

antarya

CITY WORKS
EXHIBIT

HISTORY &
PRESERVATION

URBAN
DESIGN

PRODUCT
DESIGN

DESIGN & THE
ECOLOGY

INTERIOR
DESIGN

ARCHITECTURE

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DESIGNERU

converse to conserve

DISSEMINATING
GOOD DESIGN
TO THE
MASSES



EXCLUSIVE RESIDENCES
UNPRETENTIOUS YET MAGNIFICENT
FEATURING: ARCHITECTURE PARADIGM



IIID BANGALORE REGIONAL CHAPTER



INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS

Bangalore Regional Chapter

exterior

The original shows its true colours.



Primary school Sassenburg Westerbeck, Photo credit: Irysenkrupp Plastics GmbH, Architect: Augustin und Frank Architekten

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From the Chairman and
Managing Editor's Desk



DINESH VERMA

Dear Members,

How does good design percolate in the society – How does a common man know what is good design – How would a general person involve in social design which affects his own living environment – How would he demand good design from the planners. At IIID we are moving towards creating this awareness in the society and DESIGNURU is our program to bring good design to the common man. Not as an end product, but as an initiative to involve the people and inject the awareness of good design, to enable them to demand good design.

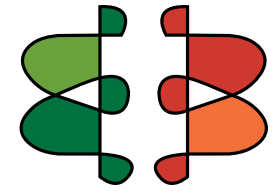
Designers as well as general public attended Designuru 2.0, the second edition of our program in this direction, held over a week on the MG Road Boulevard. Being for the general public, Designuru is presented on the Boulevard which is a public space as against a private enclosed air-conditioned venue. With the help of various design schools, industry professionals and trade partners, the week long program was a resounding success with a massive participation by Bengaluru's general public.

IIID BRC also had the privilege of hosting Architect Peter Rich in the Master Series program where he shared his extensive research and practice across the world and some personal moments too with Dr Nelson Mandela.

Our Silver Jubilee Year 2020 has plenty of content to offer in the coming months and we look forward to extensive participation from all the members. Photographs of our events are being posted to all our members besides being captured in Antarya.

Dinesh Verma

verma@acegrouparchitects.com

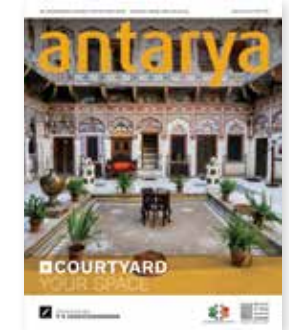


IIID BANGALORE REGIONAL CHAPTER

**IIID Bangalore
Regional Chapter Emblem**

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

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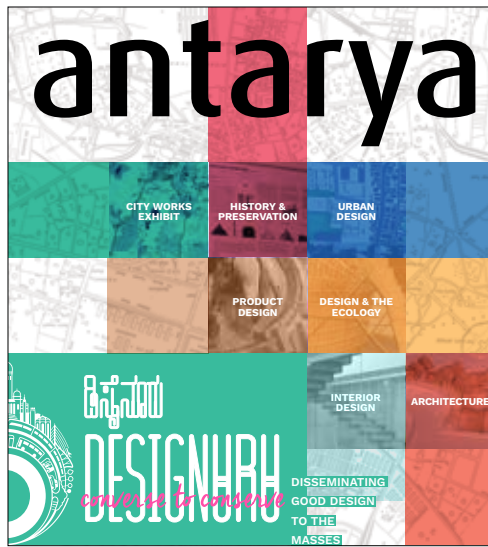
REVIEW

"Antarya features an array of finely curated projects from across the country and beyond. There is always a fantastic directory for products to suit the need of a designer. Information available through this journal is always well researched and unique."

The section featuring designers and their inspiration is always something to look forward to. Forums on sustainability, environmental, material, building technology are commendable."

Overall it's a dependable resource for information and is a must have in all our studios.

**Arun Balan (Partner)
Balan and Nambisan Architects, Bengaluru**



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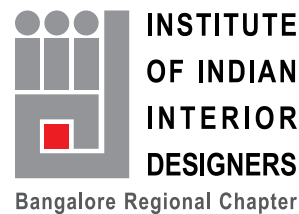
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COVER ARTWORK

Prachi Prabhu



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OCTOBER 2019 TO DECEMBER 2019
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DESIGNURU 2.0: CONVERSE TO CONSERVE

BY NANDHINI SUNDAR



The festivities begin.



Installation by Chairman Dinesh Verma and Police Commissioner Bhaskar Rao.



Panel discussion with Ar. Sharukh Mistry.



Display made by 10X10 from waste.



Presentation by Ar. Naresh Narasimhan.



Display made by Studio 8 Designs team from waste.

DISSEMINATING GOOD DESIGN TO THE MASSES

It was early 2016 when members of the Institute of **Indian Interior Designers Bengaluru Regional Chapter** (IIID-BRC) decided to host a ten day festival with the purpose of taking the concept of design to the masses, to the section which either remains outside its purview or perceives design to be an elitist phenomenon, beyond its boundaries. Version 2 of this design festival was hosted by BRC in the month of October 2019, with the promise to make this a bi-annual festival going forward.

The design festival, co-hosted with **Art Mantram**, came with multiple exhibits, discussions, workshops and presentations, stretching over a week, drawing a large crowd of curious public along with students of architecture who actively partook in the continuous simultaneous events that ran through the course of each day. The range of exhibits were varied and altered each day, in tune with the workshops and discussions planned in accordance to the theme for the day.

While the outdoor exhibits were dynamic, the indoor exhibits that remained constant through the week, proved to be equally thought provoking and dynamic in their message, the exhibits ranging from information on the City Works that gave a peek into the city's urbanscape and development to social projects undertaken under the **CoDe Studio** of IIID-BRC which silently pointed to the volume of welfare work waiting to be taken up in the realm of architecture. The festival was also host to a few stunning exhibits such as a brick vault erected by **Architect Senthil Kumar** and spectacular landscape photography by **Interior Designer Mahesh Chadaga**.



Rapt audience during a presentation.



Student Workshop.



Brick vault made at site by Ar. Senthil Kumar.

HERITAGE: ARE WE LOSING IT?

In a city like Bengaluru, there has certainly been no dearth of heritage structures, the Colonial period leaving behind its influence in the Cantonment while older areas such as the City Market, Basavanagudi, Malleswaram come with their own share of heritage. Yet, what still remains of that past era is unfortunately few and far in between, the beautiful old buildings having been pulled down to make way for new.

While in a small number of structures it was the dilapidated state that prompted demolition, in most it was either the aspiration for contemporary leanings with scant understanding of heritage and its immeasurable value, or the lack of budget to restore and restructure functional spaces to make them adaptable.

An absorbing panel discussion ensued on our heritage structures, with **Architect Namith Varma of Gayathri & Namith Architects** asking the question to fellow architects, "Are we lost?" The disappearing heritage and the dwindling awareness of the same of not just edifices but rich cultural inheritance was observed, with the need to address and alter the situation before it was too late.

Namith pointed that the lower carbon footprint in restorations is well understood as "awareness is huge now about the sustainability factor", yet the lack of skilled labour to carry the restoration serves as a major deterrent. "It is important to pool the craftsmen who are skilled in this segment. They need to be identified, recognised and continuously engaged to sustain their living. Training of new workers is equally imperative to ensure the skills are safeguarded and passed on to the next generation."

Namith suggested creating a platform where a support mechanism for such workers and their skills can be built and channelised. "The old system of patronage by the royalty is absent now. This makes it all the more imperative for the design community to know and understand about heritage and its preservation. This key awareness needs to be spread amongst co-designers as they are the right people to invest time and energy to saving this fast losing heritage", he added. Namith had a further question for the gathered designers: "In the context of design evolution, how do we interpret the connection of heritage with the present architecture in the city?"



Srishti Dialogues on Public History.



Architects Namith Varma and Ravindra Kumar during their presentation.



Landscape Photography exhibit by Mahesh Chadaga.

Architect Ravindra Kumar of Pragrup presented his projects and also his perspective of contemporary architecture where the design principles are rooted in the vernacular. The panellists also initiated a thought provoking discussion on repurposing heritage buildings.

WARDS AND LOCAL SENSIBILITIES

How each locality fares in the city is dependent on how effective the relevant Ward functions. How good are the local planning efforts and the devolution of power, who participates in the Ward meetings, how effective are these meetings in hearing the grievances and redressing the same, were a few of the many questions posed in the discussion initiated by **Sensing Local** and moderated by **Architect Naresh Narasimhan of Venkatramanan Associates** on the second day of the week-long festival.

The multiple shortcomings currently faced in the Ward meetings were listed and dwelt on at length, ending in the root question of 'what needs to be done to make the Ward Committees truly effective and transformative'. Suggestions such as right strategy, planning, budgeting were put forth, along with strict monitoring

and supervision at the Ward level. Implementation of the recommendations and decisions and due audit of proceedings were some of the other measures suggested.

Naresh opined that Bengaluru "is perhaps the only city in the country that is still 'recoverable', yet all the solutions currently opted are like a band aid with the problem recurring again." He further pointed that the "Master Plan 2015 is fuzzy and old and needs a revisit." Stating that Bengaluru's population is expected to double to 2.4 crore and "currently we have 80 lakh vehicles for 1.2 crore people while Mumbai has only 40 lakh vehicles for 2.5 crore people", he asked, "How do we propose to address this when the vehicles too would double?"

He further added, "City is a unit of cultural production but unfortunately it is not seen as that. We need to realise that problems do not make the city but people make the city, we need to see it as this, the cultural part of it."

Bengaluru earlier came with 638 villages; but where are these villages, asked Naresh. He pointed that each of these villages had their own water source, their commons but not anymore. "No bylaws



Panel discussion on Wards and local issues moderated by Ar. Naresh Narasimhan.

apply to these villages and they are ignored as an integrated part of the local community”, he lamented. “As of now one of the most successful initiatives in Bengaluru has been the concerted efforts taken by the local communities and volunteers to rejuvenate lakes, but not many are aware of. The city has multiple scales, multiple actors as well as realities. We need to bring all these into one space so as to become more effective.”

Naresh further pointed that the departments in the government and municipalities are disconnected “with no common platform to exchange information in terms of work executed, leading to multiple diggings of roads that are freshly laid.” Imagine the complexity of holding Ward Committee meetings in this scenario, he said.

So what can we do as a citizen group given this background? Naresh gave an example of people’s initiative in Bhubaneswar where the women got together and re-modelled a slum based on girl child safety. “It is time for citizens to participate, take responsibility and do their bit”, he said.

The panel discussion that followed dwelt on the water situation in the city, pointing that the issue was not supply but distribution as ‘currently 40 per cent of the 4000 mld of water supplied is being wasted during distribution.’ The panel also deliberated on Bengaluru’s unique cultural identity and ‘how we can revive it’, with the discussion then veering towards mapping the city and collecting information. **Architect Vijay Narnapatti of MayaPraxis** also elaborated on the lengthy discussions and proposals made for Gandhi Bazaar to conserve the street’s legacy and yet make it more pedestrian friendly while keeping the fabric of the space intact.

THE ECOSYSTEM OF DESIGN

Design goes beyond buildings and urban spaces; it encompasses products too, as the design has an important bearing on its usability and the final experience the product offers. An interesting panel discussion ensued on the nuances of product design and the entire ecosystem that goes with it, effectively moderated by **Ranjan Malik**. Stating that every business ecosystem is a value transformer, from raw



Stringing individual paths to preferred destination.



Discussion: Take responsibility over your waste.

material to finished product where it goes through a sequence of roles, he stated, “we need to theoretically map these roles and ask why this ecosystem should exist.” Pointing that each of us is an ecosystem as well as a subsystem of the whole, Ranjan added, “systems are complex and adaptive which means design cannot be cold and rigid. You need to deconstruct the current system to reconstruct a new system.”

