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★ A SMARTER ABODE

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Chairperson Speaks



KAVITA SASTRY

Dear Members,

Designuru 3.0 with the tag line 'Celebrating Design' was a Mega success. An epic coming together of stellar curators, design institutes, colleges, governance, trade partners and individual participants, for seven content-packed days. Together, we did it!

IIID BRC also marked the big 50th anniversary with a hat trick!

One, we hosted an all-women panel on craft revival. We were fortunate to have IIID President-elect Architect Tanuja Kanvinde and craft champion Jaya Jaitly to reinforce the "Save the Artisan" campaign.

Two, we supported the release of the movie 'Kanade' on the renowned Kanade brothers. Three, we presented a live Master Series by Architect Anupama Kundoo, recipient of the RIBA Charles Jencks Award, hosted by Inner Circle partner Skipper Furnishings.

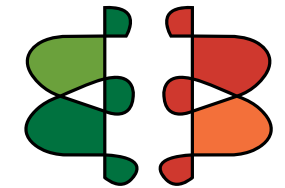
A peek into the coming quarter has new CoDe Studio projects, Antarya Awards, BMS College materials library, Uru nights, culminating in the Master Series in March.

Till then, Stay excited and of course, Safe.

Kavita Sastry

Chairperson IIID BRC, 2021-23

kavisastri@gmail.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.

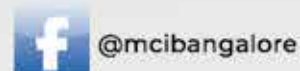


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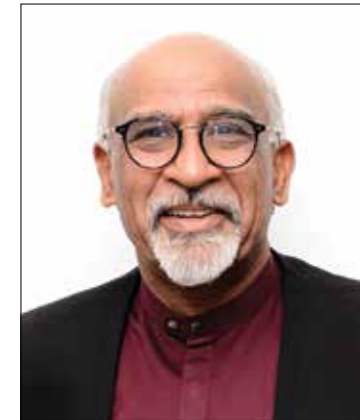
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From The Managing Editor



DINESH VERMA

Dear Members,

Humans have never enjoyed their interaction with brick and mortar buildings till the pulse technology joined with it and reformed the way we relate, use and interact with them. It is amazing that at the press of a button, or just by a voice command we are able to change the character of a room, change the temperatures, move the curtain or even control the happenings in the building when you are physically miles apart.

Antarya traces the path travelled by the AUTOMATION inside and outside the buildings we live or work in. Automation has made our lives easier and is helping us in not only improving our work efficiencies but automation helps us reduce the carbon footprint and makes the environment around us more sustainable.

In the midst of the various waves, pandemic or no pandemic - Antarya has always been bringing out its issues, though our editorial team has not been able to travel and do personal interviews.

Antarya is planning to spread its purview beyond just a publication; we plan to conduct seminars and institute Awards at the Chapter level. We also plan to have a special drive to acknowledge the good work done in tier 2 cities.

Wishing you all a Happy New Year.

Dinesh Verma

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ISSUE 28 JUL-SEP 2021



REVIEW

"Loved the article Nandhini. You have visualised the entire space from just the photographs and oral explanation. It is extraordinary. The reader can actually see the space through your words. Fabulous job".

Architect Thomas Abraham

Principal Architect at IDEa Design House



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COVER IMAGE

A smart home with home automation.
Source: [istockphoto.com](https://www.istockphoto.com)



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NANDHINI SUNDAR



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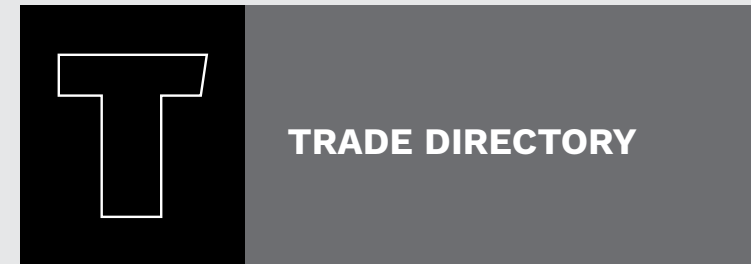
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OCTOBER TO DECEMBER 2021





A SMARTER ABODE

BY NANDHINI SUNDAR

A peek into the residences of the past reveals dwellings structured to naturally keep the interiors warm or cool. Depending on the climatic conditions of the location, the spaces were designed to let in sufficient natural light to ensure nil need for artificial lighting during the day. Internal courtyards featured in varied forms in conformance with the size of the dwellings, to permit natural light and ventilation in the hot regions while the cold climatic zones saw closed in spaces to keep the interiors warm during the icy winters.



Above: Pavilion in the Dolat Abad Garden with wind catcher, Yazd, Iran.
Source: [Wikicommons](#)

Facing Page: Panchmahal is a five storey palace. It is also known as 'Badgir' which means wind catcher tower.
Source: [Wikicommons](#)

In short, the residences were structured to combat the climate naturally, given the limited or nil access to energy. Thus, each region came with specific design and material use, the architecture and materiality of the buildings speaking strongly of their location. The entire structure and material use in the dwellings of the past resonated with the site conditions, local materials, local skills, lifestyle and cultural fabric. The dwellings of the past in short came with a strong local identity, sensitively tuned as they were to their surrounding environs.

Cut to the present, with unlimited access to energy to warm or cool the interiors, provide artificial lighting even during the day, the buildings speak a different story, the designs in total variance with locational sensitivities. The question then arises about the levels of energy consumption, the impact on environment with rising concerns of global warming.

CONTEMPORARY DWELLINGS

It is not uncommon to see sheets of glass ensconcing the exterior walls of built spaces in contemporary buildings, to permit an unhindered interior-exterior connect. The expanse of glass prevails irrespective of the local climatic conditions and the heat ingress it may pose. Likewise, the contemporary built spaces resonate nil local connect, both in design and material use, the buildings appearing in sync with global design inclines. What then comes to the fore is the level of energy consumption required to tune in with the local climatic conditions. And if the level of energy consumption is high, is it possible to skilfully manage and reduce it by conserving the level of consumption.

DESIGNING SMARTER DWELLINGS

With designs leaning strongly towards global trends, the buildings losing their specific local identities, the energy consciousness has prompted solutions to be in place to conserve energy use within these structures. This has brought in the concept of automation, to control



Electric fireplace in a living room. Source: pxhere.com



Left: Image illustrating an automated home. Source: pxhere.com

Bottom Left: Japanese design of a smart toilet.

Bottom Right: Image illustrating an automated mattress.



the working of the various devices in a dwelling, thus effectively conserving energy use. Operated either manually within the dwelling or remotely through a mobile device, the automation installed permits controlling the running of the electrical devices through a pre-set program tuned to usage patterns.

Thus, installing home automation services in a residence permits controlling the operation of all electrical appliances starting from lighting, heating, cooling

systems, through a remote controlled network. Home security solutions too are fused into this, permitting automated alarm systems, smoke detectors, surveillance cameras and sensory devices. Interestingly, this automated solution was earlier in operation only for commercial spaces and luxury homes. But, with demand perking up for other segment homes, this scene has changed dramatically.

SMART HOME SOLUTIONS

A smart home, which in essence is

one that has its various devices and electrical appliances connected to the internet to permit remote monitoring and management, brings in a sense of security, comfort and convenience along with the energy efficiency it entails. Smart devices installed in the home, permit this control through a smart home app or any networked device. The user's preferences are keyed in as well as tracked over a period to assimilate the habits to permit the smart devices to operate. Thus, a smart mattress adjusts to address a back pain, a



Smart appliances in the modern home. Source: istockphoto.com

smart toilet operates on sensing the use, the thermostat to cool or heat a room is sensed and altered based on the prevailing conditions, to mention just a few.

Earlier prevailing automated solutions facilitated monitoring and controlling only from specific accessible control points from within the building. But now, this control and management happens remotely, going one step further in the home automation segment, through smart devices that are connected to the local area network. Typically, the automated controls veer around time related commands to switch on or switch off a device or electrical appliance.

However, unscheduled monitoring and control commands too come into place in terms of security controls or to tune to changing environmental conditions. Through cutting edge home automation and monitoring apps, the current status of a home can be browsed to permit appropriate actions. The real-time video feeds enable viewing the home scene from a distant location and altering the commands where necessary, based on these feeds. Message alerts on security or dangers perceived, altering scenes in and around the dwelling facilitate further this remote monitoring and control of the functioning of the smart home.

KEY COMPONENTS

Any device that can be connected to a network permits automation

and remote control. The smart home automated solutions presently available connect a dedicated device in the dwelling such as the control panel with a user friendly app interface that can be accessed via internet enabled PC, smartphone or tablet. Currently, many individual smart devices with innovative features are available for use but the downside is the integration of these into a home automation system. Each comes with a different operating and control scheme, making them difficult to be controlled under a single standardised format. However, developments in this segment are continuously underway to move to standardised automation solutions.

SAVING ENERGY

Smart homes come with the immense advantage of savings in energy translating into low carbon footprint and of course, lower running costs. A 'smart' thermostat uses a temperature threshold to govern the heating or cooling, saving energy. So does a programmed lighting, even at the basic level, catering to the daily lighting schedule. Fusing in further flexible automated solutions enables other individual appliances to be powered down while not in use during specific periods of the day or night.

Likewise, operation of isolated devices or systems such as thermostats or sprinklers in a garden can be programmed to distinguish between weekdays and weekends, different seasons



Automated lighting in a modern living space. Source: istockphoto.com

of the year, the duration of stay at home based on work hours, to mention a few. Thus, 'coming home' program could activate the required lighting, heating or cooling at the prescribed time and vice versa the 'leaving home' program where the appliances will be switched off.

Fusing in such automated solutions in the smart homes thus results in significant drop in energy consumption, leading to lower energy costs.

INDIAN SCENE

'Smart homes' are no more a distant terminology but one that is increasingly coming into vogue in the country, with their advantages being loudly touted by real estate developments to lure buyers. Significant number of luxury segment residential projects boast of smart solutions being in place in the residential units, elaborating on the comfort, convenience and most of all the energy saved.

Automation is now also entering the mid-segment residential sector with awareness creating the demand for it. Regulating a

host of appliances and devices using smart plugs with timers and controlled remotely through smartphone apps, home automation appears to be the next biggest character and highlight of not just high end homes but also mid-segment and affordable dwellings, with the market increasingly looking at affordable solutions.

According to estimates, the Indian smart home market is set to reach US \$ 6 billion in 2022 while globally this is expected to reach US \$ 53 billion. Some of the smart solutions that can be expected when purchasing a smart home in India include smart bathroom solutions, smart sensors in outdoors to regulate outdoor lighting and appliances, smart bedroom and kitchen solutions, smart living rooms, smart cooling of indoors as well as home security features.

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Life Is On | **Schneider Electric**

SMARTENED WITH **SCHNEIDER ELECTRIC**

BY NANDHINI SUNDAR

Internal courtyards, lime washed walls, large open verandas and waterbodies marked the houses of yore, the buildings structured to address local conditions and cultural factors. Contemporary houses of today are in total variance with these climatic, locational sensitivities, coming as they do in much smaller spaces that are crammed into crowded neighbourhoods. Natural light and ventilation take a backseat in these spaces, the interiors of the dwellings being artificially lit even during the day, the spaces cooled artificially to compensate the lack of natural ventilation.

While the presence of multiple electrical gadgets and appliances create a heat island effect in the urban areas, the type of materials used in construction too add to this as these, unlike earlier, are not natural materials and do not conform to locational sensitivities. It is estimated that 34 per cent of energy consumption comes from residences because of the lifestyle as well as the construction patterns and materials used in the overcrowded urban spaces.

The increasing concern about the mounting carbon footprint has sparked an intense dialogue on bringing in energy efficiency solutions into the built spaces. Appliances currently come with energy efficiency options, so does lighting, cooling solutions. Yet, the duration of use of the appliances not being regulated, the energy consumption continues to mount, calling for smart optimisation of use.

This seeking for optimisation in use has opened a new concept, now commonly referred to as smart home solutions. The smart homes come equipped with innovative value propositions to optimise the energy use where the automated monitoring and controls reduce the use of energy by cutting down the operative duration of the energy guzzling appliances. This is especially so with the online culture coming in, prompting work as well as learning to happen from home, resulting in more energy usage.

Schneider Electric comes with multiple options to create smart homes, their solutions tailor made to suit varied requirements as well as budgets, the end result being not only a significant drop in energy consumption but also addressing other creative needs such as mood zones, different scenes, to mention a few.



A smart doorbell to enhance your home's security



WHY SCHNEIDER ELECTRIC

Home automated solutions can be routed through smart phones, can be voice controlled or done manually through existing mechanical switches. Home automated solutions need not be restricted to new homes but can also be incorporated into existing dwellings and this includes the affordable segment too. Currently, over 25 million upper middle class homes prevail in India which can reach out for a smart home solution in their existing dwellings.

Schneider Electric offers home automation solutions in both existing dwellings as well as new residences through its wired systems and wireless systems. The wired system is opted for new residences while the wireless solution is offered for existing homes.

AFFORDABILITY

Green homes indicate lower energy consumption and lower carbon footprint. Construction of green homes entails use of natural materials, local materials, ensuring the design and construction is tuned to locational sensitivities, ushering in ample natural light and ventilation. But in a crowded urban scenario, building such green residences may not be practical.

The smart solutions offered by Schneider Electric addresses all segments including such small spaces in congested locations,

keeping affordability in perspective. Thus, an existing one bedroom residence can fuse in automated solutions for as little as Rs 30,000 where the existing devices can be converted within a few hours to become 'Smart', resulting in significant energy savings.

It is natural to assume that for a home automation solution to be in place there would be a need to have a minimum number of appliances. However, Schneider Electric's home automation range only requires a minimum of two devices to be in place with the flexibility of adding more, as and when needed.

COMFORT

Converting a residence into a smart home automatically ushers in comfort at a different level. Schneider Electric smart solutions give the comfort of a hot shower on return from work, the heating having been turned on remotely even before reaching the residence. In a hot humid location, the interiors can be made to be cool and inviting on arrival by having the air-conditioning turned on before reaching home. The setting in living area or bedroom can likewise be tuned to suit the prevailing mood through the varied lighting options offered by the automated solutions.

CONVENIENCE

The remote operation of gadgets in a smart

home permits the functional control of not only appliances but also soft furnishings such as curtains where they can be opened and closed remotely at specified times to let in sunlight or other varied functional uses. In short, anything that incorporates infrared remote control can be included into the automated features in the smart home. Besides, the levels of energy consumption of various appliances can also be gauged to determine the energy guzzlers and rectified appropriately.

RELIABILITY

The wired as well as the wireless solution offered by Schneider Electric not only offers totally reliable, faultless performance, but the wireless solution also enables the system to be shifted to another dwelling in case of shifting of residence. This property makes the automated solution portable, reliable, durable once installed.

SAFETY

Security is a key concern in any household, especially while travelling and leaving the house locked. Likewise returning home late night can pose a security threat if the house is left in darkness. Installing home automation solutions enables the corridor lights to be switched on at night fall, ensuring the exteriors are well lit when one returns home late night.



Best in class home automation solution that prioritizes



Comfort



Convenience



Security





The security cameras and video facility with its automated solution, further permits total surveillance and safety through the day and night. Similar scene prevails while travelling and the household is locked up for a few days or weeks. The automated lighting in vantage spots of the household again reduces the security threat, delivering safety that is paramount.

Further, the installation of smart doorbells and cameras also feeds in live updates on to the smartphone through which it is connected, ensuring there is no security breach when one is away from home.

While the safety of the home is secured, the home automation tools too come with their own safety net with all the products used coming with a built-in surge protection. The home automation solutions installed also come with an 18-month warranty from the date of invoice.

MARKET LEADER

Home automation is yet to take off on a large scale in India though the awareness and popularity is steadily increasing. The segment reaching out for it continues to be luxury, though there is a slow yet steady awareness creeping up in the middle, affordable segment too. Schneider Electric is currently market leader in the automation segment at the global level as well as in India. Given the huge market in the country waiting to be identified and tapped in this sector, Schneider Electric is fast coming up with appropriate solutions to make the home automation solution a universal feature in all segments of urban homes.

WISER AUTOMATED SOLUTION

The twin home automated solutions on offer from Schneider Electric is a wireless option and the second is a wired solution. The wired solution comes in when the construction is still going on, allowing the wiring to be in place while the building is still coming up. The wired solution works on world's most famous KNX and C Bus protocols for home automation. The wireless solution is relevant for households which are already built. Both the value propositions from Schneider Electric can be operated through smart phones or voice commands.

The wireless solution, referred to as Wiser can be installed in under four hours to permit seamless control of all home appliances and devices. Easy to install, easy to operate, maintain and control, Wiser enables the appliances and devices to be controlled and operated remotely from anywhere in the world.

It can be effortlessly installed into the existing switchboard in the residence and the gateway connected to the home Wi-Fi router. After installation, the various devices and appliances in use can be controlled through the Wiser app or even through voice commands as it is compatible with Google Home and Alexa.

