AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION AVAILABLE ONLINE: www.antarya.org ISSUE 21 JAN–MAR 2019

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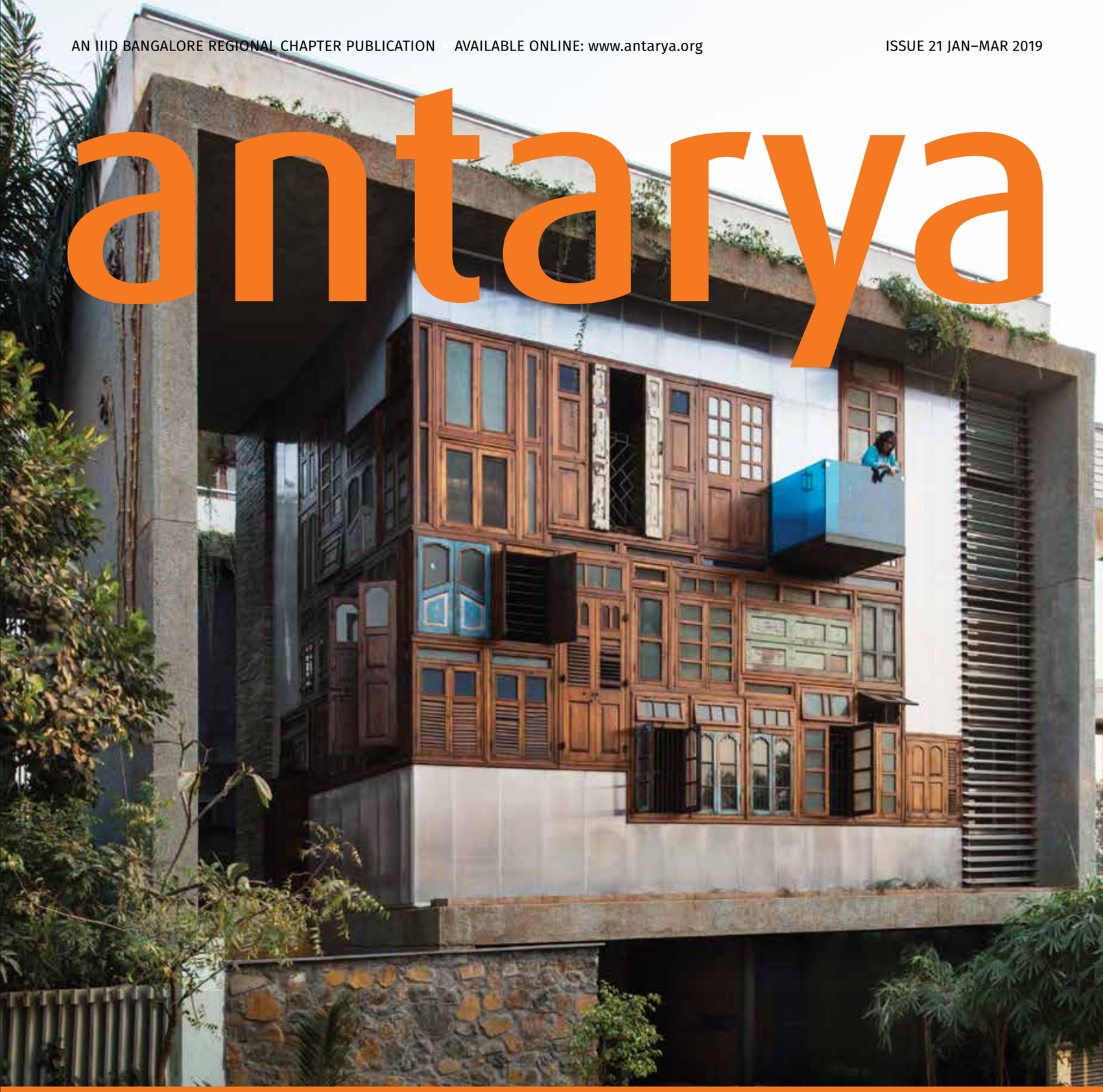


SPEAKING THROUGH **WINDOWS**

MASTER STROKES
RAJEEV SETHI

IIID BANGALORE REGIONAL CHAPTER
INSTITUTE OF INDIAN INTERIOR DESIGNERS
Bangalore Regional Chapter

Chairperson's Foreword

Dear Members,

A lot has happened since the last Antarya was published. We met at Cane Boutique, sharing space with internationally acclaimed architect Sharukh Mistry and award winning architect Sandeep of Architecture Paradigm was an enriching experience.

IIID flagship event National Convention and Showcase took place on Dec 6th, 7th and 8th in Goa. It was a super successful event with great content! There was sizeable attendance from Bangalore members and a great platform to meet members from all India.

Bangalore got its Cricket team "Bangalore Blaster" who played at the "Interior Designers League" matches in Goa. This event brought about tremendous bonding between our members.

IIID Bangalore Regional Chapter was established in March 1994, so this year is our "Silver Jubilee Year". We kick started the celebrations in December and we thank and appreciate HMG for putting up such a fabulous show.

Education has been on top of our priority list, and we have been constantly working with the faculty and students to reach out and share knowledge. In January, we extended our support to the National Association of Students of Architecture in their attempt to invite international speakers for their event and we thank Hafele for inviting us, and the faculty to their Experience Centre, for an interesting interactive session.

This issue is about windows and what comes to my mind is that, Freedom is the Open Window through which pours the sunlight of the human spirit and human dignity!

Finally on behalf of IIID we would like to salute our armed forces for ensuring our nation's safety!

Jai Hind!

SHYAMALA PRABHU
Chairperson IIID BRC, 2017–19
aakruti_ad@yahoo.co.in

IIID BANGALORE REGIONAL CHAPTER

IIID Bangalore Regional Chapter Emblem

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

Editor's Note

Team Antarya brings you yet another interesting design element – WINDOWS.

Openings in a building connect spaces, but it is the window that connects environments, being the connection between exteriors and interiors. They resist the harsh unpredictable outdoors and blend with the controlled serene indoors.

Windows, their shape, style and detail have always fascinated designers and every decade we have seen newer materials being developed for making windows more dynamic and energetic.

Window industry has grown from a basic carpentry workshop to a large multifaceted production factory. These produce millions of windows each year in different shapes and sizes.

This issue of Antarya captures the essence of window design and their themes historically with a peep into the future as to how the industry has invested millions to cater to this ever growing demand.

Team Antarya looks forward to its readers enjoying the issue and is happy to announce the immense response to our digital circulation. Readers are free to circulate the digital version to their fellow professional friends and can also view the older copies at www.antarya.org

DINESH VERMA
Managing Editor
verma@acegrouparchitects.com

ISSUE 20 JUL–SEP 2018

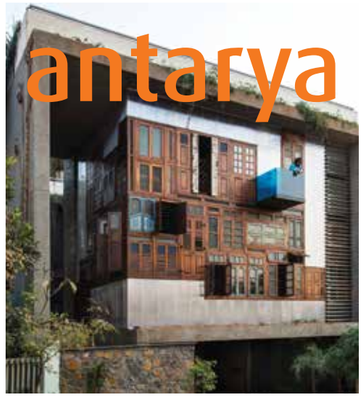
REVIEWS

"Antarya is a treasure trove of information. There is something new and different to look forward to in every issue. I especially love the "Master Strokes" article which gives us an insight into the minds of well renowned Masters-of-the-craft. Kudos to the efforts of IIID-BRC."

ARCHITECT MINOLIN JUDITH
NG ASSOCIATES

"Touching diverse verticals in design and having a plethora of information ANTARYA has been artistically curated by TEAM IIID BRC. Kudos to the team. Awaiting the next issue."

PRACHI UCHIL
H&K DESIGN STUDIO



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ISSUE 21 JAN–MAR 2019 *FOR PRIVATE CIRCULATION ONLY ▪ Available online at www.antarya.org

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COVER IMAGE
A collage of recycled windows decorating the facade.
Project: ***Collage House*** *by* ***S+PS Architects***

INSTITUTE OF INDIAN INTERIOR DESIGNERS
Bangalore Regional Chapter

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PUBLISHED BY
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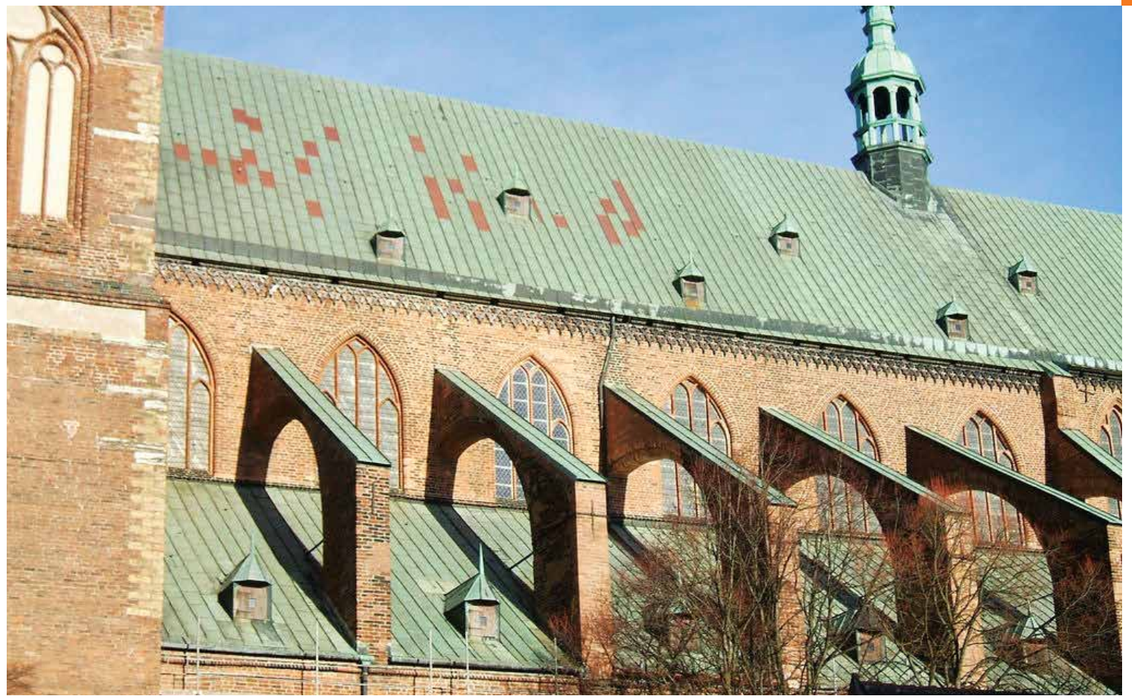
SPEAKING THROUGH **WINDOWS**

BY NANDHINI SUNDAR

Top: *South transept of the Cathedral of Notre-Dame of Reims showcasing classic Gothic Cathedral windows. Source:* ***Wikicommons.***

Facing Page: *The church of St. Nicolai, Stralsund. The clerestory is the level between the two green roofs, reinforced here by flying buttresses. Source:* ***Wikicommons.***



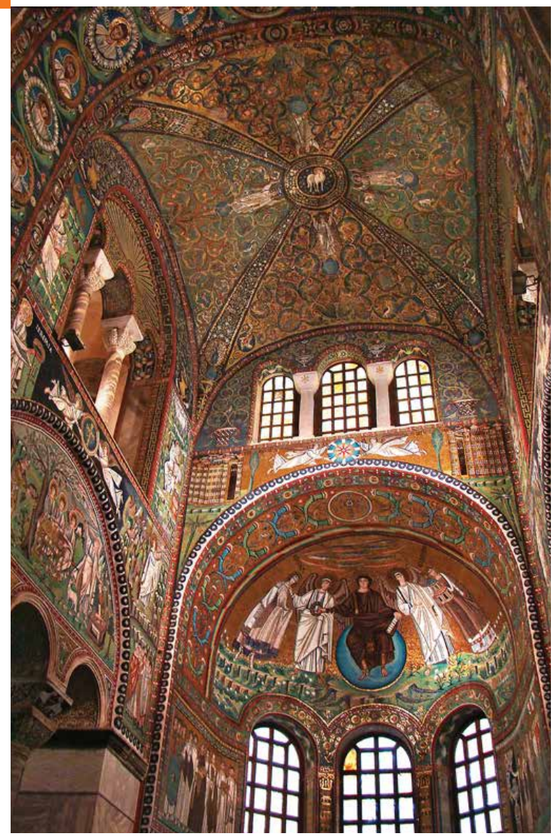
Any enclosed space requires an opening, be it small or large to let in light, air, sound. While the functional aspect remains the same, the manner in which it is incorporated, the positioning, size, style, the material, all work to set the tone of not just the interior spaces but the façade of the structure too. Windows, which are a ubiquitous phenomenon across the world, have however been used to serve reasons that go beyond their functional purpose. In many situations, the very structure of the windows has proved to be the aesthetic component of the space, transforming its language.

The concept and origin of windows traces back to perhaps the very first fixed enclosed spaces used for residence. Inscriptions of windows date back to the early wall paintings in Egypt and reliefs from Assyria. The 'windows' in Egypt feature as openings on the walls covered with mattings, similar to the doors while those in Assyria were wider.

EARLY EXPRESSIONS

The earliest expressions of windows were in the 13th century BC where they featured as openings in the roof to permit light during the day. Later windows came covered in animal hide, cloth, wood. This was followed by openable shutters. However, these shutters did not permit entry of light once closed. Innovations to permit light while protecting against nature's onslaught saw translucent materials such as animal horn, thin slices of marble, being set into wood, lead, iron frames. The Far East witnessed paper being used to fill the windows.

It was in the imperial times in Rome that the first glazed windows appeared, with fragments of glass in a bronze frame having been found in Pompeii along with other sites. The large windows of the Baths in Rome are a case in point where these openings were covered in bronze frames with the individual subdivisions enclosed by glass panes. Early Greek architecture however displayed a distinct lack of windows, given that the residence was built around a colonnaded central court to which every room opened to.



Above: Interior of the Basilica of San Vitale from Ravenna (Italy), decorated with elaborate and glamorous mosaics. Source: ***Wikicommons.***

Top Right: The most famous features of the Sainte Chapelle are the great stained glass windows, for whose benefit the stone wall surface is reduced to little more than a delicate framework. Fifteen huge mid-13th-century windows fill the nave and apse. Source: ***Pxhere.***

When glass was discovered in Roman-occupied Egypt, it wasn't only used for decoration but to form small panes that were then set into those openings. Source: ***www.thenbs.com****/knowledge/windows-glass-glazing-a-brief-history*

Windows became a large element in the early Byzantine churches, with pierced marble frames enclosing glass panes. This Byzantine technique was later copied by the Islamic Mosques, where small pieces of glass were inserted into a masonry frame, the cement substitute for marble permitting richness in the design patterns incorporated. The different colours stained in the glass, fixed in small openings, lent a spectacular effect on the spaces within.

