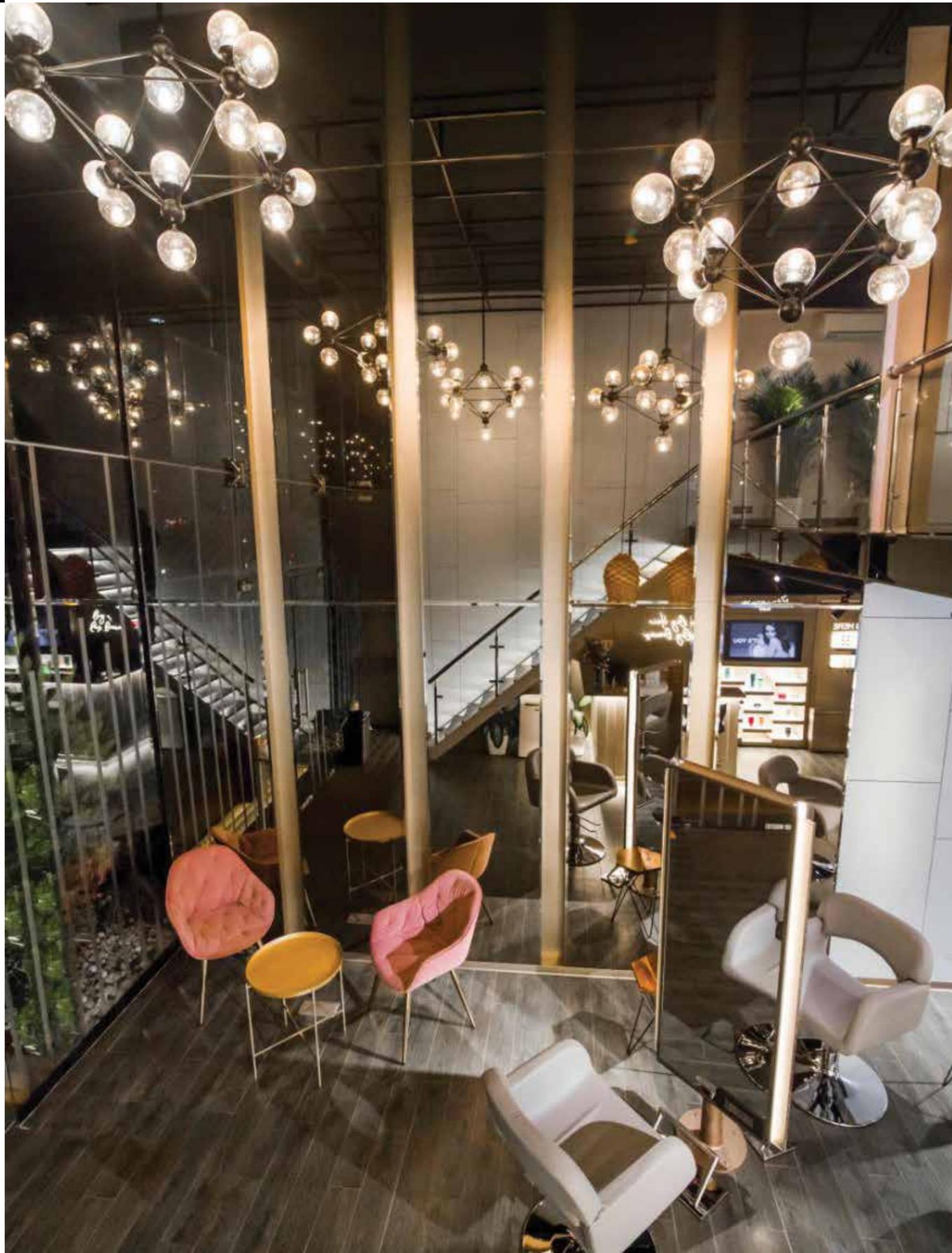
हो समय कितना भी भारी;  
हमने ना उम्मीद हारी;  
दर्द को झुकना पड़ेगा;  
रंज को रुकना पड़ेगा।

सब थके हैं, सब अकेले;  
लेकिन फिर आएंगे मेले;  
साथ ही लड़ना पड़ेगा;  
साथ ही चलना पड़ेगा।

- दिनकर



**SKIPPER**  
FURNISHINGS



Double height volume toned down with sculptural hand blown glass light fittings and mezzanine floor.

# MORE THAN **A SALON**

BY NANDHINI SUNDAR | FEATURING BRINDA KANNAN

## **DUTTA KANNAN ARCHITECTS**

**PROJECT**  
Blown

**SIZE OF THE STRUCTURE**  
1250 sq ft; 1500 sq ft; 1250 sq ft

**LOCATION**  
Bengaluru

**DESIGN TEAM**  
Architects Brinda Kannan, Kaivalya

**PICTURE CREDITS**  
Blown & Gokull Rao Kadam

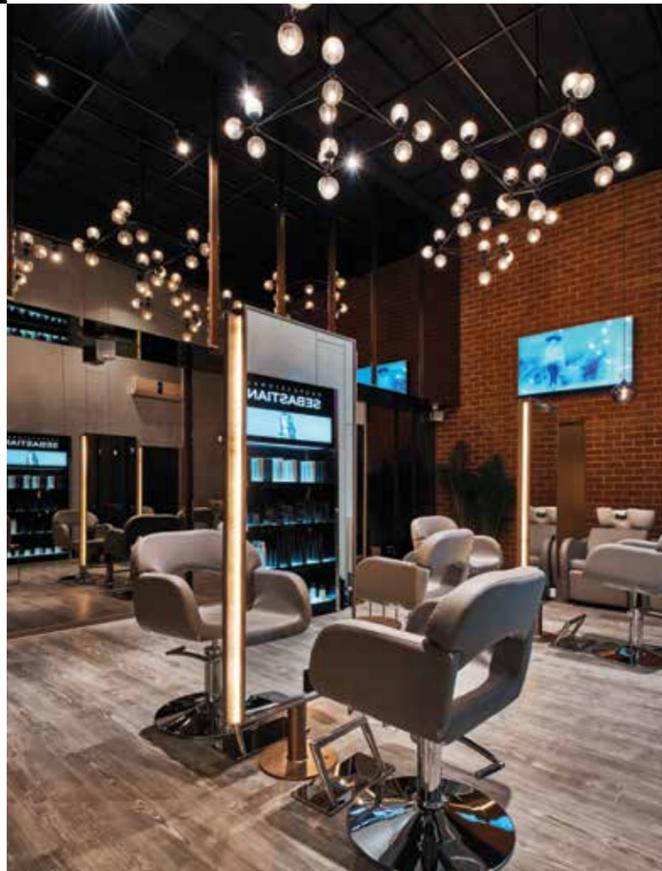


The bar inside the salon.

*The concept was to go beyond the intricacies of hair and skin treatments and stretch to accommodate socialising, with the décor elements replicable to create a brand identity*

The brief was very clear; the ambience would have to be contrary to the normal, the expected. When **Architect Brinda Kannan of Dutta Kannan Architects** was approached for designing the salon Blown, the first and the only instruction she received was to come up with a design that was functional and captivating, yet flouting the conventional norms. The objective was to come up with a design concept that could be replicated in other locations, creating a brand value through the décor. The salon also had to transform effortlessly from day to a night space, where the functionality went beyond beauty treatments to extend to accommodate a social space.





Interiors of the salon with brick wall, metal grid ceiling and hand blown glass chandeliers.

### CONCEPTUALISING A DUAL FUNCTION

Given the clear directive of creating a salon that is far removed from the conventional, Brinda had to come up with a concept where the interior is interactive as well as permits other activities that would engage the space during lean periods. Besides, a uniform design palette that could be replicated had to be opted to create the brand connect when used in multiple locations.