IRRESISTIBLE FEATURES

The Wiser automated solution comes with a host of irresistible features that offer comfort, convenience, safety and security to the user. When it comes to comfort, the automated solution permits remote control of electrical appliances where the lighting in the space can be adjusted to prevailing moods and functionalities, the cooling or heating in the space can be automatically sensed and controlled to keep it at comfortable temperatures, the drape of curtains can be remotely controlled based on the requirements.

As for convenience, the existing appliances such as the geysers, washing machines can be remotely operated to address physical convenience even when not physically present to manually operate the same. Likewise the home could be warmed or cooled remotely even before returning to ensure the ambient temperatures are perfect to lend comfort.

The safety and security features ensure the concern of safety during short and long absences from the residences is effectively addressed. Thus, the smart doorbell feature, visual footage to decipher through smart phones the visitors at the door and also the facility to communicate with them through the app, motion sensors and night vision technology, all add up to give a risk free, secure home that permits a feeling of security for the home owner, while staying inside the residence as well as when being away.

Given the latest technology operations and high end solutions of the Wiser app, it is only natural to expect the home automated solution to come at a cost that is out of reach of smaller, affordable homes. But the Wiser smart home solution is not only high end and convenient with all the features but also comes at an affordable cost that is very much within the reach of common man.

EXTENDING THE GREEN FOOTPRINT

Up to 15 per cent savings in carbon emissions is estimated to be achieved on upgrading residences to smart homes. Given the goal to reach net zero carbon emissions from residences by 2050, ushering in home automated solutions to reduce energy consumption appears to be a key factor that every household needs to address. In short, sustainability will be a key plank on which all future designs and projects will rest on. This makes the home automation solutions offered by Schneider Electric more important and relevant.

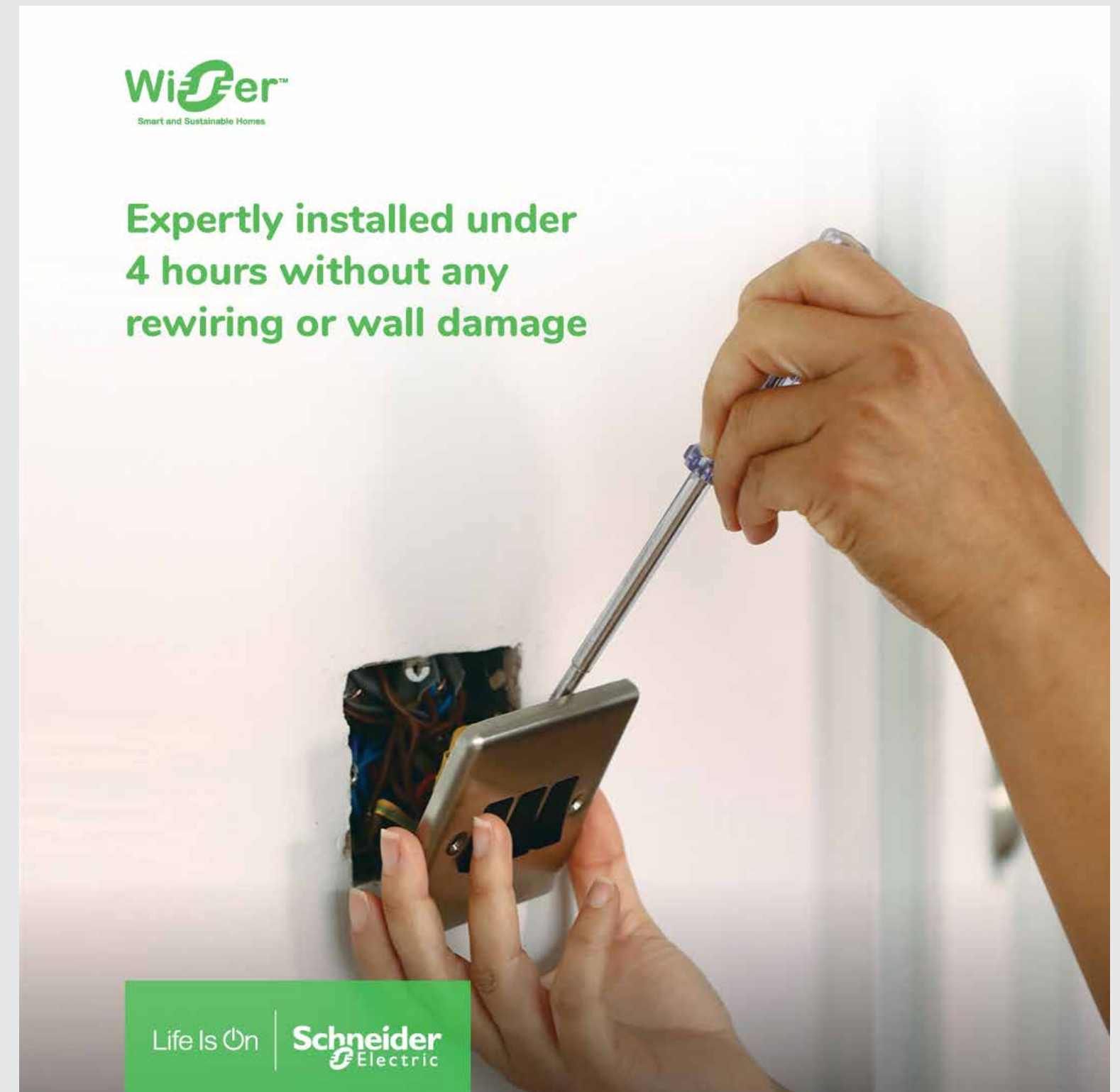
This is especially so given that, the reduction in energy consumption amounts to 20 to 25 per cent in residences that have home automation solutions in place. It is also estimated that for every 1 unit of energy saved, 5 units of energy is saved at the source as there is a transmission loss that needs to be accounted for in the supply of energy. A point to note here is the energy savings realised is not confined to only fossil fuels but extends to natural energy sources too.



While future homes may take up the issue of sustainability seriously and incorporate relevant solutions, the existing set of homes, most of which are in the affordable segment, can add to the carbon footprint until and unless relevant energy saving solutions are in place. The affordable feature of the home automation solutions of Schneider Electric again caters to this segment, enabling even small residences to be converted into smart homes at affordable rates.

Keeping this green quotient in perspective, Schneider Electric has recently launched the Green Yodha initiative which addresses all segments of energy usage and efficiency. Through this initiative, Schneider Electric

is creating awareness and increasing adoption of sustainable practices to work towards a green future. This sustainability engagement initiative is aimed to empower and encourage businesses, industries, and individuals to come together and take concrete steps to mitigate issues associated with climate change.



ORGANIC AND INDEFINABLE

BY NANDHINI SUNDAR | FEATURING AR K JAISIM



Unconventional egg shaped entry with filler slab concrete roof using custom made clay pots.



JAISIM FOUNTAINHEAD

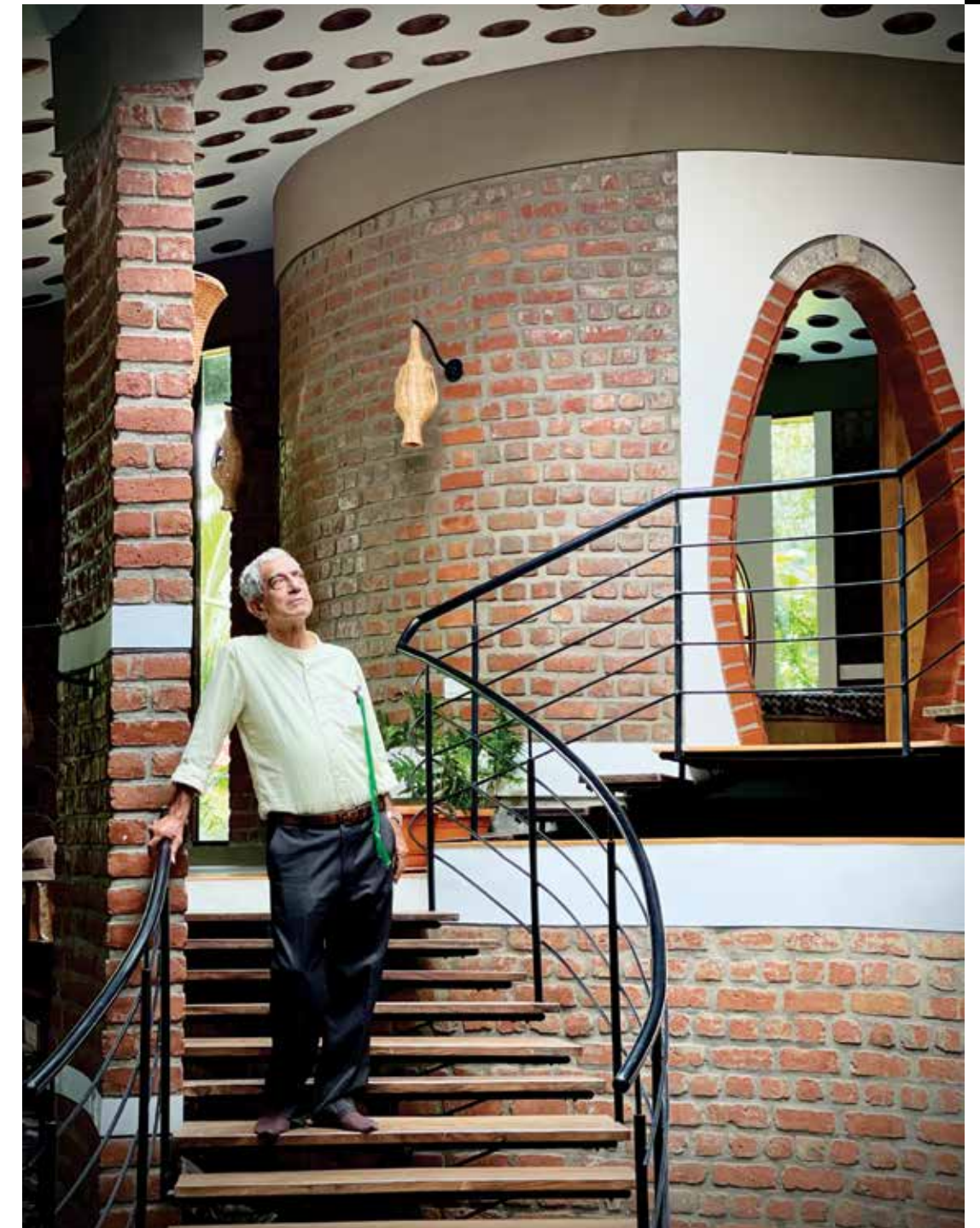
PROJECT
Banni

COMPLETION
2020

BUILT UP AREA
5100 Sq ft

DESIGN TEAM
Architects Prof. Jaisim Krishna Rao,
Shruti Mysore Vedavyas

MATERIAL
Burnt Bricks, MS, Natural Stone, Timber,
Concrete



It is a project that explores form in the most fascinating manner, lending it a physical shape that is not only unconventional but also questions everything, from walls, doors, windows to roof and much more. The structure begins and ends with the fundamental question of why certain forms need to be in place or not in place, reflecting amply the out-of-the-box thinking pattern of **Master Architect Prof. Jaisim Krishna Rao of Jaisim Fountainhead**. The final form of the structure of the residence Banni is as unpredictable and indefinable as Jaisim's thought process and design inclinations, serving as a crowning glory of his design ideology and execution.



Exterior view of the residence.

The 5100 Sq ft residence spans three levels, the interiors laid to accommodate the functional requirements and expectations of a varied age group, the structure built to resonate with its context, the materials sourced locally, the unique design integrating with the prevailing landscape. The site, amidst a large farmland, came with beautiful views of faraway hills, pleasant greenery and moderate undulations to lend interest in the lay of the spaces.

INTERCONNECTED THREE LEVELS

Given the large farm land, the structure could have been spread horizontally but Jaisim chose to spread it over multi-levels, yet visually connect the levels through a triple height sky lit central spine. The sprawling residence interestingly houses only two bedrooms, the rest of the spaces having been laid to feature as public and interconnecting. The structure starts below ground level where the free flowing living, dining and kitchen spaces feature along with a large waterbody that serves as a receptor for the rainwater runoff from the roof and also aids in keeping the interiors

cool through the cool air rising from it. A large gathering space ties in with this public space to entertain.

A large entrance foyer features at ground level. The living space accommodates four stone pillars made from rocks sourced from the site, the MS pipes fitted into them piercing the roof without supporting it. “The Stone pillars and MS pipes support the floating library that prevails over the double height living space, the floor of the library being MS and wood”, explains Architect Shruti Vedavyas who worked on the design. The completely flowing organic MS roof with its skylight vents, covers this section, flowing down thenceforth to meet the ground where it forms a porous, perforated wall permitting the interior exterior connect for the library.

UNCONVENTIONAL STRUCTURE

The structure, built with locally available burnt bricks, is framed and load bearing, placed on a large PCC bed with no conventional foundation in place. “The construction began with waterproofing the footprint of the building with a layer

of PCC, flanked by canal liners. The canal liners feature from the bottom of the structure, going up to the ground level and above. Any seepage occurring, the water will travel along the canal liners and flow out at ground level without permeating the structure”, elaborates Shruti.

According to Shruti, the most challenging part of the structure was the centring given the free flowing, organic form of the roof which comes with a double curve. “The roof starts a little above ground level on one side and goes up two floors on the other”, she points. “Reinforcement had to be bent and laid at that height to conform to the design and this made the execution very challenging.”

THERMAL COMFORT

While the steel component of the roof comes with an organic form, the flat portion of the filler slab concrete roof also comes with custom made clay pots and clay vents that act as hot air vents. Besides the hot air vents, the sky light also comes with a heat extractor to suck out the heat and keep the interiors cool through the year. This reduces



MS pipes support the floating library over the double-height living space.



Large waterbody serving as the receptor for rainwater.

the internal ambient temperature by several notches.

The final evolution proves to be both aesthetic as well as strongly functional. Besides ushering in thermal comfort, the clay vents also bring in an artistic play of light into the interiors. The fabricated roof incidentally also comes with a certain level of massing to reduce the sun ingress as “the interiors would then become uncomfortably warm with too much sunlight penetrating from the sky light. Now you merely see glimpses of the sky through the masked openings.”

BREAKING CONVENTIONS

The design of the entire residence raises a fundamental question of why should the design of the individual elements conform to conventional norms. For instance, the walls do not end at a point which is conventionally accepted. Likewise the roof of the structure spreads on to become the wall on the other side. “It rethinks all conventional concepts, revisits, alters them and presents. Even the basic elements that are taken for granted such as the conventional shape of windows and doors, the presence of shutters for windows, are questioned here and so is their basic functionality of shielding the interiors from rain”, points Shruti.

Thus, the doors and windows are not linear but curved, the almost egg shaped entries and vents displaying an alternate form of entry and ventilation. The windows are sans shutters, with only a double mesh and the walls of the recessed windows shielding the interiors from rain. Shutters for doorways prevail only where privacy or security requires it to be. The custom made locks and hinges again do not conform to the routine, being designed to address the unique shape of the doors.

REVISITING TRADITIONS

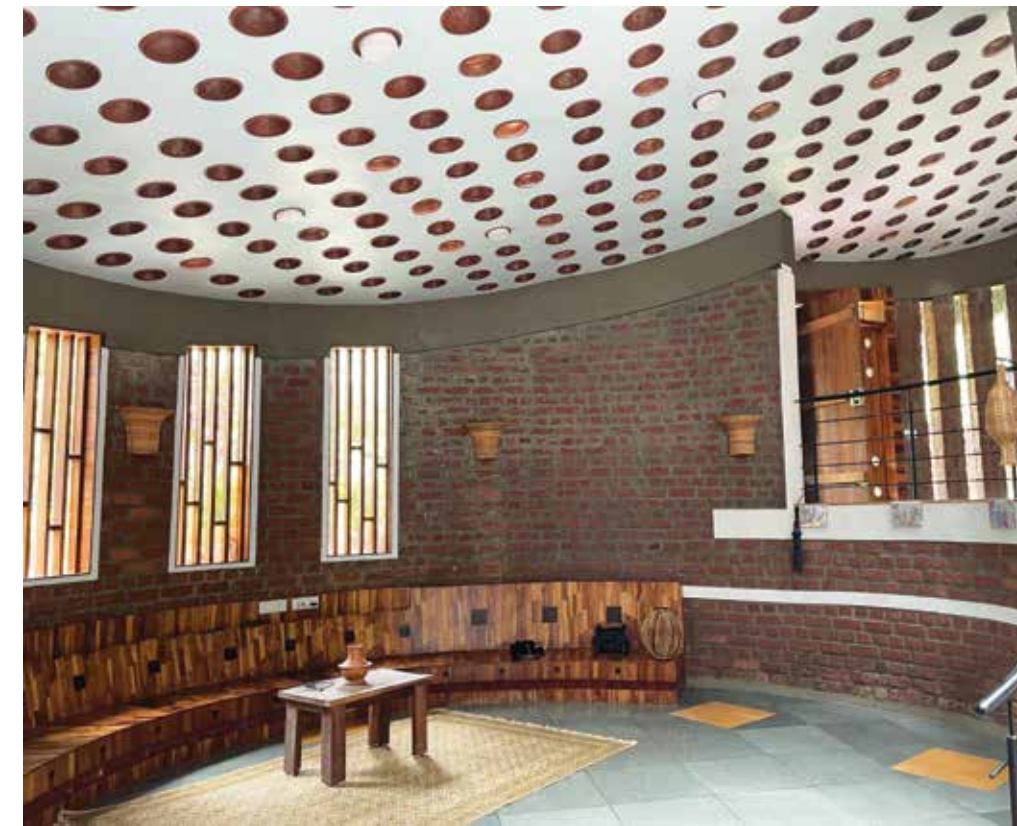
If the structure displays an unconventional approach and raw forms, the interiors reveal a grand revisit to the traditional residences of Karnataka, tweaked to suit contemporary lifestyles. Floored in natural stone such as



Filler slab roof with the central skylight..