The fourth day of the design festival hosted a scintillating panel discussion where **Architect Sharukh Mistry of Mistry Architects** spoke about design relating to the ecology of the space. He referred to the dung beetle that served as an inspiration for his design in one of his projects that catered to the education of the first generation rural children. “You need to look at the language of the land and address the design and material based on it. While the dung beetle became the science school, the rock lizard, similarly found in plenty on the site, became the art school while the termite hills became the Biodiversity Park in the complex.”

The panel discussion further dwelt on design and its connect to the planet, the need to take responsibility of the finite resources spent, preserving and valuing planet earth, where the design is executed in the context of the ecosystem where it prevails. It was pointed that currently design was not human and ecology centric but consumer centric. “We need to alter this to make it life centric”, it was opined,



Ar. Dimple Mittal making a point on City Works.

adding that every design needs to connect to the site, with the multiple layers that prevail needing to be identified and integrated into our education system.

A fabulous outdoor installation was put up by Mistry Architects that opened up new vistas in the area of recycling and reuse. The imaginative exhibits prompted the visitor to search within and identify the multiple wasteful practices each indulged in without actively recognising. The range of mindboggling exhibits included planters designed from old tyres, bottle cap murals, stories of waste pickers, imagining change and finally stringing individual needs that prompted the question, where do you go from here?

CITY WORKS: WHAT AILS IT?

An integral part of design and its impact on a city relates to its role in the evolution of public spaces, the manner in which the city is designed. Designuru hosted an enthralling discussion on City Works, the role of the local communities, the designers, the governing bodies in designing the public spaces, keeping in perspective the cultural fabric of the public space and the specific needs of local residents.

The discussion, steered by **Architects Vijay Narnapatti and Dimple Mittal of MayaPraxis, had Ajay Seth, Managing Director of**

BMRC actively participating and extending support to the design fraternity and local communities in transforming public spaces. The participants explored various ways in which public spaces could be created to be interactive, reflect the local cultural sensitivities and serve as the shared resource that people can celebrate in.

Relevant factors such as heritage conservation, mobility choices, mobility integrated with the design of public spaces, design of urban neighbourhoods keeping in view the locational requirements, integration of large infrastructure with the local areas, innovative deployment of technology, sustainable elements, collaborations with the local NGOs, the government and civil societies, were brought to the discussion table, with the participating architects and designers giving possible suggestions and solutions.

Pointing that the scale of urban design is limitless, Seth averred, “There is a need for a shift in the mind-set of people and society to initiate change. Connecting at the mind level is the crux. Active participation from the designer community at their respective local wards is the key to elicit the right solution to evolving public spaces.” He offered to explore using metro stations for creative exhibits where the “designer community along with local communities can come up with possible models, solutions, which in turn can be replicated in other metro stations.”



Architects viewing City Works Exhibits.



Jacob Mathews and Ranjan Malik with IIID BRC members.



Reaching out to Teach: Architect Viswanath in conversation with design faculty.



Architect Smaran Mallesh during his presentation

The gathered architects also explored possibilities of hosting Ward Committee meetings in the metro stations where BMRCL can host the meetings. However, Seth appeared not too convinced on this, suggesting responsible local representatives in each locality to connect with the designer community, where BMRCL too will participate and share the responsibility of connecting and executing through public participation. "There should be open dialogue with the committee members of the Wards and the local people, where they can come up with practical solutions and changes", stated Seth.

Participants in the discussion also agreed that currently the biggest challenge is the classic planning gap, with zero planning and strategy prevailing. "The larger context is often missed. Participatory planning process should be the key as this would point to what is appropriate so the designers can move ahead in accordance." The multiple issues plaguing the city, especially that of mobility, the absence of concerted design and the evident fallout were further discussed, with possible modes of correction and redressal put forth.

RESIDENCES WITH A DIFFERENCE: A SCINTILLATING DISCUSSION

The concluding day of the Designuru festival saw the unfolding of the most awaited event; participation of 20 leading architects from Bengaluru in a scintillating discussion on design of residences. Each

participating architect had on display one residential project, with the rest of the participants given the chance to query on the design intent of each of these projects. The 20 projects on display ranged from the earthy to the starkly contemporary, eliciting an interesting dialogue on each design.

The chain of queries started with CnT Architects questioning Mathew & Ghosh Architects on the latter's residential project, House of Stories. "The client's request was a 'house of darkness'. The design began with the concept of floating temples, emerging with a path where you do not see everything but discover as you move in through the spaces", explained Architect Soumitro Ghosh.

Ghosh's query reached out to Architect Senthil Kumar of Play Architecture, on his residential project, Persistence with Stone. Expectedly, the query centred on his reason to pursue stone. "Given the background of experience in Auroville and the project being in Tamil Nadu, the spatial quality there at sunset, not surprisingly left a deep impression prompting the need to explore and work with the local stone where it could be put back to earth with minimal intervention, where a structure would arise by simply rearranging them differently. This resulted with us cutting the stones, interlocking them, adhering to a specific geometry, where the play of light in the interiors is to the maximum", elaborated Senthil on the design intent.



Dwell in the Cosmopolis: Exhibit by Architect Smaran Mallesh.

Is the spirit of Zaha Hadid's structures seeping into designs executed by Architect Sujit Nair of SDeG? More specifically, does the R L House exhibited have this influence? Senthil certainly needed to know. "It is certainly not an extension of her designs though some of the qualities of her structures excite us and may influence to a point in the space", stated Sujit. "It is not the language of the design but the manner of our functioning, our drive, our thought process that we feel is pertinent here. While Hadid's works are visually captive, we like to explore beyond and be more creative in what is finally delivered."

When it comes to works of Chitra Viswanath of Biome Environmental Solutions, one material that is omnipresent in all the projects is mud, lending a sense of rootedness. Why is it so important to use only this material, Sujit queried. "While mud is omnipresent and all types of soils can be used, we are currently experimenting with other materials too which are ecologically sustainable."

When a residential project is named Cube Square, the design intent and what to expect in the space seems to be too obvious. Yet, the project, executed by Collage Architecture Studio is not as straightforward as the name purported. "The tree in the site literally takes over the elevation and this prompted separating the tree and the cube, as well as bringing in two cubes, one on the inside and the

other on the outside", elaborated Architect Swapnil Valvatkar on the design intent.

An interesting query was raised by Architect Vastarey to Architect Sandeep J of Architecture Paradigm. "Should we not strive for cultural identity in our spaces? Why can't the designs be something beyond what we flip through every design magazine?" Sandeep's reply was equally engaging. "There are multiple views when you design and after the design is executed. The key is to express this collective representation of ideas and views, translating the same into a physical form. How this physical form finally manifests is essentially the crux of the issue."

The Budigere House designed by Architect Sanjay Mohe of Mindspace Architects has a strong play of opposites, coming as it does, like a cluster of houses. "A home is a jumble of memories where emotions of the individual person matters. While most of us tend to become predictable in our set patterns and behaviour over the years, in a residence, a backdrop requires to be created to save these memories", clarified Mohe on the design intent.

A Tree House; does that not indicate a structure built on a tree? Perhaps not, not if the project by CnT Architects is considered. Not surprisingly, Architect Bijoy Ramachandran of Hundredhands was



Student model works on public monuments.



Funicular Roof Work Shop by Architect Goutham from Mud Hands Architects.

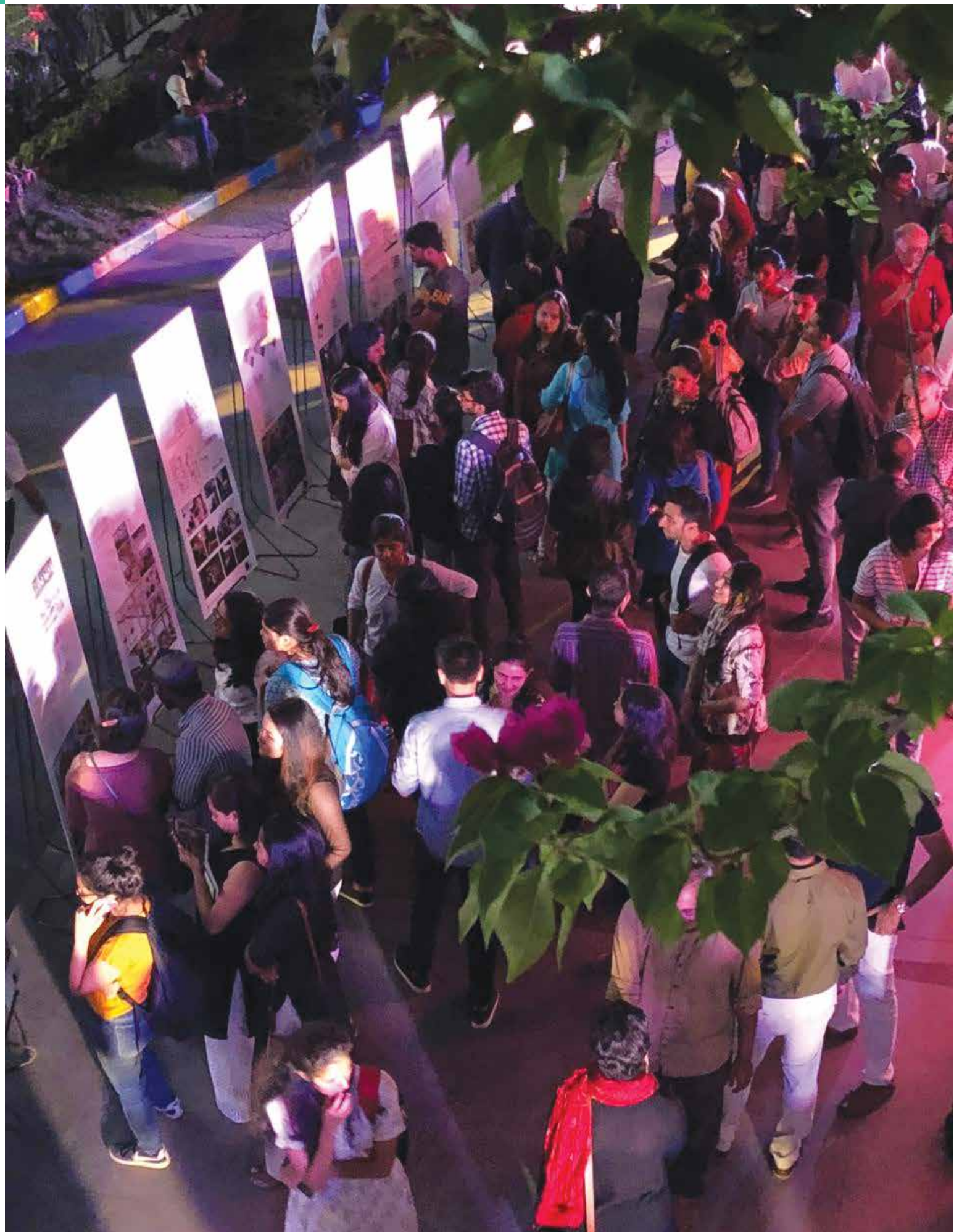


Bengaluru's eminent designers snapped together on the grand finale.

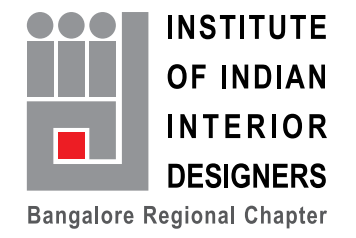
left searching for the tree when he encountered the design. “The brief here was about bringing in all the natural elements into the space as in a tree house but it need not essentially be perched on a tree but can be a structure that is perched above, as on a tree”, was the prompt reply from CnT. “The design intent was to create a space that was elevated, with all the elements, where the presence of the elements guides the final structure.”