The arch shaped windows of the Byzantine period thus became the chief characteristic of Islamic architecture and many major masonry buildings in medieval Europe. Unglazed, rich type of windows were later developed by the Islamic builders in Egypt and Syria, where a bracketed framework of wood is projected, the sides filled by intricate grillwork that comprises carved wooden spindles.

However, it was only in the 12th and 13th centuries that the stained glass technique was perfected in western and northern Europe. The material opted here was strips of lead instead of marble or cement frames as was the case till then. Given the softness of lead, it was easy to pattern it into desired exotic shapes. Not surprisingly, the Gothic Cathedral windows came adorned with exquisite pictorial details. The introduction of stone mullions and tracery further increased the size of windows.

While domestic windows were mostly rectangular with shutters, lattices or grills, the cheap availability of glass in the late middle ages in Europe and development of fixed glazed sash prompted the introduction of glazed windows into domestic and civic buildings. The sashes initially featured in the upper portion of the windows with the lower segment closed with shutters. This too altered by the 15th century, the solid shutters replaced by hinged glazed sashes or casements leading to the standard rectangular openings.

Top Left: Hôtel du Barry – Baroque architecture in Paris. Source: ***Wikicommons.***

Above Left: Bay window of Jasper House, Germany. Source: ***Wikicommons.***

Top Right: Three from a group of double-hung sash windows in an unusual three-over-three pattern at the Poughkeepsie, NY, USA, train station. Source: ***Wikicommons.***

Above Right: Paper window blinds at Shokin-tei tea pavillion, Katsura Imperial Villa, Kyoto, Japan. Source: ***Wikicommons.***

THE RENAISSANCE

This period saw windows coming in classical proportions, each divided by a single mullion and single transom forming a cross. The windows often came with pilasters and columns on the sides. The Baroque period saw these windows ornamented with various forms. The latter half of Renaissance saw the French coming up with large casement windows, referred as the French windows, that has become a common form in Europe and rest of the world ever since.

After the great fire of London, the 17th century England saw the vertical sliding sash windows and double-hung windows, which later became a standard form in the country as well as in the United States in the 18th and 19th centuries. Prior to this, windows in England were made of flattened animal horn panes, as early as the 14th century. The modern floor to ceiling style came in only after the industrial plate glass making was fully perfected.

This Page: Photographs by: ***Mahesh Chadaga.***

INDIAN MANIFESTATIONS

The finest depictions of windows in ancient India are found in Rajasthan and Mughal architecture. Rajasthan architecture is famous for its *Jharokhas,* which feature as a suspended balcony. Essentially a stone window, the *Jharokha* projects from the wall, serving as a sightseeing platform, especially for the women in purdah, besides serving as a decorative element as well as doubling up to house spies and archers where required. The windows in Rajasthan incorporated *jaalis,* which is a perforated stone or latticed screen done in ornamental patterns, permitting visual access from the inside, besides channelling filtered light and cool air into the interiors.

Similar ornamental stone *jaalis* are seen in Mughal architecture, reducing the harsh ingress of sun while cool air permeates the interiors through them. While the initial patterns incorporated were geometric, the later evolutions were more intricate and plant based patterns, serving as ornamental as well as functional structures.

Photo graph by : ***Dinesh Verma***

Source: ***PxHere.***

Source: ***PxHere.***

Source: ***PxHere.***

MODERN EXPRESSIONS

Contemporary expressions find window frames veering towards metal and uPVC with a large play of glass. The contemporary windows are also larger unlike their traditional expressions, featuring in many cases as wall to wall or ceiling to floor. Given the ubiquitous concept of air-conditioning, these windows in many cases are also devoid of opening sash members. The windows also come with double or triple glazing to permit sound insulation, especially in buildings situated in busy commercial zones.

The modern windows come in varied types such as eyebrow window, fixed window, single-hung and double-hung sash windows, horizontal sliding sash, casement, awning, hopper, tilt and slide windows, louvered, clerestory windows, skylights, picture windows, to name a few.

It is a 'corner of windows' accommodating old windows from demolished houses in the city which also becomes a major backdrop for the living room, contrasting the exposed concrete ceiling and polished white marble floor with intricate brass inlay. The lessons of frugality and resourcefulness learnt from the informal settlements are applied without romanticising, where the old and the new, traditional and contemporary, rough and the finished elements prevail in harmony.

A COLLAGE OF WINDOWS

In the city of Mumbai where grandiose dwellings rub shoulders with informal settlements, **S+PS Architects** bring in the concept of ingenuity, adaptability and recycling in a collage of windows that decorate the front façade.


1


2


3


4


5


6

1 & 2: Vertically stacked glass drum lending character to the space

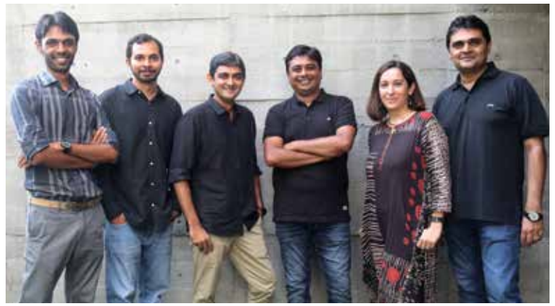
3: Windows on three sides to bring in ample light and ventilation

4: Expansive windows overlooking courtyard and pool

5 & 6: Large windows connecting to central courtyard

7: Roof top pavilion with century old stone and wood columns connecting seamlessly to the exterior landscape


7



LOUVERED TO CONNECT

Windows and their placement can transform spaces. **M/S Essteam** use the louvered windows effectively not just to connect the interiors to the landscape but also control the light, wind, rain and dust entering the spaces in the hot humid climate of Surat.

The indigenously designed operable louver system of the windows with its openable layer of glass is designed to permit an incessant draft into the spaces while connecting the interiors to the exterior landscape. The entire louver frame permits manual lifting to become a pergola when desired, reminiscent of a bird opening its wings.

VIEW WITH **NCL VEKA**

NCL VEKA Factory in Hyderabad

There is certainly much more to a window than what meets the eye. It goes beyond being just an element in the structural design; the structure of the window literally permeates the interiors, setting the tone and language of the spaces and the world it opens to. Infuse some thought and choice of right design into it and the ensuing impact on the evolving spaces can be an indisputable sea transformation.

Recognising the role and impact that windows have on a space, **NCL VEKA** takes a fresh outlook that notes innovative design solutions, where the window serves a function that is beyond just an opening in the wall. The windows, crafted to meet German engineering precision, address this key element of being more than mere structural interventions in a space.

NCL VEKA Factory in Hyderabad

NCL VEKA Factory inauguration by Mr. Jayesh Ranjan, principal secretary of Industries & Commerce (I&C) and Information Technology(IT) Departments, Govt. of Telangana.

THE NCL VEKA ADVANTAGE

A joint venture initiative between NCL, India and VEKA, Germany, **NCL VEKA** combines nine decades of experience in window manufacturing. With a capacity to manufacture 24000 tonnes of profiles each year, it has the ability to meet the requirements of approximately 300,000 homes. While NCL comes with the advantage of having the largest network of dedicated fabricators across the country, VEKA AG is the largest uPVC manufacturer in the world, with presence in 40 countries. Not surprisingly, the resulting product comes in a combination of conforming to the highest European standards of quality while accommodating unique Indian requirements.

VEKA incidentally has a $1.2 billion market share worldwide, being the world's largest producer of uPVC profiles, with manufacturing units in 18 countries and operations in 40 countries, with a total employment of 5600. NCL Group is a Rs 2000 crore building material manufacturing company based in Hyderabad, its products ranging from cement, boards, windows, doors, paints and plasters, AAC blocks.

ORIGIN OF UPVC

It is well known that while windows varied in their shape, size, pattern, they were predominantly structured in wood till the early 20th century when steel and aluminium emerged as alternate popular materials. With insulated glass becoming popular after the Second World War, it was not long before uPVC became the more preferred option for windows across the world. Kawneer were one of the first building-product manufacturers to come up with aluminium windows. Stained glass set in reinforced mortar was later introduced by a French company to the US market, which found particular use in their churches. PVC windows however came in only in the mid-20th century, where they featured as solid profiles with limited life spanning five to ten years.

The entry of uPVC windows later, with their multiple chambered sections offering better insulation and longer life span that extended to decades, ensured they were thenceforth the preferred choice of material for windows across the globe. It was in year 1954 when PVC was first used in the manufacture of windows in Germany. The PVC profiles designed were however bulkier than the timber profiles of the casement windows they replaced.

It was in 1959 that a slimmer and more cost effective model of uPVC window was developed by BF Goodrich Company emulating closely the current windows. Recent developments in extrusion technology have further made uPVC a far more versatile material, sculpting them to meet desired designs and proportions.

THE GREEN ADVANTAGE

There is an inherent fear about loss of green cover when wood is used in construction. Not all wood is sourced from well managed plantations, with many emerging from irresponsible depletion of the existing forest cover. Such fears are effectively allayed in the uPVC option. Besides, uPVC windows are also energy efficient as they consume one-fifth the energy that aluminium windows consume in the manufacturing lifecycle. On completion of the lifecycle, they also permit easy recycling to meet other uses. The waste material generated during manufacturing can likewise be reprocessed for use elsewhere, effectively addressing sustainable virtues.

The present day uPVC windows come in lead free, ultraviolet resistant, sound and dust proof state, without the need for periodic polishing and maintenance. Being energy efficient, opting for uPVC windows results in less power consumption even as its light weight, aesthetic features adds to the beauty of the interior. When the uPVC window is installed with the unique dual gasket sealing system, the indoor air quality further improves.

Given the growing awareness about the sustainability quotient of the uPVC windows as well as their functional benefits, their popularity has grown steeply over the years. In India alone the share of uPVC windows and door profiles has grown to 15 per cent over the last two decades, with the current market figures pegged at Rs 15000 crores. The concept of Smart Cities coming in is expected to push these figures higher in the coming years.

Beach House

Baashyaam Pinnacle Crest, Sholinganallur, Chennai

QUALITY IS PARAMOUNT

The final product used in any industry is dependent on not just the process opted in manufacture, but also the ingredients and more so the quality sourced. Sensitive to this, **NCL VEKA** has the required systems in place to identify and monitor the production process right from sourcing the raw material. The finest grade of the synthetic resin PVC, coming in white rigid powder in its pure form, is distinguished by a qualified engineer.

The identified material is then subject to a series of tests such as specific density, colour, impurities, flowing quality before being chosen for factory use. These uncompromising tests that the raw material is subject to ensure the profiles that finally emerge from the manufacturing unit offer the ultimate strength that stands the test of time.

BLENDING MATTERS

Coffee beans are complex in their inherent qualities, yet available across the world. It requires not just a discerning eye to identify the best of coffee seeds, it also depends on the type of blend the seeds are subject to, bringing out the best aroma and strength into the cuppa. PVC is no different. **NCL VEKA** recognises the same, sourcing the required additives from across the globe to come with a perfect 10 in perfection.

The additives sourced are combined in accurate proportions where their impact on strength, weathering, fluidity, gloss, welding, remain uncompromised, yielding the highest potential. The perfect mix being a product of science and art, the R&D team strives to improvise and arrive at the perfect composition. The compounding, where the additives are incorporated into the PVC to produce profiles, is done with high speed heater and cooler mixers under controlled environment, where the homogeneity in the compound is ensured.

SHAPED TO PERFECTION

Coming up with the perfect shape requires the skill and application of an expert craftsman. This is so, be it merely art or a functional product. The shape of uPVC profiles is no less different or complicated. These equally require the expert eye of seasoned engineers who have spent years designing some of the finest profiles across the world. This process, christened as extrusion, consists of a complex system of barrel, screws and drive mechanism.

In the extrusion process, the PVC compound is fed from the hopper into the feed zone of the screw where it is compressed, plasticised and homogenised in an extruder barrel that is kept under controlled heat and pressure. The melted material is then channelled through a specially designed die that enables a continuous flow to the required shape. Unique imaging software continuously monitors the entire process, taking the final product to its perfect finish. Incidentally, it is this specialised art of extrusion that offers the window profiles their shape, colour consistency and gloss,

Hyatt Place Rameswaram

Mantri Courtyard

Mantri Euphoria

Mantri Euphoria

Mantri Euphoria

making the final finished window a piece of art adorning the space.

FABRICATION THE FINAL KEY

However perfect the profiles may be, it is final fabrication or the skilled hands that work at the last segment which seals the final finish of the product. Crafting to perfection at the very last stage hence requires a master craftsman to work to the last minute perfect detail, cutting, welding, cleaning, polishing, drilling, glazing, to enable the product to last generations in its continuous uncompromising quality.

PASSING THE TEST

Windows are the first to face the onslaught of extreme weather, yet are expected to remain intact to function smoothly. This means their quality control has to be not just perfect but go through the most stringent tests that ensure consistency is maintained against all odds. **NCL VEKA** ensures every uPVC profile passes through the most stringent quality tests before being approved for installation.

The quality testing process begins with checking the quality of the resin which continues till the final fabrication. The uncompromising tests are carried by seasoned plastic engineers with many years of experience to their credit. The toughness, durability, properties and contours of the profiles are monitored strictly, leaving nothing to chance. Only those profiles that survive these tests are finally approved for adorning the walls.

ACCESSORIES NO LESS IMPORTANT

The profile may be a perfect ten, yet, unless it is matched with an equally efficient accessory, its functionality will be deeply impaired. Original accessories that have passed through equally stringent quality tests ensure the functionality is not compromised, especially when they are custom made specifically to heighten functionality. **NCL VEKA** guarantees just that in its accessories.

All the accessories, however small they seem, have their due place, the absence of even one impacting the function, though these finer details are never noticed. For instance, an espagnolette ensures the window is locked safely, the hinges, screws, fasteners hold the window firmly to the wall, rollers enable the window to be opened and closed smoothly.

VARIED OPTIONS

The options in uPVC windows are multiple,

Sattva Greenage

each designed to meet specific functional as well as aesthetic requirements. **NCL VEKA** comes with a range of options to meet the differential needs of the discerning customer.

CASEMENT WINDOWS:
The I-60 Series offered by **NCL VEKA** is designed for Casement Doors and Windows, Casement Windows with Grill and Mesh. These come with options of single and double glazing, ranging from 5 mm to 32 mm. The system comes with co-extruded glazing beads for better finishing and easy installation. Used as a single piece or in pairs inside a common frame, these windows are energy efficient and provide sound insulation besides offering protection from the onslaught of rain and wind.

SLIDING WINDOWS
The I-50, I-60, I-64 and I-75 Series of **NCL VEKA** are designed for Sliding Doors and Windows. The wide range available provides flexibility to fabricators and end users. These come in 2-Track, 2-Track with fly-screen, 3-Track etc., to suit specific customer requirements with options of single glazing and double glazing that range from 5 mm to 24 mm.

ARCH WINDOWS
VEKA I-60 Casement profiles have the flexibility to be bent into arch shapes which gives a traditional look to the building. **NCL VEKA**'s in-house arch bending facility is capable of fabricating arch windows with options of single and double glazing.