Custom made circular bed complements the egg shaped windows sans shutters.



Built-in timber seating.

Jaisalmer, Kota and Chappadi or in red oxide and timber planks, the living spaces are devoid of the conventional sofas. Instead, built in stone, cement and timber seating welcome the guests. The bedrooms reveal similar leanings, the pared down furnishing being a simple cot with wardrobes serving as headboards.

The unconventional approach and customisation is extended to light fittings too, where the design resonates with the nature abounding in the site. Tailor bird nest lanterns decorate the spaces, lighting up the interiors, yet serving as a constant reminder of the greens permeating the surrounding landscape. "The exposed brick masonry ties in with the perforated walls, artistic MS steel roofing, clay pot filler slab ceiling, unconventional doors and windows along with the custom made lanterns to create an artistic statement that connects to strong traditional sentiments", wraps up Shruti.



ARTICULATING **THROUGH LIGHT**

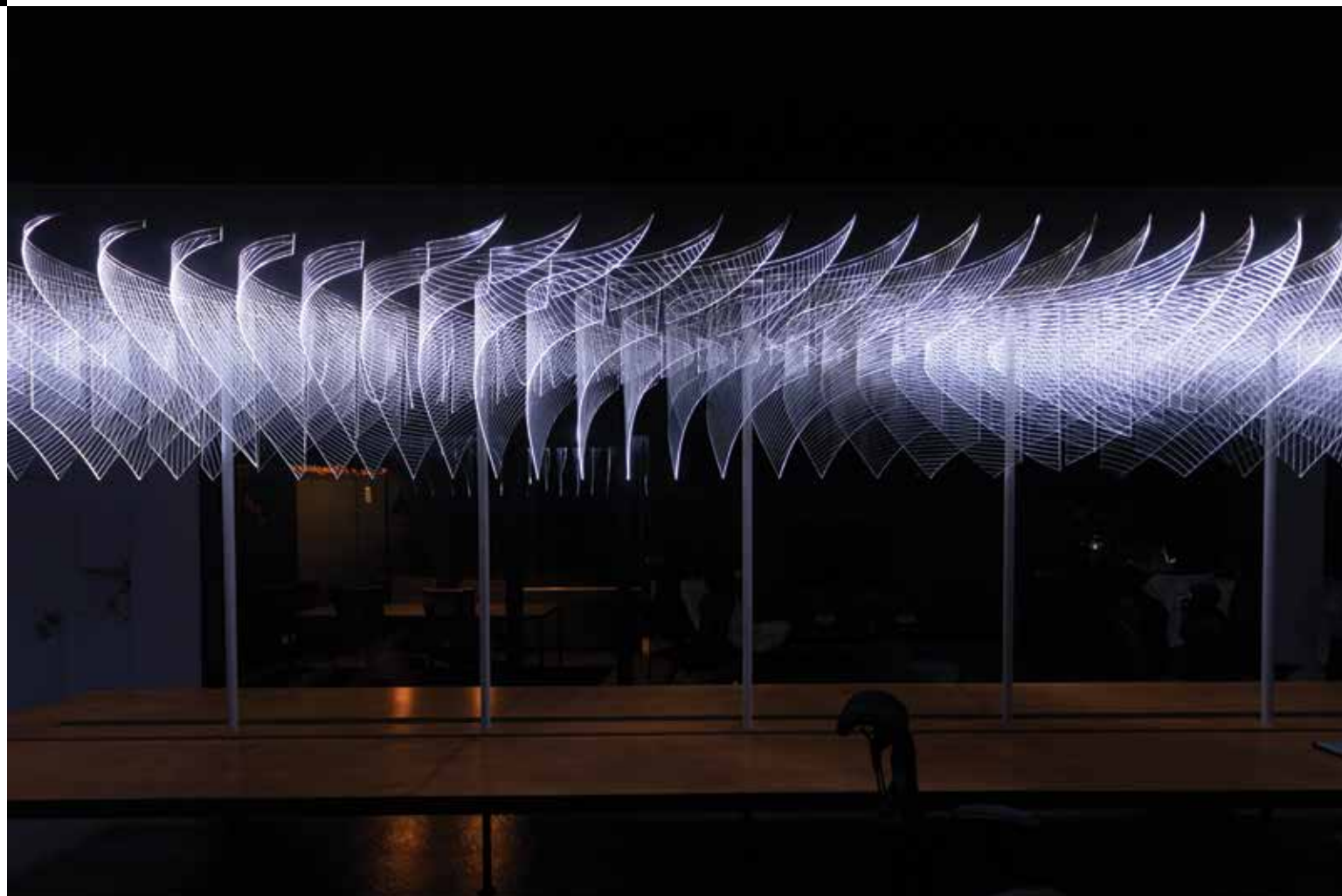
BY NANDHINI SUNDAR | FEATURING AR ELAY MAYAVAN



Stunning overhang of the light fixture articulates the space..

However stunning an interior may be in terms of design, materials and furnishings used, it is the quality of light, both natural and artificial that seeps into the space that finally articulates the aesthetics and language. It is an understood factor that the type and quantum of light seeping into the interior is dependent on the strategic placement of vents to usher in natural light just as the type of light fixtures dictate the artificial lighting.

While the quality and quantum of light impacts the ambience, can a light fixture alone become the central point of design where the rest of the space veers around this articulation? If the design expressions of **Architect Elayaraja Mayavan of MYVN Architecture** are to be seen, this is certainly possible, having the light fixtures in a space as the focal point of the design, with the rest of the interiors merely complementing this presence.



Dramatic suspension of the light fixture.

SCULPTURAL OVERHANG

In his small office project, catering to a software coding business, Elayaraja has done just that, bringing in a spectacular sculptural piece in acrylic as the focal design element around which the rest of the office space articulates. The large geometrical light fitting hangs over an equally dramatic suspended large table which is structured to accommodate 12 employees working together.

“The idea came about while discussing the complexity of work handled in the office and the floating number of employees which would range from 4 to at times 20. This led to the concept of privacy and a link to a segmented office space aided by lighting. Being the focal point of the space, the lighting element also had to reflect the complexity of the work handled while at the same time not overpower the small office with its presence”, explains Elayaraja on the structural concept that emerged in designing the light fixture.

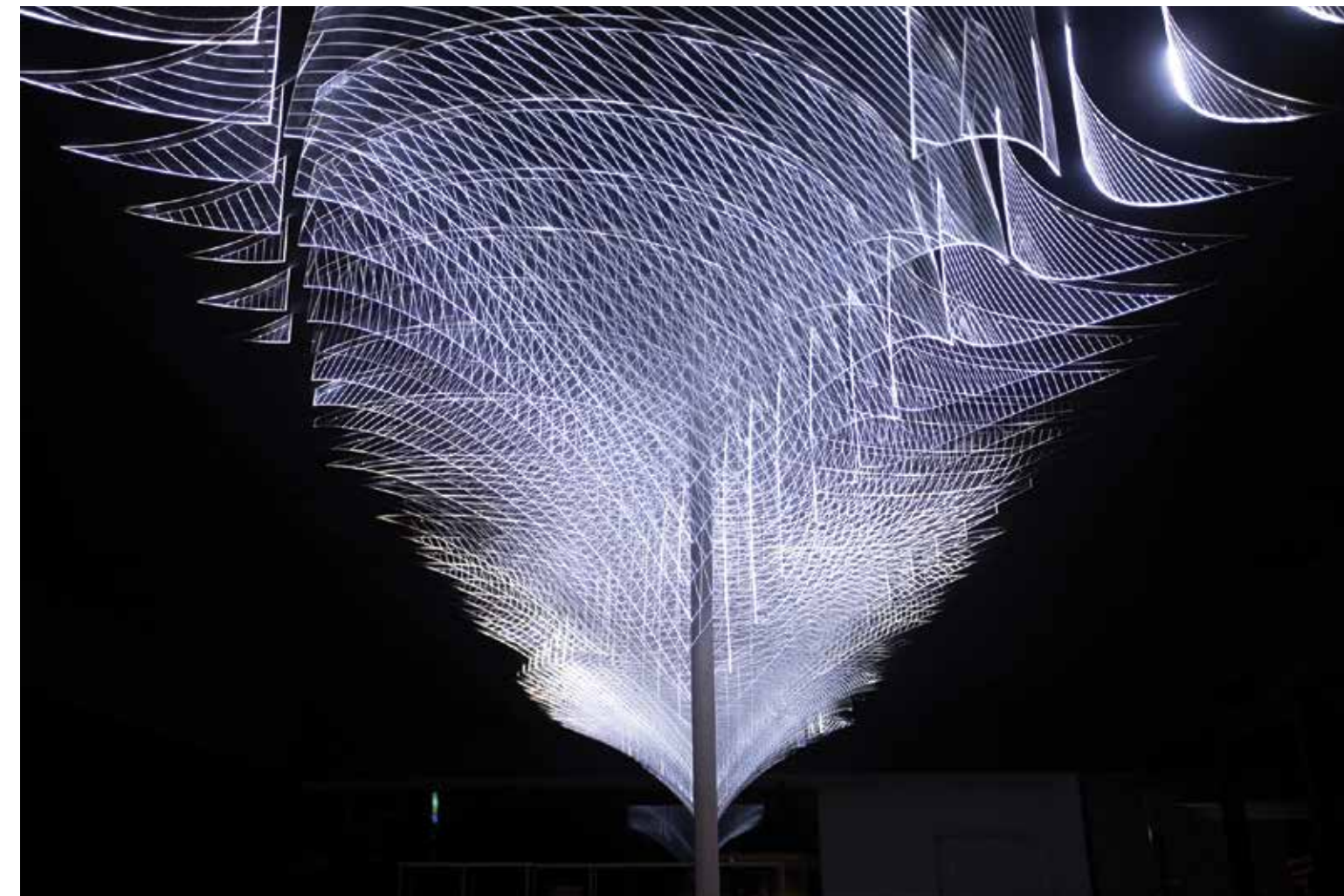
The surgical precision of the nature of work done in the office was translated into its design with the material opted being acrylic, “suitable for translating what we had in mind. The deliberate incisions made on the acrylic fins permit the light to transmit through with dramatic effects, the light literally soaring into the ceiling”, elaborates Elayaraja further.

PADDY INSPIRED

Interestingly, Elayaraja’s concept originated from the paddy fields in his native village that he would walk through as a child. “The half open long stem and leaves of the paddy would appear dramatic as the wind blows through it, the myriad lines colliding and emerging free, a fabulous play of graphic lines through the day. This visual experience was translated into the acrylic light fixture we installed, the etching recreating a similar drama through the light that filters from the LED bulbs on the ceiling.”

To ensure the design is not repetitive but each segment has its own unique drama to portray, Elayaraja introduced a distinctive iteration to each panel of the curving, free flowing acrylic pieces. The elongated curves often appear disconnected, almost as though floating in thin air without connect, the visual illusion further accentuating the dramatic presence of the huge light installation over the suspended work table.

“The lines collide and lend a pattern as they emit light, each pattern being distinct, each movement animated to appear to have an individual connect as one walks around the floating work table.” Elayaraja is however quick to add that the table only appears floating because of it being suspended from the ceiling. “The table is very much grounded with vertical branches reaching out and anchoring to the floor to support the table.”



USHERING IN THE GREENS

To minimise the wastage, the shapes of the acrylic panels were designed to permit a two dimensional movement instead of the earlier planned three. Complementing this graphic, sculptural extravaganza are the sheer glass walls of the office enclosing two

sides, where they open up the interiors to encompass the greens in the vicinity. While individual workspaces and discussion pods line the glass walls, to afford privacy, segmentation of individual spaces has been made.



Thematic light installation at the Design Fest.

Interestingly, the futuristic light installation is contrasted by basic leanings in décor in the rest of the office space, such as the subway tiles and old world green coloured pantry, dark meeting room that permits the reflection of the light installation on its door.

LIGHTING UP DESIGNURU

It was a three day Design Fest and the brief was to come up with a light installation which would serve as a focal point of design and décor for the Fest. "Our ancient architecture, especially our temples, has always been a source of strong inspiration. The challenge here was to translate this artistic manifestation into a contemporary form, where their planning, material use, structural extravaganza can be interpreted. After much deliberation we chose Chennakeshava Belur temple for their spectacular sculptures and the artistic rendition in stone of the cultural heritage from the Hoysala Empire, which represent the foundational architecture of Karnataka", states Elayaraja.

The general plan of the temple was retained and combined with structural forms of other famous temples in the country. Thus the

half dome concept evolved, coloured black to denote the manner in which the natural light starts dimming in the ancient temples as one walks into the sanctum sanctorum and completely gets dark as one reaches the point where the deity resides. "The concept of half-dome came about to lend a contemporary interpretation of an ancient structural component", explains Elayaraja.

Given the customary massive footfall every hour in the ancient temples, Elayaraja decided to manifest this crowd in the form of 560 lit glass tubes that visually appear countless, in front of the half-dome which represents the main sanctum sanctorum of the ancient architecture of India.

The installation, through its fragile, reflecting yet translucent profiles that emerge from the curvature of the dark dome, represents the relevance of the strong architectural values that have evolved in the country since ancient times. The installation also serves as a reminder of the close connect between architecture and human evolution, where architecture serves as the expression, practice and identity of the civilization.



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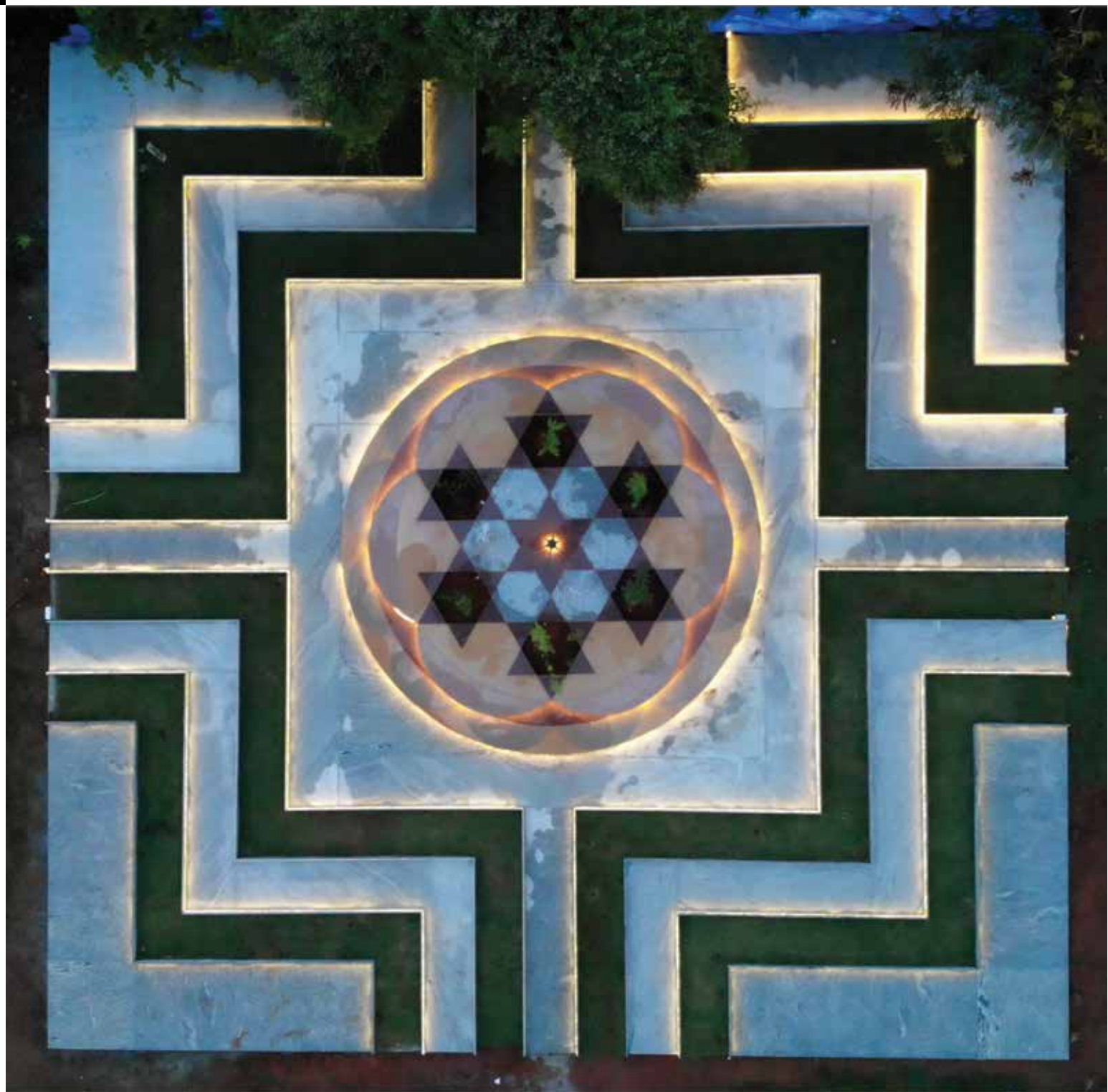
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Bird's eye view of the Vatika.