A fine summary of the absorbing Q & A session was offered by Architect Prem Chandavarkar as a take away from the concluding day of the Designuru festival. Six key issues were listed by Prem on the concluded discussion; the residence featuring as a collective memory where the interiors evolve to this memory, the residence emerging as a trend especially when the character and the space is too strong, the domestic character prevailing on top as the residence is a home where one is free to express oneself and be anchored in the space.

The home has to exist distinct of the creator and it is all about ordinariness as against the constant aspiration of each to be special especially while designing, “as a building becomes a dwelling once you start living there”, were the other two issues listed. And finally, “look at your practice as a whole, the practice is multi-dimensional, just as our lives” Prem stated, leaving the gathered architects with his final question, “do we look at the journey of our practice from this angle?”



Bird's eye view of a rapt audience.



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PERFECT YOUR OPENINGS WITH **SLV**

BY NANDHINI SUNDAR



An element that lends character to a building is the manner in which its openings are structured. In essence, the design and quality of windows and doors has an impact on how the exteriors as well as interiors of the structure pan out in terms of aesthetics. When these openings, be it doors or windows are structured in solid wood and finished to perfection, the ensuing décor stands apart, making a statement that is hard to resist. The 111 year old **SLV Saw Mills & Wood Industries**, recognising the vital place that doors and windows have in a structure, comes up with multiple options and finishes to meet the varied expectations of customers.

A VARIED RANGE OF SOLID WOOD

While Teak is traditionally the first option for using wood in any form in a structure, many tropical timbers have become equally in vogue. Depending on whether the usage is for outdoors or indoors, keeping in perspective the weathering factor, SLV offers a wide range to choose from. Hard tropical timber such as Merbau, Mahoghany, Red Cedar, Yellow Cedar, alternatives of Burma Teak such as Sudan, Costa Rica, Tanzania, Benin Teak varieties, locally available Jack are some of the varieties offered by SLV. While these varieties are suitable for both outdoors and indoors, species such as Ash, Oak (Red and White), Steam Beech, Walnut are suggested more for indoors because of the weathering element.

SEASONED RIGHT

Whatever be the wood species, the life of the finely crafted piece is solely dependent on the seasoning and coatings given for protection. SLV ensures both the requirements are met to perfection. Once the vacuum drier or conventional kiln seasoning is done at the factory, the perfectly crafted and finished wood is coated with eco-friendly PU that is either water based or solvent based, protecting both the timber and polish used.

CRAFTED TO PERFECTION

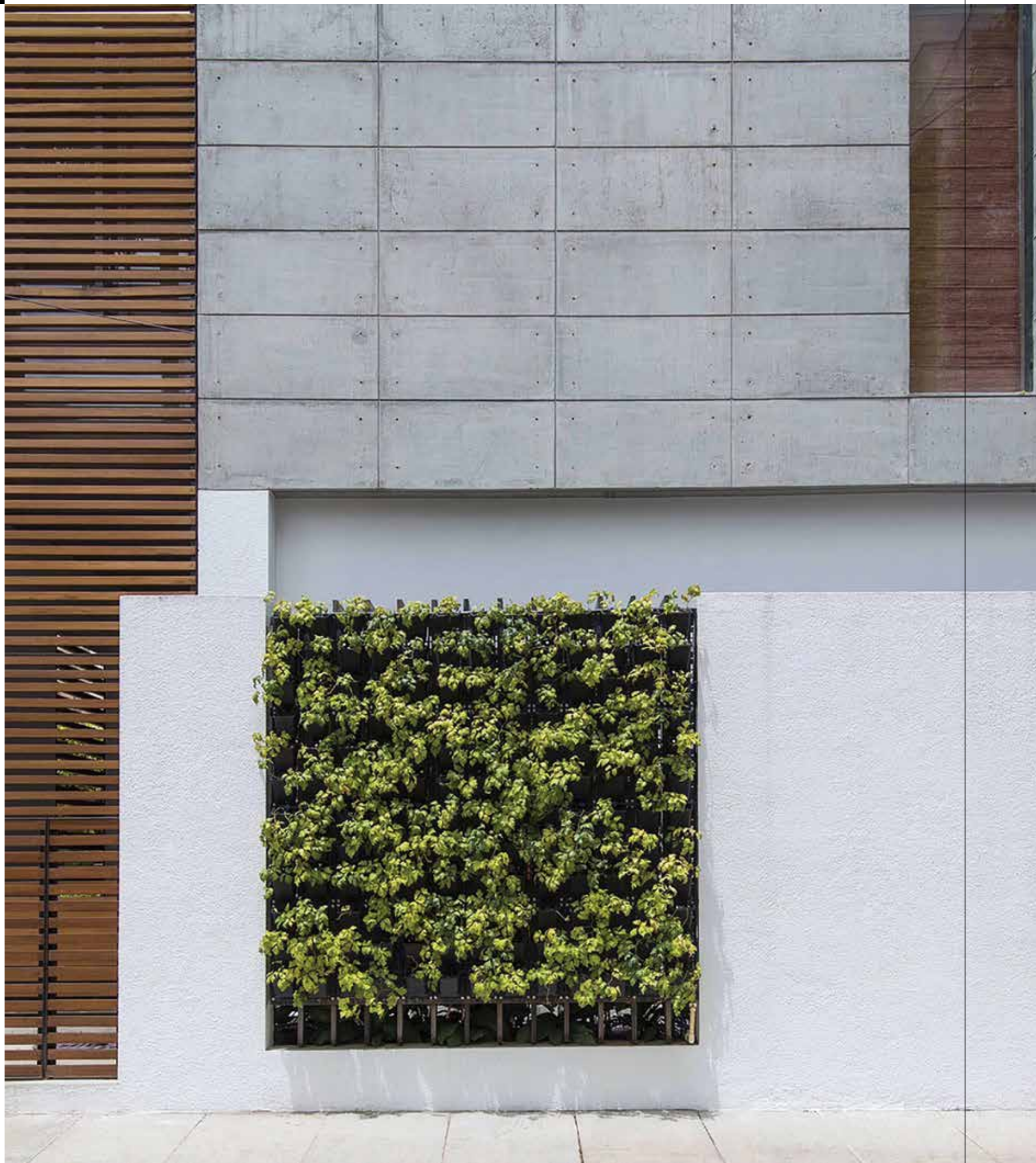
Based on the specifications and style required, the door and window shutters are crafted at site. The joineries are made with calibrated machines, going through multiple stages. "The wood

sections are converted out of Band resaw which uses a thin kerf of stellite tipped blades which later goes through a 6 spindle moulder. From here it is passed through a cut-off saw and then to a double end tennonner from which it is again routed to the fabrication process that uses a special adhesive and pneumatic brad nails. Once fabrication is complete, the joinery is moved into the sanding machines", explains **Managing Director, Vinay Gupta**, on the process.

While this process operates for an individual piece of finished wood, the door and window shutters are passed through mortoriser and tennonner using a clamp carrier where the frames with fillers, depending on the rails and styles, are put into a composer for the fabrication to be completed. The fabricated shutter is then sent to sanding machines for finishing.

RANGE OF OPTIONS

The range of windows and doors offered by SLV are wide and multiple. Be it the conventional fixed windows, bay windows, sliding and folding doors or the more complicated curved windows or doors that reach up to a mindboggling 16 feet, the shapes and sizes offered are multiple and customised to individual requirements. The range in style is equally wide, starting from totally traditional, antique, carved options to completely contemporary styles as well as ones that fuse both to serve as a fine inspiration in design.



UNPRETENTIOUS YET MAGNIFICENT

BY NANDHINI SUNDAR

When Principal **Architects Sandeep J, Manoj Ladhada and Late Vimal Jain of Architecture Paradigm** were asked to design the Badri Residence, the mandate was very clear. While they were free to choose the material and the design expression of the structure, they had to ensure the residence complied with Vaastu requirements to one hundred per cent. This clearly meant no leverage would exist for even the slightest deviation or compromise of this fundamental requirement.

It was certainly a challenge when the trio went back to their drawing boards to come up with the design as “Vaastu can alter totally the placement of functional spaces as well as seal or open the vents in the residence.” This meant that the expression, though purported to be totally free, would in reality be not so free as one eye has to be glued on to the compliance factor in every segment of the residence.

Interestingly, there was also another rider on the design; the evolving structure would need to be unpretentious as the residence was viewed more as a warm cheerful shelter rather than a space that served to grab eyeballs. The ensuing design of the 3000 Sq ft residence had to thus keep this intent of minimalist cheerful approach in perspective.

ARCHITECTURE PARADIGM

PROJECT

Badri Residence

DESIGN TEAM

Architects Sandeep J, Manoj Ladhada, Late Vimal Jain, Senthil Kumar, Srilakshmi

MATERIALS USED

Exposed Concrete, Wood

SITE AREA

60 ft x 40 ft

BUILT-UP AREA

3000 Sq ft

PICTURE CREDITS

Anand Jaju



STRUCTURED IN RAW CONCRETE

The 60x40 site, with the road along its northern edge, was located in a warm residential neighbourhood in South Bengaluru. Given the intent to be unpretentious and move closer to the raw natural hues, the choice of material was not surprisingly raw concrete for the entire structure. "Concrete weathers all the changes, the raw tones lending the candid expression sought. The exposed concrete was teamed with wood to bring in the warmth and cheer while not sacrificing the natural hues", explains Sandeep.

The resulting structure was akin to a box, the Vaastu requirement and raw concrete suiting this expression while permitting ample light inside where required. Not only were the walls structured in exposed concrete, but the flooring, ceiling too revealed similar choice, the unconventional, minimalist spaces built as a monolithic structure.

Given the single family occupancy of the residence with a requirement for three bedrooms and a private family area, the plan opted was one with minimal walls, the house

veering around the puja area as "they indulge in many rituals." The living and dining spaces are structured around the puja area which incidentally, in its cuboid form, features as a sub-volume within the space. The TV console abets the puja area on one side, adding to the cuboid.

PUNCTUATING WITH WOOD, GREENS AND LIGHT

A sculptural staircase prevails on the western side, fusing in the periphery of the residence into the interiors. The green wall of the setback manifests as a stunning picture frame, peeking through the dramatic opening in the staircase. A skylight further cuts through this staircase into the double height interiors, creating an exquisite play of shadows and light against the backdrop of greens. "To permit the unhindered flow of natural light from the skylight into the living space, the stairs were manipulated to turn the opposite side at the second level", says Sandeep.

The entire lower level is in exposed concrete, the cemented floors completing the raw textures of the walls and ceiling. The raw

flavour of the concrete is strategically toned down by warm punctuates of wood in the furniture and lintel frames. The free flowing flexible spaces at the lower level open on both sides to the green walls created on the setbacks, integrating into the interiors the greens along with the light and shadow play from the skylight.

On the eastern edge, the living area with its sliding wooden screen, opens up to a linear outdoor courtyard, enabling the free flowing interiors to seamlessly integrate the green exteriors. This external green courtyard also doubles up as a parking area while not entertaining a large gathering.