TILT & TURN WINDOWS
VEKA Tilt & Turn Windows provide a modern look. Structured to be inward opening, these windows are available in I-60 Casement Series and ensure good ventilation. The windows also provide a higher degree of flexibility to suit any building type. These windows feature 8 mm sash overlap for superior performance, and a multi-point locking with hardware screw fixed to steel.

SLIDE & FOLD DOORS
VEKA Slide & Fold Doors offer a premium look with the maximum opening space that permit integration into balconies or terrace openings. The window system is available in I-60 Casement Series with German hardware. The product features 8 mm sash overlap, heavy duty roller for smooth operation and glazing options from 6 mm single glazing to 20 & 24 mm double glazing.

TWIN SASH GRILL & MESH WINDOWS
VEKA Twin Sash Grill & Mesh Windows are aesthetically superior. The window system is available in I-60 Casement series with multi-point locking hardware that provides safety and security besides keeping insects out. It also comes with an option of grill only, without mosquito screen. The systems come with outward opening glass panel and inward opening mesh panel with glazing options that range from 6 mm single glazing to 20 & 24 mm double glazing.

TILT & SLIDE DOORS
VEKA Tilt & Slide Doors offer a grand view while giving the option to tilt and slide the doors behind the fixed panel for maximum

Palm Breeze

ventilation. The door system is in I-60 Casement Series with European hardware which makes it reliable, soundproof and secure. The product features 8 mm sash overlap, heavy duty roller for smooth operation and glazing options from 6 mm single glazing to 20 & 24 mm double glazing.

BAY WINDOWS
A traditional form of window, Bay Windows protrude outside the main wall of a building, creating a bay or nook inside the room. Given their rounded features, these windows come with the added element of classic beauty along with their functionality of offering an attractive window seating in the room. The protrusion on the façade also adds to the exterior dimensions of the building, serving as an aesthetic structural component.

WINDOWS OF THE FUTURE
With software literally controlling many walks of our lives and the latest innovations in smart home technology taking residences by storm, it is not far when windows can be controlled through the smart phone, even voice or simple gesture. The day is not far off when external gadgets, home security systems and apps to automate windows can all be integrated.

Sensors fitted on to windows will enable to detect security breaches, sending message alerts to the owner as well as the local law enforcement authority. Given the automation and smart technology in operation, it will not be surprising to see windows automatically adjusting room temperature and lighting by altering transparency and reflection parameters mounted on the windowpane. Some of these windows may even double up as photo frames or televisions.

Already some windows come with intelligent chips fitted in, the information lodged in the chips retrievable through smart phone by service contractors who will remotely access the window system and effectively diagnose potential use even before reaching the site.

UPVC PROFILE EXTRUSION PLANT
When the accent is on delivering uncompromising quality, a facility to manufacture the same with state of the art technology becomes imperative. **NCL VEKA** recognised this and the recent inauguration of Rs 50 crore uPVC profile extrusion manufacturing facility in Medak District of Telangana, complete with a fully automated mixing and conveyor system along with 18 extruders, was an offshoot of this recognition.

The facility, which incidentally is the largest uPVC extrusion plant in India, houses its 18 extruders in a 1,20,000 Sq feet of space, built on 16.8 acres of land. The manufacturing capacity was completed in a record one year time frame, enabling **NCL VEKA** to produce 24000 tonnes of profiles that have the capacity to cater to the requirements of 3 lakh homes per year. "We will continue with our phase wise expansion plans and reach 30 uPVC extruder lines to cater to the growing market", stated Ashven Datla, Managing Director, **NCL VEKA**.

The production facility which is totally eco-friendly, adopting green plant practices, employs 450 people, to produce the new generation VEKA uPVC profiles for the domestic and international markets. Observing that the Indian market holds a vast resource of untapped potential for uPVC, Andreas Hartleif–CEO, VEKA stated, "This facility will aid us to multiply our market share in India as well as export to Middle East and African markets."

Currently **NCL VEKA** holds 15 per cent share of the uPVC window market which is expected to grow at 30 per cent year on year after the commissioning of the new production line, especially with **NCL VEKA** having built strong partnerships with over 100 specialist fabricators to serve the Indian market.

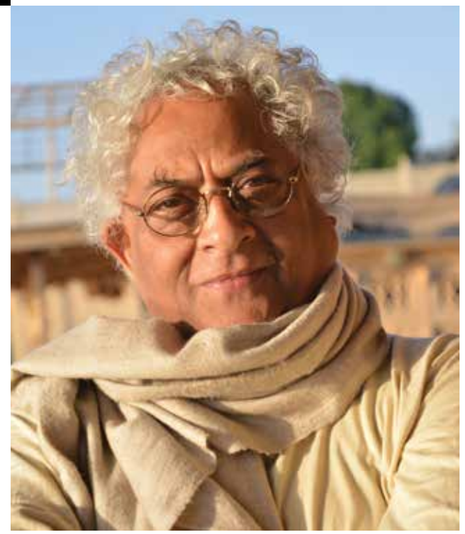
WHERE DESIGN COMES **ALIVE**

RAJEEV SETHI

BY NANDHINI SUNDAR

When you meet him, it is almost next to impossible to leave without being impacted by him. When I say impacted, I am talking about the deep, literally inerasable mark he leaves in you, making you recall time and again of his genius and the humane character of his personality that prompts him to draw under his care all and sundry, without class or prejudice. I am referring to the all-encompassing sensitive approach, the fine human spirit going beyond design, which makes him stand out in a crowd and garner a voluntary salute.

WIND PATTERNS
Windows, trellises and screens sourced from around the country form an assemblage, attesting to the diversity of Indian screens.



Rajeev Sethi, the Indian design maestro, scenographer, art curator, recipient of the Padma Bhushan and known across the world for his mindboggling designs that leave the spectator spell bound; a man of no ordinary talent and one with an equally extraordinary heart. It would certainly not be an exaggeration if I added that my meeting with him was more than I had bargained for when I boarded that flight from Bengaluru.

Architecture & Curation: A representation of the Madhubani style of painting from Bihar. Lotus Pond shows the various stages in the life cycle of a lotus – an innocent tiny bud, gradually blossoming into a voluptuous lustrous flower.

Louis Vuitton: 2010 display for 1000 window LV worldwide.

CHAOTICALLY SIMULTANEOUS

He can be quite preoccupied, lost in his thoughts at times even while you are in front of him, interacting. For, the mind is constantly racing, the designs unfolding right under your scan and it becomes evident when he suddenly excuses himself and moves ahead to execute what came to him in a flash. Not surprisingly he states, "The chaotically simultaneous thoughts and designs can prove to be quite frustrating for the listener."

Yet, the charmer he is and the genuine care he wraps you in, leaves you unresentful of these little interruptions; rather makes you curious to peep in and see the designs coming alive right under your gaze just as his office space did, the angled partitions put together in a manner where they speak to each other, creating an artistic yet functional space. "Design does not begin and end with the tangible. Be it theatre, food, performing arts or a mundane activity, all influence my design", Rajeev adds. "I look at a building and the design comes alive in my mind. The emotional retina takes over."

According to him, site specific stimulus is critical. "You cannot have readymade solutions that you can school in. Not even in style. You have to evolve with every context based on your inspiration. Spaces are layered with context even when they are minimal. There is a reason why they happen to be there and these reasons are not pre-meditated but more of a response." He further adds, "You have to be one step ahead of the machines where you create a design that empowers the skills of the stakeholders, the traditional crafts persons."

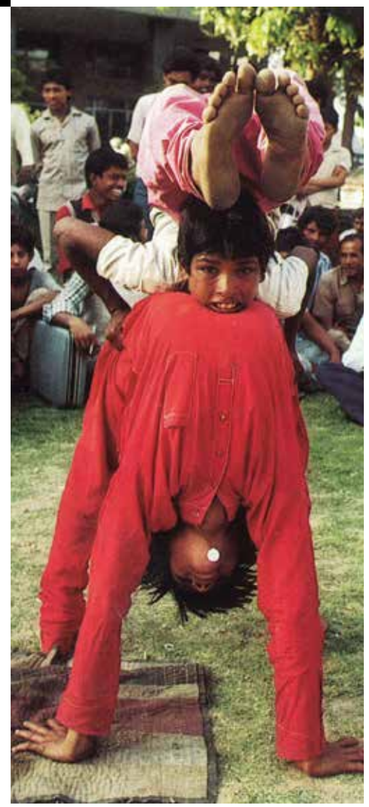
Before Rajeev ventures to design a space, he runs through the elements of the space with the user, fusing in the live, living elements that prevail and influence the space and how it evolves. "Once the design evolves, the user should make the design his and reinvent it as the space has to be lived in which means it has to evolve constantly."

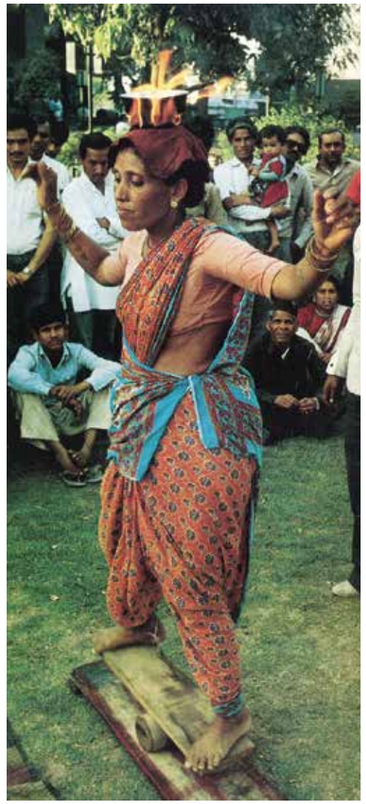
His office space speaks amply the story of the maestro's journey and inclination over the decades, each item coming with a story to relate, starting from the table in the lobby, put together in his unconventional fashion two and half decades back. "Nothing gets defined to a completion, every creative being an ongoing process", he points. "Beware of the design that lacks respect for the context", he warns.

DOING MORE WITH LESS

While Rajeev tends to veer towards the subtle, the elusive, "feel the intangible", he firmly believes in the Gandhian principle of doing more with less. In short, recycle, conserve is his firm mantra. His early years saw him leaning heavily towards art, receiving his very first paint box at the age of four. He was barely eight when he received the Kamaladevi Chitrakala award for his painting.

"The early years came with a strong community connect, talking to neighbours over balconies, the roads literally becoming living rooms, the street residents becoming an extended family", he states; perhaps the reason for his totally sensitive approach and feel of oneness with all, especially those not so privileged. "Social issues





Bhule Bhisre Kalakar

are my rhythm, having grown up in that space, my parents ingraining it in me from the beginning. This is perhaps why I have focused on empowering those who needed empowerment, releasing them from their state of vulnerability."

NASCENT EXHIBITIONS

Designing, installing goes back to childhood for Rajeev, where, as a young boy he would venture into the bamboo groves behind his residence during weekends along with his playmates, with a jute sack. "We would collect the best Chikni Matti for moulding clay toys to create Jhankies of Mathura and Vrindavan for display during Janmashtami and Diwali. These homemade installations were the first nascent 'exhibitions' co-created by the colony children." He adds, "Janmashtami offered the first lessons on scenography, coming with its tangible manifestations layered by intangible narratives."

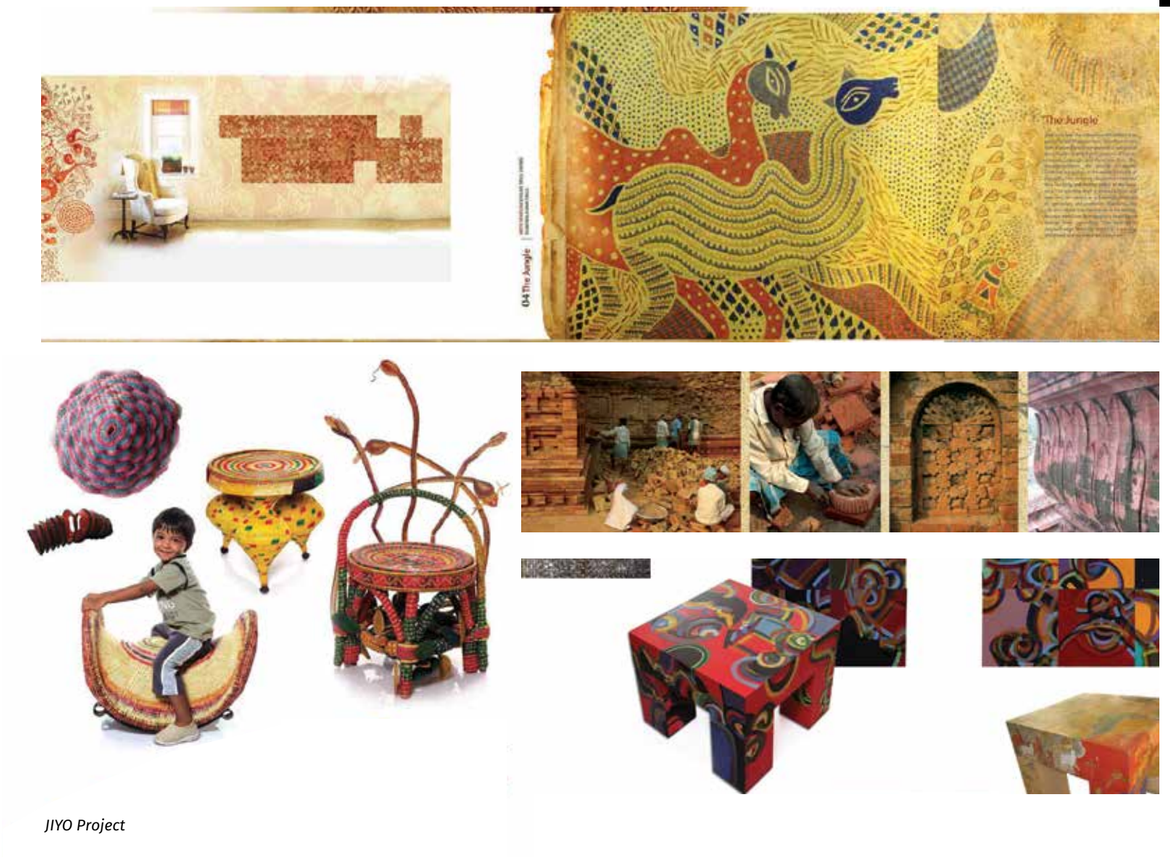
His trips to Mumbai during vacations opened up another human angle, the people living on the streets leaving an indelible mark which later manifested as paintings, capturing these narratives. "Converting the home garden or veranda with anything dramatic that permitted telling stories with engaging media prompted mapping skills around the by lanes of old Delhi and crossing unchartered territory", he elaborates. To him the skill of design appeared more as a device to communicate better. "Of configuring my components for purposeful entertainment; a means for transmitting some order out of formless emotion than academically acquired discipline", he opines.