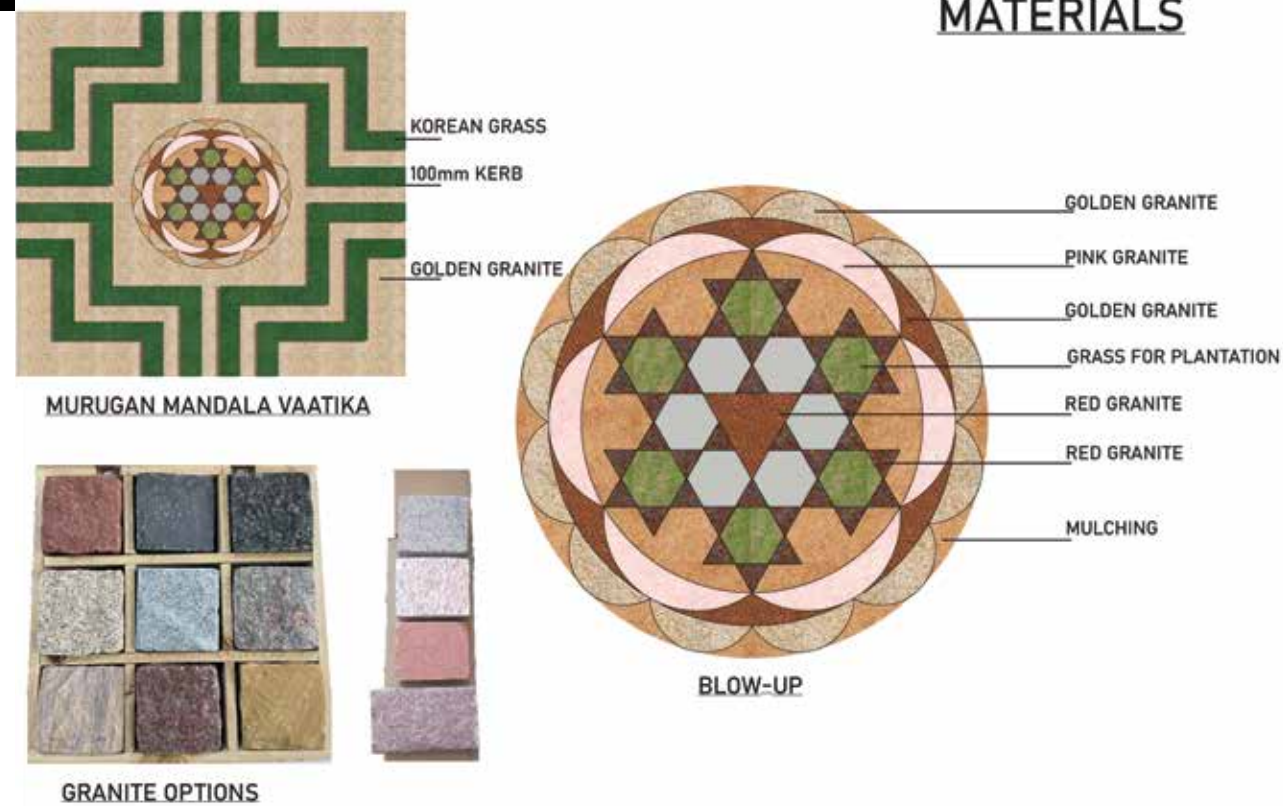
A VEDIC LANDSCAPE

BY NANDHINI SUNDAR | FEATURING DR PRABHAKAR RAO

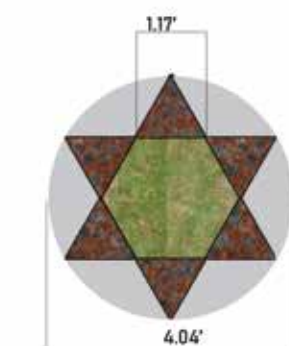
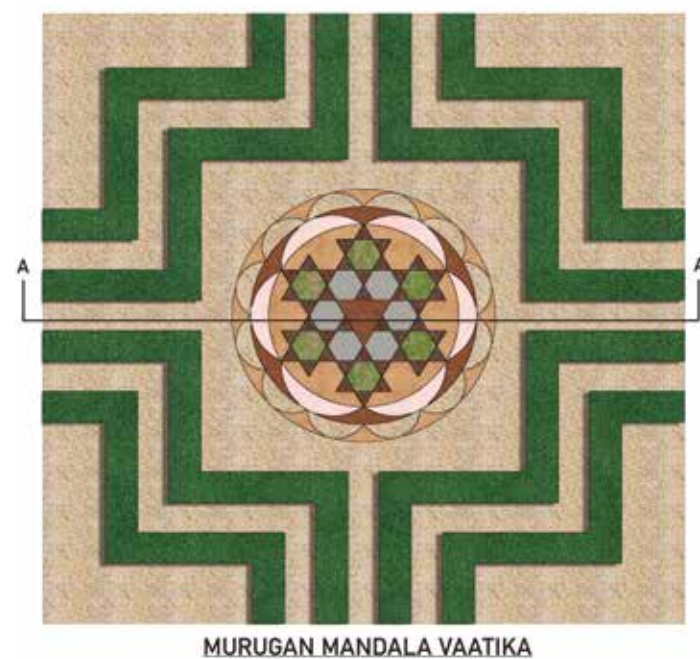
Talk about landscape and the first thing that comes to mind is the lay of the land and the type of greens brought in. The structure of the landscape, the materials used, the design principles opted besides the greenery, determine the aesthetics of these exteriors. While the design opted could be a Japanese garden, Zen, English or anything else fancied or even an unplanned forest type of space, what is perhaps hard to conceptualise is a garden designed on Vedic principles.

For, Vedas are not conventionally associated with a green space or its design or so it appears for those disassociated with Vedic principles and practices. Yet, a look back into the Vedic gardens that existed thousands of years back indicate that they incorporated a certain set of principles, characteristics, where a rhythm came into the structure and composition of the landscape. The choice of flora as well as their individual placement in the landscape followed a defined pattern, rhythm and pre-determined codes in accordance to Vedic principles, the end objective being to garner and enhance the physical energies of the space.

MATERIALS



SECTION AND OTHER DETAILS



MURUGAN MANDALA VAATIKA

SACRED GEOMETRY

Dipping into this 5000 year Sarasvati civilization and its principles is Agricultural Scientist and Landscape Architect Dr Prabhakar Rao, exploring the deeper meaning behind the structural composition of the Vedic gardens that existed in the erstwhile Gurukuls. “The structural base of all Vedic gardens was sacred geometry which was embedded in the foundation of the landscape. The sacred geometry comprises of the Chakra, a six pointed star, which lies within a circle to form the mandala. The Chakra is the embodiment of the primordial energy and the circle

around it holds this energy. All ancient traditions, be it Chinese, Buddhist, Indian, Christian, incorporate this six pointed star in some form”, explains Prabhakar.

According to Prabhakar, all the ancient gardens or Vatikas as they are referred to, have this mandala as the foundation, “but the mandalas can have different kinds and multiples of this Chakra enclosed inside the circle. Depending on the kind and number of Chakras, each mandala would be different and represent different embodiments of energy.” For



Inauguration with Sri Sri Ravi Shankar.



instance, the Ganesha mandala would have only one Chakra while the Subramanya mandala would have six, he points. “The primary reason for these mandalas being the foundation of the ancient Vatikas is that the sacred geometry is derived from the universal sound or vibration. Cymatics studies the connection between this sound or vibration and the ensuing geometry and the energy from this vibration being held within this circle, forming the mandala.”

MANDALA VATIKA

The Mandala Vatika is a composition of three elements; the physical diagrammatic representation of the energy in the form of sacred geometry, the physical sound or vibration, referred as the Beej Mantra, that composes this sacred geometry, and finally, the specific plants which connect to the frequencies of this sound or vibration and serve as carriers to transmit this energy to humans.

“The plants serve as the carriers or Vahanas of this embedded energy, connecting the person frequenting the garden to this primordial energy. The Vedic concept or Tattva applied here is akin to the radio frequencies that we are familiar with to carry data across specific frequencies. Just as we tune into the right radio frequency to receive the sought information, the mandala Vatika has specific plants selected and planted around it to transmit the energies embodied in the mandala”, explains Prabhakar.

BHOGAR'S MURUGAN VATIKA

Prabhakar goes back 2000 years to cite the case of Siddha Bhogar who lived during this period and explored the Murugan Tattva based on the Vedic principles. “He drew the sacred geometry of the Murugan Tattva or Murugan field of energy comprising of six Chakras, encircled to form the mandala. He further identified the specific plants that need to be planted in this mandala and each plant had its own predetermined position in terms of its direction and location around this mandala. The entire concept and execution of this Vedic garden was totally scientific and done to precision to garner and transmit this primordial energy”, says Prabhakar.

Dipping into this 2000 year old concept, Prabhakar reproduced the Murugan Vatika recently in the campus of the International Art of

Living Centre in Bengaluru. “The exploration into this concept began when Sri Sri Ravi Shankar drew my attention to it and suggested reproducing it in the campus.”

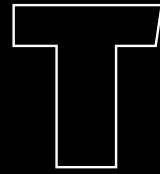
The mandala he created incorporates the six Chakras along with the six selected plants, the Origanum Majorana, Jasminum Articulatum, Michelia Champaca, Aegle Marmelos, Nerium Oleander and Artemisia Princeps. The six Chakras are enclosed in a circle that holds the energy within to form the mandala around which the plants are placed. “Each of the plants is placed in their specific identified positions as indicated in the original Vatika.”

RESONATING THE GEOMETRIC PRINCIPLE

The concept of sacred geometry has found its way into spaces that are not specifically resonating Vedic principles or guided by them, Prabhakar is quick to point. He refers to Lutyens' Delhi to elaborate further. “This section of New Delhi reflects the presence of many triangles and hexagonal shapes fused in, reflecting the Freemasons tradition. A closer observation of these geometric shapes reveals a connection with the Vedic sacred geometry that has been used as the foundation of many structures and gardens.”

The Star of David, the most popular symbol of Freemasons is a case in point, directly relating to the Vedic Chakra. The Incas civilization reveals similar presence of sacred geometry while Arabic traditions echo in abundance the geometry of Flower of Life, Tree of Life, Prabhakar opines. The Shinto and Tao traditions of the Chinese are likewise abounding in this sacred geometry and so do the Buddhist monks and their practices, he adds.

“In the Vedic philosophies, the Sri Chakra is mother of all geometry, prevailing with its 108 energy portals, each enclosed by a circle and petals that vary in shape based on the nature of the energy held within. The specific plants related to each of the energies held within, feature on the outer layer of this large mandala, where each plant occupies its predefined position. The Sri Chakra Vatika would be the ultimate embodiment of the primordial energies and the unique flora featuring around it serving as the special Vahanas or the transmitters of this energy composition”, Prabhakar sums up.



TRADE DIRECTORY

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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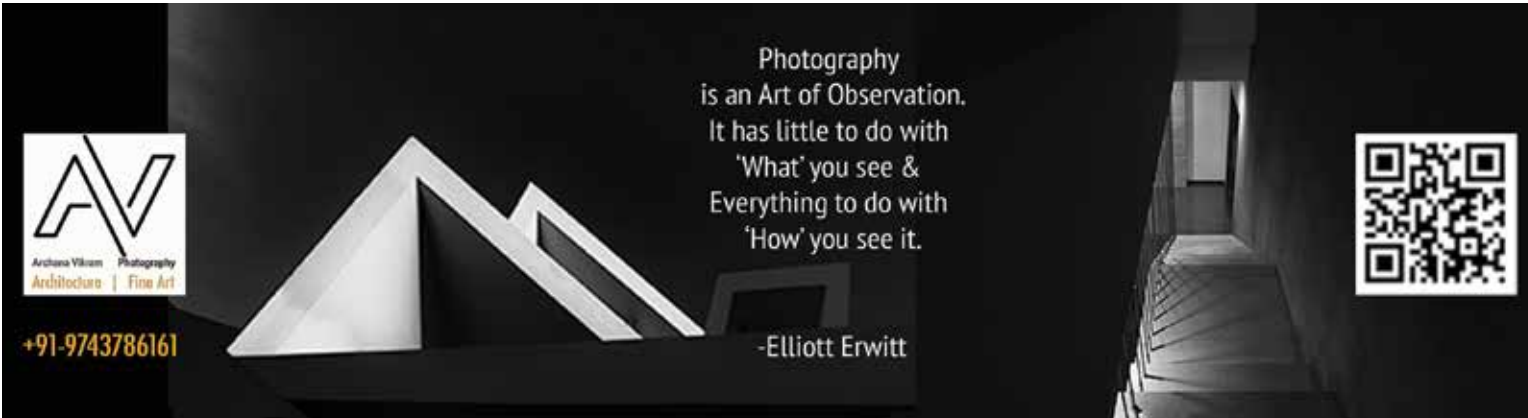
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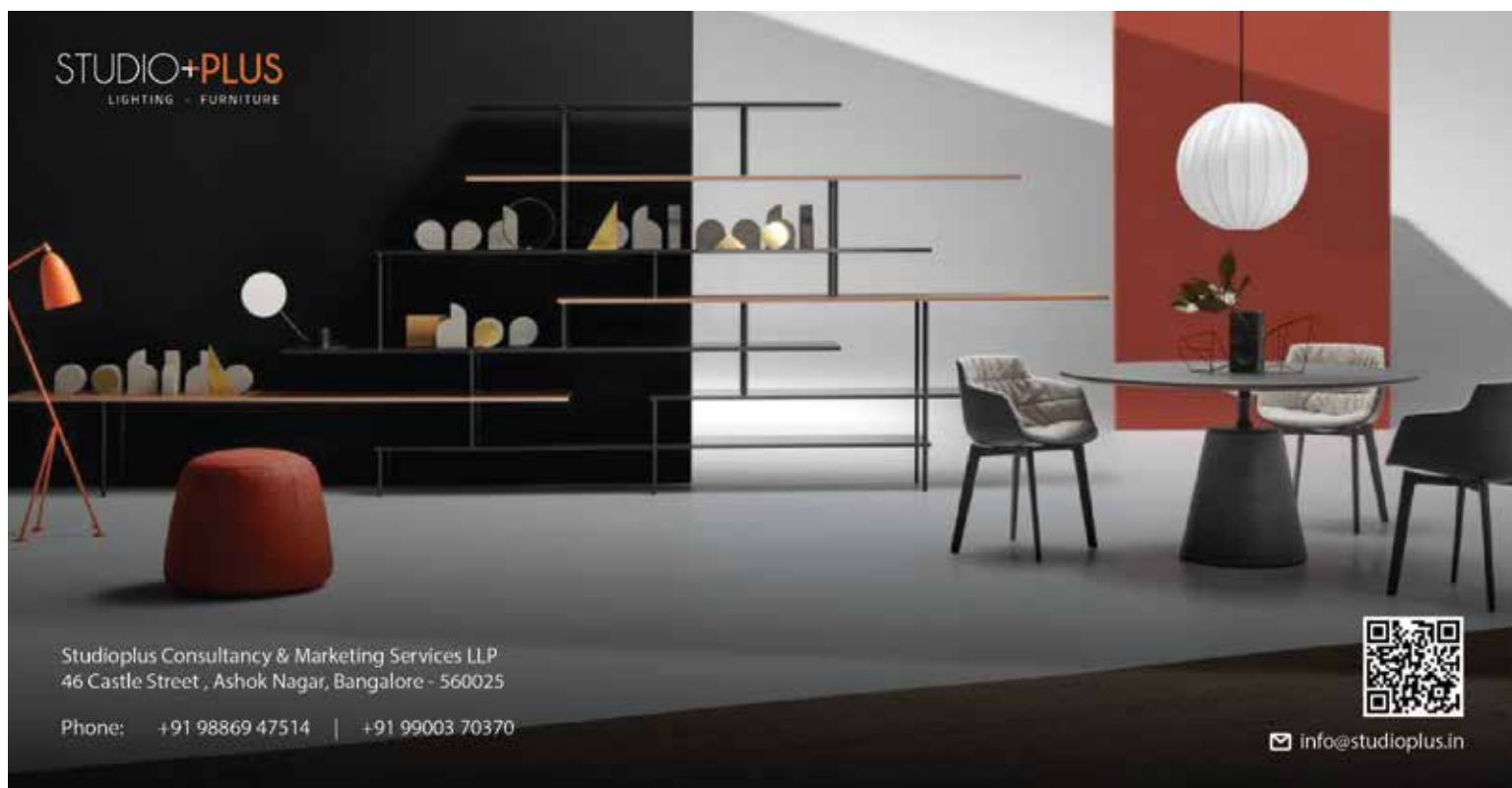
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WHEN SPACES MIRROR LIFE

BY NANDHINI SUNDAR
FEATURING AR SHIRISH BERI



On beginning the interaction with him, I immediately realised this was going to be no ordinary conversation veering around design and spaces. Not only did the conversation indicate opening up of untraversed domains, the spaces we were discussing too promised to be the kind one not ordinarily journeys through. The discussions and the import of information were deep, going beyond the built vistas to transcend the tangible and embrace the intangible.