In keeping with this, she came up with a design where the walls were freed and the service stations placed at the centre against mirrors that swung around and created the much sought after interaction to alter the salon experience. "The staggered mirrors were deliberately placed in the centre of the room on pivots to permit rotation which would encourage social interaction."

To cater to the second requirement of permitting other activities, Brinda came up with a pop up corner where pop up shops and retail displays could occur, offering an added attraction to the salon. In all the three locations, a wine bar was incorporated as an additional attraction, soliciting social interaction, both during and after the completion of the salon service. The customary display unit hosting the multiple branded cosmetics for hair and skin was also designed differently where the customised units matched the rest of the thematic décor while continuing to garner the visibility solicited.

### VARIANT SPACES

The spaces allotted in the three locations, though requiring a similar design palette and functional requisites, came with totally variant specifications where each called for a completely different address to conform to the uniform brand theme.

The first of the three locations where Blown was designed, featuring in Bengaluru, came as a lofty narrow space with triple height volume. "Taking advantage of this high ceiling, a 200 Sq ft mezzanine was built with a light staircase connecting to it, leaving the ground floor with 1000 Sq ft area to design the salon. Building the mezzanine broke the triple height volume of the space, while also making available a zone for placing additional beauty services. The wine bar here sits facing the street."

With sheer glass marking the façade, an unhindered view of the street was enabled from the interiors. Customised hand blown glass light chandeliers offer an exotic lighting component, featuring as the highlight in the space. The exposed brick wall in the background, contrasts with the mirrors and metal in the interior, bringing in an earthy flavour. "The exposed bricks, matt finished ceiling and dark floors serve as a contrast in the décor, drawing attention to the customised warm light fittings while simultaneously balancing the lustre of the mirrors and copper laminates in the space", states Brinda.



Double height volume spaces, display counters, metal grid ceiling, brick wall mark the interiors.

The second location for Blown in Bengaluru came with a double height volume and a large glass façade, offering a similar vibrant youthful space. Given the large area of the space measuring 1500 Sq ft, three private treatment rooms were created along with a dedicated retail space for pop ups and retail displays besides a wine bar to permit socialising. The customised hand blown glass chandeliers, exposed brick walls, mirrors and metal accompaniments mark the interiors, retaining the theme and brand value.

### GRIMY AND DILAPIDATED

In Colaba, Mumbai, Brinda was forced to work on a totally dilapidated dingy space, the awkward long 1250 Sq ft interior featuring sans windows in the ground floor of the 14 floor building. "The ceiling was merely 8 feet in height with beams cutting down across the space. With structural alterations being prohibited, the space posed the challenge in terms of what could be done", says Brinda. "A massive column prevailed in the centre, serving as a sheer wall in the middle of the interior." The entire design had to be worked around the beams and the column, coupled with nil windows in the cramped interior, she adds.

Brinda started with the column, using it as a demarcating wall between the wine bar she created on one side and the salon that prevailed on the other. The column was clad in onyx to lend beauty and grandeur to the interior while camouflaging successfully the



central column. "The central column divided the space into two functional areas, the salon services featuring on one side and the wine bar featuring on the other", adds Brinda.

Given the low ceiling, the custom designed hand blown glass chandeliers which served as the brand quotient in the other two salons, had to be sized down while adhering to the same design concept. The absence of natural light in the space required a larger presence of artificial lighting and the large mirrors with their metal frames accentuated this lighting. "The mirrors and bronze frames reflect the elements in the space while taking away the roughness of the brick wall in one section of the salon. The presence of the strategically placed hand blown glass chandeliers also lightens the space, removing the heavy dark ambience that prevailed earlier", explains Brinda.

With the ceiling weighing down heavily in the space because of its low height, Brinda decided to turn it into an attractive expanse by bringing in a concept to the background. "The ceiling was painted in black matt finish to prevent reflection while the metal grids holding the chandeliers lent a galaxy feel against the inky black background. The visual pattern of the grid was taken down to the panels holding the mirrors, to bring in a rhythm from floor to the ceiling." A soft feminine touch was brought in to contrast with the masculine ceiling by panelling a portion of the walls in light blue.