TENDING TO THE ARTISAN

While he is the acknowledged czar when it comes to design and creativity, what sets him apart from other designers is his burning passion to save artistes, artisans and their skills, give them the opportunity to continue with their profession, sans middlemen, where the customer seeks the artiste and the artisan and not the reverse. His venture, Bhule Bisre Kalakar was an offshoot of this burning need to save our traditional performing arts and artistes.

Registered as a cooperative society in 1978, Bhule Bisre Kalakar aimed at providing several welfare and income generation programs whereby the social and economic status of performing artistes is improved, where they have a creative space to which audiences come rather than them seeking audience. "The middlemen lobby needs to be cut. Currently, in exhibits like the Dilli Haat, 75 per cent are middlemen, barely 20 per cent of the participants are craftsmen", Rajeev points. At present, the number of artistes registered in the society crosses 350.

"They were all classified as beggars as defined under the Beggary Act. We worked



JIYO Project

to eliminate this tag and came up with architectural plans to house them." Rajeev conceived the Anandgram workshop where habitats could be created for the artistes to live and practice their profession. Thirty years on and these performing artistes who have participated in various global cultural events, continue to struggle to get a decent dwelling, squatting in squalor due to political apathy, leaving Rajeev feeling desperate, helpless.

JIYO

While the artisan and the skill set he brings in equally features high on Rajeev's list, he is quick to recognise that these skills are again fast disappearing for want of nurturing, for want of a market. His venture Jiyo, a project of the Asian Heritage Foundation is an offshoot of this deep concern and an attempt to revive our perishing crafts and craftsmen. Jiyo focuses on not only reviving our dying traditional crafts and connecting the artisan to the market, it also provides contemporary design options to the crafts persons where the traditional skills and crafts can be moulded to suit current lifestyles and requirements.

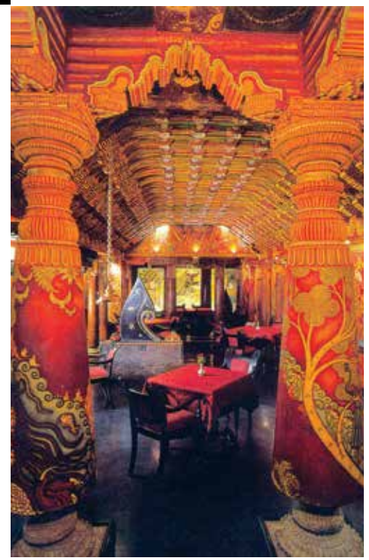
For instance, a skill such as bamboo or cane basket weaving is used to weave art pieces as well as utilitarian items in cane that cater to modern living. Under Jiyo, designers directly work with the villagers to come up with the possible designs and items.

"Bali and Bhutan have stringent rules for setting aside 25 per cent of the cost of the building for arts and crafts. India suggests a paltry 2 per cent to be set aside and this too is not followed", laments Rajeev, referring to our fast disappearing traditional skills and crafts.

According to him, most villages are capable of offering handmade items that can be used in daily life but none have seriously committed to addressing this. "Knowledge of using natural materials such as mud, stone, wood, bamboo does not feature in local engineering codes or contracting norms in our building industry."

You need to ask if the future will be mass produced or produced by masses, he adds. "The village Chinallapatti in Tamil Nadu was once a thriving centre for handlooms and now it is a thriving centre for power mills, the handlooms having fallen silent. Over 3500 weavers from Chinallapatti now live in Delhi slums, driving rickshaws, selling vegetables, even sifting through garbage, leaving behind their skills that have no market."

Initiating numerous workshops for artisans, Rajeev once came up with the concept of farmer's footwear while working to improve the status of leather workers in Rothak. He



Spice Route
A restaurant conceived and designed for the Imperial Hotel in New Delhi celebrates a synergy of artistic sensibilities, weaving together architectural styles spanning the South-Eastern Asia region. With a customised architectural environment, the restaurant evokes a museum quality display. (Left)

also came up with craft collections that focused on providing supplementary income to workers in Kashmir and Orissa.

SPICE ROUTE

It is next to impossible to trace through and elaborate four decades of passionate work in design and performing arts, yet, running through a few of Rajeev's work can give an idea of how his mind functioned, the incredible designs unfolded. The Spice Route restaurant in The Imperial Hotel, Delhi, is one such incredible design that he executed during the late eighties and early nineties. Reflecting the journey of spices from the Malabar Coast in Kerala through Sri Lanka, Myanmar, Malaysia, Indonesia to Thailand and Vietnam, the restaurant is a virtual visual treat of art and culture of these regions, presented in folk, religious, cultural tones.

Seven years in the making, the interiors are hand painted with vegetable and flower dyes by mural painters originating from the temple town of Guruvayur, representing a 3000 year tradition. Showered in antiques and designed on the principles of Feng Shui, the restaurant is divided into nine sections where each represents a specific journey of life. Thus, the entrance is flanked by four antique wooden pillars, the space between them narrow, permitting entry one at a time, reminding philosophically that the entry to this world and its exit will be alone.

The first section greets with a mythological painting that shows light, denoting the gathering of knowledge as we take life's journey. A wooden replica of the boat carrying spices prevails under the picturesque Thai and Kerala style roofing. While the walls and ceiling display intricate paintings depicting joy and scenes from daily life, a painting denoting moksha captivates, with its wooden lintels preventing a clear view of it, just as obstacles prevail on the path of attaining moksha.

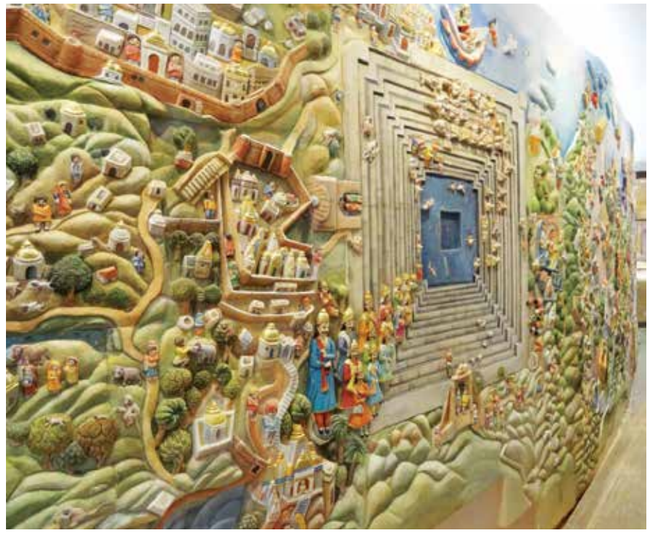
ADANI HOUSE

His project Adani House was to cater to the needs of a couple who were amongst the country's wealthiest, yet astonishingly simple and down to earth. The project site was in the heart of an expanding city (Ahmedabad). Being Jains their ancestral homes spoke of priceless Jain icons, the beautiful works commissioned and handed down over generations. Each of the treasures carried marks of worship, denoting the importance to the family and community. In short, art here manifested not as something decorative but one that was lived with every day, as divine and influential, establishing a unique identity.

His interaction with the family opened new vistas on the contemporary meaning and purpose of Jainism, especially in the increasingly material world. The design that unfolded marks this sensitivity, the journey serving as a manifestation of this realisation. It starts with the driveway to the main entrance, which is marked by a spellbinding sculptural installation depicting Mount Meru, defining Jain cosmology.

The art-wall in the public area of the house leading to the private realm gives a pictorial narrative tracing the family's journey across generations. While the courtyard has a multi-media art screen with its bold colours and light, complementing the Kalachakra mandala, the ceiling in the main living room is artistically treated to recreate the Samavasarana.

The boundary walls follow the graphic visual language of the Jain Jivadaya- interdependent of all life forms with intricate marble inlay, the black ink bold calligraphic strokes composed on an internal rhythm replete with strategic pauses. The fine dining space incorporates asymmetrical Muqarnas, the thin downward projections creating an illusion of arches suspended in mid-air as 'Seven Days". Jiva Daya is an important component of Jain karma and this fable is translated as a mosaic on the interior walls of the Adani House.



Adani House

The Silk Road Festival

Bee Story

SILK ROAD FESTIVAL

The Silk Road Festival was conceived and designed for the 36th Annual Folk Life Festival of the Smithsonian Institution's Centre for Folklife and Cultural Heritage. Launched in 2002, the festival was designed to illuminate the diversity of living folk traditions, their historical contributions and support the innovative collaborations of artistes from ancient trade routes of the east and west.

The exhibits ranged from Ikats from Uzbekistan and Japan emulated on looms in Andhra Pradesh and Bihar, Dunuhuang cave paintings depicting the lotus sutra recounting stories of hardships on the Silk Road by artistes from Indore, hand painted Bamiyan Buddhas stretching 20 feet high, to the Hagia Sophia recreated as an architectural gateway, depictions of stories of lions and tigers that are symbols of power and royalty on the Carpet Wall, Astronomy Tent, Urban 'folk' art on trucks and rickshaws, Ceramic wall hosting Turkish tiles painted by craftsmen from Khurja and Jaipur; the Silk Road Festival had a mindboggling display, inviting traffic that was never before seen.

BEE STORY

Performing arts, artisans and designs are not the only concern of Rajeev. His concern extends to the ecology and environment which is continuously under threat. Given the role of honey bees and the danger of their dwindling numbers, year 2012 saw Rajeev participating in creating art installations in The Hyatt in Chennai. The three day exhibition saw life like depictions of honeycombs, bees, massive drops of honey along with performances by artistes and discussions on safeguarding and reviving the bee population.

GAYATHRI SHETTY &
NAMITH VARMA

GAYATHRI & NAMITH ARCHITECTS

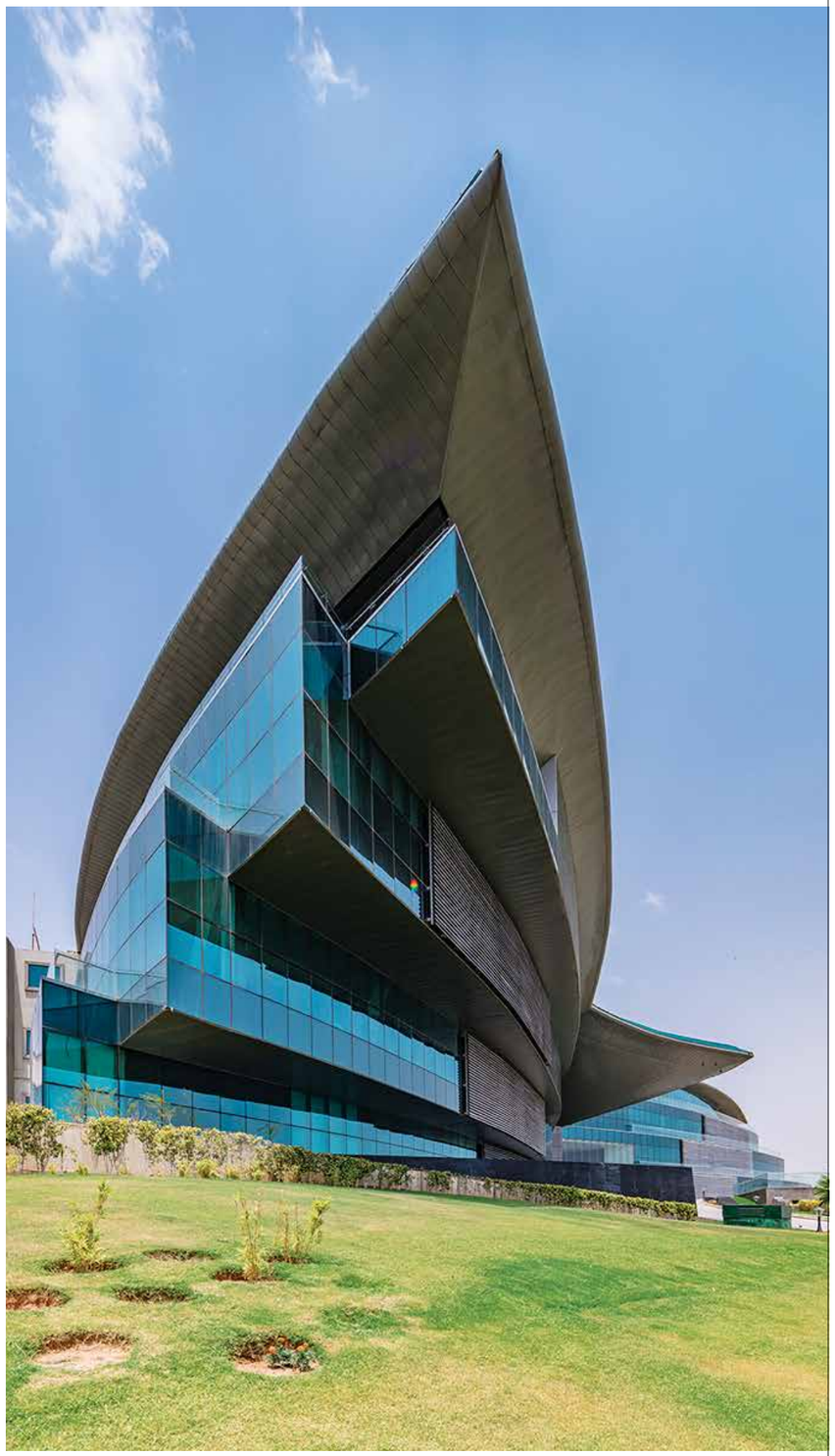
PROJECT
Jaquar Corporate Headquarters, Manesar

DESIGN TEAM
Architects Namith Varma, Sudhir Suresh Padmanabhan, Brijesh, Senior Engineer Ramesh Palleri

DESIGN TEAM INTERIORS
Architects Gayathri Shetty, Gowri Rao, Anuradha, Rajendra Chabbra (in-house Project Manager), Artists Himanshu Doegra, Alex Davis

BUILT-UP AREA
3,20,000 Sq. ft

PICTURE CREDITS
Nutan Varma, Pallan Daruwala



SOARING INTO **INFINITY**

BY NANDHINI SUNDAR

It is a company deeply rooted in the Indian ethos, yet nurturing a vision that is international. It is a product that relates to the five elements of human consciousness while proving to be the very essence of survival, sans which there is no life. It is a design that relates to the five elements of nature, the *Panchaboothas,* where the *Tattva* is infused into every grain of the structure that houses this space.

The Jaquar Corporate office in **Manesar** is not just a building to house the functions of the Indian multinational, but one that represents the very ethos of the company and its future aspirations. Designed by **Gayathri and Namith Architects (GNA),** the building is a fine amalgamation of contemporary sensitivities and inspiration from nature. The 3,20,000 Sq ft Net Zero building, built on a 12 acre site is an inspiration from the novel, Jonathan Livingston Seagull, by Richard Bach, infusing the concept of flight to depict the company's reach to global heights.