Gandhi Farmhouse, Nagpur.

For, the philosophy of his designs, his approach and the execution were not only transforming the mundane but going to the very core to question the very existence and what lies beyond. Indeed, the interaction left me asking many things that lay beyond architecture and the tangible spaces we create.

Master Architect Shirish Beri of Shirish Beri & Associates is certainly not a conformist. His journey through architecture school too reflects this, an early indication of his future works that certainly refused to conform to conventional modes. While as early as in the third year of architecture school in CEPT, Beri decided to take his backpack during college vacations and start exploring on his own about life and its deeper meanings.





Muktangan, Pune.

“These travels where many times I slept on terraces, park benches, on the beach, brought in many reflections on life, its unpredictability as well as simplicity. It enabled me to forge relationships with people, places, nature, relate to the honest connect to the context revealed in our historical monuments and vernacular architecture. These experiences touched a deep chord in me that modern architecture rarely does”, recalls Beri.

SPELLING OUT THE FIVE DIMENSIONS

In the past, the landmark of a place was a temple or a church which would tower over the rest but now it is a commercial building, denoting the perceptible shift in human values and priorities, he points. He further puts across five dimensions in life he identifies with. “Feeling of oneness with nature, compassion, honesty, silence and solitude that aids in abiding in the fullness and most of all, simplicity”, Beri elaborates. Stating that the immeasurable and intangible has occupied the core of his life, he adds, “these five dimensions shape the

priorities in life and these priorities make decision making simple.”

This philosophical leaning and musings prompted him to shun reaching out to the top universities in the world for his postgraduate program and instead use the funds to build a cottage on the edge of the Sahyadri mountains where his deep ponderings and sketches unravelled many more dimensions of life and beyond.

PSYCHOLOGY OF THE INTANGIBLE

“The physiology of the tangible outer space has an intangible effect on the inner immeasurable, psychological space”, the septuagenarian opines. The reverse too operates, he points, referring to the chaotic urban spaces that prevail as a manifestation of our inner chaos. “A look back on to the streets of the past reveals narrow yet tranquil spaces that had a distinct character and identity. Transiting through them left one stress free. The same cannot be said of the present large, impersonal, congested urban roads that leave one constantly

stressed; a case of the state of the exterior spaces impacting the inner spaces.” Conversely, a tranquil inner space or mind can bring about peaceful exterior spaces, he points. Given his love for solitude and nature, his solitary musings also brought on many answers but “they are only the guiding light. You have to continuously explore and evolve as nothing is permanent.”

THE BEGINNINGS

On graduating as an architect in 1974, Beri moved into the simple cottage that he built on the edge of the Sahyadri Mountains which gave him ample time to reflect, ponder over many aspects of life. Some of the many sketches and paintings he came up with during his stay here were later exhibited in the Jahangir Art Gallery in Mumbai where the sale of the paintings enabled him to later use the funds to buy 5 acres of farmland in Nadhavade.

Nadhavade gave Beri the opportunity to live a simple alternate self-sufficient lifestyle in a balanced ecosystem, on his own terms, executing what he cherished and advocated. However, his fascination for the sea soon prompted him to build a beachside residence. “I built a beach house in 1994 where the sea beckoned and new learnings and unlearning continued. Each place that I built and resided in brought with it new lessons on life, opened up new dimensions.”

DESIGN PHILOSOPHY

This philosophy and reflections on life manifest strongly in all his projects, the spaces evolving to tie in seamlessly into the surroundings, the architecture and material use resonating deeply with the site and the functional usage of the spaces, where each built space emerges differently to talk of life that existed there before, what is currently existing and what lies beyond the physical trappings.

His project LaCONES is a case in point. The lab for conservation of endangered species was to be built on an undulating wasteland site with numerous boulders. But what arrested his attention was the presence of



Neelai Lakehouse, Andur.

a cluster of huge rocks that were between 6 to 11m tall on the edge of the site. Their presence sparked a dialogue between them and Beri, taking the trajectory of thoughts back to a few million years of their origin. This dialogue prompted Beri to want to retain their presence in the prevailing state, a tribute to their million years old heritage. And retain them he certainly did, in their existing state, planning the built structure around their presence. He began by first exchanging a sizeable flat portion of the existing site for the rough undulating land beside the rocks so as to bring in the rocks into his design.

“The structure that came up had to be a non-building in the conventional sense, using broken stone masonry to evoke a ruined character. The glazed façade with its reflections of the four huge boulders along with the garden and the sky, permits those traversing through the space to view these ancient giants from diverse angles”, explains Beri.

A buffer zone of a passage and service areas prevails between the exteriors and the

air-conditioned labs, reducing the energy consumption of air-conditioning. “The entire structure was raised with the stones sourced from the site, thus reducing the embodied energy of the construction. The greenery was fused creatively between the rocks and the built spaces, resulting in a low carbon footprint building that is a haven for both animals and scientists.”

FORGING THE CONNECT WITH NATURE

The Neelai Lake House resonates similar deep connect with nature, the structure explicitly tuned to the site’s locational sensitivities and the surrounding vast expanse of the lake. Fitted on to the hill slope, the structure integrates seamlessly into the landscape where the lake becomes an integral part of its design vocabulary. The free flowing fluid interiors with their laterite pillars connect to the lake and the hills, almost blurring the demarcation between the built and unbuilt spaces.

The interiors reveal total visual connectivity between the functional spaces, the kitchen visible from the stairs just as the living

and dining spaces are from the bridge on the first level. The large veranda opens up the living space to frame the undulating hills around the lake. The terrace over this veranda serves as a large open lounge for the bedroom and studio to connect to the breath-taking panoramic view of the hills and lake.

An open to nature bathroom at the upper level offers the unmatched treat of bathing amongst lush greens under the crisp sunlight or the romantic moon and stars. The house is built keeping in perspective a high sustainable quotient. While solar energy provides the heating and the lake supplies the water needs, the totally naturally lit and ventilated minimalist spaces are built using laterite stone masonry, with the flooring made of wood sourced from Beri’s Nadhavade farmhouse while cow dung combined with mud becomes flooring at the ground level.

ADDRESSING DIFFERENTIAL FUNCTIONS

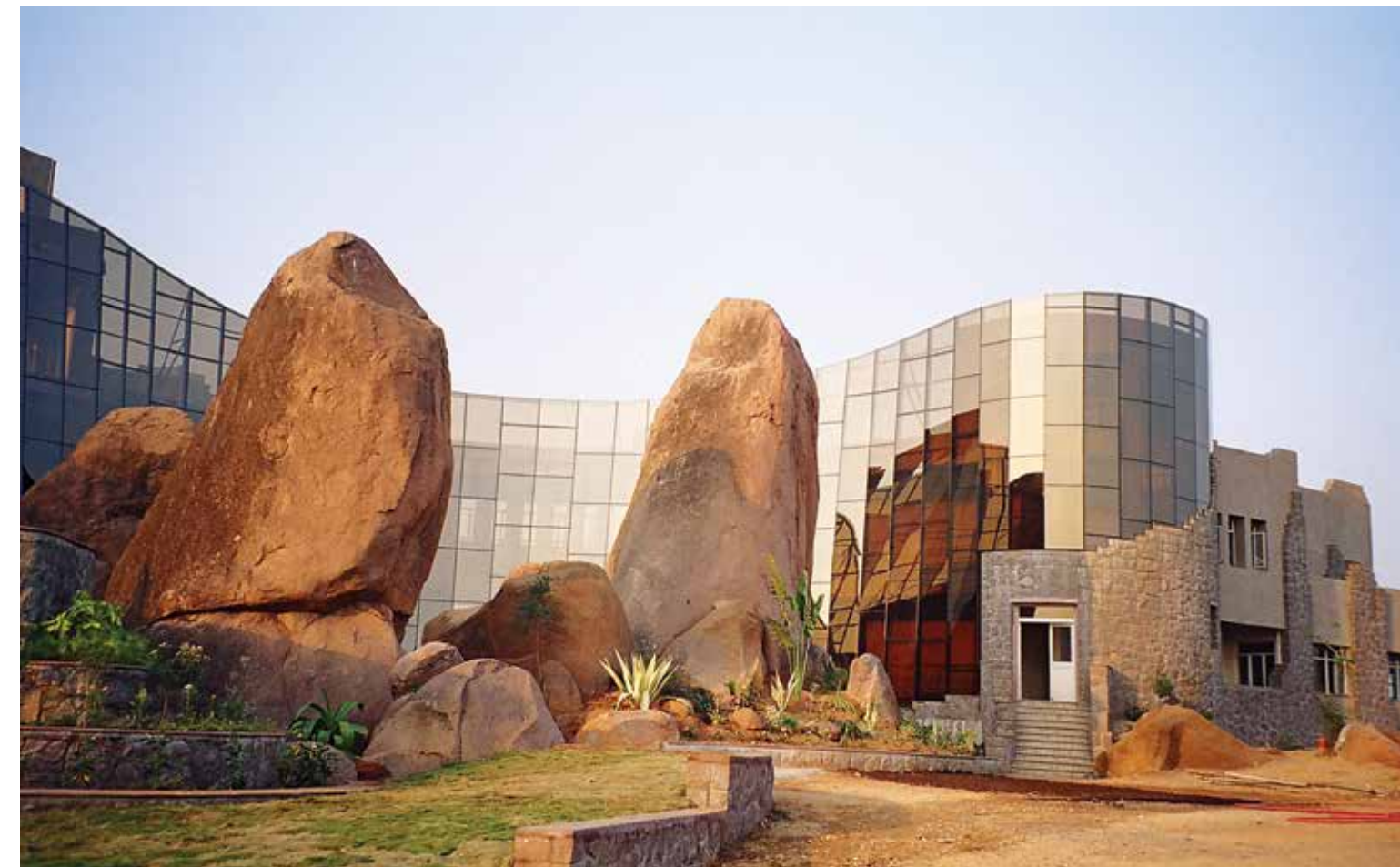
The de-addiction centre Mukangan had



Neelai Lakehouse, Andur.



SDM Institute of Management, Mysore.



Lab for the conservation of endangered species, Hyderabad.

to be designed to cater to a very special functional requirement, given the physical, mental and emotional condition of the inmates. Beri addressed this by coming up with spaces that were totally open, free flowing to facilitate easy connectivity between the inmates, the staff as well as the environs, while also serving to be therapeutic to the inmates.

A central amphitheatre features in the building on to which open terraces overlook to further enable interaction and group therapies. "Music, drama, exercise, sharing of experiences, tea breaks, all happen in this central open space", says Beri. The objective was to strike the right balance between freedom and control, he adds.

Since natural materials, just as the greens offer a soothing environ to reflect, to heal, the structure is built using stone, the spaces interspersed with plants, creepers on the walls. Given the requirements of the occupants, the building is planned to offer easy control while appearing open by providing a transparent grill door at the

main entrance. To retain the openness, a large section of the spaces are kept as semi-open transitional spaces where connect to the sky and landscape removes the feeling of being confined.

STRIKING THE RAPPORT

When Beri visited the site to design the Gandhi Farmhouse, the first thing that caught his attention was the large Banyan tree that almost instantly struck a conversation with him. Close to it was another tree, Behada, seemingly in deep rapport with the Banyan tree, prompting Beri to retain both and make it part of the farmhouse. "I realised both would be excellent company not only for the building coming up but also those who will be residing in it."

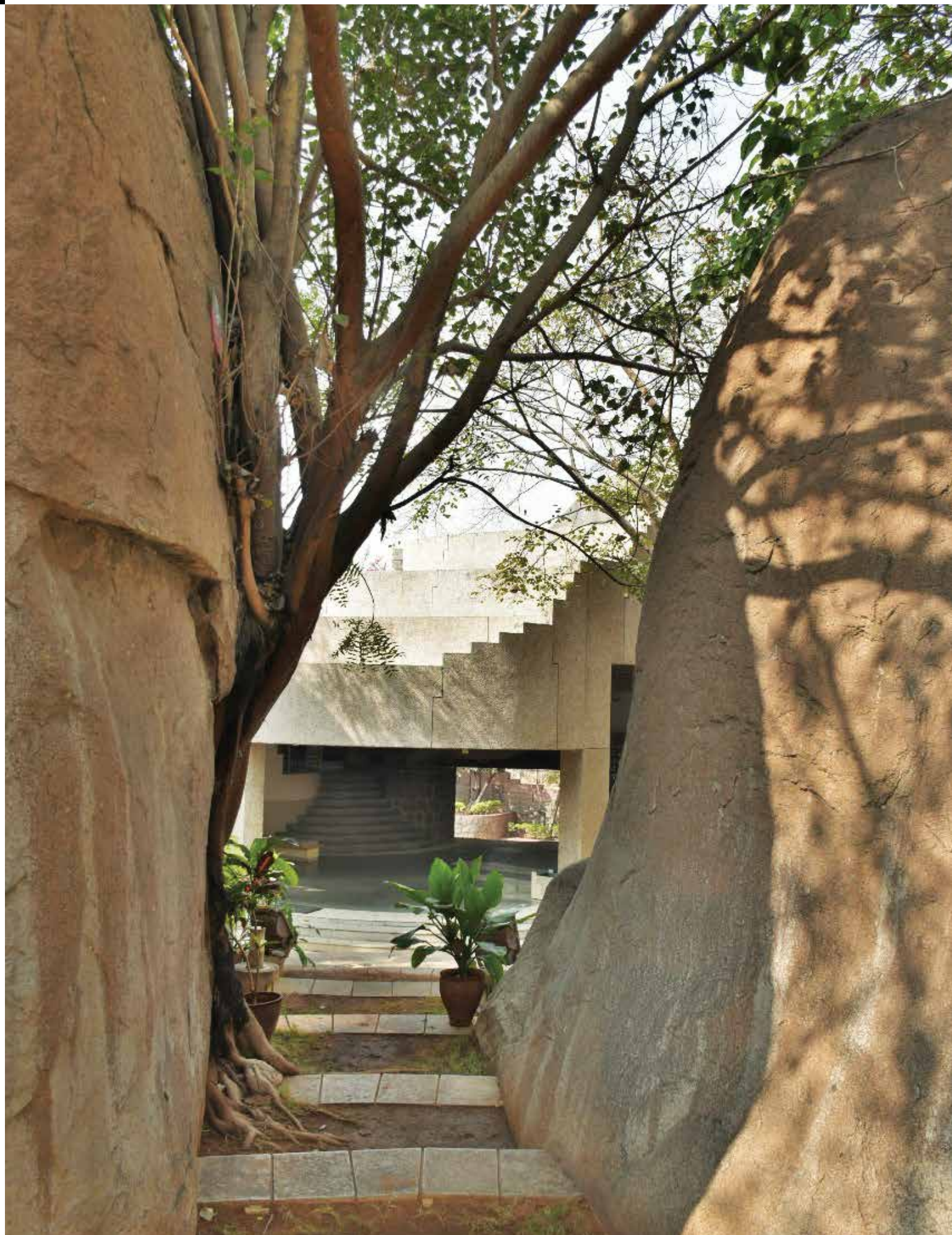
The Banyan tree was thus made the centre around which the house was designed, making its presence visible from almost all sections from within the residence. While three sides conversed with the building, the fourth side of the Banyan tree connected to the Behada tree through a linear lap

pool where a peripheral space defined the landscape and yard around it. With the connect to the massive trees established, it was left to Beri to ensure the materials used for the building too likewise connected to the site.

The masonry walls emerged from the ochre skinned boulders sourced from the site, their rugged textures blending the spaces to nature. The residence features large openings along with waterbodies, with open to sky bathing areas that feature amidst greens, the seamless interior exterior connect prompting one to ask where the house ends and the gardens begin. Given the copious greens, water and open spaces, the ambient temperatures within the house is several notches lower than what prevails around the site.

DIPPING INTO NATIVE PRECEPTS

When Beri was approached for designing the SDM Institute of Management, the core requirement put forth was for the structure to reflect Indian values and not copy a western model. Given the interactive nature



Lab for the conservation of endangered species, Hyderabad.



Lab for the conservation of endangered species, Hyderabad.



of the course, the spaces needed to echo this factor. This prompted Beri to design the structure to facilitate seamless interaction not only between the students and faculty but also with nature, especially with the undulating site located at the foothills of the Chamundi hill near Mysuru.