# STEELED TO ADAPT

BY NANDHINI SUNDAR



NISCHAL ABAYKUMAR &  
JESAL PATHAK

## M9 DESIGN STUDIO

**PROJECT**  
CMRU Admin and Academic Block

**SIZE OF THE STRUCTURE**  
60,000 sq ft

**DESIGN TEAM**  
Architects Nischal Abhaykumar, Jesal Pathak

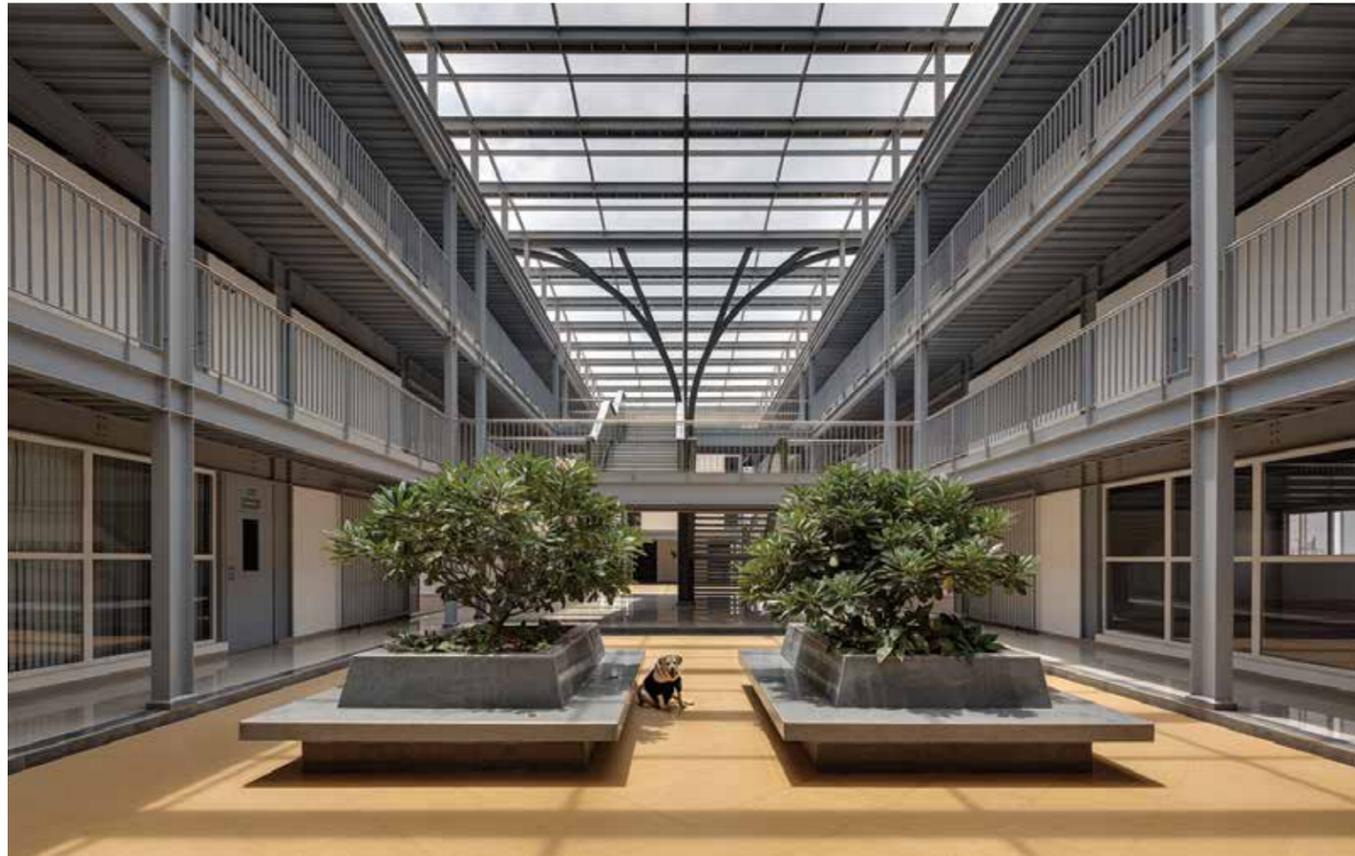
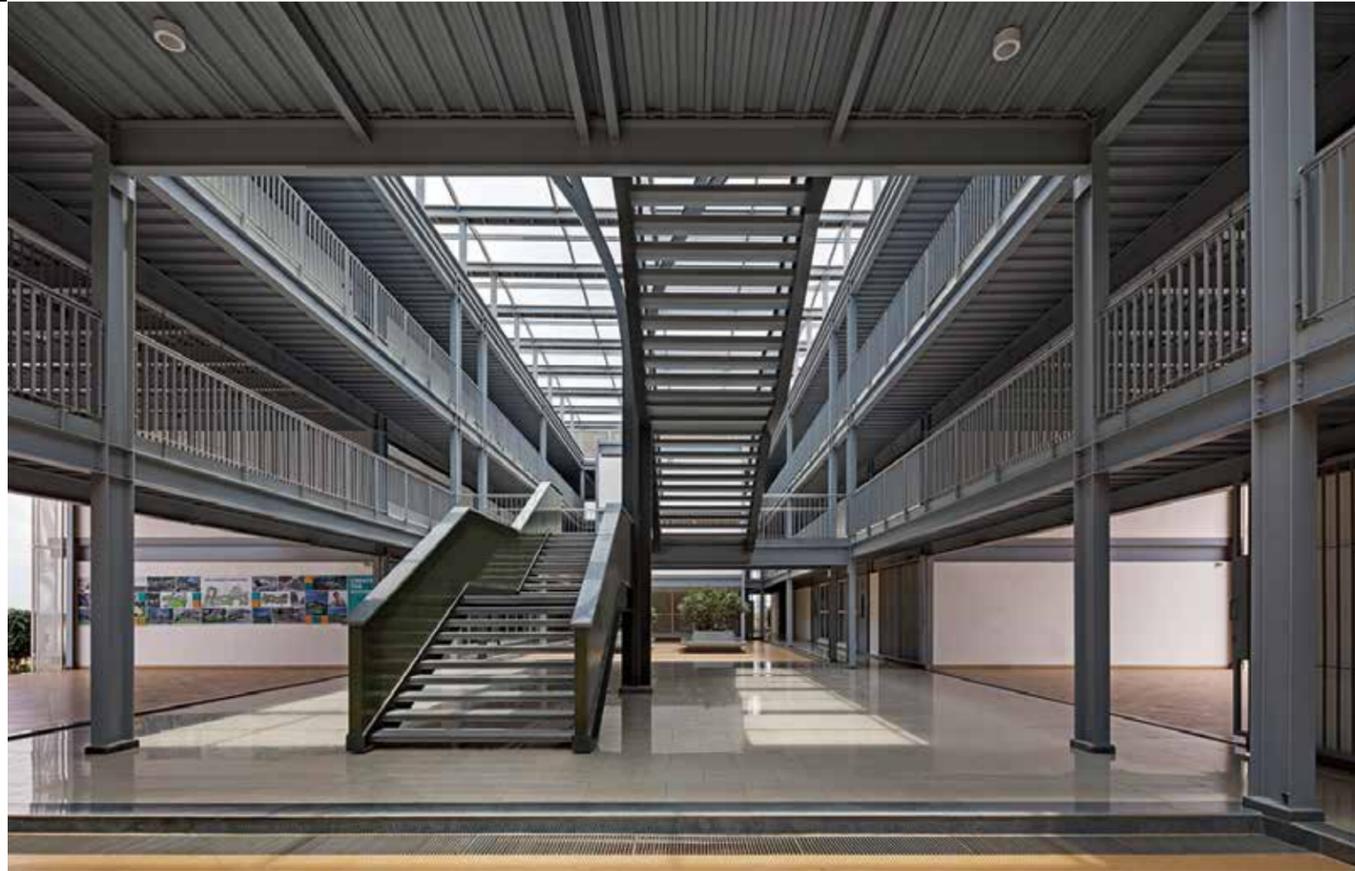
**MATERIAL**  
Steel, concrete, aerated cement blocks

**PICTURE CREDITS**  
Shamanth Patil



*Exterior facade of the metal structure with the shading device.*

It was to be a building that would adapt to three different, diverse functions over a three year period. As for time lines to complete the structure, the period proved to be unbelievably short, restricted to five months. Not only was adaptability the key factor to be addressed in the design, but time too served to be critical, not to mention the budget which was restricted to 1500 per Sq ft. To meet the stipulated criteria for the **CMRU Admin and Academic Block, Architects Nischal Abaykumar and Jesal Pathak of M9 Design Studio**, decided to break away from the conventional structures and use a material that was simple, adaptable and quick to build.



*Skylit freeflowing internal courtyard.*



*Internal courtyard with skylight.*



*First level corridor outside the classroom.*

The material chosen was, not surprisingly, steel. “Steel is sturdy, adaptable, quick to execute and can also be dismantled and reused if required”, points Nischal on the choice of the material. According to the brief received, the expansive structure on the 60 acre site was to serve as an administrative block during the first year of its completion. The second year would see the building altering its space to accommodate a hostel facility for the students. “The third year, the same space was to transform into individual classrooms for the engineering students”, adds Nischal.

In short, the design opted would have to create a space that would be expansive with individual offices to create the administrative block. The same expansive space and individual spaces would have to come with the right dimensions to convert into rooms to house the resident students in the second year. The third year, the spaces would have to be further restructured to create classrooms, each with an average dimension of 10x7 metres along with the relevant acoustics to ensure the sound from one classroom did not permeate to the adjoining room.

#### **MODULAR DESIGN SOLUTION**

“This was not easy to execute unless the walls could be opened up and compressed to alter the individual spaces as required and conventional brick or cement block walls cannot achieve this”, points Nischal. “The option of steel brought in a modular design solution that would allow any permutation and combination where the space can serve as a meeting room, a hostel accommodation, a

classroom, a lab or administrative office space. The internal steel walls are flexible to be opened up or shifted as the requirement calls”, he elaborates.