'"The objective was to come up with a design that dipped into the truth of creation, where the concept merges the structure with the body, mind and soul of the space. The tap, which is the product of the firm, incorporates the space, air, fire, water and earth, the five elements of human consciousness. These five elements of nature are brought into the lobby, the water, space and light merged in seamlessly with the earthy art forms that relate to the strong Indian philosophy, which is the fundamental fabric of the company", explains Architect Namith Varma.

According to Namith, architecture plays a significant role in impacting the mind, thought process, initiating a psychological shift. "Designing an iconic edifice that has the natural concepts well in place ensures the product that emerges retains the native philosophy while incorporating the altering scientific spirit and cutting edge high technology." Not surprisingly, as one walks through the flowing expanse of the multi-storeyed corporate office, it is a sense of the vast timelessness, representative of the universal spirit that is experienced.

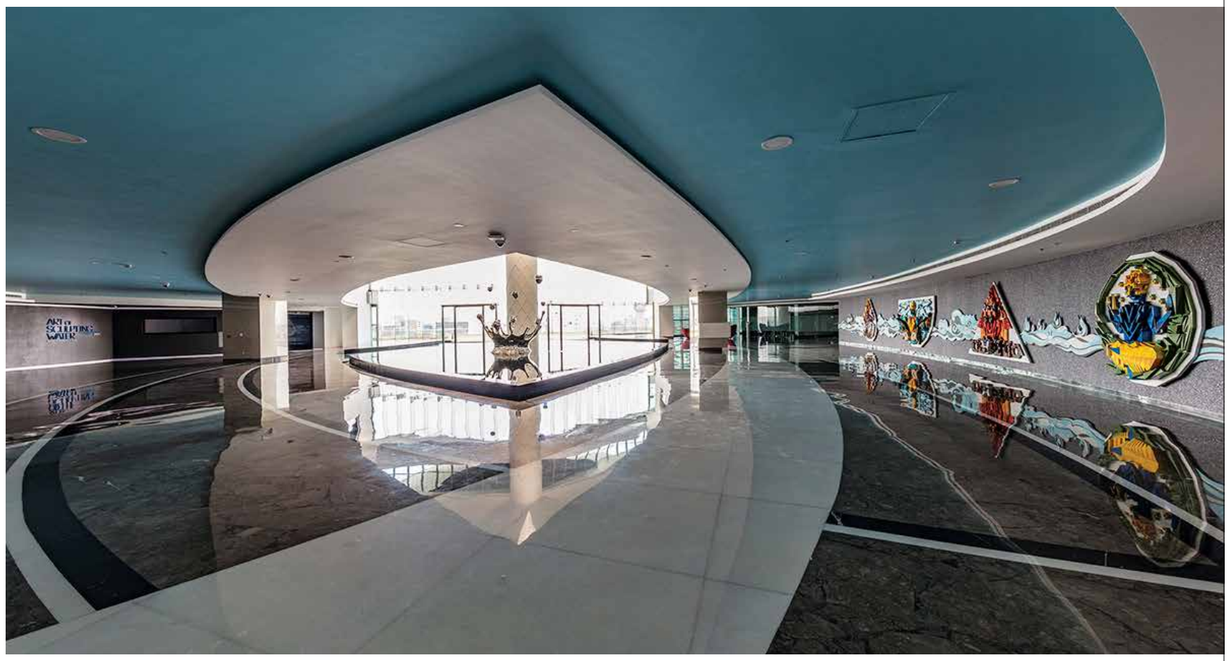
FREE FLOWING CONNECTIVITY

The building stacks two functions, the factory featuring beneath, tucked away by a segregated entry that is not visible from the main entrance. The bermed landscape, with its captivating water features, is raised by 8 metres at the entrance lobby to offer an imposing entry that is akin to the belly of the nose of an aircraft poised for take-off. The three floors of the corporate office are perched on the 'wings' of this aircraft, where the three wings project in three directions.

"Staggering the three levels involved rotating the floor plate at each level where the shift is along the central pivot of the quadruple height atrium that forms the central core of the building", explains Namith. The staggering along the central pivot was however not easy to plan and execute, says Namith. "The cantilever at each level is approximately 4m. While the cantilever projects on one side, the volume of the spaces had to feature through the large span post-tension slabs."

The staggering, besides bringing in natural shading for the lower floors where required and permitting infiltration of the right amount of natural light, also accentuates the overall design of the structure, he adds.

The three floors open on to the sky lit atrium, the folded white flutes of the ceiling at each level merging into this skylight, ushering in the sense of infinity into the open workspaces as a constant reminder



of the company's vision of soaring into this infinite expanse. While the open flowing spaces ensure there is unhindered connectivity at each level as well as between the three levels of the corporate office, the water element is subtly brought into each space through the demarcating colours. Thus, each floor comes with a specific colour, the green, grey and the blue representing the ocean colours in the *Sangam,* while the brown roots the water into the earth.

Given the theme of flight, the discussion pods on each floor, not surprisingly, resemble the merging of twin noses of an aircraft. The expansive Directors' cabins visually connect to the exterior landscape, the pristine white spaces layered in wood once again blending in the *Akash Tattva* with the *Prithvi* which is the earth element. The grey marble flooring that marks the floor is diamond polished to permit reflection, reminiscent of still water.

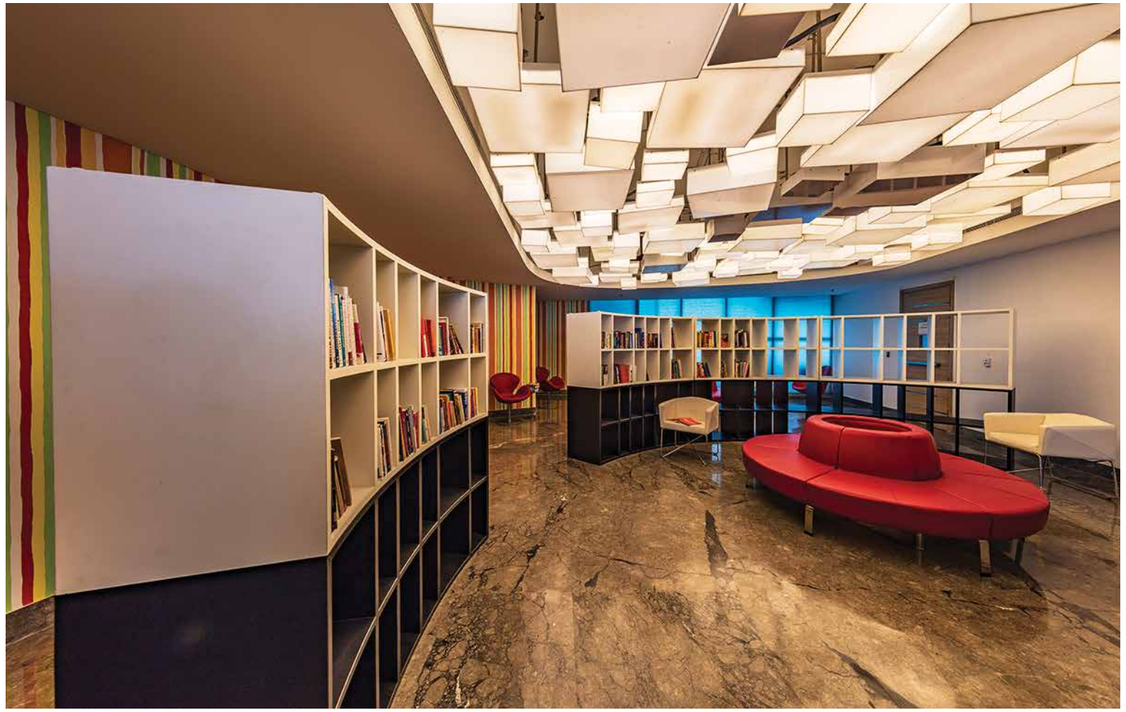
CONFLUENCE OF ART AND TATTVA

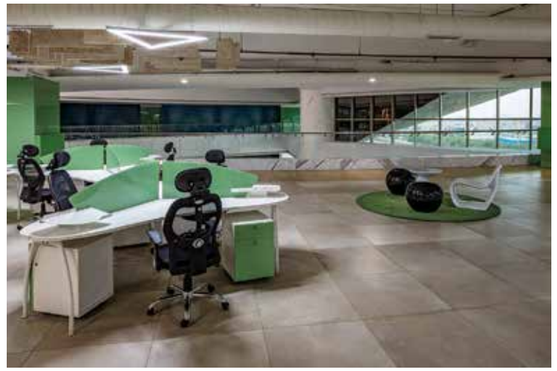
Any erstwhile temple or palace reveals a collaboration of master artistes and craftsmen where it is a confluence of many art forms along with the static and dynamic elements, opines Namith. "We have brought this into the building, bringing together artistes and designers to play their respective roles in the structure." The building encompasses the inner ring, the outer ring and its central core which serves as the sun lit courtyard replete with water features.

The inner ring forming the functional spaces around the central core, connect the built spaces with the exterior landscape, infusing the concept of blending the inner being with the cosmic. Covering this inner functional ring is the outer ring of glass which is high tech, absorbing the solar energy to offer a net zero energy building.

The entrance lobby leads to the experience centre, designed by Michael Foley, which traces the history of Jaquar from its inception, the tale told in the most stunning audio visual form, the artistic visual rendition leaving an indelible mark on the visitor that remains long after the experience is physically concluded.

Interestingly, the first proposal from Jaquar had been a 20,000 Sq ft multi-storeyed building on a small plot. However, GNA and Jaquar wanted to explore alternative larger plots to bring in the company's vision and brand value in totality. The final space offered to work with was 12 acres.





The structure reveals a classic fusion of the male and the female forms, the rugged masculine edifice rubbing shoulders with the softer female element of the interiors, where the skylight blends into the fluid expanse of water, the featured art forms serving as aesthetic pillars of visual delight.

SUSTAINABILITY IS THE MANTRA

It is not just design that is iconic but also the principles based on which the design evolved, the strong accent on sustainability manifesting totally in the structure. To start with, the net zero energy building has a radiant screed cooling/ heating system running through all the floors that reduces 50 per cent of the operating energy. The air handling units employed further distribute the air, resulting in maximum energy conservation.

Fresh air is let in through a heat recovery system that routes the exhaust air where the energy to cool or heat this exhaust air is recovered through a heat exchanger. This again reduces the load on the air conditioners for fresh air. The CO2 sensors installed further determine the quantum of fresh air required in each space, reducing the energy expended.

The low energy radiant cooling system uses chilled water to condition the space, resulting in high energy savings. The high efficiency cooling towers are also water efficient, enabling a 15 to 20 per cent saving in water consumption as compared to conventional towers. The lighting system is equally energy efficient, having been programmed after doing a detailed daylight analysis as well as sensors to detect occupancy.

While the insulation on the external walls and roof restrict heat conduction, reducing the cooling load, the special double glass glazing prevents heat ingress even as it permits high visual light transmittance. “The comprehensive measures installed have resulted in energy savings up to 48 per cent as compared to an energy efficient ASHRAE baseline building.”

Further, special environmental protection has been offered by the utilisation of the no-ozone depletion refrigerant in the air-conditioning system. While energy consumption has been curtailed from all fronts, solar energy is being harnessed to meet all the energy requirements in the campus. The solar PV system of 975 kW Capacity installed in the parking area and on the terrace, results in net positive energy generation, making the Jaquar Corporate building a Net Zero Energy building.

Energy front is not the only angle that GNA opted to address in the project. Water being a precious finite resource, the architects have gone all out to conserve every drop expended in the building. While low flow fixtures ensure less fresh water is used, waste water recycling is 100 per cent, used for irrigation and cooling towers.

Two large tanks capture the rainwater washing down constructed spaces while rest of the rainwater is channelled into the ground for recharge. Apart from these, a waste to energy plant coverts food waste to cooking gas, while the STP waste converted to manure comes in handy to nourish the landscape. “The final evolution of the design and the sustainable components happened only because we were given a free hand by the Managing Directors to execute the company’s philosophy in the structure in the best way we deemed”, sums up Namith.

PRAMOD JAISWAL

DIVYA ETHIRAJAN

BETWEENSPACES

PROJECT
Jonathan's Kitchen and Komatose Club

DESIGN TEAM
Architects Pramod Jaiswal and Divya Ethirajan

AWARDS
IIID Anchor Awards 2015 – Runner up (South Zone) – Leisure and Entertainment

PICTURE CREDITS
Pramod Jaiswal and Harsh Sharma

BRICKED INTO THE LANDSCAPE

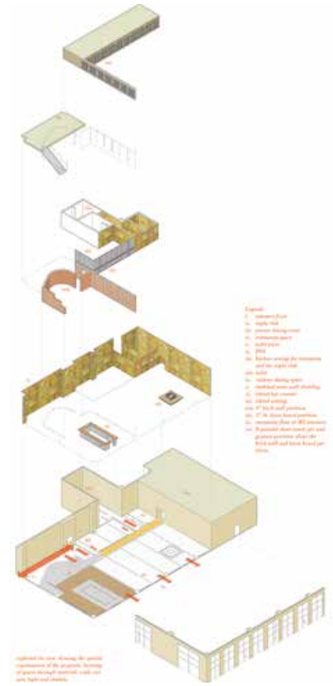
BY NANDHINI SUNDAR

It was the long drive to Hyderabad, the sight of the multiple boulders and the rugged yet picturesque landscape that decided the language of the structure of **Jonathan's Kitchen and Komatose Club,** for architects **Pramod Jaiswal and Divya Ethirajan of BetweenSpaces.** The structure, part of a larger hotel, was to house a fine dining space of 3400 Sq ft along with a bar of 2000 Sq ft, where the bar is cleverly segregated to feature as a standalone space. The objective was to integrate the fine dining and the bar, each prevailing with their own distinctive identities and connect the same to the hotel.

The demarcated area for housing the fine dining and bar came in a volume of 55 feet in width, 86 feet in length and 20 feet in height. "The entry was a narrow curved corridor which needed to be appropriately worked with and we used this effectively to bring in the rugged earthy element as well as create a surprise as one entered", stated Pramod. "The idea was to offer an experience that went beyond the wine and food, which the diner would carry back", he added.

Thus an arresting curved double brick wall partition marks the 300 Sq ft entrance foyer, engaging the diner right from entry. The curved walkway takes the diner gradually through this narrow path defined by the earthy rugged contours of the artistically laid bricks, only to throw open the entire dining space on entry.

Jonathan's Kitchen.



Exploded view.

JONATHAN'S KITCHEN

The restaurant, Jonathan's Kitchen, has been divided into two zones, one section featuring as a large double height dining space, the northern side glazing ushering in plenty of natural light. The second section encompasses the private dining area, coming with its cosy low height suspended coconut rope ceiling.

The ropes, besides lending a unique character to the space, successfully hide the utilities that prevail above. Further, light filters through the ropes to create interesting patterns. Uneven timber log tables mark this private dining area while the semi enclosed bison board partition ensures the guest remains connected to the main dining area through the deliberately introduced slits, even while enjoying the much sought after privacy.