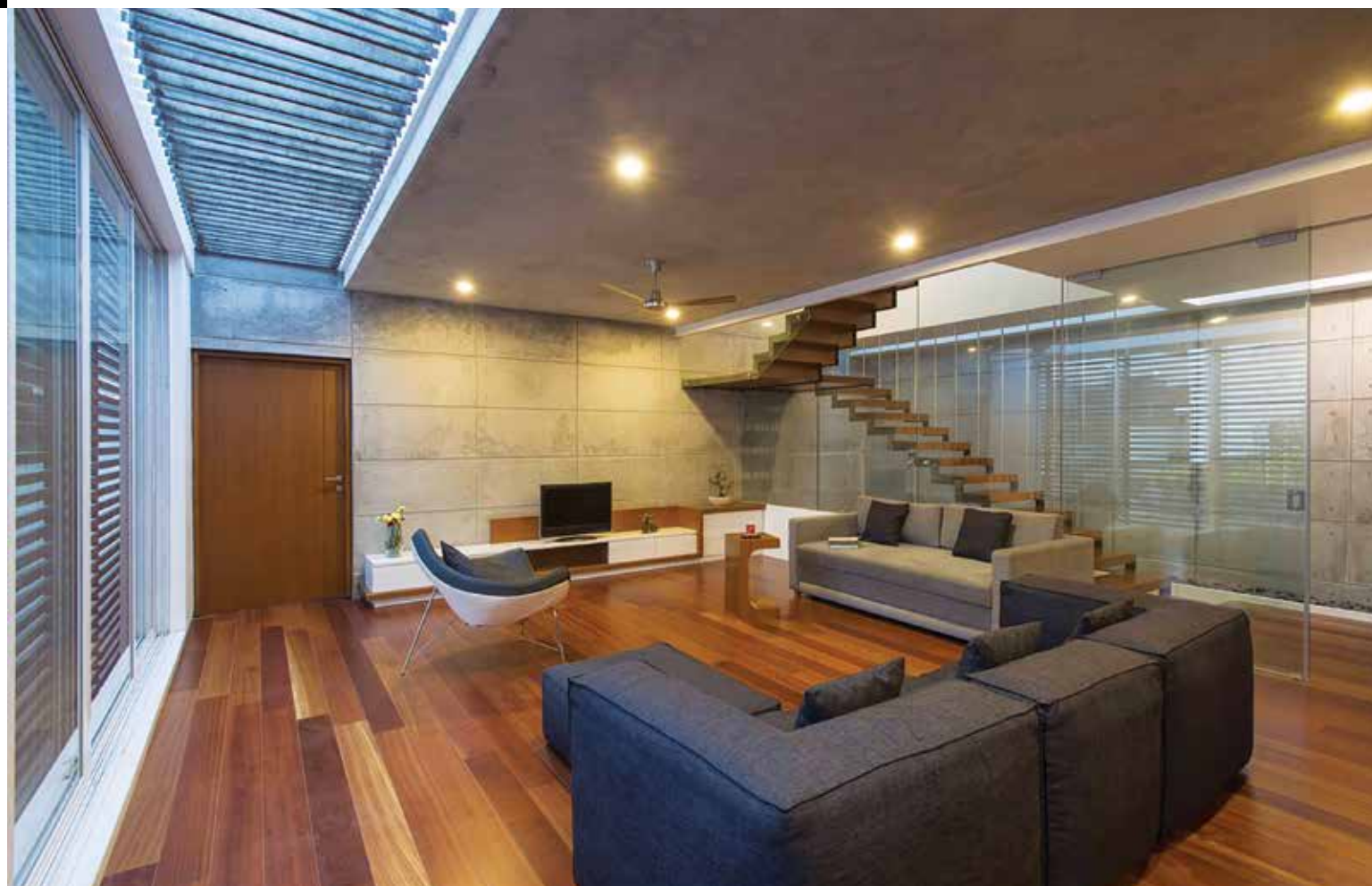
The upper level houses two bedrooms that flank the large multipurpose family area into which the stairs open. The language of this space effuses warmth, revealing a larger presence of wood in the form of wood flooring to contrast the exposed concrete on the walls and ceiling. The cut out in the ceiling revealing the staircase serves as a dramatic intrusion in the space, the sculptural woody treads contrasting with the raw concrete.



Fusion of wood, raw concrete and green picture frame against a sculptural staircase.



Seamless blend of interiors with exterior courtyard.



Warm family space fused with raw concrete walls and sculptural woody treads.



Language of raw concrete taken into the bedroom.



Play of light through picture perfect green vents.



Light filtering in through the sky light.



Woody screen contrasting the raw concrete facade.

WARMING THE FACADE

This presence of wood interestingly is taken on to the façade too, where the wooden screen design on the exterior main door is extended up to the second level to serve as a delicate, warm, yet arresting contrast to the strongly masculine hues of the raw concrete. The ensuing cuboid structure with its two storey length wooden screen façade stands tall, making a statement amongst the varied range of facades in the neighbourhood.

A similar wooden screen clads the entire eastern side of the elevation, offering a charming woody backdrop for the green courtyard it overlooks. The sliding wooden screen, demarcating the living area from the garden, blends into this façade to appear as a single unit of woody expanse.

“Bringing in the play of wood amidst the raw concrete expanse and integrating both with greenery introduces varied layers of expression into the space. While the minimalist décor and raw concrete infuse simplicity as desired by the user, the introduction of wood and blending of greens evoke a sense of warmth in the free flowing spaces. The articulation of light and shadow through the skylight over the sculptural staircase, further imparts character and uniqueness to this layered envelope”, elaborates Sandeep.



GREEN IT WITH **PERMACULTURE**

BY NANDHINI SUNDAR | PHOTOGRAPHS BY MAHESH CHADAGA

When the topography is hostile, the land featuring more as a bald rocky surface sans top soil, it is natural to assume that no greenery can prevail in its domain. It is more so if the water table too is not at a level conducive to growth. Yet, 6 acres of rocky hilly terrain in the outskirts of Bengaluru that was totally bereft of any vegetation when taken over in 2013, now stands as a dense forest home to multiple varieties of fruit trees, herbs, vegetables, flowers, not to mention the exotic winged friends that visit the small lotus pond in the premises, unfailingly every morning.

What was once a bare hilly land, used explicitly for dumping kitchen and garden waste for conversion into compost, now features as a lush green spot nestling amidst the surrounding agricultural lands; a fine example of what permaculture can do to a landscape. Interestingly, the bare patch of hilly terrain, belonging to the Art of Living, was taken up as a challenge by one of its volunteers, Binay Kumar Singh, who is a software engineer by profession. While many questioned the possibility of greening the area, what ultimately transpired after six years of 'letting nature takeover', as Binay likes to call it, leaves the visitor gobsmacked.

Lush greens and arresting hues emerge from the layers of compost.



Giant size bottle gourds, fruit trees and herbs cover the once bare terrain.



IT IS ALL ABOUT WATER

“Ultimately it boils down to water”, says Binay. “Whether it is gardening or construction, the basic requirement is water. Manage the water, collect it, conserve it, let it percolate deep into the earth. Instead of mining water, boring deep into the earth to suck out from an already depleted water table that only compounds the problem, it is time we harnessed the rain and surface water.”

Binay points that the rainfall pattern over the last few decades shows that the quantum has not dropped but only the frequency and duration has altered, leading to flooding and loss of surface water. “Increased rainfall over shorter duration has made it difficult for water to percolate into the ground, resulting in flooding. The disappearance of lakes, ponds and other water bodies along with cementing of large swathes of land has added to this, reducing surface water and depleting the water table to unthinkable levels.”

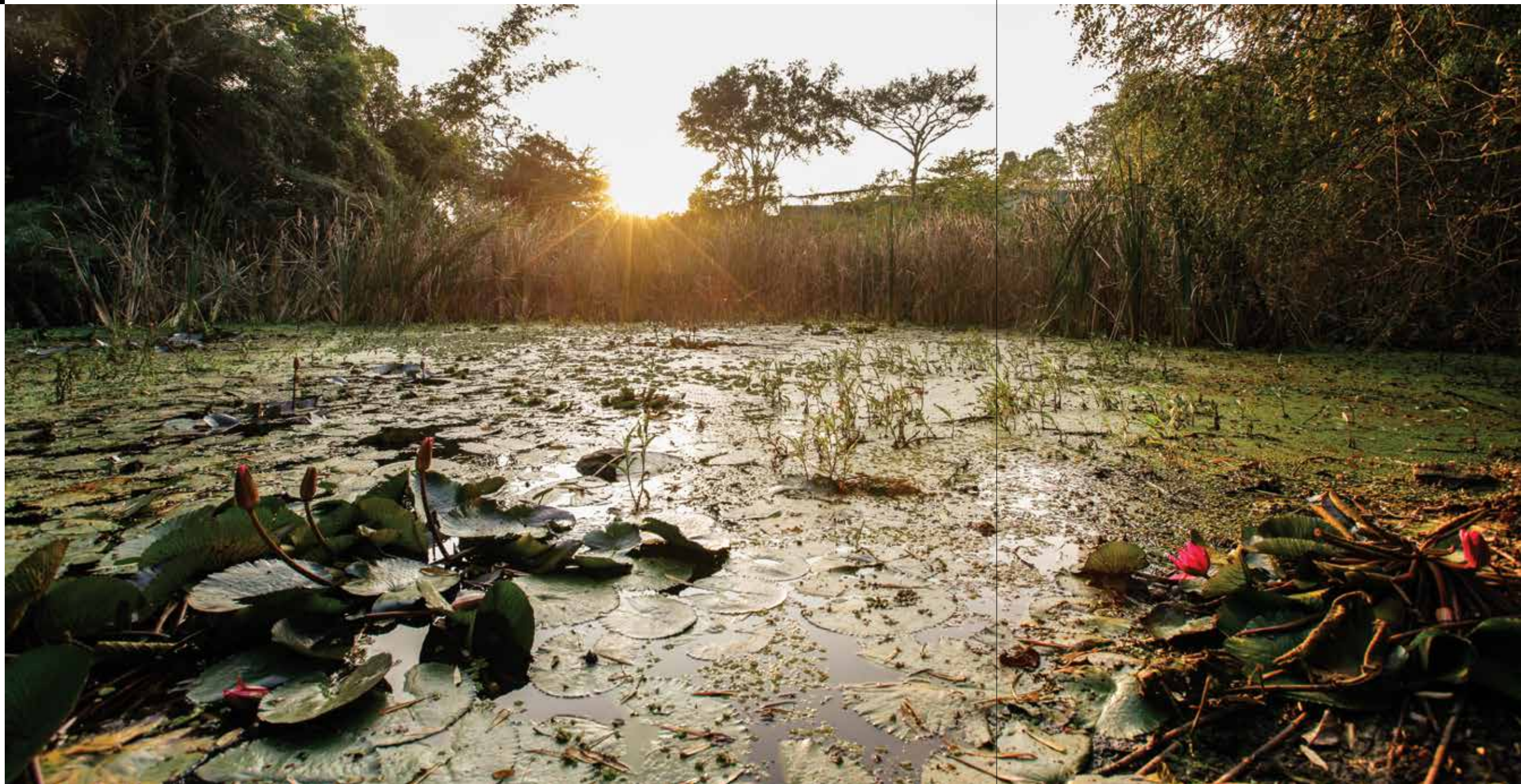
According to Binay, for effective harvesting and percolation of rainwater into the ground, it is imperative that the water is spread over a larger area and sinks in slowly. “Unless the catchment is over a large expanse and the percolation is slow, the absorption into the ground will not happen, resulting in the rainwater gushing out, taking with it the fertile top soil in most occasions.”

In one season of normal rainfall, the average amount of water falling per acre of land is 63.9 lakh litres, says Binay. “The average water requirement for agriculture per acre is between 1.5 to 5 lakh litres per acre depending on the crop and zone. If we can harvest even 10 per cent of the rainwater, mining groundwater will not be needed. If we can successfully store even 30 per cent of the total rainfall received in one season, we would have enough water to be self-sustained for the next five years. But unfortunately this is not happening”, he laments.