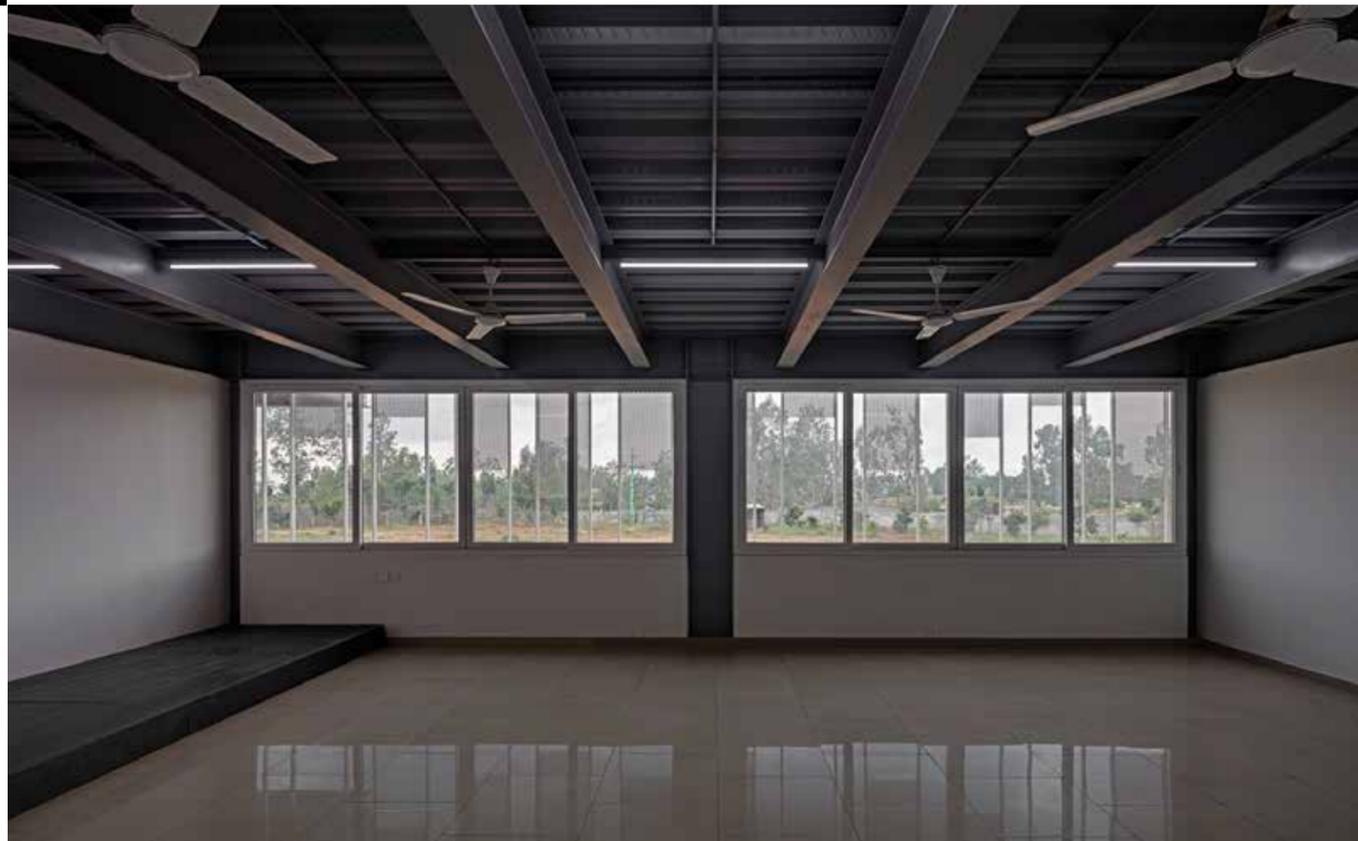
The structure that ensued was a ground plus two floors, spanning 60,000 Sq ft with an expansive internal courtyard, the functional rooms built around it. The floor plan of the modular structure was organised to accommodate the administrative functions on the ground floor, with the adaptable rooms on the first and second floor. The services were tucked into the East and West while the classrooms were placed on the Northern and Southern side of the rectangular structure.

#### **SCULPTURAL INTERVENTION**

“To bring in a sculptural element into the space to break the monotony of a steel structure, an aesthetic knowledge tree was created in the centre of the expansive triple height courtyard. The steel tree connects the bridges and the staircase in the courtyard, lending an artistic feel to the otherwise monochrome space. The ensuing twin courtyards serve as an assembly area on one side and an open library and reading space on the other, with the corridors running through the classrooms in the first and second floors overlooking the spaces”, explains Jesal.

#### **ELIMINATING HEAT INGRESS**

Since heat ingress is a factor that needs to be contended with in



View of the classroom.

a steel structure, Nischal and Jesal decided to address this by creating vertical slits in the East and West between the two blocks in the linear rectangular structure. "This enables the fresh cool air to gush in keeping the interiors naturally well ventilated and cool", he explains. Further, a double height opening was created at the ground level in two sections of the rectangular structure, facing North and South such that "the openings are parallel to each other to enable not only a connect to the exteriors but also permit unhindered cross ventilation into the interiors."

While the entry of cool air was effectively addressed, the hot air needed to be thrown out from the interiors. "To push out the hot air, the central roof which is of glass was raised by 1metre, with louvres structured beneath. The vents effectively suck out the hot air from the courtyards and the classrooms." Besides this, in the absence of lintels, ribbon windows prevail on the exterior walls in the form of horizontal slits measuring 200mm, permitting cross ventilation across the courtyard.

**FUNCTIONAL FAÇADE**

To further cut the heat ingress, the façade of the building also serves as a shading device for the ribbon windows placed on the exterior walls. "The first and second floor slabs have been extended by 750mm beyond the classroom and this serves as a shade for the interiors, creating an air gap between the perforated sheet façade and the exterior walls of the classroom. The extended slabs also meet a functional requirement of

facilitating the maintenance of the exteriors of the building", elaborates Jesal.

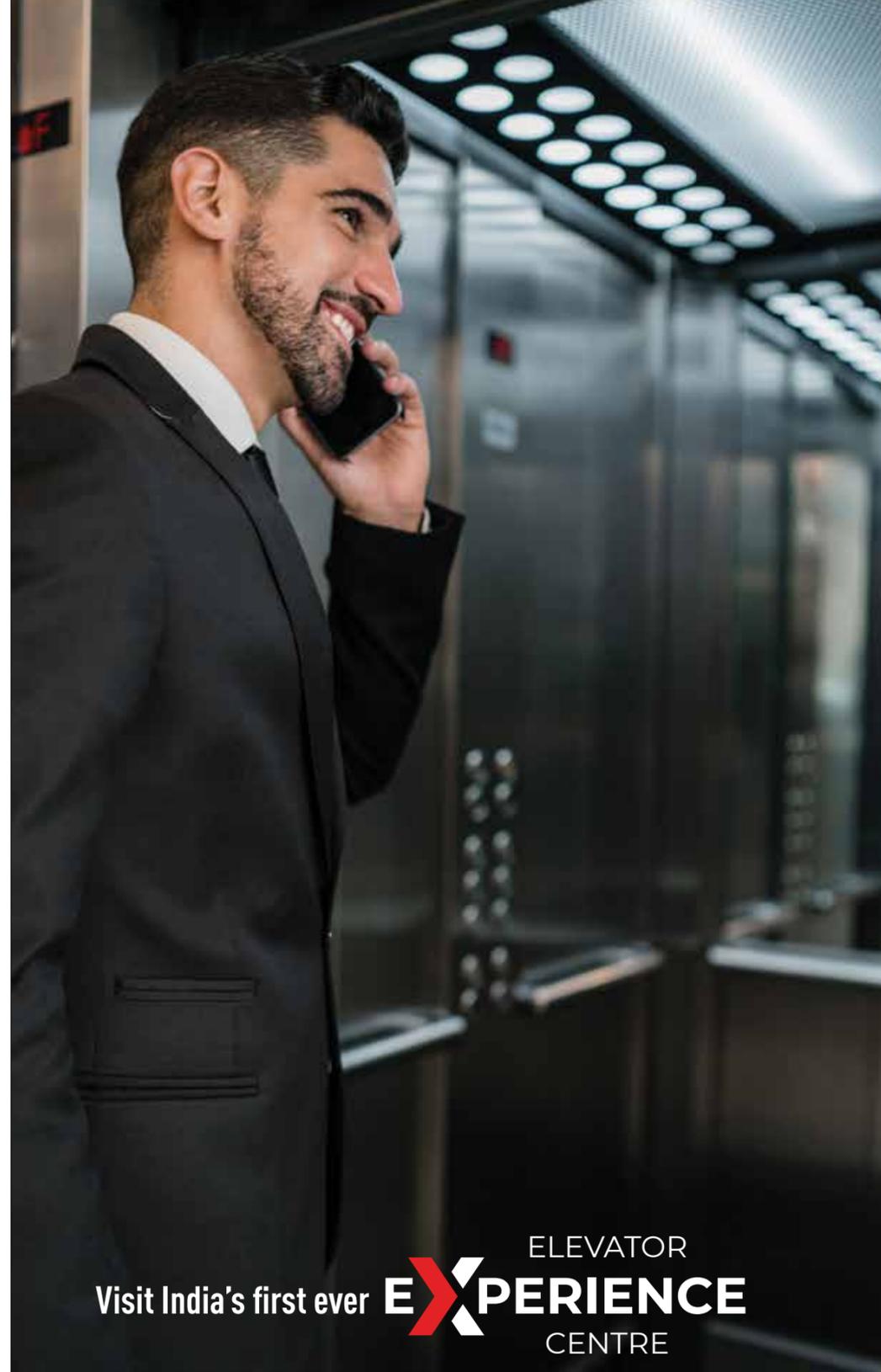
The perforated sheet façade, while providing the much needed shade for the building, also adds a unique character to the structure. While the outer walls of the classrooms, going up to a height of 12m as compared to the courtyard height of 14 m, are structured in steel, their internal walls have been built using lightweight aerated cement blocks.