Each of the sections comes with its own distinct spatial quality articulated by the materials used and the envelopes defining the spaces. The rugged textures of the lime yellow slate (Shahbad stone) and the expansive randomly structured two layered brick wall that goes up 20 feet are well contrasted by the relatively plain bison board partition.

The bison board partition is etched with laser cut geometric patterns that infuse art, serving as an artistic segregation of the private dining nook from the open dining area. The clever juxtaposition of the different materials and their deliberate articulation define the character besides heightening the play of light and shadow in the space.

Through the deft lay of spaces and the partition, clear demarcation prevails between the kitchen, private dining and the main dining, where the common passage connects seamlessly the Komatose club with the kitchen as well as the common dining area. The common pathway is further defined by the dark leather finish black granite flooring as distinct from the satin finish Cera floors that mark the rest of the dining area.

Seating elements

Teakwood furnishings and uneven timber logs mark the décor respectively in the common and private dining areas. The presence of the curved bricked wall in one section of the open dining space has been worked to advantage, with attractive cosy seating prevailing along this exposed brick curve. The mezzanine floor is fitted over this brick curvature, a stretched metal screen with its patina of rust featuring over the 10 foot brick wall and serving as the partition, the visual connect to the main dining kept intact.

The common dining area incorporates a dramatic green central island seating with a large sculptural metal light fixture hovering over it, dropping down from the double height ceiling. "We designed the sculptural light fitting. The furniture too were designed by us and crafted by local carpenters. The objective was to engage local crafts people in the design and construction", added Pramod.

KOMATOSE CLUB

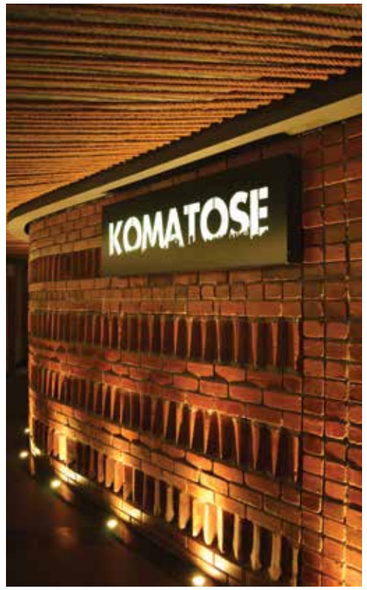
Just as the private dining area has been cleverly segregated while retaining the minimal visual connect to the main dining, the bar Komatose Club too has likewise been demarcated, yet connected craftily to the rest of the dining space. This connection has ingeniously been achieved by opting for a brick jaali partition between the bar and common dining area. To enable the visual connect, the jaalis have been broken into individual segments by glass and mirrors which also add volume to the space.

The brief for the bar had been to create a club adjacent to Jonathan's Kitchen, incorporating multiple warm nooks where one could unwind with a drink. Keeping this in perspective, 1500 Sq ft of the main restaurant space was carved out and reserved for the bar, its footprint defined by the curved 10 feet brick wall partition. Further, a 500 Sq ft of mezzanine was created over the entrance foyer which added to the bar space, offering a more intimate space over the curved brick wall partition.

Given the linear flow of space, a 20 feet long island bar counter was created at the central region of the bar. The typical booth seating seen in a bar was brought along the brick partition wall while the space adjacent to the external glazing saw attractive lounge seating being incorporated. Heavy drapes over the external glazing ensure privacy to this warm cosy nook.

A similar large sculptural light fitting as seen in the common dining, equivalent in size to the bar counter, was customised in hot rolled sheet and perforated metal and suspended over the bar to highlight as well as lend an element of drama. "The light fitting is 20 feet long and 10 feet wide and holds one and a half tons of metal", stated Pramod. "The fitting was assembled on site, with rivets nailed in to lend a sense of rugged appeal. It comes in twin layers, with empty bottles arranged on the bottom layer. The light washes down these bottles."

Brown walnut veneer along with Teakwood flooring contrast the black granite and cement polished bar counter with its solid Teak counter top. The rich brown hues as evident in the drapes and the Teak, besides imbibing the spirit of the rustic landscape of Hyderabad, create a space that amply resonates the Komatose theme of the bar area.



ALTERED APPROACH: NEED OF THE HOUR

PROF PARSHAN SINGH SINDHU
DIRECTOR, SCHOOL OF ARCHITECTURE & PLANNING, GRAPHIC ERA HILL UNIVERSITY, DEHRADUN, UTTARAKHAND

Architecture is often referred as ‘Mother of all Arts’. Learning the principles of design that embody the functional spaces brings forth the productive design in its applied form. Architects are known for their creativity and aesthetical sense which are imparted into their structures through the learnt and acquired skills. The stage wise developments and advancements in technology are documented and serve as pathways for future better design creations and adaptability for various enhancements. Such records serve as a guiding force to be made available for teaching as examples of distinct class.

It is imperative for architectural education to carve out a niche amongst students, the budding architects, to make them truly responsible for the development of the country. As Professor of Architecture, I have observed that students choose to refer, given the varied mediums available, such as the internet, magazines, seminars, workshops, guest lectures, site visits etc. where these widen their vision as an architect.

Students are captivated by great of works of famous architects and are inclined to be influenced by such designs. Many a time such designs are picked by them and altered slightly merely to showcase it as one created by the student.

The right value of architectural education is through an amalgamation of various core subjects like building construction, structures, architectural graphics, production drawings, and these should really inspire students to be creative in the real sense. Learning in architectural education is best fostered by learning from practical site visits, making an assessment and learning in coherence with the design and construction principles besides justifying its relevance to the design concept.

The task here lies with the faculty of architecture who are responsible to develop the design sense amongst architecture students to create designs through design themes, metaphorically or through bio mimic concepts. Currently, buildings are designed to restore or conserve green spaces. The approach to minimize the use of natural resources has resulted in the built envelope or built environment being low in consumption of natural resources, to ensure minimum CO2 emissions / footprint.

Green building design inputs are needed from industry professionals who are trained by Indian Green Building Council, GRIHA who rate these Green Buildings. A schematic set of parameters to cater to form, function, climatic aspects are laid to create an architectural design, which are taught. These are to be implemented by students to permit a stage wise design development which can be submitted for approval.

These works are subject to change and vary during the stages of development until one reaches the final stage of design. The most surprising observation is that there are very few students who would follow the development process. The numbers restrict to 25per cent to 30 per cent and majority will justify.

The crux of the problem is lack of proper efforts by students and also the lacuna at faculty end of failing to disallow the work of students who are not following the parameters for a good architectural design. This is an offshoot of many schools of architecture and planning prevailing, imparting 5 years B. Arch degree course. More than 425 schools prevail across India leading to shortage of properly qualified skilled/experienced faculty who can take up the task seriously to achieve best results.

Private institutions majorly lack in three aspects—Physical Infrastructure, Intellectual infrastructure and Inadequate salary structure for faculty. More over the feedback system also empowers students to give false rating of faculty who are strict and force students to work hard or reject the copied or second rate submissions. Largely faculty also pampers students for high feed back rating.

Such faculty continues to work in the Institutes while the sincere, hardworking teachers find themselves shown the door due to low rating feedback. This is where Council of Architecture needs to intervene to control quality of architectural design education, by sending inspectors to check / rate the quality of architectural design education imparted in Schools of Architecture across India.

This should be done by appointing Design Committees who would also ask for the design portfolios of each Semester and make an assessment and give COA design rating on the same. Students are currently on the driver’s seat and teachers are made puppets with managements favouring students for commercial ends. Short term gains which largely affect future progress of architectural education should always be rejected.

An approach that garners systematic development of an institution is possible only when quality is cared for. The Council of Architecture should strictly adhere to their directions on minimum standards of architectural education during the renewal of approval for imparting 5 years B. Arch degree course. Leniency will further derail the educational qualities that go into the making of future architects.

The specified pay scales recommended by COA for the various posts of faculty should be implemented as an essential parameter in conjunction to the ones for renewal of approval. Better staff should be made available to the Architectural Institutes, where they are not only qualified but are also skilled by virtue of experience so as to contribute their best to the students of architecture.

PRACTICE BEFORE "YOU" PREACH ARCHITECTURE

BY PROF. JAFFER AA KHAN

"An ounce of practice is worth more than tons of preaching"
~ Mahatma Gandhi.

During the CIAM congress in 1947, Gropius created the Education Commission to debate the training of the modern architect and underlined the many principles for a new architectural education. Some of the points of debate listed below are entirely relevant even today in an Indian context.

"Teachers should be appointed after sufficient practice."
"Schools of small size are more efficient than large sizes (100-150)."
"The efficiency of teaching depends on the number of students per teacher (12-16)"

When I joined architecture in 1978 at the School of Architecture and Planning, University of Madras, the total intake was 20 students per year. The student strength over the five years did not cross 100 at a time because of drop outs in the first year. When I graduated in 1984, we were only 18 of us. We had to do six years of architecture with five years at the School and one year as professional practice. Though I completed my course in 1983, I had to wait for another year to graduate.

This limited number in the class with traditional setup of wooden drafting tables and stools created a cosy environment which was entirely interactive, with our seniors dropping by to mentor us during the years. They also gave a lesson on the teachers and their nicknames. It was an enriching experience as they shared their thoughts and ideas and sometimes debated about the design outcome which went on till early morning. The school perfectly resonated the principles set out by Gropius, who ran a successful practice at Harvard which he called, "The Architects Collaborative (TAC)".

My School (SAP) at that time was headed by Prof. FB Pitahvadian, an eminent architect who ran a successful and largest practice in South India known as Pithavadian and Partners. He would come to the School at least twice a week in his Ford Taurus, smoking pipe. He would visit all the studios and stop by to give short lectures and even share some books bought during his foreign trips.

What an atmosphere it was! Most of us enjoyed his presence in the studio and listened to whatever he said. I was lucky to be one of his favourite students, so much so that when I graduated he handpicked me to join his office. I did a short stint there and later joined the School to teach, much to his displeasure. My teaching of architecture started without any practical experience and I had to leave India for further academic pursuits in England. The one year I taught was a learning experience and I was given the subject "Basic Design".

I remember those days, when I used to come out with new ideas and experiment them. This angered my senior faculty who were displeased at my growing popularity with the students. One of my students, who holds a position of Dean at a reputed university in the US, met me in 2018 and confessed that the year I taught her in 1983-84 was the most memorable year and the only year she enjoyed architecture. It was a fantastic feeling after nearly 34 years.

I returned to full time teaching as a practicing architect for more than 25 years in Bangalore, and in 2011, founded a School in Chennai. The promoters handpicked me to develop the School which became a trendsetter in the region within a couple of years of its inception. With my collaborative skills and the ability to network internationally, I along with my faculty were able to develop a unique design program which was completely out of the box.

I was still practising and doing some of the most significant projects in Bangalore and many award-winning works which were published in reputed magazines. I was able to bridge that gap between academics and industry that was widely missing in architectural education. I even stressed that a faculty should be encouraged to practice and produce at least one good work every three years. This would be equivalent to publishing three papers in a peer-reviewed journal.

The architecture schools today in the country are numerous and growing. Every School wants these numbers to sustain financially. One of the CoA members told me that, to sustain, a private school needs to have a minimum of 80 students as intake. But the question is how do they manage the faculty? How do we train them? Are they in practice?

When asked about this to Prof. Bimal Patel, in 2014, he said that CEPT employs more than 50 per cent as visiting faculty who are primarily from the practice. No wonder CEPT is one of the best Schools in the country and established by none other than Prof. BV Doshi who was and is a practitioner. Let us rethink on how we could bring back this vibrancy in educating architecture.

EPHEMERAL EUPHEMISM IN THE WORLD OF DESIGN

BY PROF. K JAISIM

The present universal language in the profession of interior design is the theme of this article. What IS is what NOT.

Ephemeral aspects in design are evident all over. The design is momentary and media influenced. They are like images floating before one, so momentary that before one can grasp a meaning the next unfolds. These myriad images create a sensational impact without leaving any in-depth influence. One way to compliment them is that they did not really bother us over time. They are just transitory.

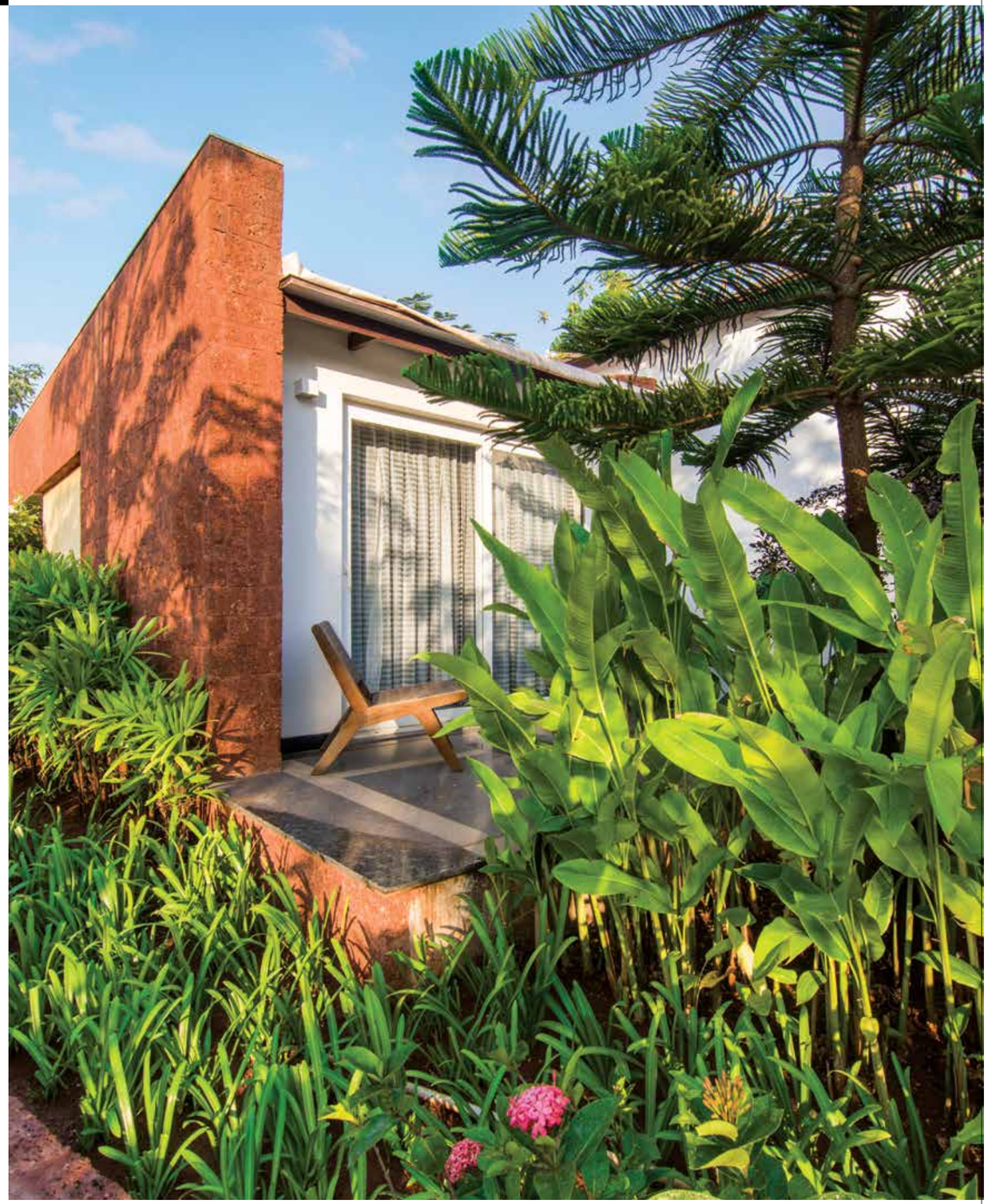
The euphemism part is of unpleasant influences that are imbibed in these transitory designs. The negative or overriding bad influences of these designs can leave permanent damages. Whereas, a great one or a good interior demands a comprehension beyond the ordinary day to day designs. Unfortunately there are very few of them in the present scenario. Euphemism is like addressing an old person as senior citizen to please the ego.