LAYERING WITH COMPOST

When it comes to vegetation, the fundamental requirement is not soil but water, opines Binay. “Address the groundwater, increase the water table and the vegetation will automatically prevail, whatever be the topography or nature of the land surface.” He points to the 6 acres of thick greens to corroborate his statement. “When we took over this area, it was a bare expanse of rocky hills. We dug trenches in strategic spots to enable rainwater to percolate deep into the ground. This gradually pushed up the water table to a level where at one point of time, we had a lovely spring arising from the saturated water table.”

The rise in water table along with the six inch layer of compost spread on the land surface turned the area into a fertile ground where multiple varieties of plants sprouted naturally to become a dense growth of greens. “The compost was derived from the kitchen waste and dead branches and leaves that were dumped here every day. The vegetable and fruit peels along with the dead leaves mixed with a large helping of cow dung from the Goshala, became a rich



Lily pond amidst the thick woods.

top soil, aiding a range of flora to grow unassisted, with minimal sowing of seeds and planting of saplings”, he elaborates.

MINIMAL INTERVENTION

Interestingly, the average number of workers taking care of the 6 acres is less than two per day, across the year, indicating the lowest level of human intervention in greening the area. “Absence of human intervention takes care of the ecology far better, just as the thick wilderness in hills and forests. The key intervention should be to create the right ecosystem for the earth to rejuvenate on its own and this automatically happens if the groundwater table is managed and safeguarded.”

Once the vegetation returned to the erstwhile bald rocks, Binay set about planting fruit trees, herbs, flowers and vegetables, amidst the prevailing thick greens. “This planting was however done in a planned manner, with the shorter varieties set aside for the peaks and taller varieties for the valleys so as to bring in a semblance of order in the wilderness. Different zones were set for different varieties of plants, with the ones requiring maximum attention being planted in zones that were easier to reach on a daily basis.”

MINDBOGGLING VARIETY OF FLORA

Currently, the 6 acres are home to over 60 varieties of fruits, herbs, vegetables and flowers, with the seeds and saplings giving back multi-fold in terms of produce. The range of fruit trees include bananas, almonds, pomegranate, papaya, mangoes, guavas, chickoo, neem, star fruit, sweet cherries, gooseberries, coconut, amongst others.

The vegetables form an equally large range such as turmeric, ginger, chillies, palak, coriander, lemon, drumstick, tomatoes, potatoes, pumpkin besides many others. Herbs can be found in an equally large range, such as Amruthavalli, Tulsi, Aloe vera, Vetiver, Agastya, to name a few. A sizeable number of sandalwood trees and bamboo varieties along with floral plants find their space amidst these thick greens.

MINIMAL WASTAGE

The science of permaculture, which takes the ecology in its totality, also indicates minimal wastage of time and energy in transportation of inputs. This was followed in the strict sense by Binay. “The composting is always done in batches, each in the specific zones where they will be ultimately used. This way time and energy is not wasted in transporting compost from one central area to the place where it is required.”

KEEP IT SIMPLE

As for the landscape, Binay has one strong overarching advice. “Keep it simple. Cultivation is an art, not a science. Permit the landscape to follow the rule of nature in terms of water flow. The ecology of the place, the season, type of soil and the availability of water serve as the chief determinants of what plants can be grown in a space.” Viewing the 6 acres of land that appear almost like a thicket forest, with only the chirping birds for company, his advice comes across as totally sensible and relevant, worthy of heeding.





ARCHITECTURAL TECHNOLOGY AND ITS RELEVANCE

TARA PAGE IN CONVERSATION WITH NANDHINI SUNDAR

Tara Page has been **CIAT's (Chartered Institute of Architectural Technologists) Education Director and International Director** for more than a decade. She is responsible for the development, implementation and promotion of education relating to the discipline of Architectural Technology.

Tara is also responsible for the strategic development of the discipline of Architectural Technology internationally, striving for recognition of CIAT and its members on a worldwide scale by liaising with other professional bodies, government departments and educational establishments.

In a lengthy chat with **Antarya**, Tara speaks about architectural technology and its place in architecture schools in India.

“

Architectural Technology is critical in the digital age and empirically based design using building information modelling (BIM) relating to production, performance, environmental sustainability, economic efficiency and effectiveness and simulation, standardisation, systemisation, simulation and optimisation.

”

Q. What is the ambit of Architectural Technology in the study of architecture? To what extent it has been adopted into the curriculum internationally, how has it impacted design inclination of students, in what manner has it altered evolving structures internationally?

Architectural Technology is a key design discipline, which sits between, and is complementary to architecture and engineering. It has a focus on the technological design of a project; forming the link between concept, innovation and realisation, which includes technology, functionality, buildability and performance of buildings. It is critical to achieving optimal building performance and functionality as it considers building materials, innovative processes and production techniques, and sustainability. At its heart is the need to consider the end users and to ensure that a building is fit for purpose and inclusive.

CIAT is a not for profit professional membership qualifying body which sets and maintains standards of education, practice and professionalism within Architectural Technology. It is the only body able to award the regulated professional qualification of Chartered Architectural Technologist and this status reflects the prestigious, independent character of our Institute and recognises the distinct nature of the Architectural Technology discipline.

The first undergraduate degrees in Architectural Technology were developed in the late 1990s, thus proving the demand for professionals in this field. In the UK, the Quality Assurance Agency (QAA), a standards setting body originally established by the UK government, produces Subject Benchmark Statements (SBS) which describe the nature of study and the academic standards expected

of graduates in specific subject areas. They show what graduates might reasonably be expected to know, do and understand at the end of their studies.

In the late 1990s, industry recognised the distinctiveness of different disciplines that fall within the wide spectrum of architecture and developed new Subject Benchmark Statements which identified Architecture, Landscape Architecture and Architectural Technology as separate disciplines. Over time the Architectural Technology document has developed to include Masters level standards.

Both academic and professional disciplines relate to creativity, concept, context, form and function but Architectural Technology is routed in the physical and engineering sciences whereas Architecture is routed in social sciences, arts and humanities.

Today CIAT has accredited almost 40 distinct undergraduate and postgraduate degree level programmes in Architectural Technology and related fields in the UK, Ireland, Denmark, Spain and UAE, including the Bachelors of Architecture at Manipal Dubai. As a relatively new discipline our global growth has been fairly rapid and we are finding that there is an increasing need for AT specialists particularly with the scale and complexity of buildings and building projects and the importance of health, safety and welfare of the users of buildings.

The subject of Architectural Technology does not sit in isolation but is part of a larger academic domain comprising the built and natural environments and may be cross referenced with other related subjects. All programmes are encouraged to draw upon knowledge concepts and paradigms from a wide range of sources.

Q. From the Indian context, in what way will it transform architectural education in the country if introduced as a distinct discipline and in what manner will it alter the future edifices in India?

Architectural Technology plays a significant part in the project and design management process linked to the building life cycle through the integration of technology and the new world of collaborative working and creating new communities of practice. Architectural Technology is critical in the digital age and empirically based design using building information modelling (BIM) relating to production, performance, environmental sustainability, economic efficiency and effectiveness and simulation, standardisation, systemisation, simulation and optimisation.

There are currently approximately 465 institutions offering architectural education in India leading to recognised qualifications. There are more than 40,000 architecture graduates from these institutions; many of whom may decide to go into architectural roles where they focus more on the technology of architecture (i.e. Architectural Technology).



The introduction of formal academic and professional qualifications in Architectural Technology in India would demonstrate achievement of a recognised threshold standard within education and practice in this field, and allow some of those aspiring professionals to specialise in an increasingly important fraction of architecture. It would ensure that Indian architectural professionals have a holistic range of skills within design – both technological and conceptual, promoting them as leaders in cutting edge technology and the design of increasingly complex buildings.

The introduction of Architectural Technology will allow India to grow competitively within the broad field of architecture, utilising its existing expertise to be at the forefront of advances in technology in this sector, in an increasingly globalised industry.

Q. How relevant is it to Indian architecture, when viewed from the local sensitivities and sustainable design? Currently there is increased awareness amongst clients to opt for sustainable modes of construction where the design and material opted are in tune with locational sensitivities. Will Architectural Technology veer away from this, prompting designs that are totally in variance from what is suitable locally?

It is a critical feature of Architectural Technology to consider sustainable modes of construction in context and local sensitivities, culture, resources and requirements as well as building heritage and conservation and these aspects should not be viewed as separate elements.

For example, AT professionals designing buildings in Northern Europe would focus their work around the needs of a colder, tempestuous environment, perhaps with an abundance of timber, whereas those in Asia would be concerned with warmer temperatures and greater exposure to daylight. AT professionals - particularly Chartered Architectural Technologists - must always consider environmental and social concerns.

Q. You have mentioned about working to introduce it as a distinct discipline in Architecture Schools in India over the last 3 years. Does that indicate resistance from schools to its introduction? To what extent has it been incorporated currently in the Schools of Architecture in India?

The Chartered Institute of Architectural Technologists (CIAT) as the lead membership body for Architectural Technology has been operating in India to raise awareness of the discipline since 2016. Having undertaken an exploratory visit to India in early 2016, we found that Architectural Technology does not exist as a separate discipline. Since our first visit, we have met with a number of India-based architectural practices and Indian architects, and academic institutions. The message from industry has been that there was an emerging need for Architectural Technology both in education and in practice, and there has been very strong support for the introduction of the discipline in education and practice in India.

Academic institutions are interested in finding out more about the discipline but as the profession of architecture is overseen by the Council of Architecture in India (CoA), and other disciplines by the All India Council for Technical Education (AICTE), we firstly want to secure support and hope to work in collaboration with these bodies as appropriate.

Since 2016, CIAT has established a good relationship with the CoA and more recently, the AICTE, cumulating in an event in Delhi at AICTE's venue to promote the discipline further. We have also held conferences and given presentations at various universities and schools of architecture to students, academics and industry practitioners to promote Architectural Technology as an academic and professional discipline in India.

Q. What are your views on the future of this discipline, both as a distinct field of study and its adoption in the 21st century architecture?

As we look to the future, there will be unprecedented opportunities in the sphere of design practice globally. Professional functions and practices are becoming more diverse and are evolving within an industry that will go through major change. In the next decade there will be a growth in specialisms and an increasing need for specialists together with professional diversity, adaptability and agility becoming the norm with less focus on title and more focus on function. This in turn will lead to changes in design education and practice, including an increase in digital design, smart construction, collaborative working and so on.

These changes are now impacting on the broadening and deepening of the subject knowledge of Architectural Technology and the wider field of architecture, and the need for specialisation and diversification.