**NEGLIGIBLE WASTAGE**

The deck slab system structure that came with columns of steel, had most of the components pre-built in the factory. The entire structure was built after calculating the requirements so accurately that the wastage of steel was barely 8 to 9 per cent, states Nischal. "Most of the waste steel that was unavoidable was also salvaged and used in the toilet sections."

The structure, in tune with the brief, was used as an administrative office during the first year after completion. The next year the spaces were adapted to accommodate the students' hostel. "Since the third year, the building serves as an academic block with classrooms prevailing on the first and second floors while the assembly and interactive spaces feature in the expansive courtyard at the ground level", states Jesal. In keeping with the material and the industrial feel it effuses, the entire structure is painted in grey while the cement block walls feature in white.

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# WILL NEP 2020

## REVOLUTIONISE ARCHITECTURE EDUCATION

### IN INDIA? BY PROF. JAFFER AA KHAN | Director VSPARC VIT Vellore



Dr Jaffer at AICTE+CIAT Conference on Architecture Education in 2018.

The National Education Policy (NEP) 2020, since it was announced, has created an intense debate in various sectors of education. It has opened up several avenues encouraging holistic multi-disciplinary education that will benefit the education system in many ways. But the question is, how can NEP 2020 benefit Architecture education in India in a positive way. Will it open up new problems that will impact the profession, which is already struggling or will it ease out by providing better opportunities.

The new policy, according to my understanding is an economic booster through education and has come at a time when the country needs to position itself as a major education provider in the world. India has been a major player in the Higher Education (HE) sector in the South East Asian region for quite some time and it is time that the country reaches out to stop the brain-drain that has happened for several decades since independence, which is quite obvious in architecture education as well.

Looking back, the first five-year program was established in India in 1936 at the JJ School of Art, under Professor Claude Batley

who served the institute from 1923-43. The diploma awarded then was Government Diploma in Architecture (G D Arch). But the fact is that a person after being awarded this diploma would take more time to get his RIBA (Royal Institute of British Architects) affiliation which had set certain conditions on internship and minimum period that this training needs to be undertaken.

When I did my architecture course in 1978-84, it took full six years to qualify and to gain the Bachelor's degree in Architecture (B Arch), which included a compulsory internship for a full year. During those days, we could take a break after the intermediate period of three years and come back to join in the fourth year to complete the course. There was no semester system and we would be more relaxed, unlike the constant pressure that one experiences today.

Presently, the architecture education model in the country is based on the time tested five-year program with a semester or two embedded as an internship. I believe that this system has served long enough and it is time to think about this pattern of architecture education which needs a radical

change making it more meaningful and profession ready. In my opinion, this radical change fits perfectly under NEP 2020 which further emphasises on internationalising Higher Education and transfer of academic credits with foreign universities.

The system of 3+2 is already prevalent in many schools in the UK, Australia, New Zealand and in Europe and have successfully been implemented by offering a basic degree in three years and then one has an option to take a break after three years and later come back for two more years of post-graduation which will lead into a pathway to qualify as a professional architect. This means one can try out a different profession or work for a few years and then decide to pursue further to become an "Architect" or any other program which can make him practice as a specialist.

Looking at the global scenario and the changing needs of the society and the profession, the stakeholders of the education of architecture in India, need to quickly articulate the pattern of education in such a way that after three years a student has an option to take up "Minor" programs in allied fields that can allow him/her to choose a track to specialise or continue to complete his five-year architecture course to gain an "Honors" degree.

In my opinion, it is crystal clear that the salient features of the NEP 2020 has come as a big boon but not a curse to the education of architecture in India and to think futuristic not only for the students' future but to the teachers who teach architecture.

Please send your feedback to: [jafferaakhan@gmail.com](mailto:jafferaakhan@gmail.com)



# RANDOMNESS

BY PROF. K JAISIM



Architecture and Design have over the Covid 19 experience, experienced and explored within the tight boundaries of space and time many a pattern of exploration. The most significant has been working within boundaries and yet filling the reality sites with dreams of creativity.

Initially it was frustration, and design expression being an onsite exploration and creative experience held back that urge to be there with both people and material to define a space. Frustration builds anger within and kills creative experimentation. The desert became hotter and drier, life lost its soul. The spirit had flown. Even the devils deserted these spaces. Emptiness and neglect ruled.

But, time and a leaf taught me to respect space. Nature if observed and studied teaches beyond boundaries. In this article I shall touch on only one aspect of the green world, the leaf and that too only one. Eternity is bound within this single leaf. Straightaway you notice how the various patterns on the leaf in their randomness lead to a string of connected interactive responses. Thus making a leaf the size of a palm, the reference for a great neighborhood planning over acres of land with varying turf and contours. Again if studied carefully the details lead one to appreciate the design of decoration which can be applied to an interior project.

Nature in its most simple expression lets imagination fly and innovate in the creative mind habitation beyond culture and history. Is this random or an order beyond human perception. One can only relax and look at all the leaves, or any leaf, with all our senses and the world opens up. One is like a child. The past is the present and the future is now. This simple element teaches what any amount of sketching can never even touch.

The seed falls either by order, desire or as most often a random fling and depending on the environment comes to life reflecting all that are there.

Architects and designers are by their discipline either taught or learnt, express these reflections. The random humour becomes life and experience explores hither thither and in all that adventure an order responds and a sense of awareness awakens and makes life meaningful.

Antarya in its simplicity plays with the mind of the professional to create these arts into a technological marvel. The written story lets the imaginative individual express in the built living spaces playing with time and the human souls that habitat.

Last line, if you cannot get the picture, just take any leaf and adore it with all your senses and the spirit will awaken to unimaginable heights.