Humans have five senses that interact with the five elements to make design a challenging influence in how one behaves and interacts. How many designs really address them in a holistic manner? The question raises the big ONE – what is Design and what is Decoration? How often does one walk through these interiors that really address most of the senses and the elements? Very rarely, stimulation is sought momentarily, not by the product being presented but by the intensity of presentation.

Design Difference is the objective subject that must be studied in depth before delivering the product in reality. One only has to observe the myriad interior design projects that are happening all over the built environment to make the lips smile.

The real world and the world of abstract theory make a fascinating drama while realising a not just practical design but something that challenges the visual dimension. Here we enter into an adventure especially in interiors and façade designs. Architecture can only smile and take a step back. Its realm of influence does not integrate with day to day drama of these sensual spaces. In time they have a dance in tune with the demands of various influences that effect and affect the market. Designers are only directors, driven by the producers demand for a positive economy driven response from the consumers. Here is where the decorators take over and the designer plays the beats as per the influences that become their orchestra.

Here one must pause and sense the dramatic living world of today. Decor overrides the depth of design influenced by commercial aspects. Design takes time reflecting the spaces to be addressed. Instant response and immediacy is the order of the day. He who can deliver gets the bread. And he then makes the bread undergo many avatars before it is consumed. Consumption is the final goal; the objective of Design is mortified by the presence of decor. Euphemism solves the Ephemeral.



MAKING LANDSCAPE PRODUCTIVE

BY NANDHINI SUNDAR

The presence of greens unfailingly uplifts the spirits, infusing energy and a sense of exuberance even to the most flagging, stressed persona. But is it merely aesthetics, the visual treat the greens bestow or is it the experience they silently pack in, transforming the mind and the senses as one walks through their spaces?

Designing landscape goes beyond aesthetics and the ornamental flowering plan to the experience and usefulness for the user, opines **Landscape Architect, Malik Zahiruddin of Maliks Design Studio.** Stating that the landscape essentially evolves in tune with the architecture, he stressed on the alignment of the geometry and flow of spaces with the architecture. “Sometimes, landscape evolves in contrast to the architecture if the topography does not permit, but this is rare.”

After graduating in architecture from BMS Engineering College, Bengaluru in 2006, Malik chose to do his masters in Urban Landscape in University of Manchester. On returning to Bengaluru in 2009, he started his work as a landscape architect in full earnest along with his wife and partner **Architect Vijetha Malik.** Being a start-up firm with international experience, a sizeable number of his initial projects featured extreme terrains or came up with specific site issues which called for dedicated focus and expertise. “Some of these projects and the experience proved to be a rich learning curve.”

ALIGNING WITH ARCHITECTURE

A major inspiration for Malik is Architect Hafeez Contractor “as he proclaims that true architecture is something that satisfies a client’s need. For Contractor, it is about finding out a requirement, cause and purpose and solving it”, stated Malik. “As long as the solutions are right and the landscape forms an integral part of the architecture, the design is bound to be a success. Merely to impact, an impractical item cannot be included into a landscape, like an abnormally large sculpture in a small landscape”, he added.

Insisting that the involvement has to be from the very beginning to understand the ground services, Malik stated, “We are particular about streamlining the outside services first before coming up with the landscape.” Based on the client’s requirements, the climate, the topography, an ecologically sensitive design is drawn, where the flow of spaces, the geometry aligning with the architecture is addressed, he elaborated.

FRUITS AND SEASONS

While planning the plants, the accent is on coming up with a productive landscape rather than merely ornamentation, Malik stressed. “Opting for fruit bearing trees such as papaya, banana, sapota, creepers of passion fruit, butter fruit, are better options, layered with vegetables than ornamental flowers that offer neither utility nor experience.”

He likewise revealed his preference for water retention ponds and lakes as compared to manmade fountains. “The mechanical water bodies are expensive to make, maintain and with scarcity of water, most do not switch on the fountains. Lack of regular use results in pests, rats, pipes bursting, which need to be contended with.” While his leaning is strongly towards minimalist gardens where sculptural depictions blend into the greens, some of his projects also feature large bold figures which can cause a pause, if the design sought it.

Malik’s landscape follows the Ritu Mahotsav concept where every flowering tree is given a green backdrop to give an altered experience in the varying seasons. “The shrubs are planted in layers where one pertains to flowers, one to green, another is a vertical presence, yet another reveals a fine mix of small leaves with bigger ones, narrow as well as wide”, explains Malik.

HERBS AND MANAGED WILDERNESS

The nature of his landscape is also chiefly tropical, the vegetation permitted to grow wild, yet layered in a manner where they do not require pruning. “Only hedges are pruned as some segments of the landscape requires definition, direction.” In his managed wilderness, the combination of the trees in their vertical layers, the evergreen flowers and productive vegetation is given high priority.

Malik is also averse to opting conventional shrubs. “Choose herbs instead as they add beauty and fragrance to the landscape besides having their medicinal, culinary uses.” Not surprisingly, in some of his

landscapes Malik infused spices to bring in value to the space.

His DPS project reveals amply this sentiment. The landscape is a virtual fruit and vegetable garden, abounding in guava, coconut and other fruit trees along with many evergreen varieties that mark the driveway even as a large vegetable garden abounds in cauliflower, cabbage, spinach, corn, to name a few. Sharing the space are also multiple herbs and ornamental flowers, the landscape a virtual treat for the five senses, the layers of greenery offering a rich exploratory experience for the students.

Where vertical walls prevailed, Malik opted for pumpkins and cucumbers, to bring in green walls into the landscape. “Even the sculptures have been specifically designed to relate to the architecture and the education transpiring within the structure”, he added.

As for his project the Mussoori Palace Hotel, the design methodology was arrived at after two years of research. “We put in tubers into the landscape which will come up automatically in spring after the harsh winter is over. During winter these plants hibernate. Based on the terrain and seasonal patterns, the entire plant palette was researched and chosen.”

ALTERING HOSTILE TERRAIN

His project Ocean Pearl Hubli came with the black cotton soil which does not permit plants to grow easily. “If you add water, the soil becomes very soft, if you do not use water, it becomes very hard and uncultivable. We added sand to make the clay loose and along with this, coco pit was used to permit the soil to breathe.”

The landscape came with winding pathways and the plants and trees were chosen to give the resort a lush green feel. “The thick foliage of the trees tones down the building while the layered plants based on height and colour, offer an interlinking of multiple shapes, sizes, colours amidst the thick managed wilderness.”

Since the project involved the architecture too, Malik worked with the building to handle the hot dry climate of the region, using laterite walls and shingle roof, with the structures built to use the wind movement to advantage. The floating roofs sitting on the beams independently, not only enable the ousting of hot air, but infuse the greens into the interiors. The customised sculptures, murals and landscape lighting further lend a Tropical feel to the resort.

His project Zuari Garden City near Mysuru came with a landscape that was rocky and totally barren, with not a single piece of vegetation. “We had to take the help of concrete breakers to cut into the rocks and plant the trees. A dense combination of fruit trees and Gulmohar were planned to cut the heat emanating from the rocks while also attracting birds.” The shrubs opted were chiefly flowering plants where the flowers could be used such as the marigolds, their colourful presence connecting the trees to the rest of the landscape.

The project also incorporated three ponds embanked with the rocks excavated, to harness the rainwater. Keeping in perspective an ecological terrain and lower water consumption, Malik had wild grass planted for the sprawling lawns. “When pruned, they resemble the conventional manicured lawns.” Some of the rocks were also left untouched amidst the lawns as well between the trees and shrubs to feature as natural sculptural elements.

The QVC Hills near Nandhi Hills in Bengaluru that he landscaped, display similar rocky terrain, the landscape totally barren. “The landscape now has thick greens with a range of trees that include fruit bearing ones, flowering trees, evergreen ones as well as a few ornamental trees. The delicate combination of the tree varieties has brought the birds flocking back, many nesting amidst them.” Given the dry conditions and lack of groundwater, Malik brought in ponds to harvest the rainwater while the trees ensure there is high groundwater retention.

HERBS & GREEN SPACES

BY NANDHINI SUNDAR

Operculum turpethum. A perrenial climber with stunning white flowers and an interesting seed capsule

Photographs by: ***Mahesh Chadaga***

What should a landscape offer? Should it confine to mere aesthetics, a manicured treat for the eyes or should it offer an experience, a chance to explore, where it is an adventurous entry into a managed wilderness? What in essence should the ensuing greens encompass; a manifestation of ornamental grandeur or a trail of discovery, peel by peel, of beauty and utility, a feast for the eyes as well as the body, medically and gastronomically?

These and many more interesting queries were raised by **Landscape Architect Dr Prabhakar Rao** as he walked me through the six acres of herbal gardens, which is part of the **Sri Sri College of Ayurvedic Science and Research.** The lush gardens house over 500 species of herbs including 25 rare medicinal varieties that are endangered and red listed. Some of them such as the Ficus krishnae tree that was pollinated by a species of extinct ants are virtually extinct today. Tissue culture to save and multiply such species has shown encouraging results in the research centre.

Ipomea pes-caprae. One of the hardiest ground covers that even grows in saline soils.

Piper betel. The betel leaf is great to grow in shade and wonderful to eat.

Aloe vera. A hardy ground gover with healing properties.

SENSORY DELIGHT

Stated Prabhakar, "The concept of external living spaces that architects are currently looking at is very different from the way landscape was perceived in the past. It is now a soft green living space that is sought after, as compared to the distinct demarcation of hard functional spaces interlaced with greenery, which was the norm earlier." The way the landscape is now addressed is more as an inspiration to explore, experience, where this experience stimulates the sensory nerves, catering to all the five senses, he elaborated.

"This sensory landscape architecture involves offering plants that permit you to smell, taste, touch, hear, and of course serve as a visual treat." For instance, the play of the wind on the whistling bamboo can result in different notes being heard based on the direction and strength of the breeze. Likewise, the dry pods from the Indian Laburnum (Cassia fistula), produces a sound similar to a baby's rattle, when the wind blows.

As for taste, a whole range of herbs prevail to delight the taste buds. The range of mints, starting from spearmint, peppermint, lemon flavoured mint, the Kapoor Tulsi, offer tasty treats even as one walks past these plants, popping their leaves into the mouth. Some can prove to be an experience too, like the Spilanthes calva, which is a remedy for toothache. Pop in one of its tiny yellow flowers and you will not only start salivating, but the flower ensures whatever taste was earlier in the mouth is wiped clean to leave a fresh feel.

"The concept of sensory garden is fast catching up in India with many opting for its sensory experience. The customary ornamental gardens, which abound in most of our well-manicured landscapes, lack in sensory appeal, besides being bereft of the exotic native species", he pointed. "The intense interest that is emerging in the introduction of diverse range of herbs into the landscape has made landscape architects to relook at the way the greens are laid. This has also prompted a peep into our past, to the Vedic times where the palette was organised in a scientific manner that addressed both the senses as well as health."

A DIP INTO AYURVEDA

The ancient text Vriksha Ayurveda elaborates the techniques of landscape and the plants that dwell in it, the medicinal herbs, as well as the manner of planting and nurturing. "There is a whole science behind the way a landscape needs to evolve and the health impact of the same", Prabhakar contended. He pointed to the Nakshatravana, which connects the human body to the energies emanating from the stars. The manner of planting the herbs impacts the mind as one walks through the garden, or rests in its space.

Kleinia grandiflora. Very attractive ground cover that sports large flowers in winter.

Clalatropis procera. A shrub with whitish grey leaves that will grow with no care at all.

Rawolfia serpentina. Shrub with striking inflorences

Plumbago zeylanica. Shrub with scented white flowers

Hedychium coronarium. Shrub with large white flowers during rainy season.

Alium cepa. Onions make great ground covers

"The plant palette as well as the patterns of the landscape also impacts the mind through the visual sensory appeal. The Navagraha vanam, the Ganesha vanam are good examples of this visual sensory impact. Unlike the ornamental gardens that offer only a visual treat, these herbs and their scientific placement take the attention of the mind inwards to address the emotions, calm the senses", he elaborated.

For instance, in the Nakshatra vanam, each triangle is housed with a specific species of plant. Twenty seven such triangles are placed together in the form of a yantra (sacred geometry), wherein the orientation of the yantra too is done on a scientific basis. With each species encompassing its own specific energy, interacting with the entire space brings forth a palpable energy shift which directly impacts the mind and body, explained Prabhakar.

ECOLOGICAL DISASTER

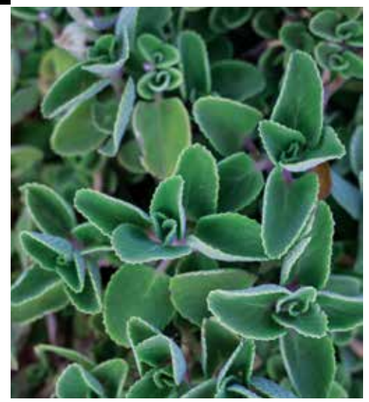
Most of the contemporary landscapes house tree varieties that are not native, be it the ubiquitous Gulmohar, Jacaranda, Tabebuia, pointed Prabhakar. "Given their introduction merely a century back, they lack the genetic diversity, making them weak and prone to termite attack, besides breaking easily during the monsoon season. They also require extensive use of pesticides for protection. This is true of other plant varieties too that are not local. For instance, the manicured lawns, besides consuming horrendous quantity of water, require spraying of Phorate (a fungicide) to address the pests, clearly making it an unsustainable model as well as an ecological disaster."

He further pointed that the pollen from many of the alien plant varieties creates skin allergies and respiratory disorders. "On the contrary, some of the native species such as Lemon Grass, Marigolds, apart from offering herbal remedies, also act as natural pesticides, aiding in keeping gardens naturally clean and healthy." Besides, when indigenous species are planted, they are not only hardy and sustainable, their rich biodiversity offers a spectacular garden that comes with an arresting palette of colours, shapes and sizes, he added.