The building comes with a hierarchy of spaces, where the natural landscape intermingles with the built spaces permitting the learning to occur both inside and outside the classrooms. Three functional zones, each with its own landscape, form the language of the structure, merging with open transitional spaces and green courtyards.

An amphitheatre with its creeper pergolas and stone steps facilitates hosting of cultural events, lectures, yoga and informal interaction. Further, specially designed seating with greenery enables open interaction outside the administrative area and other spaces.

With the vocabulary of the structure being natural materials punctured with greenery and open spaces, the monotony of an institutional building is starkly absent. Further, all the spaces enjoy copious natural light and ventilation, removing the need for artificial lighting or air-conditioning. Besides, the structural format and design choice also worked to reduce the cost of similar facilities built using conventional modes, points Beri.



A HAAT FOR THE ARTISTIC HAND

BY NANDHINI SUNDAR | FEATURING PAYAL NATH – KADAM HAAT



Payal Nath with the artisans, explaining a new technique.



Payal Nath with the artisans.

The childhood was spent in a small cantonment, the defence environment automatically instilling the strong patriotic leanings, cultivating the need to serve and the zeal to excel, reach the goal against all odds. Growing up amidst nature and simple lifestyle with strong spiritual inclines only accentuated the social leanings and the yearnings to work to make a difference.

For young **Payal Nath** the social path had already been laid and cemented way before it was duly recognised and acted upon. The birth of **Kadam Haat** was thus not a surprise but one that had been waiting on the wings for a long time merely to fructify. Payal's interest in design was sparked while young, watching her mother working and designing, prompting her to try her hand later on in designing shoes for an Italian company.

That was the beginning of the journey that was to soon propel her to start working directly with artisans in villages. "The Italian shoe company that I worked with taught me the nuances of form and function that went beyond the aesthetics, where the life of the product was dependent more on its functionality", states Payal. On moving to Kolkata, Payal switched to designing bags and hosted an exhibition with whatever crafts and artisans she could gather. The success of the exhibition and recognition from the Crafts Council was the turning point, culminating eventually in the ground level work, directly with the artisans.



With Prof RN Chattopadhyay of IIT Kharagpur and sabaii artisans.

CONCEPTUALISING THE HAAT

On starting to work directly with artisans, a new dimension opened up for Payal, in terms of offering a sustained market for their products. “Once a project is completed, for whom do the artisans produce next? Critical elements such as a sustained market, capital funding came up and these needed to be addressed if the artisans were to have a consistent stream of income”, explains Payal.

This need culminated in her starting the NGO Kadam in year 2006 followed by Kadam Haat in 2008 together with her sister where she developed a model to ensure a sustained market for the artisan. “When working with the artisans, there are several other factors too to contend with besides the market and funding. This includes the social factors as well as the emotional quotient that varies between different communities, tribes and locations, each having a different element that motivates them”, adds Payal.

According to her the skill levels differ between the artisans, requiring identification to offer the suitable work to each. “On identifying the different levels of skill, the work is assigned, enabling them to create what they are best in. Mapping their time and motion study, the individual parts of production of a product is split and assigned to each according to the skill sets and speed of execution. Where required, training is imparted to improve the skills”, explains Payal.

THE HAAT MODEL

Kadam Haat engages with direct end consumers and also both traders and exporters to ensure there is a consistent stream of orders for the artisans. “Engaging the artisan also requires understanding their condition and forging a relationship with them where they are able to trust us and permit tweaking of the design of their product to support the market”, she states.

In each group of artisans, a master craftsperson is identified who is supported by those whose skills are not high or

perhaps poor. The individual aspirations and productivity of each artisan is also noted and based on these the market research and product categories are assigned. “Constant training and help is extended to upgrade their skills so that their aspired earning level is reached. The designs opted tune in with these to ensure success.”

The designs implemented are a product of experience and go beyond the techniques tutored in a design school, Payal points. “The designs, which are more socio-economic in focus, come up based on consumer preferences and market needs as well as skills of the artisans. The objective is to focus and uplift those artisans who are not master craftsmen and have low skillsets. These artisans are selected and trained to be engaged in the production so as to create a sustained livelihood for them.”

Under the Kadam Haat model, the marketing team collaborates with the village artisans to come up with a market plan that caters to each individual’s aspirations. The raw materials required are mapped based on the locally available materials in each region. Once the business plan is in place with the quantum of production earmarked, the produce is assigned to the retail segment, wholesale, exports as well as virtual sales.

“This whole exercise of training, capacity building and infrastructure development takes 3 to 6 months. At the end of this period we exit and restrict our role to direction and inspiration”, she adds. The artisans then set up their own cooperative unit where each unit has around 20 artisans. The team decides thenceforth what to produce, how much and for whom, bringing in effective quality controls. “We connect the artisans to buyers and Kadam Haat also becomes one of these buyers.”

EXTENDING THE FOOTPRINT

Kadam Haat has so far worked extensively in the states of West Bengal, Orissa and Uttar Pradesh through various CSR initiatives and since 2020 has started work in Kashmir with World Bank funding. Five districts have been

covered in West Bengal with each district hosting close to 400 hamlets while Orissa saw Kadam Haat having its presence in two districts, Balasore and Puri, with work soon to begin in the district of Kendra Pará.

“In every village and later district, we as Kadam exit after the intervention is successful and the artisans have been trained with a continuous market for their products. Our continued presence occurs only if the village and the artisans need our market assistance via Kadam Haat on a regular basis. This model brings in a sense of ownership amongst the artisans, giving them the opportunity to explore, improvise and expand”, states Payal.

In Uttar Pradesh, four districts of Mathura, Sultanpur, Sitapur and Hardoi saw Kadam Haat making interventions. The recent intervention in one district of Kashmir likewise saw about 600 artisans receiving training, with already 100 trained and earning a sustained source of income and employment by making wicker baskets. So far over 6000 artisans have been trained and helped to cater to a continuous market in the four states intervened. Of this 600 artisans continue to be directly engaged by Kadam Haat. “Most of these districts are backward and working with the artisans creates livelihood in the villages, preventing migration to cities in search of work”, adds Payal.

TRANSFORMING THE GRASS

When the HCL Foundation offered a project to Kadam Haat in 2016 to intervene in Hardoi, an economically backward district in UP, the villagers were using Moonj grass to make baskets and mats. “Given their low skillsets, the artisans would take a month to make one or two baskets and mats, making it difficult to support a living.” This is when Payal with her team came up with the idea of making good use of the cement and fertiliser bags as well as plastic bags that were abounding in the villages.

“We taught them to collect these bags, clean them and turn their fibres into a ball

of wool which could be combined with the Moonj grass to make baskets, bags and mats. This process aided them to finish their products much faster as the weaving required to be loose. This automatically increased production and made it a sustainable source of living”, she explains. She also went further via Kadam to support HCL Foundation to set up a bag making unit combined with block printing, tie and dye and embroidery works.

In Orissa, in the district of Kendra Pará, over 300 artisans are currently working on making mats, bags, baskets, jewellery using the Golden grass found in that region. “Whatever be the characteristic of the grass, we work and design in accordance. For instance, the Sabai grass, being brittle, was used only for rope making. On understanding the nature of the grass we came up with a design where the plaits of the grass could be stitched to desired forms and the roughness of the grass could be treated”, she elaborates.

Similarly, Payal found the bamboo used by the villagers in East Midnapur in West Bengal to be of very poor quality. “These were then used to make mats with plywood as its base and also convert the bamboo into bamboo ply which could be used for various purposes. Natural dyes were used to lend colour and cut costs. This not only increased their earnings ten times but also assisted a few aspiring entrepreneurs amongst the artisans.”

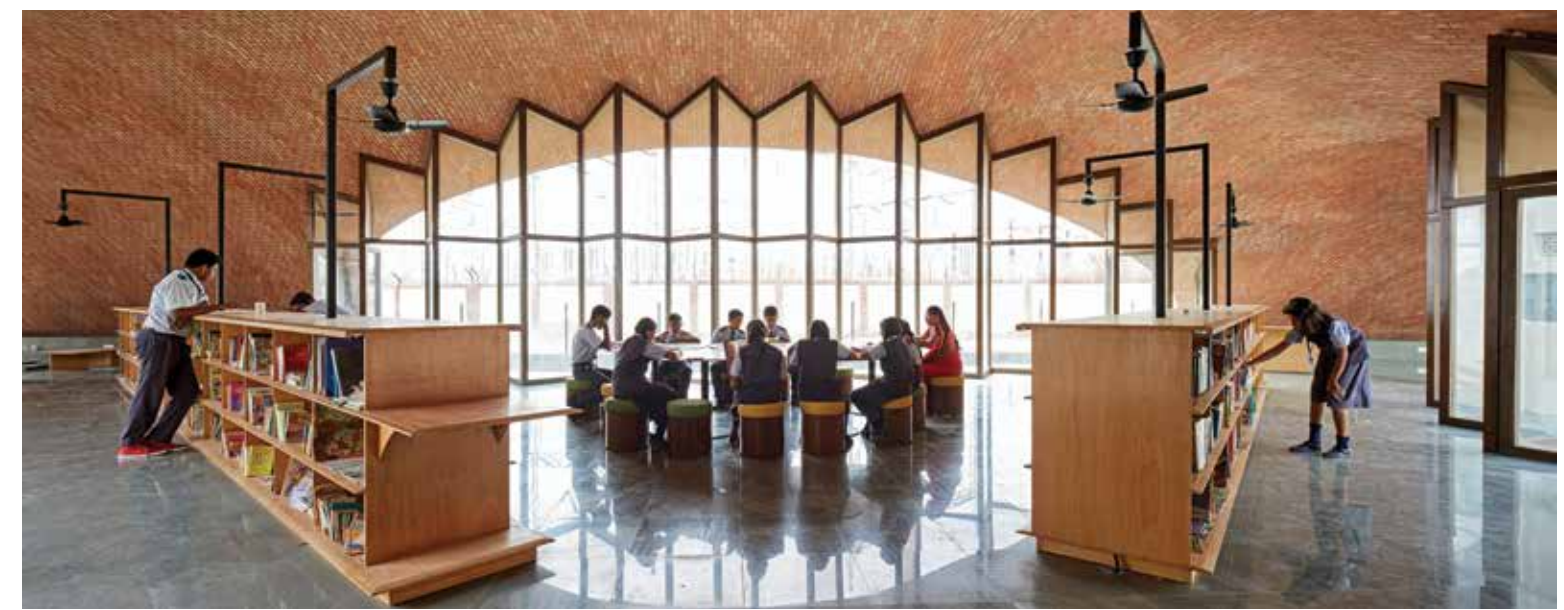
Kadam Haat currently works with the locally available varieties of Golden grass, Sabai grass, Moonj grass, Bamboo grass, Sital Pati, Willow wicker in the respective districts of 4 states it has intervened, with a dream to have a Basketry Barn, handmade in Rural India across all states.



WHEN **ECOLOGY** **Dictates** DESIGN



BY NANDHINI SUNDAR
FEATURING AR SAMEEP PADORA



Maya Somaiya Library.

Eyeing through his designs makes it amply clear that there is no common stylistic design thread that can be gleaned from his range of projects. For, each project comes with its own distinctive language and design statement, bearing no similarity, the totally varied design statements coming up as a response to the ecology of the site and functional use of the built space.

For Architect Sameep Padora of Sameep Padora & Associates, SP+a, the site history and ecology, the cultural factors, facets of theatre “which has direct connection with spatial play” as well as the functional use of the space form the plank on which the design evolves. Design has been a childhood inclination and indulgence for Sameep, beginning with his experimentations in the décor of his room as a child. These early signs set the tone for his eventual foray into architecture.



Shy and an introvert by nature which he acknowledges, his designs speak for him. "Architecture is one way of enabling me to express and in some sense helped me to emerge out of my inhibitions", he smiles. A voracious reader, the many hours spent on reading aided him in interpreting information and articulating his designs, he adds. His internship during the final year of architecture school, Academy of Architecture, in Mumbai saw him working with waste to create light fixtures, later featuring the same in an exhibition. "Experimenting with things challenges me intellectually", he points, a trait seen in his designs and project executions.

EXPERIMENTATION AND INTELLECTUAL SEEK

Interestingly, his first project was a store that he designed out of the garage for his father which led him to his second project which was an office. Moving thence on to Los Angeles for his post-graduation from sci-Arc, Sameep returned to India to take up a project in Manali, a small resort. "It involved living on site, working with the local masons. It proved to be an eye opener on the vast repository of skills and knowledge people possess, which we take for granted. Unfortunately most of these skills are dying for want of application", points Sameep.

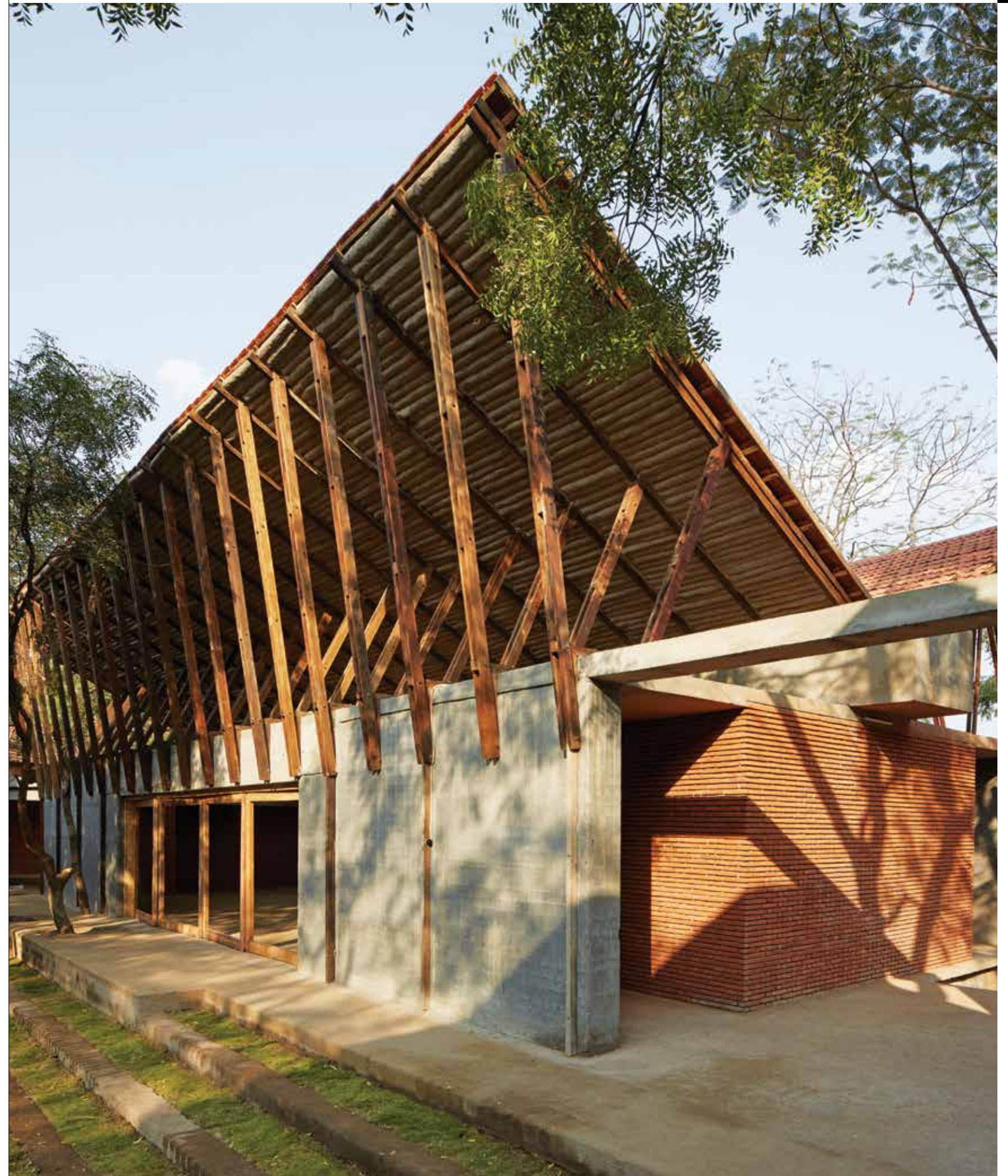
Incidentally, this very first project on his return to India earned him recognition both nationally and internationally, prompting him to ask himself, "what next. How do I evolve intellectually?" This self-searching took him to a temple project in Pune where the structure was built in Basalt stone.

Yet, the search was still incomplete, prompting him to once again journey to New York where he worked and then did a masters at Harvard with courses in policy, project finance, social housing, rural development. "These gave me a wide-angled view of what situates design and architecture and what influences the built space."

The final return to India not surprisingly saw him take up a rural development project, designing and building a community service



Maya Somaia Library.



Jetavan.



Jetavan.

centre to enable the farmers to trade directly sans middlemen. His architectural practice was finally formally launched in 2007 where it started with small renovations and store designs.