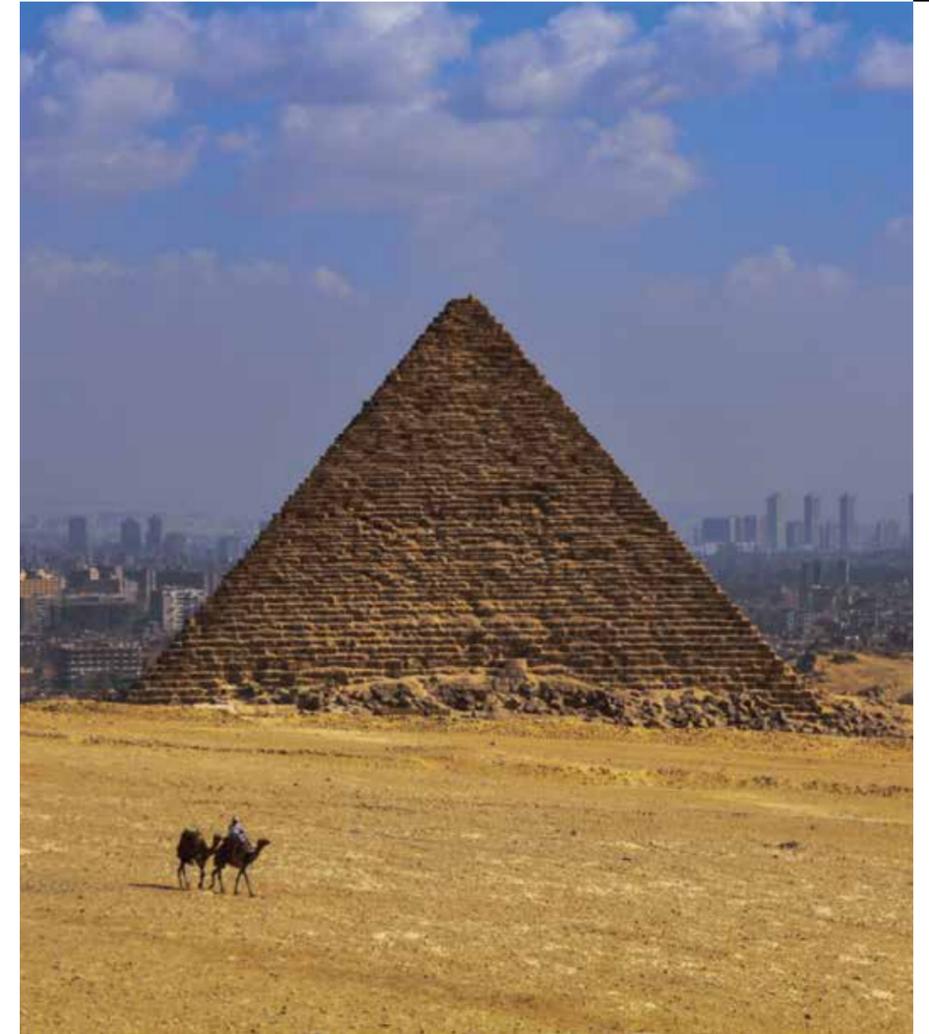


# THE TIMELESS EDIFICE



Yet again **Interior Designer Mahesh Chadaga** brings to the reader another spectacular feature, the timeless unmatched masterpiece and one of the wonders of the world, **The Pyramids of Giza.**

*This picture received the Award of excellence as the "National winner of the Jury's Choice Award" in ICICI Camaraderie photography contest*



The Great Pyramid, an engineering genius and determined to be around 4600 years old, is considered to have been built by quarrying 2.3 million large blocks of stone weighing 6 million tonnes. The stones, not uniform in size and shape, are bound together by mortar on the outer layers. Primary stone found to have been used is the local limestone sourced from the Giza Plateau. The remaining stone blocks are considered to have been imported through boats down the River Nile.



The Sphinx of Giza is a statue of a reclining Sphinx which is a mythical creature. Structured in limestone, the statue faces from West to East, standing on the Giza Plateau in the west bank of the River Nile. The face of the Sphinx is believed to represent the Pharaoh Khafre.



Dear Trade Members,

Team Antarya has an irresistible proposition for all the Institute of Indian Interior Designers Bangalore Regional Chapter (IIID BRC) trade members where they can seamlessly connect with the design fraternity through our design magazine Antarya.

We propose to feature a trade directory in every issue of Antarya going forward, where the participating trade members can list their company and products to enable architects and interior designers to use the same as a ready reckoner. The engagement of each trade member participant will be for four consecutive issues of Antarya spanning a year.

As members are aware, Antarya has been serving as a fertile connect with the design fraternity, not only with members of IIID BRC but across the country, since January 2013. Antarya has a captive audience of architects and interior designers from across the country through its hard copies circulation and extensive digital presence. The projects and designers featured in every issue serve as the icons of architecture, not just in the country but internationally too.

Every issue of Antarya is based on a specific theme around which the cover story rests, along with unforgettable features of master architects from Karnataka and rest of India, where each has left an indelible mark on architecture. The features are carefully selected and the projects diligently assessed to bring in only the very best of designs, making every issue of Antarya a collector's magazine. The design magazine has also proved to be an immense learning curve for young architects, with architecture schools eagerly seeking every issue for their libraries.

Starting 2021, team Antarya decided to go a step further and engage IIID BRC trade members through a Trade Directory, so that a mutually beneficial connect is established between the trade members and the design fraternity.

## MODE OF PARTICIPATION

- The participation from the trade members will be in the form of insertions in the trade directory about their company and their products under the defined colour coded categories.
- Every page will have 5 listings, each coming in the size of 5cm x 20cm
- Based on the products, the listing will be done under Colour Coded Categories
- A person can also choose 2 modules instead of 1.
- Trade Members are to provide their company and branding details to fit the module.
- Antarya will develop a QR Code for all Participant Trade Members; this will lead readers to their website. This special feature will enhance their communication.