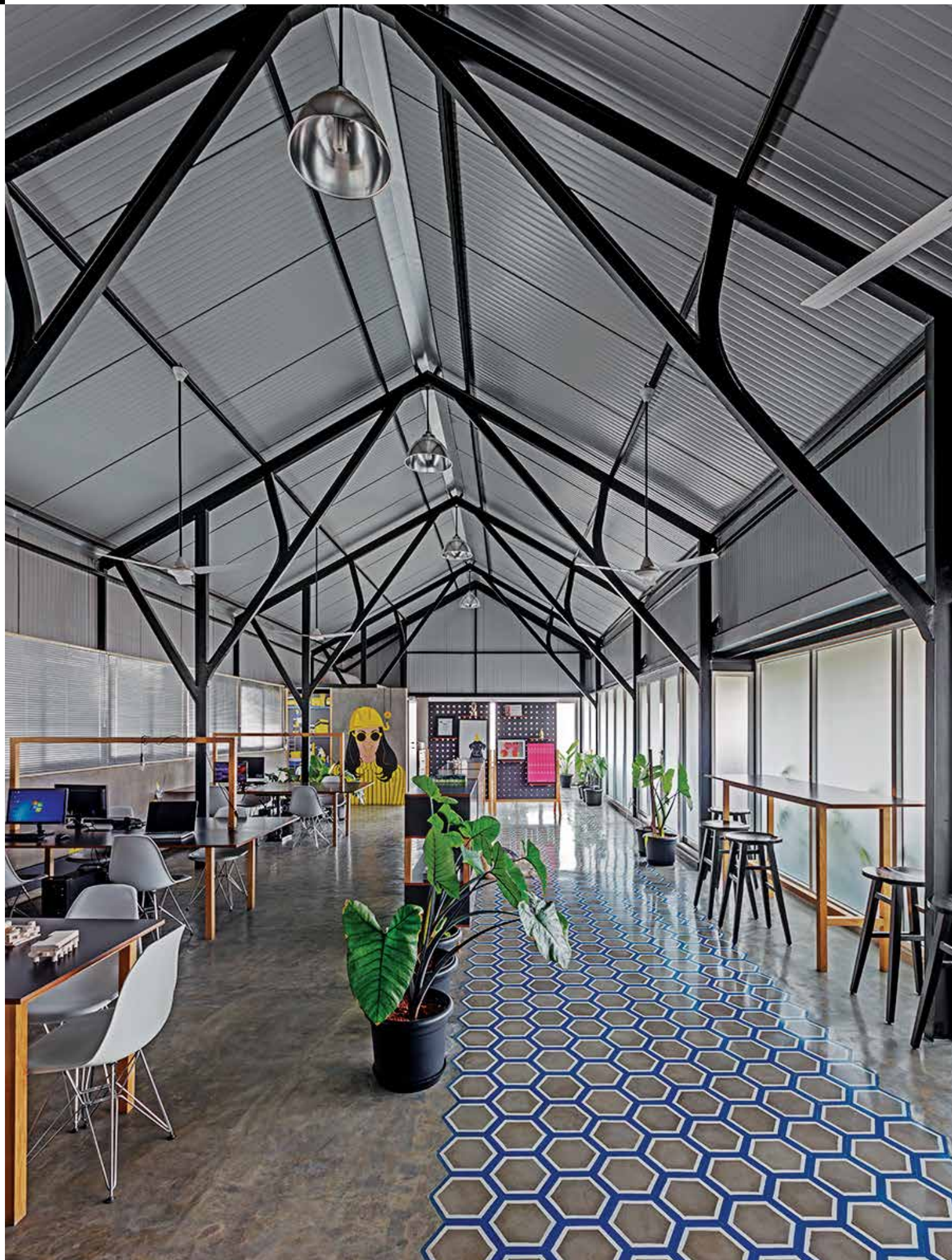
The introduction of Architectural Technology will allow India to grow competitively within the broad field of architecture, utilising its existing expertise to be at the forefront of advances in technology in this sector, in an increasingly globalised industry.



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



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A SWANKY STUDIO IN AN INDUSTRIAL BUILDING

BY NANDHINI SUNDAR

It is a twenty year old industrial building, the ground plus one structure coming with a GI sheet roof, the spaces used purely as a warehouse. The upcoming metro in the area and the metro station right next to the building however altered overnight its structural composition, the FSI permitted being revised, which meant more levels could be added to the existing structure.

Given the intent of the building and its structural composition, it is unlikely for one to venture to set up an art or design studio in its premises. But not so for **Architects Nischal Abhaykumar and Jesal Pathak of M9 Design Studio** who decided to capitalise on the 15 ft volume of the top floor and its metal roof to house their design studio.

“The high ceiling meant ample natural light and ventilation, besides the charming green top view that the interiors afford from the fourth floor. The expansive free flowing 1750 Sq ft space offered a fine opportunity to play with the décor, segregate the spaces without walls and come up with a unique thoughtful work space to design from”, says Nischal.

What ensued after both designed the interiors was a studio that was open, free flowing, the raw rustic tones kept in its natural state, where art stood apart in its appeal, prevailing across the walls in a more than human dimension, capturing and retaining the attention of the viewer. A factor that stood out most prominently in its artistic appeal was the décor that belied completely the industrial structure within which it was housed.

M9 DESIGN STUDIO

PROJECT
M9 Workspace

DESIGN TEAM
Architects Nischal Abhaykumar and Jesal Pathak, Swarna G, Pavan MG

SPACE GRAPHICS AND ILLUSTRATIONS
Chithkala Ramesh

AWARDS
Young Designers Award - Interior Design, at the 361 Degree Design Conference Mumbai, March 2017

Silver Award Winner - Interior Commercial, at FOAID Architecture Ideas 3.0, December 2017

PICTURE CREDITS
Shamant Patil



PRECONDITION TO DESIGN

Interestingly, Jesal and Nischal started the design on one precondition; materials will not be superimposed on the space, the studio emerging in its raw natural form of cement, steel and glass, with only the graphics bringing in colour, cheer and the difference to the space. The resulting interior reveals just that, the expansive space captivating in its raw textures, peppered by large colourful graphics that speak about the daily routine as well as travails of an architect.

A glimpse of what to expect within, comes up right at the entrance door of the studio, the interesting large graphic on the door standing as a stark contrast to the exterior industrial spaces. Entering the space, one is greeted with the free flowing studio, with clever demarcations of individual spaces and discussion pods done by modular plug-in display boards and storage shelves. Stools and tables made from recycled wood are stacked in a quiet corner where one could move from the main work table and silently mull over a design.

The walls are covered with graphics, each graphic elaborating an everyday incident in the life of an architect at the site and at the studio, the artworks inspiring and cheering with their colours and forms. The light fittings used in the space are equally swanky and arresting in their appeal, each designed and fabricated at site by Jesal and Nischal. "The entire design intent points to a flexible space where the studio can be thrown open for hosting an event by stacking the loose furniture on one side", adds Nischal.

CAPITALISING ON THE HEIGHT

Given the high roof that goes up 15 feet, Jesal and Nischal decided to create a small mezzanine to indulge in creating models of

forthcoming structures. Placed right at the entrance of the studio, the 225 Sq ft mezzanine brings in a human volume as one enters, only to open up thenceforth to a 15 feet high roof. Metal treads form the stairs leading to the mezzanine, where the wood flooring contrasts with the cement walls and large graphics.

"The metal columns for the GI roof were placed over the existing columns below, yet the structure of each of these metal columns were designed differently, taking inspiration from the surrounding tree cover. The metal sheet comes with 35mm puff insulated roof panels to address heat ingress", explains Nischal. While currently greenery prevails in the space in planter boxes, Nischal adds that the metal columns too will soon have creepers covering them.

RAW NATURAL TONES

To complement the raw textures of the cement finished walls, the flooring is a combination of blue handmade cement tiles and grey oxide. "Currently, skilled labour with the knowledge of laying traditional oxide floors has become rare. We had to use machine in place of manual polishing of the oxide floor", adds Jesal.

The floor space offered for the studio interestingly was not the usual square or rectangle. "We created a triangular balcony after segregating a rectangular section for the main studio. The balcony serves as a step out area to take a break or ponder over a design in the open space", states Nischal.

Graphics and artistic appeal are not confined to merely the work spaces but extend to the pantry and washrooms too, with large pieces of art covering the cement walls to mark the differential functionality of these zones.





EARTHY YET FUTURISTIC

BY NANDHINI SUNDAR

When **Architect Prathima Seethur of Wright Inspires** visited the unusually long narrow site of 95 x 1000 feet on the outskirts of Bengaluru city, it was to explore the possibility of erecting a ‘temporary’ structure as requested, to offer an interesting space to host cultural events, marriages and corporate programs. Yet, what ensued was not a temporary structure but a stunning edifice that served to be unique from multiple segments, eventually bringing home an award for the design executed.

“The design intent was to come up with a structure that was earthy, yet futuristic in appeal, light in material use, yet imposing in physical composition”, says Prathima on the design opted for the MSiri Convention Hall. The structure that unfolded meets this intent in full, rooted to earth with its presence of natural stone, terracotta, wood and copious greenery even as the elaborate metal roof with its arresting sweep, replicating the underside of a bird’s wing, corners all the attention that the visitor chooses to bestow.

WRIGHT INSPIRES

PROJECT
MSiri Convention Hall

DESIGN TEAM
Architect Prathima Seethur;
Structural Engineer-Manjunath & Co

AWARDS
IDAC Intelligence Series 2018-19 Category: Special Structures and Memorable Venues

PICTURE CREDITS
Vivek Mathurlingam



DRAMATIC ENTRY

The structure, erected on elaborate steel columns that span over a footprint of 24,000 Sq feet and rise 35 feet, is built as two levels, the dining area, dipping into the ground on one side in tune with the natural contours of the land and the convention hall perched above in a semi-circular design. The entrance is dramatic, a large water body greeting the visitor with a custom made dancing Ganesha featuring in its midst where a steel roof hovers over it, sheltering the idol with a sweep that reminds one of the trunk of an elephant raised as in a salute to the towering hall facing it.

The entry into the convention hall is equally theatrical, the 65x200 feet curved metal roof looming large over the entrance foyer where a captivating combination of natural raw stone walls and treads lead the path to a semi-circular corridor that flanks the main hall. Thick greens integrate seamlessly with the raw natural stone steps and the lengthy corridor, inviting the visitor to absorb the natural beauty and drama before entering the main space where further drama awaits.

EARTHY FLAVOUR TO CONTEMPORARY LEANINGS

The expansive hall, extending 6000 Sq feet, with a ceiling height of 24 feet, is wrapped by glass walls on its semi-circular side that faces the large stage. "The semi-circle was chosen to ensure the visual connect to the stage from every corner of the hall is similar as well as unhindered. The glass walls make the space appear lighter, permitting plenty of natural light as well as visual link to the exterior greens", explains Prathima.

While the gypsum boards shielding the utilities under the roof, bring in strong interesting patterns to the ceiling, lending unique character to the space, Prathima decided to usher in a bit of

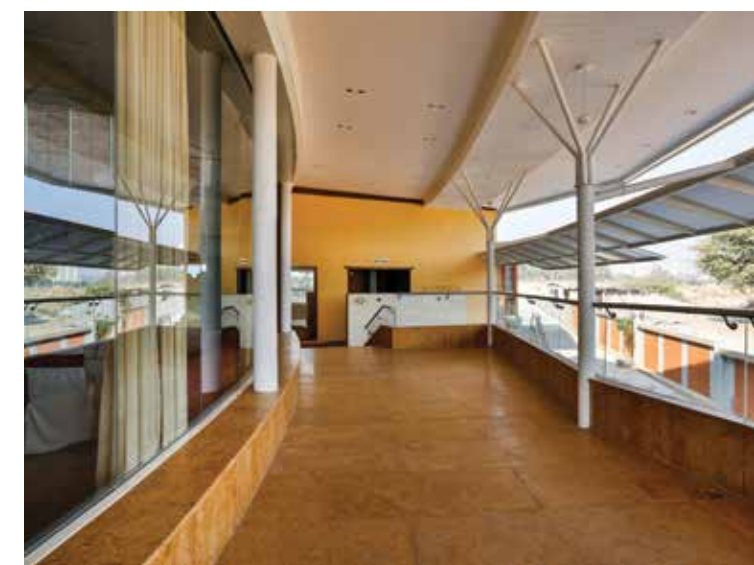
art, tradition and colour to the ambience by coming up with an interesting wall panel over the expansive glass walls. "It is customary to bring in wood panelling to lend warmth, especially in a space where there is plenty of glass. I decided to opt for fabric panelling instead and the fabric chosen was the exquisite Kanchi silk saris that bring in richness along with art and colour while featuring as a fine representation of our traditions", she adds.

Complementing the colours and art are terracotta walls that encircle the stage, their presence contrasting charmingly with the glass walls and contemporary leanings of the hall. Parquet Teak wood flooring enhance this earthy setting, the wood ushering in warmth even as the arrangements of the parquet patterns on the floor offer a rough segmentation for placing the seating. The backdrop of terracotta walls aid to segregate the rooms behind the stage.