“The idea of experimentation was always paramount, even when the projects were small initially. The overarching question that came up in all projects was about how to tie in the projects to the locally available resources and culture.” One of the first examples of this was a fashion store in Mumbai where Sameep incorporated the technique of making hulls of boats into the installation displaying fashion in the space. “Every site has its peculiarities and background, the design process focuses on discovering the project intent by unlocking this uniqueness”, he explains.

DOUBT AND CRITICAL THINKING

For Sameep, the idea of doubt proves to be critical for any project as “I am never totally sure of what is right. This prompts critical thinking while being detached from the notions of authorship. The result is an evolution through the design process which may even result in the project manifesting totally different from what was earlier conceptualised”, he further elaborates. His project Jetavan is a strong display of this design principle. “The design and material used in the project is need based, the focus being on the efficiency and utility of the building rather than aesthetics”, Sameep explains. “There is no imposed aesthetic, the architecture being more of a pragmatic frugal solution using minimal resources.”

ALTERNATE APPROACH

When the structure was conceptualised, the objective was to look at alternate construction techniques and use mud to build. “But when we tested the mud, it became obvious the earth from the site was not conducive for construction.” The building was to serve as a community centre for the local village community, the site coming with over 40 trees. “We wanted to retain all the trees and designed the building around these trees.”



Concrete Void – Vijay Transtech Factory.



On retaining all the trees, Sameep came up with a design which ensured there was a visual connect to the foliage from the interiors. Since the soil from the site was not good, Sameep, in collaboration with Hunnarshala, put together waste from the local basalt quarry and fly ash from a local factory, stabilising the mix with cement to erect the structure of rammed stone dust walls. As for the roof, the team sourced discarded wood from ships to create rafters while mud rolls—twigs wrapped in gunny bags, dipped in mud—placed under the Mangalore tiles, served as insulation against the heat.

The roof lifts up dramatically on either side of the structure to connect to the surrounding trees while also ushering in copious natural light and ventilation, keeping the interiors naturally cooler, dropping the ambient temperature by 5 to 6 degrees. The central concrete gutter between the two sections of the roof serves as the central support for the upturned tiled roof.

Mud and dung floors mark the interiors, plastered by the local villagers as “it creates income for the local villagers with the flooring needing to be done twice or thrice a year.” The project comes with three individual buildings; a meditation hall, skill development centre and administration block along with three residential units.

CONTEMPORARY INTERPRETATION

The Temple of Steps in Nandyal, Andhra Pradesh comes with the language of minimal use of materials and connecting to the ecology of the site where the structure displays sensitivity to site conditions. The area around the site reported low water table prompting Sameep to look at the temple premises as a rainwater harvesting area. “The relationship between land and water is translated into the temple’s design”, he points.

“Traditionally temples came with water tanks or kund in their premises. The tanks would also serve as a space for social gathering. This cultural fabric was

integrated into the project by creating a kund around the temple where the gradient of the site aided in capturing and storing the rainwater, which would eventually aid in recharging the water table”, adds Sameep.

The structure, built with limestone, reveals horizontal layering, replicating the horizontal lines that mark the exteriors of our ancient temples. “The horizontal layering is a dominant element in all our temple structures, the layers decorated often with fine sculptures. This cultural element was incorporated into the design of the temple superstructure”, explains Sameep on the contemporary interpretation of the traditional temple structure.

The play of horizontal lines is taken down into the kund where the steps lead to the water and disappear into it, bringing in uniformity to the design language. The temple complex incorporates three structures with the kund surrounding them; the main temple which is the abode of the deity, the second, a subordinate deity shrine



and the third serving as the quarters for priests as well as the temple kitchen. The two temple structures come with a skylight on top, where the conical peak of the pyramid is removed to be replaced with a flat surface.

WORKING AROUND CONSTRAINTS

When a structure is limited by the envelope that could be built, the possibility of what can be done gets translated into the play of the façade and internal lay of the building. This is what transpired when Sameep designed Sienna, an apartment building in Hyderabad. Given the structural composition and the limitations within which to execute, Sameep decided to work on the skin of the building, creating a natural sunshade by merely playing with the skin while simultaneously ushering in a differential aesthetics on to the structure.



Temple of Steps.



Sienna Apartments.

The windows thus display differential brick corbelling executed by skilled craftsmen, the ribbed flowing form supporting the sunshades while proving to be the arresting structural feature of the façade. “A set of wooden templates had to be designed to enable them to cantilever the bricks. To sustain as well as enhance the skills of craftsmen, it is important to offer work where the boundaries of their skills are pushed”, he opines.

CONNECTING TO THE ECOLOGY

In the Concrete Void factory in Mumbai, the design intent was to usher in copious natural light and ventilation with the interior spaces opening on to the exteriors. The site coming with a gradient, had a corner that was low lying which served as a catchment space for rainwater in that area, especially with a pond featuring next to it. Sameep decided to retain this functional character of the site and created a waterbody in that corner,

permitting the water flow into the space so as not to disturb the existing ecological network.

To facilitate this, the building was lifted up, a cantilevered floor hovering over the waterbody thus created, with steps leading on to the water akin to the traditional kund. The interior spaces of the factory building incorporates a large sunlit courtyard which forms one-third of the factory area, offering the desired natural light and ventilation while also bringing in a seamless interior-exterior connect and removing the conventional closed factory feel in the spaces.

DESIGNING TO THE PSYCHOLOGY

When Sameep was approached to design the Maya Somaiya Library, the site for the same was a narrow strip in the school campus close to the boundary of the site. The challenge for Sameep and fellow principals Vami Sheth and Aparna Dhareshwar was not

only to create an attractive library in the narrow strip of land but also make it appealing for students to want to visit the space and lounge in its interiors, poring over a book.

This took his thought process to the form of the space, what appeals most to a young scholar. Questions such as, what would a child engage with more—landscape or a building, came up. “When faced with a mound of mud, the first reaction of a child is to want to climb over it. The question was can the library actually be this landscape attracting children? The design and the eventual structure evolved from this thought process”, explains Sameep. Having zeroed in on the primary element that would prompt the project direction, the design team also had a few parameters that they wanted to have in place for the project.

“The primary search was to come up with a design and construction technique that would be resource efficient. This took us to the 16th century Catalan tile vaulting technique used in Spain which is almost extinct or barely used.” The team set to work by finding software that permitted calculating the compression in brick structures and compared it with the existing knowledge of using tiles in similar fashion across geographies.

What then ensued is a dramatic brick vaulted structure that slopes down and weaves through the sliver of land, enticing students to engage with the structure, the large openings of the library inviting them to take a peek inside and thence enter to browse the books within. The 5000 Sq ft library is incidentally 150 feet long where its widest section is 25 feet and the narrowest part is just 4.5 inches, points Sameep.

The large sweeps of the roof and the rows of windows beneath that serve as the walls, ensure the interiors of the library enjoys abundant natural light and ventilation besides offering a seamless connect to the exteriors. The mesh on the upper panels of the roof further allows hot air to flow out, keeping the interiors several notches cooler.



THE ART OF SCHOOLMAKING

BY PROF. JAFFER AA KHAN



In the year 2012, Sir Peter Cook published an article on Alvin Boyarsky (1928-1990) in Architectural Review. In his short piece, he explains how Alvin re-built the Architectural Association's School of Architecture, Bedford Square London. When he took over in 1971, AA was in a financial mess and after a few years of his efforts, the School re-established as a global player in architecture education, the school became a brand.

Sir Peter Cook goes on to say that the *"The former director of the Architectural Association didn't suffer fools gladly, but his devoted stewardship to the school helped produce some of the biggest names in architecture working today"*. Though this article appeared nearly a decade back, it tells us the story of how radical thinking can transform and inspire future architects and architecture itself. At the end of the article he says *"Perhaps even, he unwittingly mastered a secret, academy-within-an-academy that begat many aspects of Tschumi's Columbia, Leon Van Schaik's RMIT, Coates' RCA and my own at the Bartlett. We four were his students in the art of school making."*

I was at the Bartlett in 1984 and might have bumped into Alvin many times as I was a member and attended many lectures

including the iconic exhibitions of Zaha Hadid and Peter Eisenman. I didn't meet Peter then but later after several decades through my friend Martyn Hook, who was his student at the Bartlett. In the early 80s, the Bartlett was in some sort of a crisis and we were looking out for fresh leadership. I vividly remember Lord Richard Rogers visited Bartlett and met a few of us seriously working at the Lighting Lab in the basement of Wates House.

However, as fate would have it, Sir Peter Cook took over Bartlett and the entire thing changed. The freshness was visible and one could see a new baby on the block. I met Peter in 2013 (I had not seen this referred article) and asked him about Bartlett and how he felt leaving AA. He said to me, *"Jaffer, the Architectural Association is my mother, and the Bartlett is my child, I cannot leave them"*. I was so amazed by this statement that I instantly fell in love with him.

When I met Sir Peter Cook, I was heading a School near Pondicherry which was established by me when handpicked as the Director by the promoter of the School, who was a real estate giant in Chennai. I was a practising architect in a nearby metropolis Bangalore with a thriving practice and had just completed 2.1 million Sq ft residential project

in collaboration with my UK collaborators. In 2010 I had this biggest opportunity and a challenge to establish a school in South India which I suppose needed the Midas touch.

Before taking the responsibility I met a few eminent personalities in Indian contemporary architecture like Architect Romi Khosla and Architect Ranjit Sabiki. They advised me on how to articulate a school. Romi told me to do what I felt was right and never allow anyone to interfere. Ranjit had shared his own experience of establishing a School in Delhi.

With an enormous practice experience and zeal to establish a School of Architecture that would be a trailblazer in the region and beyond, I embarked on a journey to radicalise architecture education. After an initial setback, with a major accident on the highway, I was back in the School almost against the medical advice in three weeks to take the school forward.

I had a young team of faculty and most important, a wonderful batch of 56 students. The first look at the curriculum that was to be followed as per the affiliated university was so depressing. I had no chance to change and was not within my control. I thought a lot about it and decided to articulate the moribund content to a most exciting one, which made the school tread a path that would take it the direction that I wanted. Dr Shashi Bhooshan, an eminent architect and academic visiting us said to me after going around *"Jaffer, you are going the AA way, and I can see this clearly."*

(To be continued)

(Dr Jaffer AA Khan is presently the Dean School of Environment Architecture and Design, SEAD SRM IST Ramapuram Chennai)

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SUSTAINED 2022

BY PROF. K JAISIM

Sustained is the article that aroused me from my depths and awakened my senses to integrate with the elements. This story starts when I was in my twenties and having read a lot of murder mysteries and other legal battle novels and whenever the Judge stated argument sustained I thought it meant the end of the lawyers' argument. Little did I realise that it was the opposite. Today to sustain oneself objectively and productively is the ultimate challenge that poses before every individual, especially designers, to achieve by creating an inspiration.

Antarya has sustained over the years and continues to be a very challenging journal. Addressing a critical creative community is neither easy nor very approachable. Each individual is usually within his cocoon and when one comes out, is at the other end of social activity. To approach a balance becomes a task and to communicate meaningfully becomes a challenge. The social and individual environments conflict and create a repose.

Architectural Interior Design is today opening new avenues unheard of and not thought of, offering opportunities to the creative adventurous mind a new wave of design approach. The profession that lived on visiting sites frequently, and discussing with the persons of skill and navigate them through design detail to the completion of a project, has become a challenge. No direct hand holding or learning from experience one to one. It is now trust and exploration using new technologies to assist.

But, here lies the confrontation. Technology very often defies art and art appears in lost mood and tries to cover up by imploding and surfacing meanings that appear so abstract that no one understands. The story is not even a mystery but a lost language.

Language in Design and Architecture is a very crucial fundamental. And there can be many interpretations of the story depending upon how one receives or reads the story. But here is where the individual must apprise oneself from comprehending the difference from information to knowledge to wisdom.

Language is composed of words and words are made of letters and these words make up sentences. Sentences make up paragraphs and the paragraphs a chapter and finally a story or a series of stories. And there are many languages and many interpretations. They all have grammar that brings order and a sense of discipline. Same is Design. With just 26 letters in English, myriad books are written. And there are many languages and each has the expression of the culture from where it has risen.

Similarly in Architecture there are many languages of expression using the same elements and senses, but creating infinite expressions. Yet is one just garbled a few elements (letters) and stated it as an expression, it very soon becomes evident as rubbish. The story does not express. This is the danger today in Design.

Design is disciplined and defined within formats of a language. Architecture is a larger abstraction so disciplined that even discipline finds it difficult to define. But there lies the basics of great Design and Architecture. The individual must learn to learn and yet create an identity of expression. Unlike a poet or a writer we just cannot take our own time and space and sometimes even pretend an abstraction that some may or may not comprehend. Architecture and Design demand a client a Space in Time and an infinite number of disciplines to bring Order in Chaos.

Finally I always express that we are the only profession that does not physically express the dreams. All Designers, Architects, must learn to fuse the dream into an expression of reality through other disciplines like engineers, consultants, builders, workers etc. Thus Art fusing with Technology creates the atmosphere that humans live and enjoy. The infinite becomes finite. Sustainability is sustained.

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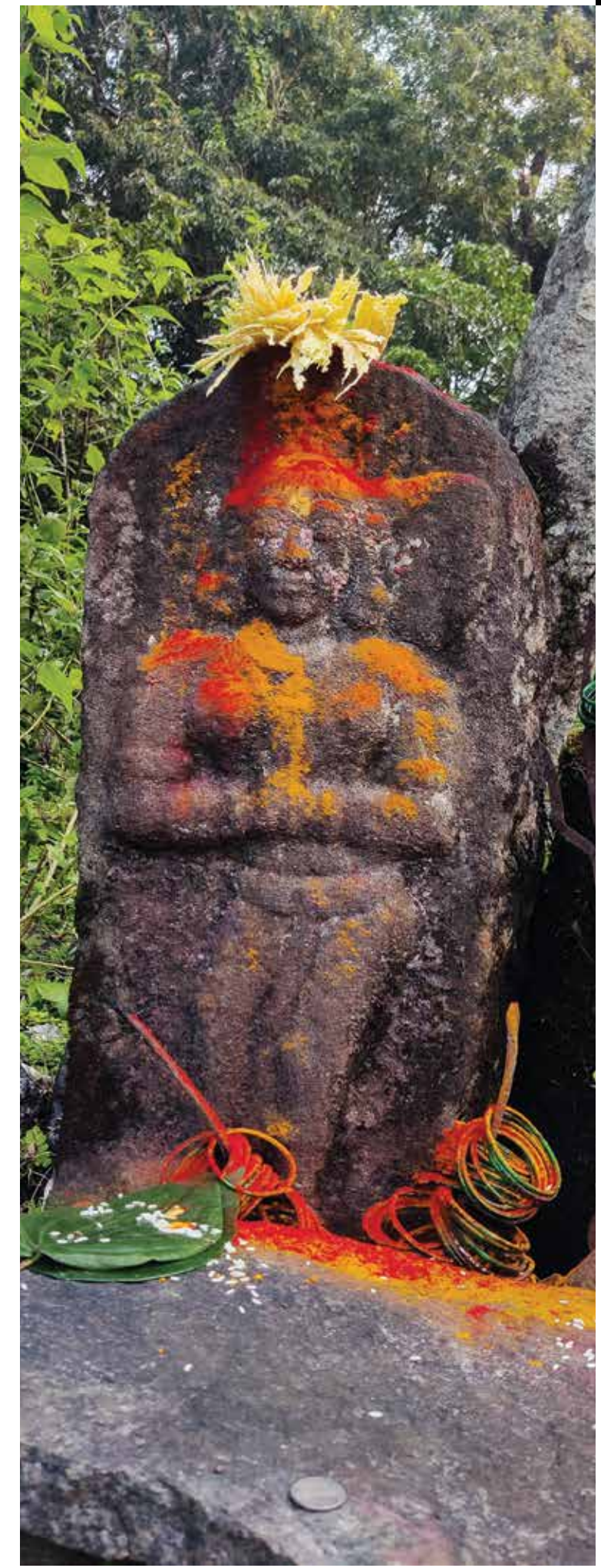
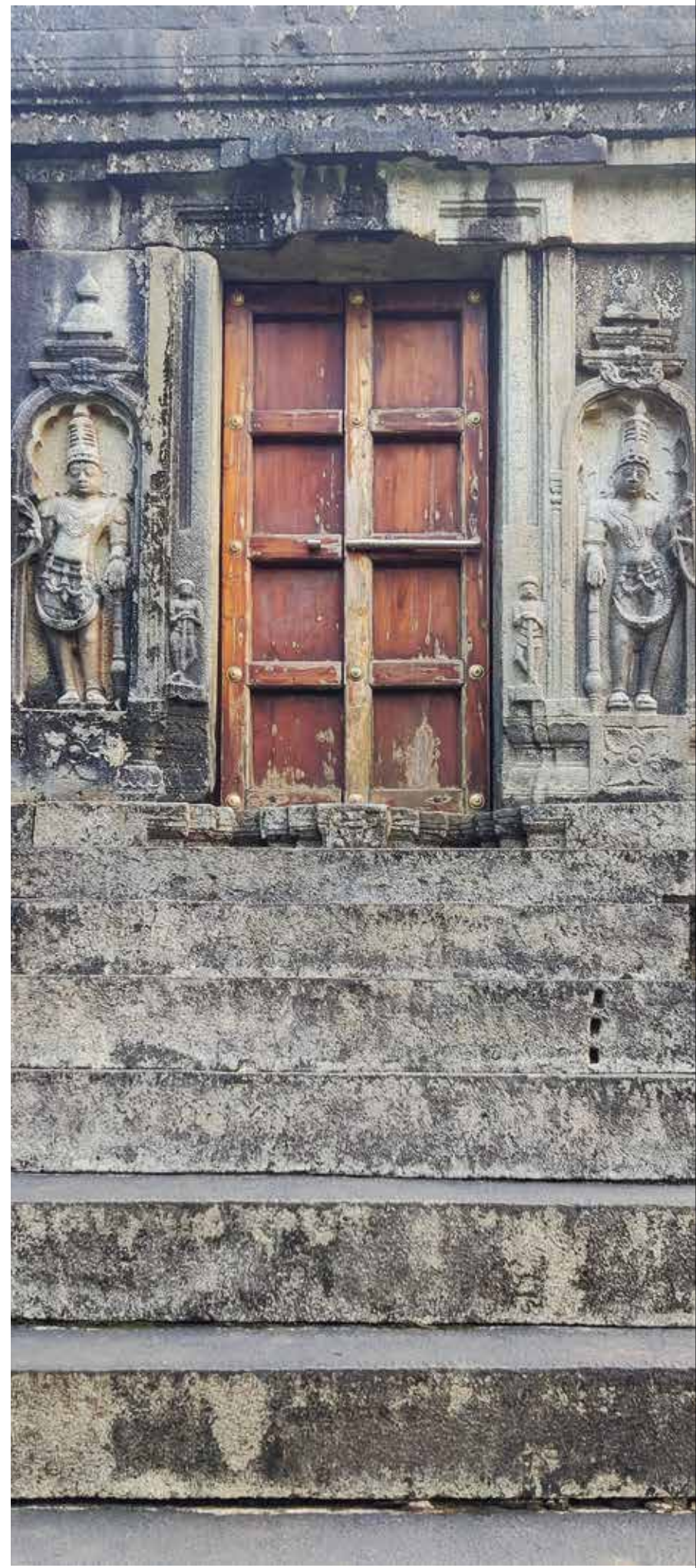