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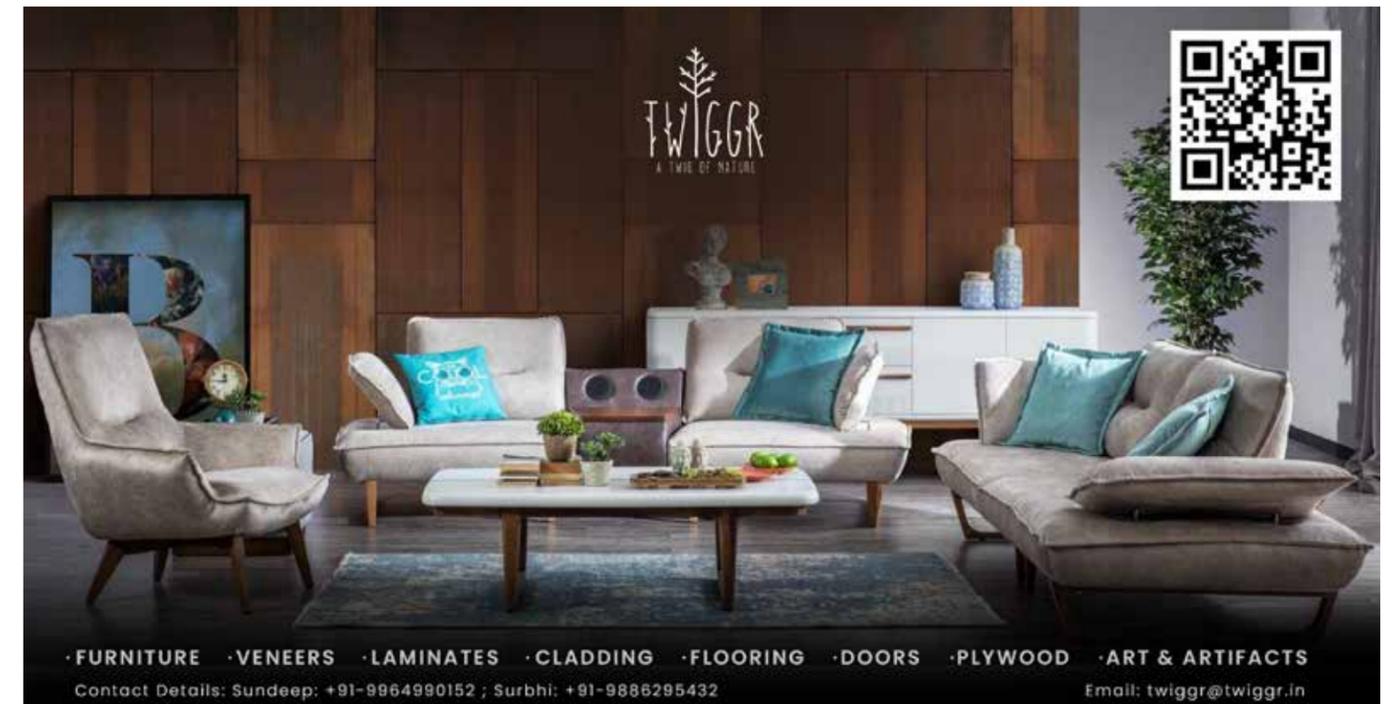
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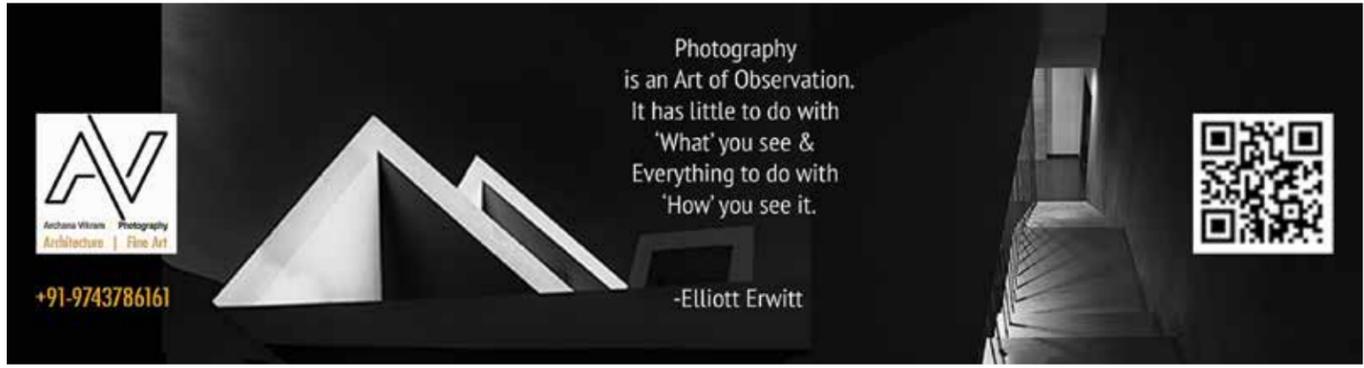
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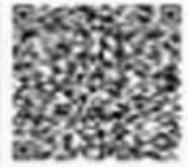
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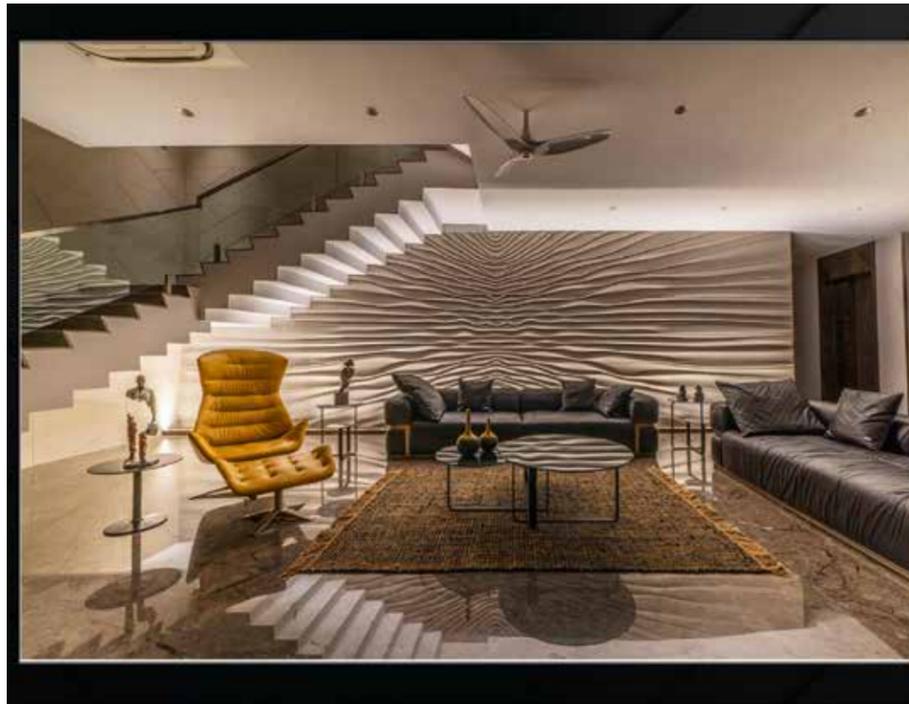


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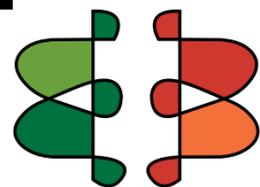
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# HAPPENINGS IN BRC DESIGNURU REVISITS BENGALURU



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While the pandemic continued to rage, wreaking havoc, IIID BRC did not cease to work, putting together a spectacular show of Designuru Weekend amidst full Covid protocols. The three day event hosted exhibitions and talks, enthraling the gathered designers and trade members. The design festival had three exhibits in place; one relating to art by architects, Drawing as a form of Practice, curated by Architect Bijoy Ramachandran, displaying spectacular artworks of practicing architects, Krishnapriya Rajshekar, Avinash Ankalge and Surabhi Banerjee. The second exhibit, Architectural Heritage, had on display documentation of the vernacular Karnataka homes and their restoration journey by Architect Ajit Andagere of Samrakshan India.



Light installation by Elayaraja Mayavan.



Samrakshan India exhibit.



Art exhibit of Surabhi Banerjee.



Krishnapriya Rajshekar in conversation with Surabhi Banerjee.



Audience in rapt attention.

The third exhibit presented the IIID Design Excellence Awards, showcasing Bengaluru's award winning designs. The works of Architects and Interior Designers, Dhaval Shellugar, Rajesh Shivaram, Neha Sapre, V Viswannath, Shruti Jaipuria, Sandeep Umamathy, Gaurav Panjwan, Bipin Bhadrans, Abhijit. U. Saranjama, Arun Balan, Elayaraja Mayavan, Anshul Chodha were on display for the visitors to peruse through.



Elayaraja Mayavan with his installation.



Exhibit space.



Architects Dinesh Verma and Namith Varma viewing the art exhibit.



Exhibit hall.



Designuru team.



Chairperson Dinesh Verma with the panellists.

#### A CONVERSATION WITH THE ARTISTS

Day one of the three day event hosted an interesting interaction between Architects Krishnapriya Rajshekar, Avinash Ankalge, Surabhi Banerjee and Architect Bijoy Ramachandran on the thought process and intent of the artworks exhibited. Inspired by the drawings of Louis Kahn's wonderful pastels of Rome, Sienna and Egypt, Avinash's drawings seek the same truths of silence, structure and light. The drawings abstract the rhythms of the places he has visited, revealing a delicate orchestration of colour, shadow and white space. A graduate of Dr. D. Y. Patil College of Architecture, Avinash has his own architectural practice, having started it after his stint with MindSpace Architects. Avinash's interest veers around the study of ancient ruins, making actual measured drawings of the same and understanding the physical and spatial experiences of these ruins as compared to modern ruins.

Surabhi's illustrations reveal a more inward journey, documenting personal spaces, capturing moods, light and relationships. Created digitally, her art forms on the personal musings of shared spaces bring forth moments of candour as seen through the eyes of a bespectacled character—the author. Her illustrations appear more as the pages of a personal diary, with the viewers permitted to take a peek. A graduate of Kamla Raheja Vidyaniidhi Institute for



Architect Viswanath introducing the panellists.



Architect Sujit Nair making a point.



Architect Anshul Choda participating in the discussion.



Architect Viswanath making a point.

Architecture, Surabhi was inspired to look at different modes of representations in the form of drawings. For her, the illustrations tell a story, one that is very personal in nature.

#### RECONNECTING WITH HERITAGE

The second day of the Designuru event brought together an erudite panel of speakers, comprising Joint BBMP Commissioner Sarfaraz Khan (Guest of Honour), former IPS officer Dr. Jija Harisingh, Architect Ajit Andagere of Samrakshan India and Past Chairperson IIID BRC Architect Gayathri Shetty who was the moderator. The discussion veered around architectural heritage and the need for conserving some of the vintage structures.