OPEN DINING

Built in tune with the contours of the site, the totally open, partially sunken dining space features under the convention hall, where one end of this space begins at ground level, only to extend to the other end that sinks 10 feet, given the steep gradient. Captivating stone arches and walls, built into this space, enclose an interesting seating nook even as the raw stone serves as an arresting sculptural element in the space. The surrounding greens evident through the open structure, integrate seamlessly into the interiors.

A semi-circular green courtyard on one side of the dining area also incorporates an inbuilt stone seating that mark its borders, permitting those who so desire, to shun the chairs and make themselves comfortable on the stone seats while relishing the delicacies served.



Since the dining area is totally open, sans a wall enclosure, the large space with its copious natural light and ventilation reveals zero presence of fans or air conditioning, the interiors cool, sporting the perfect ambient temperature. "Being open on all sides and connecting visually to the greens, the interiors experience a total absence of strong food odours that would be the norm in a large indoor dining area", points Prathima.

ATTENTION TO DETAIL

Not only does the structure stand out for its differential design approach, the design details opted within the interiors too reveal equally intense attention to minute details. Thus, customised stone wash basins, cleverly designed and camouflaged hot air vents in the washrooms, internal courtyard amidst the rooms where vents in the Mangalore tiled roof usher in an interesting play of light and shadow, prevail. The façade reveals equal indulgence with details, where a carefully selected blend of dark and light shades of aluminium cladding adorn the exterior section under the differently curved metal roof.

COA AND THE FUTURE OF ARCHITECTURAL EDUCATION IN INDIA

BY PROF. DR. JAFFER AA KHAN

feedback: jafferaakhan@gmail.com

My 'rendezvous' started with the Council in the 90s, when I posed many questions to the then President Mr PR Mehta. I wrote to him several letters, asking him why the Council of Architecture (CoA) cannot have State Councils like the Medical, Dental and the Bar Councils. I never got a reply. On persistent reminders, I got a reply finally that it was not feasible for CoA to go that way, but surprisingly I got an invitation to be an inspector to visit one of the Schools in South India. I simply wanted to refuse the offer but decided to go and experience as I was just a team member. The second time I was sent to a school in North India, again as a team member and was shocked to see a 'Ghost' School. On both the occasions I experienced different situations and said to myself, not to be a part of this affair again.



I understand the present team is young and perhaps has an agenda to do good not only for the profession but to bring back the dignity of the profession and to build a good reputation by setting up protocols to establish 'rigour' in education and practice. I assume both are very keen to clean up the mess and will look at the younger generation of architects who are the future of this country.

We know the 21st century is full of challenges for the architecture profession and education in the country and I am sure the new team will stand up to these challenges. I have a few observations that the new team would consider during their short term in office.

1. To review the growth of architectural Schools in various formats in the last two decades and set up strict guidelines for various formats of these Schools under the purview of the New Education Policy. There must be a policy to include NASA representative to the CoA Committees.
2. To set up a broader 'Teaching and Learning' policies to be adopted by the Schools to face the challenges of the future. They must be flexible to adapt and adopt the local culture, but at the same time to benchmark a robust curriculum to make students industry-ready. This is happening to some extent but needs to be streamlined.
3. The list of foreign qualifications needs to be updated which has not been done since 1972. We could observe that many architects graduated from some of the best schools are not recognised by the CoA. There must be a full review of this as many of them are visiting faculty and have been doing excellent academic work in some institutions across the country.

4. To emphasize more on skill development as the students who graduate are brilliant minds but are disillusioned by the time they are out of the School. The proposal to take a break after three years with a Diploma should be encouraged. A gap of two years will bring enormous experience and enhance the quality of learning to the School.
5. To propose minimum internship stipend based on cost of living index during the period of training.
6. The CoA must adapt to the inclusion of technology programs which will enhance the potential of future architecture and make students well suited to be employed.
7. The CoA should constantly interact with the industry to understand the demand for the future. The CoA should look at the possibility of a limited period of moratorium on the sanctioning of new Schools.
8. The inter-school short period faculty exchange must be encouraged.
9. The faculty must practice and produce architecture to build up his/her profile. This will change the way we teach.
10. The CoA must encourage more practices to involve in teaching. We could see that the Schools which have more than 50 per cent of visiting faculty have a better learning environment.
11. The ten points are not conclusive, but I hope the new team will take up this challenge, to bring about this change for the future of architectural education in India. I have full trust they will do.



DESIGN GRAHNA

BY PROF. K. JAISIM

As the year draws closer to the edge of its shadows with festivities of all sorts nurturing the spaces of the Divine with spirit, the designers on this earth go berserk with challenges of Time and Decor draining and drowning many. Yet amidst this chaos a few souls arise and shower with grace and glory the progress of achievements.

Travelling to events and conferences in the year end alone merging all the corners of this fascinating sub-continent within my mind absorbing the delights is a discovery in the adventure of design. Not just presented works but in depth dialogues with the awardees and the professional audience of all ages from young students to the masters. The words were similar, from Google to the Time learned, but the difference was and is in the difference. One spoke, one communicated, one searched meaning within meaning, and yet many were lost in the hard mire of decor.

Here merged the intellectual with the wise, one groped around to find solutions, while the other played with the finite infinite. Like looking for rainbows in the Grahnam, the moon smiled and the sun laughed while the earth played. Knowledge is lost between them, the learning process takes time, but the impatience of youth takes over and the physical energy crowns the ladder. The ladder smiles and like the moon as one climbs the balance is lost and it takes one not up but down to reality. Reason holds hand with emotion and wisdom, laughs with a soft glitter in the eyes. To know is crucial, the details are difficult; imitation is easy, copying demands understanding the W's. (Why, When, Where).

I am not asking what for? That is imperative. Antarya shows in literature the way to think and think boldly within spaces built for oneself or others, how to read in context of time and interpret with interior design and create a communication that makes these spaces come alive. Yes, decor plays and plays with emotions and the luxury of one's affordability. Simplicity smiles, grandeur dazzles, and the market drives and the media take over. Like the earth, the moon and the sun, each has a role. But the human lives on earth.

The birth of the twenties, still in its cradle, shall evoke a whole new generation of thinkers to dynamically realise a whole new mode of expression in the life style of living and experiencing. Architecture in a sense is a volume; the interiors are not just chapters but significant paragraphs. The Grahana by its occurrence liberates the mind of ignorance and fear, but at the same time the ignorant controls them. This is decor in interiors. Design must overrule decor.

Urbanisation is a fact; one cannot and should not ignore it. Intensity of density of living spaces will be the challenge now on. To make these spaces with changing lifestyles shall be the domain of new designers who will interpret and create innovative and imaginative interiors. I am confident that in this competitive world there shall avatar individuals and groups who master the essentials as working elements creating within hard limitations but with limitless technology a lifestyle worthy to be the Sunrise of this sub-continent with pride and honour.



FLOATING VEGGIE MARKET OF DAL LAKE



The concept of a market in the midst of a lake is indeed novel and certainly not one to come across easily. This rare concept of a floating market exists in merely a handful of places in the world, the Dal Lake in Kashmir being one of them. **Interior Designer Mahesh Chadaga** captures through his lenses this spectacular floating market, the colours of the produce sold in the canoes vying with nature's splash at dawn every day.

Assembly at the crack of dawn.



Bumping boats and busy trade.



Canoe loaded with the harvested pumpkins.



Famed Kashmiri chai for the vendors.

I was certainly intrigued when I heard about the floating market but could visit it only on the last day of my stay in Srinagar. Located on the iconic Dal Lake, the floating vegetable market is where Kashmiris get their daily fruit and vegetable supplies.

Every morning, vegetable traders gather in their canoes to buy the produce grown in the rich ecosystem of the wetlands around the lake. Being the prime source of vegetable cultivation in the city, the wetlands grow multiple varieties of vegetables including the water chestnuts and the famous Nadru, the lotus roots which is a delicacy in the Kashmir valley. Trading on this floating market typically happens every day between 5am to 7am.

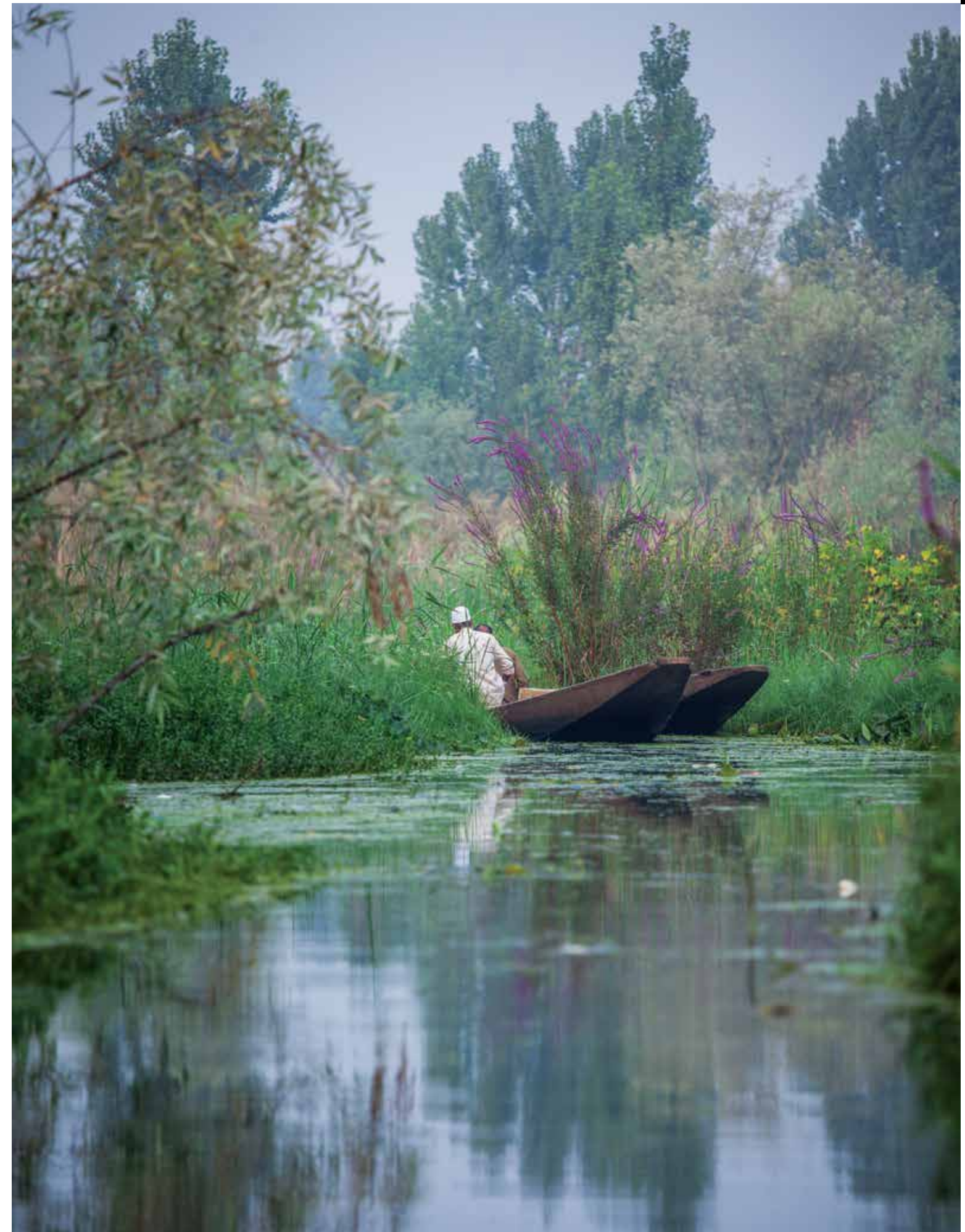


Haggling before final purchase.