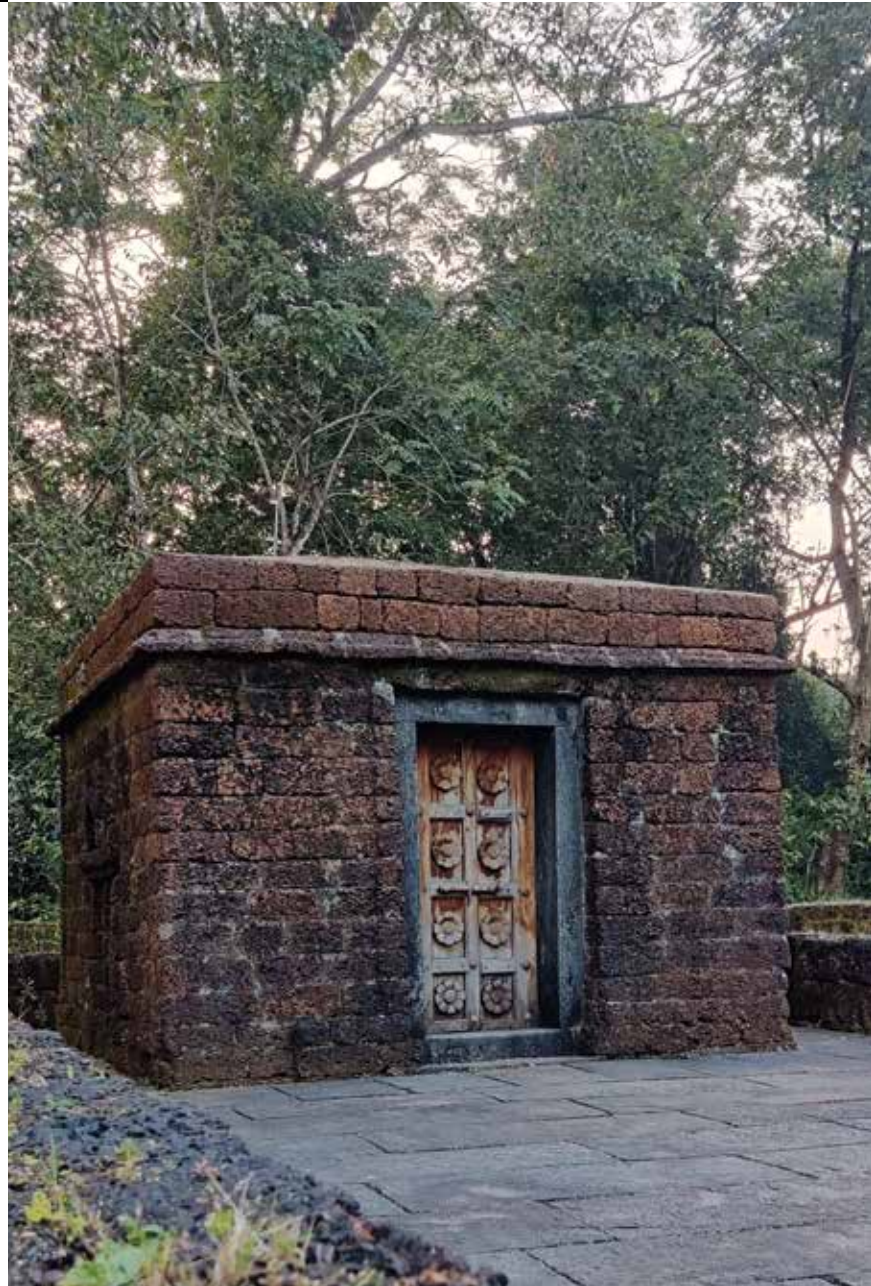
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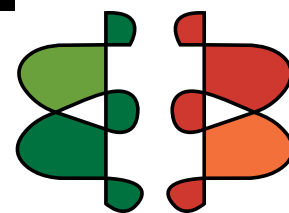
Temples conventionally have a single opening, leading to the garbhagriha. But the 16th century **Chaturmukha Basadi**, a Jain temple situated deep within the evergreen Sharavathi valley on the shores of the Sharavathi river is open on all four sides, making it not only unique in its structure but an architectural marvel. **Interior Designer Mahesh Chadaga** captures the 400 year glory of the Basadi through his discerning lenses.



The Chaturmukha Basadi has a garbhagriha, navarangas with four prominent pillars in the centre and four entrances with a flight of steps. Built on a cellar shaped as a star, the temple comes with an open circumambulatory passage. The structure, with its four similar entrances, comes sans a roof. The four entrance doors have seated tirthankaras while each of the four antaralas comes with two decorated pillars.



The temple is considered to have been built in granite stone by Chennabhairadevi, the Queen of Gersoppa, adopting the Vijayanagara style. Referred to as the Pepper Queen, she had the longest rule of 54 years as a woman ruler during which she displayed rare statesmanship, bravery and was a patron of all religions and sects.



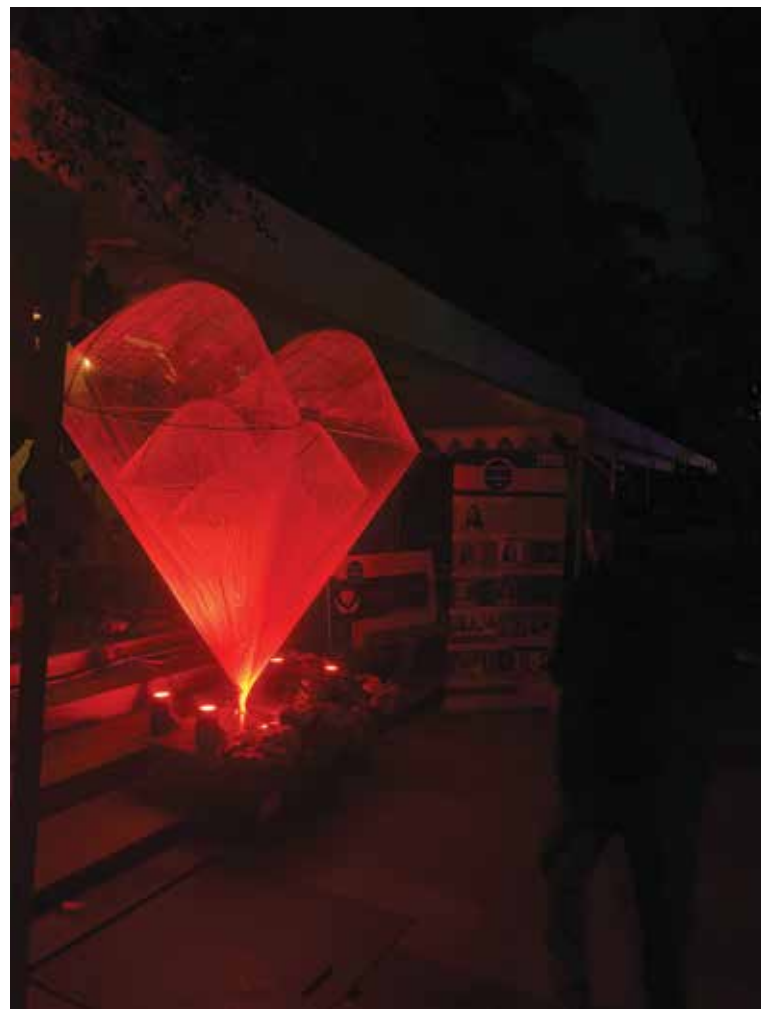
HAPPENINGS IN BRC OCTOBER TO DECEMBER 2021



Inauguration with Chief Guest Dr Shalini Rajneesh, Additional Chief Secretary, Government of Karnataka.



Pause: Structure made from waste by ASSOCHAM GEM.



Light Installation by Harshitha Shetty and Zubair Ahmed.



Paint the Town Red – Members displaying their artistic prowess.

DESIGNURU 3.0

The month of December saw a spectacular week long design festival, Designuru 3.0 hosted by IIID BRC. The design festival saw three institutes and five renowned architect firms participating, each curating the events under their selected theme on each day of the week. The first day of the week hosted the theme Design and Ecology, curated by Mistry Architects. The day's packed events hosted interactive workshops, film screening, artist performance, memory mapping along with interactive installations.

Day two was curated by IUDI Karnataka Chapter where the theme of the day was Urban Design. The institute hosted an exhibition that was open on all the 7 days of the design festival. The exhibition came with 5 verticals, each vertical focusing on a specific aspect of urban space.

The five verticals sparked a conversation amongst the gathered audience in the evening, to discuss, analyse, come up with new ideas, address challenges and offer possible solutions. During the day, workshops and screening of thought provoking films were scheduled, involving students of architecture and the public.

The third day of the festival had Architecture Paradigm curating the events around the theme Sustainable Architecture. The heavily packed schedule had presentations in the morning by an environmentalist and structural consultant followed by workshops, presentations and panel discussions through the day.



Team Uru with Team Mistry at the end of a magical evening.



Performance by Attakalari Centre for Movement Arts.



Marble installation by Ar. Senthil Kumar in collaboration with MCI.

The fourth day had INTACH Karnataka Chapter curating the day around the theme History and Preservation while the fifth day saw CnT Architects hosting the events around the theme Design and Communication—The voice of Criticism. Besides the workshops, multiple literary discussions during the day, there was premiering of the film on master Architects, the Kanade brothers. The day ended with an interesting panel discussion on 'Subjecting my work to criticism'.

The sixth day had BNA Architects curating the day where the theme was Interior Design. Workshops, field trips, presentations marked the day, ending with a grand finale of new sounds and tempo from amazing musicians.

The final day was dedicated to arts and crafts, the theme centred around Design and Crafts, curated by GNA Architects. The design week had hosted participation by four NGOs working at ground level with artisans, the organisations bringing their artisans to do live demonstrations at the festival. This was part of the 'Save the Artisan' campaign launched at the design fest to save and promote Indian traditional arts and crafts. The highlight of the demonstrations was a traditional Lambani artisan, present in her traditional costume during the inauguration of Designuru 3.0 and later while demonstrating.



Bijoy Ramachandran, Aruna Sujith, Brinda Shastry and Kavita Sastry with the BBMP Commissioner Gaurav Gupta.



UD Installation – Mapping Age and the City.

The design week also hosted a crafts Santhe to complement the presence of artisans and the participation of the four NGOs. The final day saw presentations and interactions with the participating NGOs along with IIID President elect Architect Tanuja Kanvinde, BRC Chairperson Architect Kavita Sastry. The highlight of the last day was the presentation by Jaya Jaitly, who is known across the country for her tremendous work in the field of reviving our traditional arts and crafts.

The final day also saw Architect Kavita Sastry leading the gathered architects and interior designers to pledge 25 per cent of their future project costs to supporting traditional arts and crafts. Kavita Sastry also announced the launch of the Signature Collection series as part of the 'Save the Artisan' campaign, in collaboration with the participating NGOs.

The week long events also had ASSOCHAM GEM Karnataka Chapter coming up with an installation made from waste, 'Pause' which also served as a space to host workshops for students of architecture. ASSOCHAM GEM also hosted interesting presentations by young architect practices on their projects that focused totally on sustainable architecture, a scintillating presentation on Sensory Gardens by Agricultural Scientist and Landscape Architect Dr Prabhakar Rao.



Parvati of Sandur Kushala Kala Kendra, in her traditional Lambani attire with Talakadu Chikka Range Gowda.



Heritage walk at Someshwara Temple by INTACH.



Team Uru with President elect Ar. Tanuja Kanvinde.

MASTER PRESENTATION: ANUPAMA KUNDOO

The design week hosted a special Master Series presentation by Master Architect and 2021 RIBA Charles Jencks Award winner, Anupama Kundoo. Her presentation focused on the reaction of human interaction with materials and their impact on resources, the social, environmental challenges faced because of habit forming actions. She explored optimising the use of natural resources by using human time as a resource.

Pointing that technology has delivered uneven benefits though it is meant to help, she stated that houses continue to be out of reach for poor besides displaying a loss of aesthetic diversity. 'How do you address humanity against this unsustainable use of resources', she asked.



Madras Terrace Roofing Demonstration by INTACH.



Criticism Panellists Prem Chandavarkar, Apurva Bose Dutta, Chitra Vishwanath, Bjoy Ramachandran and Sanjay Mohe.



Jaya Jaitly with the makers of the installation.

Notion of time and its scarcity dictates actions; but wasteful consumption needs to be stemmed, emergent built environment should facilitate humanity, she opined. She further pointed that spaces do not usually fulfil the needs of the user but thoughtful intervention can remove the imbalances.

Anupama listed 12 tenets to present her thoughts. She began with the choice of materials where 'right sourcing matters.' "A local brick kiln leaves no impact on the land but an industrial brick kiln leaves a large impact on environment because of the infrastructure required to set it up." When lime plaster ceased to be used, whole communities lost their traditional livelihood. Essentially it boils down to how materials are used, which is distinct from whether it is luxury or simple, Anupama stated.



Ar. Anupama Kundoo with Students.



Ar. Anupama Kundoo with Kavita Sastry.

Her second tenet pointed to the need for experimentation to use materials optimally while the third drew attention to vernacular architecture which can be looked at with new eyes. For Anupama, design has to be simple, permitting anyone to build. When technologies exclude people, there are overheads to contend with. She insisted as her next tenet that technology should not alienate workforce, especially given that the bulk of our resource is labour.

Strengthening the local economy is primary, Anupama added as the next principle. When you use mud in construction, it is locally sourced and the cost is only local labour, thus facilitating empowerment and growth of the local people and economy, she pointed. Her next set of principles veered around using embodied energy without waste and viewing trash as treasure. "Bottles, china cups, discarded books, bicycle wheels, to mention a few, could all be used in the structure."

She further urged on focusing on the embodied energy in the materials, using hands to save energy, availing the human scale against the machine scale as her next set of principles. She summed up her presentation with the emphasis on paying attention to the abundance which will automatically reduce waste, eschew scarcity. "Finally, collaboration with many disciplines and stake holders will amplify what is needed", she added.

The Master Series presentation was sponsored by Skipper Furnishings, famous for its expansive range and designs in soft furnishings.

URU NIGHTS

The first of the Uru nights was held in the showroom of Marble Italia with members walking through the high end marble displays. The evening had renowned Interior Designer Iram Sultan making a presentation followed by an interaction with Architect Anshul Chodha. The Uru nights are specifically curated to cater to young architects and interior designers to connect with members as well as the trade fraternity. The sponsor for the evening, Marble Italia is famous for its high end marble which is cut following the international standards of 20mm thickness and epoxy coating to withstand high level of wear and tear.



Team Uru.



Ar. Anshul Chodha in conversation with Interior Designer Iram Sultan.

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