A WIDE RANGE TO CHOOSE

The indigenous plant varieties come in a mindboggling range, with many herbs serving as stunning ground cover, shrubs, floral plants to decorate a landscape. Many of these serve as medicinal herbs, used to cure many ailments, while a significant portion of these come with their culinary benefits, proving to be a treat for the kitchen.

Shrubs: "Some of them come with interesting add on properties too that aid the landscape. For instance, the Scrophularia, a perennial hardy plant, is low maintenance and feeds many pollinators. Besides it is a highly priced herbal medicine as it is used to purify the



Coleus amboinicus. A ground cover with edible leaves

Spilanthes acmella. A tasty ground cover with yellow flowers.

Alternanthera sessilis. Red ground cover.

Plantago major. Stunning ground cover.

blood. The herb is an excellent shrub for a landscape", stated Prabhakar.

Similarly, Kalanchoe rotunda, a seasonal shrub, comes with a fine aroma and is used as a blood purifier. Justicia, a herb used to cure facial paralysis and rheumatism, is yet another shrub and so is Indian Rosemary which can literally explode the senses with its fine aroma. "Vasa (Adhatoda vasica) is another evergreen shrub and important herb in Ayurveda. Its white flowers resemble a lion's mouth and serve as ornamentation in a landscape", he pointed.

Ground cover: The Brahmi (Baccopa monnieri), a medicinal plant, is likewise an excellent ground cover in a landscape, its thick growth happening effortlessly. "Our erstwhile native landscapes used this as a ground cover. The Jal Brahmi (Centella asiatica), again a medicinal herb used for curing Parkinson and Alzheimer diseases, is an excellent ground cover, prevalent in our native gardens. The Hariyalee grass, requiring zero maintenance, is another fabulous ground cover. The Hariyalee dhoob (Cynodon dactylon) grass is also used to remove toxins from the body and Honagone Soppu (Alternanthera sessilis), are other herbs that are excellent ground covers", elaborated Prabhakar. Isabgol (Plantago ovata) is used to cure constipation and Vanapalandu (Drimia indica), a substitute for onion that is used as an appetizer, again are excellent ground covers.

Ornamentation: Many varieties of the medicinal herbs also serve as ornamentation in the landscape. For instance, the Desmodium punctatum with its captivating flowers, used medically as stress reliever, is a fine ornamental plant. So are Woodfordia fruticosa with its pretty red flowers, used to cure leprosy, the Sarpagandha (Rauvolfia serpentina), a cure for blood pressure, Sauropus androgynus which is a vitamin plant, the Buddleja davidii which attracts butterflies in hordes, all proving to be excellent native shrubs finding their rightful place in landscapes. Aparajita (Clitoria ternatus), is a creeper with beautiful blue flowers. Its blue flowers used by celebrities to make 'Blue Tea', is said to retain youth.

GO NATIVE

"The list is exhaustive, but each of these herbs, besides their noted medicinal properties, are easy to maintain being native varieties and serve as excellent plant species for use in a landscape." When we have such rich native herbs to pick from, why look into segments that are clearly ecologically unsustainable, he asked, adding, "One merely has to select from the innumerable varieties and place them right, to design a stunning green outdoors that is native as well as utilitarian."

Aristolochia indica. Climber with unique flowers.

Buddleja asiatica. Butterflies just love these flowers.

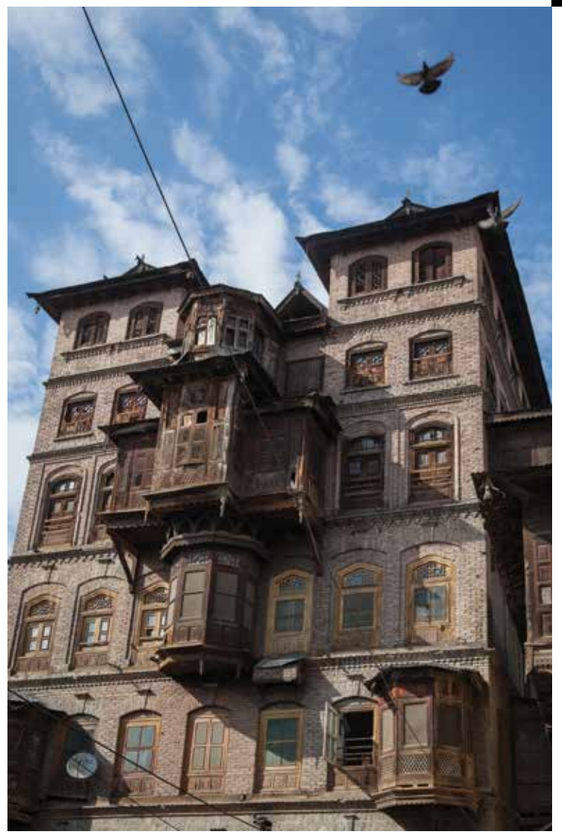
Adhatoda vasica. Great for pollinators.

Clinacanthus nutans. Shrub with red flowers.

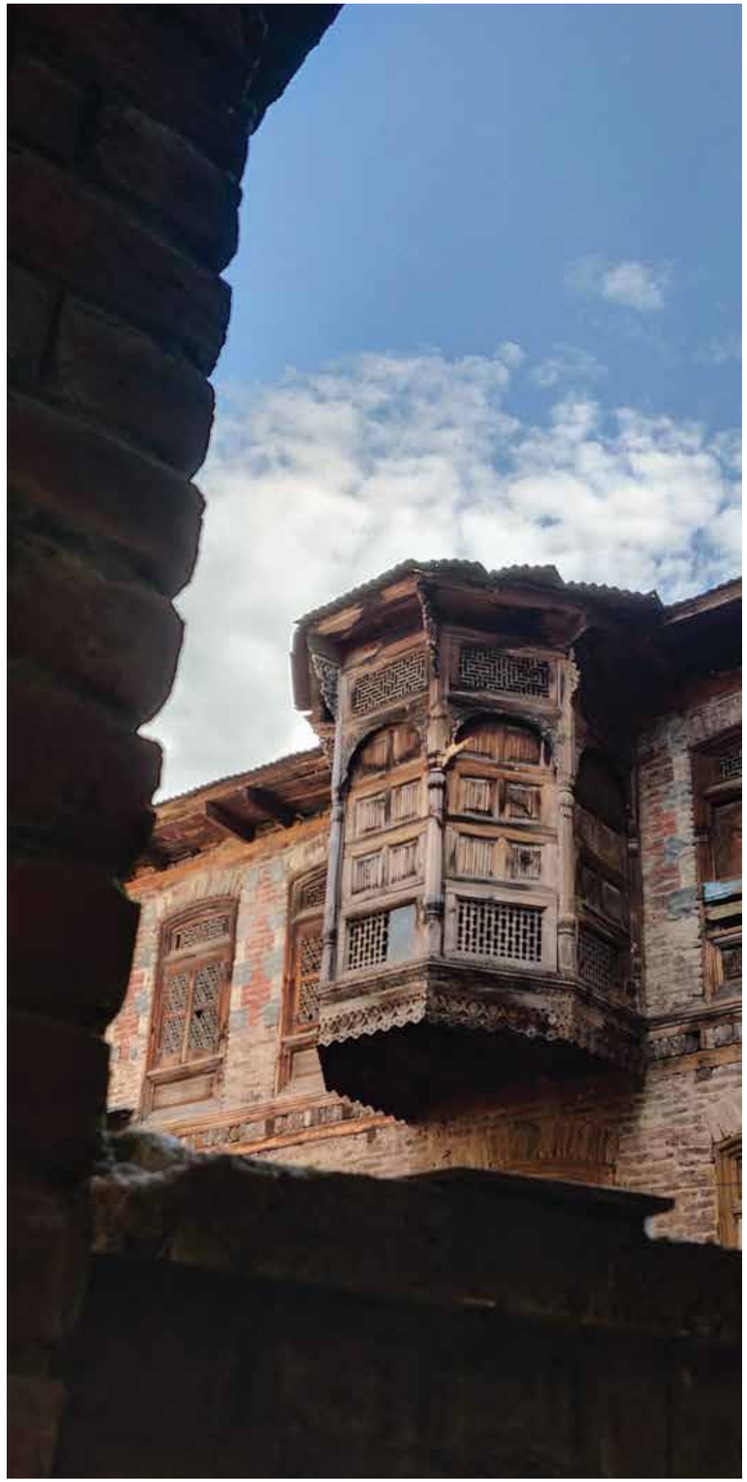
Datura stramonium. Shrub with large white flowers

Fruits of Asparagus racemosus.

ADORNED IN WINDOWS

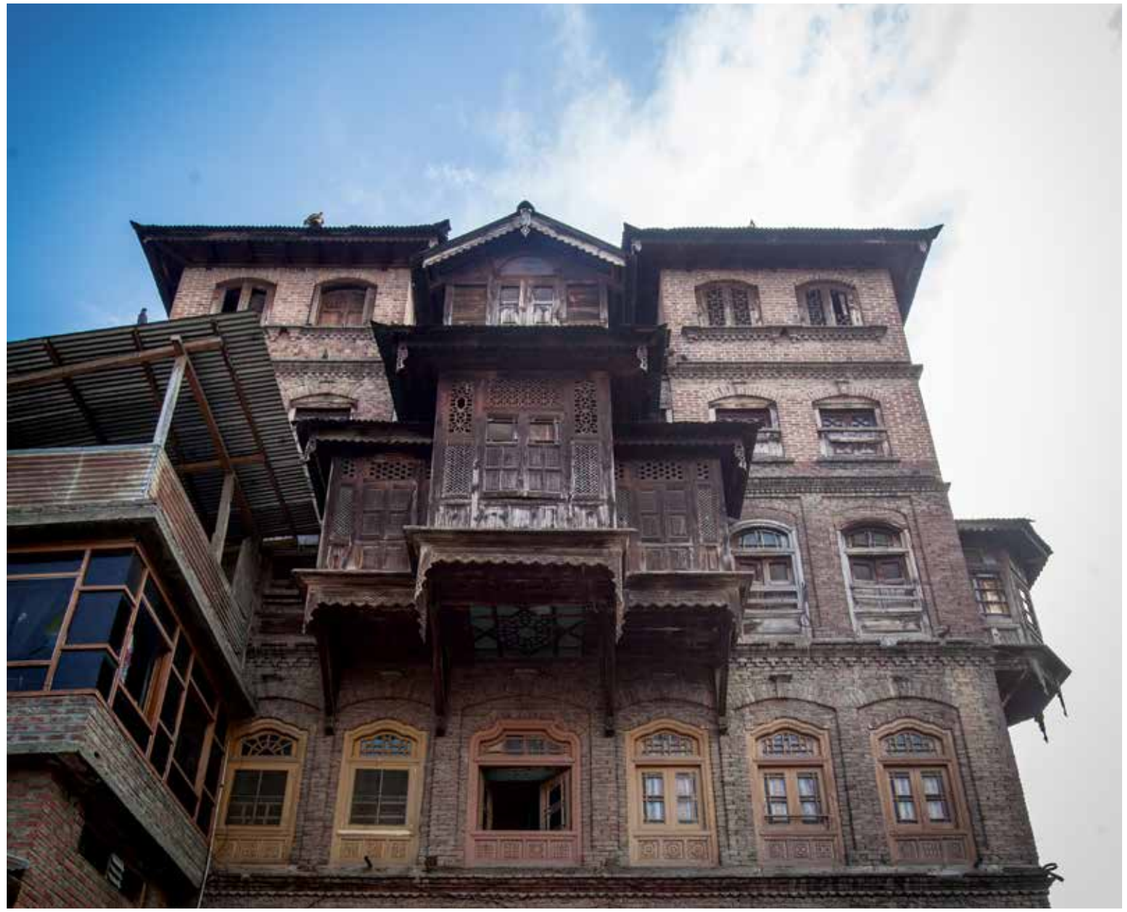


The vernacular houses of the Kashmiri valley reveal an unmatched beauty, the multiple windows and wooden balconies lending a distinct character to their façade. **Interior Designer Mahesh Chadaga** walks through some of the traditional houses in South Kashmir, capturing their iconic facades through his discerning lenses.



Built in the 1930's, this seven storeyed bungalow in Anantnag, South Kashmir, has survived five earthquakes and two floods. Structurally still sound, the bungalow was built to act as a residence, guest house and a store house, ensuring every inch of the space was effectively used. Revealing Kashmir's vernacular architecture, the bungalow accommodates multiple windows, wooden balconies, referred as Daeb, that jut out from the exterior walls to permit not just more light, ventilation and space but also serve as an adornment for the building.

Traditional Kashmiri houses often came with Zoon Dub, the cantilevered balconies. These were accompanied by eaves with captivating fret work known as *Pinjarakari* and pendants of wooden chimes. The interior ceilings revealed equal art and grandeur, the false ceiling made of wooden *Khatamband* panels in their interlocking geometric shapes that owe their origins to Persian art. The wood used was mostly either walnut or deodar and were famous for their invisible joinery.



The traditional houses also mostly faced south to absorb maximum sunlight and had a single entrance along with rows of multiple windows. The wooden window frames came with small glass panes while the thick brick walls were plastered with clay and straw on the interiors to prevent the cold from seeping in.

HAPPENINGS IN BRC
OCTOBER '18 TO FEBRUARY '19

FELICITATION OF FOUNDERS AND PAST CHAIRPERSONS

IIID BRC is on the threshold of celebrating its Silver Jubilee formation year and to commemorate this, the Founders of the organisation, the Past Chairpersons and Past President were felicitated at an evening of fanfare and celebration. The event was hosted by HMG Stones in their stunning showroom, offering a spectacular walk through of their exquisite products. It was also a walk down the memory lane for the Past Chairpersons who kept the audience enthralled with their sharing of events during their respective tenures.

PRESENTATION: ARCHITECTS SHARUKH MISTRY AND SANDEEP J

It was November, the mood still festive after Diwali and the enthralling presentations by Bengaluru's famous architects Sharukh Mistry of Mistry Architects and Sandeep J of Architecture Paradigm, not only captivated the audience but left them asking for more. The large turnout in spite of the weather turning hostile was proof to what extent member architects desire to hear a gripping presentation.

The evening saw Sharukh presenting some of his award winning projects and Sandeep showcasing his body of work. An interesting interaction ensued after the presentation between the gathered members and presenting architects. The event was hosted by Ritu Todi and Khushi Todi of Cane Boutique, the furniture of the store adding to the avid interest. The event also saw the felicitation of NatCon Sponsors and the release of Antarya.

GATHERING OF TEACHERS FROM SIX CONTINENTS

Whatever be the profession, the seed for it is sown by a great teacher under whose tutelage the skills are honed. IIID BRC decided to recognise and honour the role of teachers and what better way to do it than bring together under one roof, teachers from six continents, to share their culture, educational process with the gathered members. Year 2019 made a head start by hosting the interaction with the international design schools faculty, with **Hafele** playing the gracious host to the evening.

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