Above and Below: Fully loaded and ready to leave.

Being a wholesale market, the retailers arriving in their canoes, purchase the vegetables from the growers around the Dal Lake to later sell them to houseboats and nearby villages. The boatmen gather at the crack of dawn and wrap up their trade just when the sunlight hits the waters. The haggling on the rates and ultimate sale by the growers to the traders lasts hardly an hour, the boats disappearing with their loads soon after, leaving the onlooker wondering if indeed the floating market did prevail.



Farmers leaving after selling their produce.



Photograph by **Mahesh Chadaga**

TRANSFORMING COMMUNITIES

AN IIID-BRC INITIATIVE

BY NANDHINI SUNDAR



When the designer community forms an organisation, its objective is not just to discuss and explore design and connect with members but also to take up social responsibility where communities can be assisted in multiple ways through design interventions. **IIID BRC** firmly endorses this view, executing it under its division, **CoDe (Community Design) Studio**, where communities have successfully been transformed through its participation.

A brainchild of **Architect Kavita Sastry**, CoDe Studio, over the last three years since its inception, has taken up various community projects, with assistance from NGOs and industry sponsors and restructured as well as restored buildings, some of which are a century old, added amenities, rebuilt toilets, dormitories in orphanages as well as government schools, to name a few. The impact of these intervention not only speaks in the form of structures restored or rebuilt, but also in the smiles of the children and communities using these spaces, who now enjoy the improved amenities.



Main entrance before the restoration.



Main entrance with veranda, after restoration.

Photographs by **Mahesh Chadaga**

Needless to say, the restoration was not easy as she points, “It was a humungous task as we had to take the help of experts who were skilled in doing such heritage restorations.”

On Architect Pankaj Modi’s recommendation, Kavita managed to zero in on one such expert, **Mahesh Ninganna** who had worked with INTACH and been instrumental in restoring many heritage buildings such as the Santhome Cathedral in Chennai, the Jayalakshmi Vilas mansion in Mysuru, Arakkal Kettu in Kannur, Kerala. Running through the building, she realised, the condition of the walls was such that the entire plastering will have to be removed and redone.

“But this is not cement plaster but lime and this meant the lime mortar required would have to be ground in the traditional manner at site.” Lime and river sand were used in the grinding. “To achieve the right texture of fine lime mortar, the grinding needs to be done continuously for 24 hours and the plastering would then have to be done, again in the traditional manner”, she adds.

While the lime plaster is easy to remove without damaging the bricks, the lime also comes with an added advantage of not retaining water like cement and also releasing the water soon after absorption. “This quality of lime prevents walls from swelling up with water and aids in walls remaining strong for a long time. One of the

CENTURY OLD MURPHY TOWN SCHOOL

The 3000 Sq ft tiled roof structure was built in the Colonial era in 1913 as the elementary school for children in Halasuru. When Kavita spotted the building, the tiled roof was giving way in most sections with the walls damaged from the seepage of water through the roof. Most of the wooden rafters had rotted, the floors damaged, with the building left unused for over a decade. With five rooms and a veranda enclosing on three sides, the structure sits on a 30,000 Sq ft site of the Government Kannada Higher Primary School complex.

Kavita decided to adopt the building under CoDe Studio initiatives and struck an alliance with NGO **Ashwini Charitable Trust** which brought in the industry sponsor **Faurecia Emission Control Technologies** to restore the building. The initial mapping of the structure was aided by architects Chethan Kumar and Rushil Hegde.



chief reasons why heritage buildings continue to remain strong”, explains Kavita.

Though the walls continued to be strong except for the peeling plaster, the flooring had been totally damaged, requiring replacement. “The flooring was removed and redone with red oxide, using the traditional methods of laying red oxide flooring”, says Kavita. Luckily, a sizeable number of roof tiles could be salvaged from the damaged roof, “almost 70 per cent of the existing tiles could be cleaned and reused. This took care of covering all the rooms and the new tiles were needed to be bought only for the verandas.”

However, the same was not true when it came to the wooden rafters, with over 60 per cent being lost. The damaged wooden rafters were replaced using local Sal wood sourced from Mangalore “as they are a sturdy option.” While a significant part of the wooden rafters had rotted, the cast iron columns along with their wooden brackets were surprisingly in good condition, permitting 100 per cent salvage.

The doors and windows along with their lintels and sunshades were again in good condition, permitting restoration by merely cleaning and repainting. Not only were all the iron rods in the windows salvaged, “even some of the hooks and wooden stoppers were salvaged and refitted to enable the building to reflect its past glory.” The restored building, besides saving heritage, serves as a community hub and library in the school complex for the students and the residents in the area.



The damaged roof of the central hall before and after restoration. Above Photograph by **Mahesh Chadaga**



The facade of the building, before and after restoration. Top & Above Photograph by **Mahesh Chadaga**



School girl at Murphy Town school. Photograph by **Mahesh Chadaga**



Nirguna Mandir: A CSR initiative by FunderMax India.

COMMUNITY KITCHEN AT NIRGUNA MANDIR

It is a community kitchen where over 6000 meals are prepared every day at lunch time to feed over 2500 under privileged children across the city as well as economically poor patients in hospitals. The objective was to keep the costs low, yet not compromise on the quality, functionality and aesthetics of the space, both indoors as well as the facade. Under CoDe Studio, **Gayathri & Namith Architects** came up with the design solution and industry partner **FunderMax India** aided in executing the project.

The project was executed with the intention of minimising wastage to zero and this was met by coming up with design and drawings that optimised the use of available raw materials besides procuring the required materials exactly to the amount sought. While the flooring was laid using natural materials, the roofing was completed with single sheet panels provided by FunderMax. Interestingly, the roof was designed to appear light and as a floating canopy hung between two trees. Rear ventilated principle was implemented to install the façade system and this made the water proof detailing significantly effective.

The panels offered an added functionality as an elementary shading device, in turn enhancing the ventilation of the building, permitting a continuous flow of air. The structure was designed to integrate into the surrounding landscape, which meant that there could be mini visitors of the flying kind. A mesh lining solved this problem,

effectively keeping the insects at bay. The innovative approach thus adopted, using perforated screens and sunshade, ensured the heat ingress was negligible, ventilation was ample, yet unwanted guests were kept firmly out.

RESTORING THE 1934 STRUCTURE OF DEENA SEVA SANGH

Used as a home for orphaned boys, the building had its foundation stone laid by Mahatma Gandhi. The double height central hall had its roof tiles coming from the then reigning Maharaja of Mysore. Truly a historical building, the structure was however in a state that required urgent address. CoDe Studio in collaboration with architects Andre Camara and Rushil Hegde, NGO **Guardian of Dreams** and industry partner **FunderMax India**, took up the renovation of the building as well as redoing the existing toilet complex.

“The central hall, which was used for all activities, needed its roof and walls to be refurbished. The kitchen in the orphanage was equally in bad state and was renovated. The veranda abetting the central hall was renovated and converted into a reading room. The building had a room extending from the main structure but was kept mostly locked and used as a store area. This section was renovated, the tin roof removed and replaced with puff roof. The height of the room too was increased from 7 feet to 10 feet and this new room was turned into a charming dormitory for the boys. Bunk beds and lockers were added besides relaying the flooring”, explains Kavita about the design intervention.



Deena Seva Sangh inauguration.



New boys' dormitory at Deena Seva Sangh.

Since the existing toilet block was in dire state, the toilets were renovated, with separate shower area provided over the first level. “The design intervention ensured the boys' home had better facilities and offered better residential conditions”, adds Kavita.

THE MUCH NEEDED WASHROOMS IN LAKSHYA UDAAN

It is an orphanage, housing over 25 boys, the building accommodating two dormitories that also double up as the dining and study area during the day. The building however had only one toilet for



New toilets for the boys home at Lakshya Udaan.

25 boys, leaving the children stressed to use the single toilet by taking turns. CoDe Studio took up the project with the intention of refurbishing the dormitory, adding another room for dining and study besides building the crucial washrooms. With the help of NGO **Guardian of Dreams** and IIID BRC industry partners, CoDe Studio built 6 washrooms that came with separate toilets and shower area. The happy smiles on the faces of the children after the completion of the washroom annexe spoke more than words the transformation that came to their everyday routine through this design intervention.



Existing site images and proposed design for Begur Government School..



Ravindra Nagar School..

INTERVENTION IN GOVERNMENT SCHOOL, BEGUR

The government school complex in Begur came with multiple issues. While not all could be addressed, CoDe Studio along with architect Sahana Shetty, took the help of industry partner Texas Instruments and NGO **Beat Force** and refurbished the existing toilets and added a toilet for the disabled. Overall infrastructure in the complex was addressed, in the form of securing the existing compound, bringing in rainwater harvesting, introducing composting of waste and creating seating areas in the open verandas for the school children to have their afternoon meals.

GREENING THE SPACES IN RAVINDRA NAGAR

Being the pilot project of the model school campaign launched by **Akshay Patra**, the Anganwadi in Ravindra Nagar required a proposal for a differential design solution. CoDe Studio and architect Satish Desai took up the project and offered an overall proposal besides sprucing up the existing green space by expanding the play area, bringing in a vegetable garden for the young children. To add colour and character, CoDe Studio tapped an unexpected source, hiring transvestite artists to paint on the prevailing boundary walls.



- 1. O.A.T
- 2. PODIUM
- 3. STORE ROOM
- 4. EXISTING BUILDING 1
- 5. EXISTING BUILDING 2
- 6. ANGANAWADI
- 7. TOILET
- 8. SAND PIT
- 9. LEARNING COURT 1
- 10. LEARNING COURT 2
- 11. SOLAR SYSTEM
- 12. TREE COURT
- 13. FLAG POST

Design for Ravindra Nagar School.

FUNCTIONALITY

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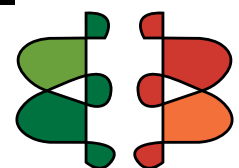
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HAPPENINGS IN IIID BRC OCTOBER TO DECEMBER 2019



DESIGNURU 2.0

The month of October saw the second version of Designuru, a week-long design festival aimed to take design to the masses, unfold. The week saw packed days of presentations, workshops, panel discussions, thought provoking exhibits by a range of leading architects as well as architect studios, engaging the students of architecture schools as well as the design fraternity

and general public. A range of topics, starting from heritage buildings and their conservation to Ward Committee meetings and civic works, waste and recycling to meet sustainable modes of operation, City Works, to the grand finale of residential project exhibits of leading architects of Bengaluru were hosted, leaving the gathered audience enthralled.





ARCHITECT PRESENTATION: PETER RICH

The month of November had IIID BRC members treated to a scintillating presentation by renowned architect Peter Rich of his projects. Through his presentation, Rich covered the entire bandwidth of what architecture entails, starting from being sensitive to the location where you 'pay homage to the site' to looking at a building where it is not about form but one that evolves, grows, and every relevant aspect in between which included pointing that 'a drawing is perhaps more important than the building' and 'building ultimately ends up as a fossil'.

Inspiration can emanate from anywhere and translate into design. One of the projects Rich presented revealed exactly that, the walls and roof of the building structured to tune with the rhythm of a bouncing cricket ball. Stressing that 'you need to build a house that works', Rich claimed that 'modern is far more complicated than classical'. He claimed that 'as an architect you also need to become an activist', but in India 'no one demonstrates or complains!' Speaking on sustainable modes and recycling, Rich asserted that one can go up to 22m without using steel by opting for vaults.

The evening's presentation followed by dinner was possible because of the support of our sponsors Great White (Platinum Sponsor), FunderMax India, Defa and BIESSE Group (Gold Sponsors).



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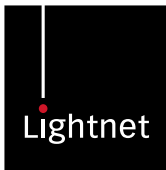
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