Andagere spoke about Samrakshan's journey in this identification and conservation. "As an architect, a significant portion of the inspiration has come from these heritage buildings, the common man houses, during the travels across the country. Given that, our idea was to first document these structures; restoration comes later. Documentation is imperative to provide information on these for future architects who would be interested in understanding more about the design and structural elements of these buildings", stated Andagere, explaining the origin of Samrakshan. "Currently documentation exists on a few recognised buildings, but not on the

common man's housing which has evolved over the years purely based on need and functionality. Our documentation focuses on these."

#### RELATING TO THE CONTEXT

The documented vernacular houses differ in design based on which region they belong to. "When you look at the landscape across the world, the first thing observed is nature and second are the manmade structures. Each structure of the past speaks about the context, craft, the materials in that region, the weather patterns; these become evident by merely looking at the visuals of each of these residences and these have been built without an architect working on the design. But when you notice the present day structures, there is a disconnect to this fundamental fabric which past buildings rested on. Our emerging structures are losing their locational identities, perhaps due to paucity of time to research on the contextual features. In short, the structures look the same irrespective of their context, losing the flavour of each region", observed Andagere.

#### ADAPTIVE REUSE

"From documentation we then progress to restoration where we can look at adaptive reuse. You thus do not demolish an old



Team IID BRC.

residence as it has a heritage value, but restore it for adaptive reuse. We have already lost 60 per cent of common man buildings." Development unfortunately looks at breaking away from the traditional time tested techniques and structural components to be replaced by modern designs and materials, irrespective of whether they fit into the context or not, Andagere lamented.

According to him, documentation is merely one per cent of this revisit and restoration of heritage and vernacular sensibilities. "Even in terms of districts in each state the architecture changes because of the climatic differences in each region. What strikes a chord about the structural components of these old houses is the simplicity evident in their design and in material use. All of these buildings have a strong streak of simplicity, constructed using two or three materials that are locally available within 2 to 5km, for example, clay, stone, wood. When the interiors are viewed, they reveal an open living concept with their internal courtyards."

#### REVIVING TRADITIONAL SKILLS

Andagere noted that while it is difficult to replicate the vintage houses in the modern scenario, the essence of the design and living concept can still be adopted. "But when we look at modern structures, we seem to be losing on the aesthetics that is so pronounced in these old buildings. The exquisite carvings in wood seen in some of the old structures are perhaps totally lost as the skilled craftsmen available to execute the work are fast becoming extinct. Unless the architect community wakes up to this reality and works to revive these skills by giving work to traditional artisans, these will soon be seen only in records" he pointed. Architects will need to find ways to incorporate these skills into contemporary structures so that the revival can occur and these skills can be saved, he added. "Solid wood lasts over a century,

even coconut timber. We are unfortunately substituting these with steel whose lifespan is very short."

Interestingly, when the work of traditional artisans is viewed, there is a sense of order, sense of discipline, calculation, all achieved without the artisans having been in a formal school. "A small detail as the slope of a roof is calculated by the local artisan based on the local rainfall pattern instead of applying high level of arithmetic", pointed Andagere.

#### DETERIORATING URBAN FABRIC

While the swift disappearance of vernacular structures is cause for concern, the deterioration of the urban fabric, the loss of heritage in the cities is equally a serious cause for concern. Addressing this concern was Joint BBMP Commissioner Sarfraz Khan. "The entire city appears to need a U turn as the lovely houses with their gardens that we used to live in earlier are all gone. A lot of these heritage structures already stand destroyed. The canals in the city earlier used to connect with the lakes in the city but now we let in sewage into these canals. This in turn pollutes the lakes", stated Khan, commenting on the civic structure of Bengaluru.

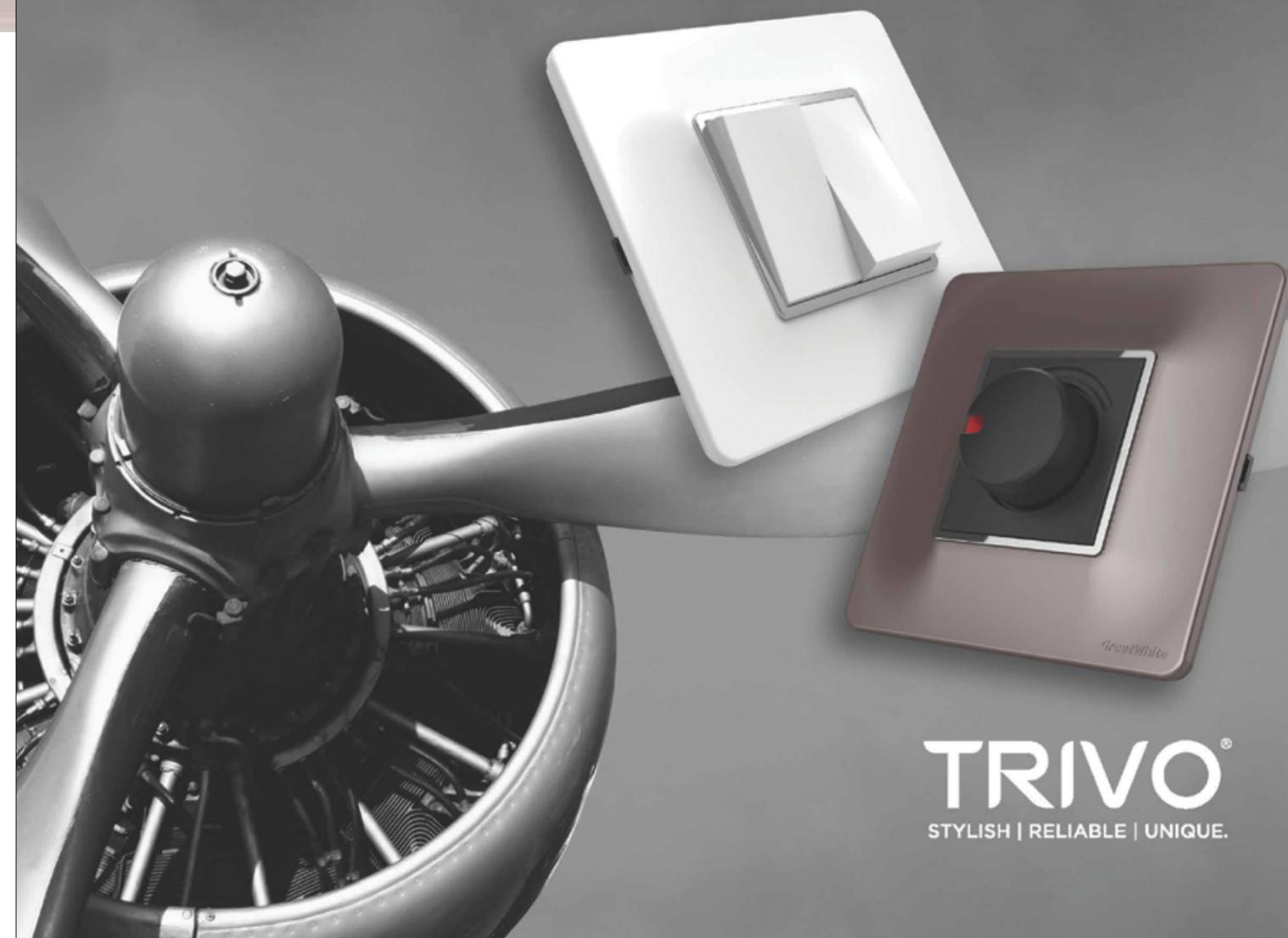
"Unfortunately, we have had no policy for preserving the heritage structures and this has resulted in many of them being demolished to permit new constructions. Similar situation has prevailed in the lakes, too many of which have systematically disappeared. We need to have a policy which ensures the remaining heritage of the city does not disappear", Khan added.

Day three hosted Inspiration Tag, where Bengaluru's leading architects shared and commented on their personal source of design inspiration.

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