

antarya



COOK IT FUTURISTIC STYLE

FEATURING:

**TONY JOSEPH | JAMES JOSEPH | BADRINATH KALERU
RAJA ARJUN | SURYA KAKANI | ROHIT PALAKKAL**



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Chairperson Speaks



KAVITA SASTRY

Dear Members,

Thank you for the overwhelming response to the first ever Antarya Regional Awards. The jury was impressed by the quality of projects pan Karnataka and burnt the midnight oil deliberating. All will be revealed at the Awards Night on Dec 5th at Designuru 3.5.

The AGM marked one year of team Uru at work and special mementoes were commissioned for our Inner Circle Partners and MC members. One symbolised the Golden Jubilee of IIID and the other emphasised the need for safety at site. For details turn to the Happenings section at the end of this issue.

The NEC elections happened albeit a year late. Bengaluru was front runner with 3 representatives being elected. Good to see that members exercised their franchise and voted in good numbers.

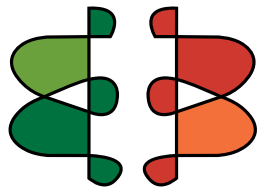
All hands on board for Designuru 3.5 on 5,6,7 December at BIC Domlur. This year we are adding a movie festival to the agenda. Also for the first time the trade stalls are being reinterpreted as installations.

So come and discover the new avatar of Designuru. I can't wait to see you all!

Kavita Sastry

Chairperson IIID BRC, 2021-23

kavisastry@gmail.com

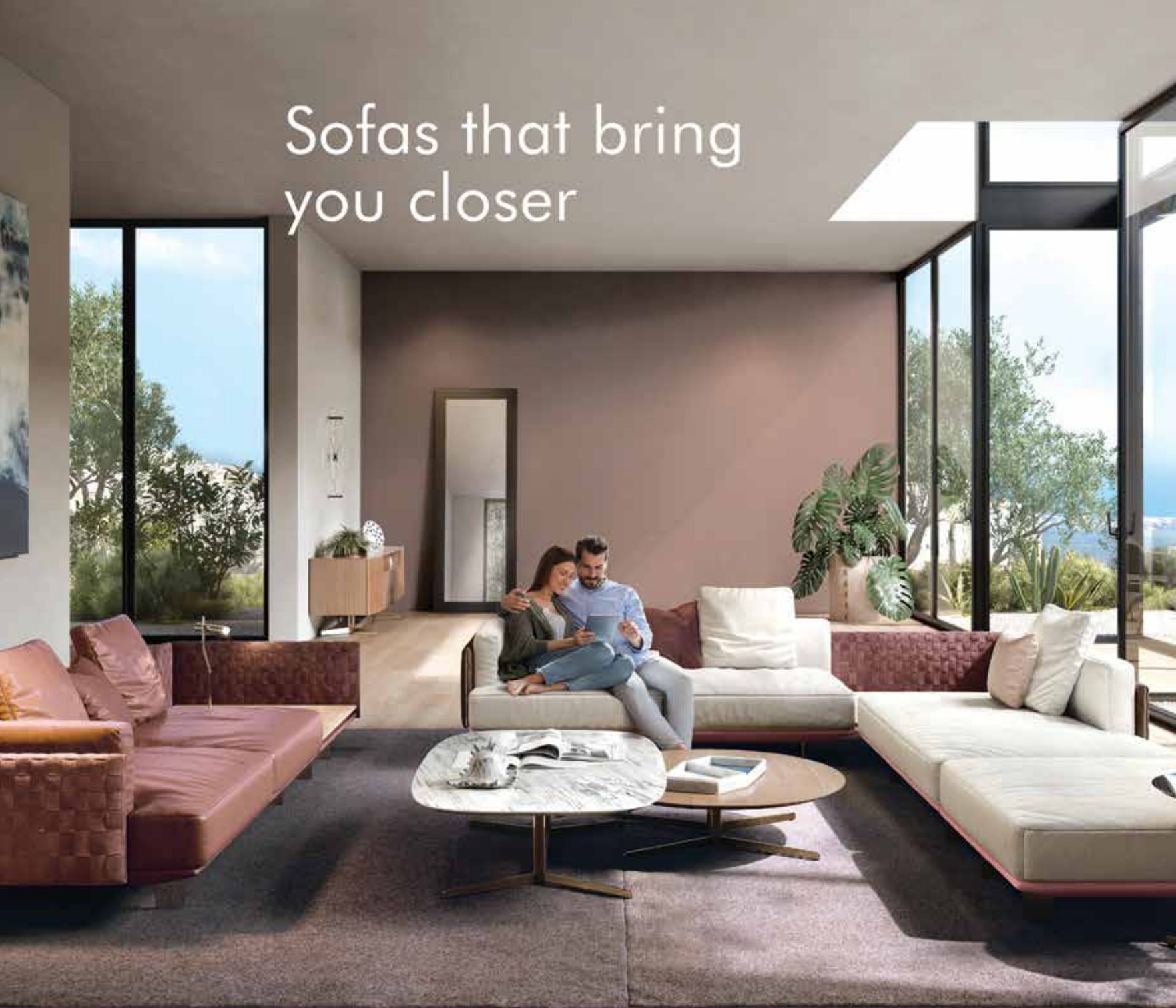


IIID BANGALORE REGIONAL CHAPTER

**IIID Bangalore
Regional Chapter Emblem**

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





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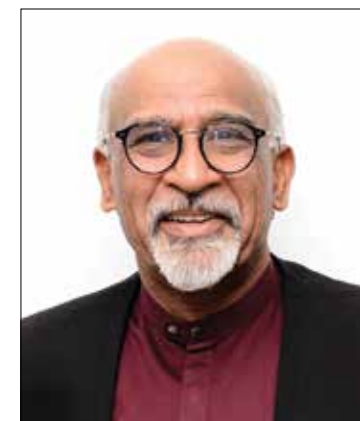
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From the Managing Editor's Desk



DINESH VERMA

Dear Members,

They say that the best way into a person's heart is through his stomach – Food
a basic need for any living being has seen transitions and modifications as
technology changed the means of cooking.

This issue of Antarya focuses on the art of satiating your taste buds, cooked in
the most beautiful and functional kitchens. From the open wood fired to the
non-flamed cook tops dishing out multi-cuisine. Traditional or exotic, every
dish these kitchens serve comes with authentic taste and pleasure.

Kitchens have undergone changes from simple to hygienic, traditional to hi-
tech. Now we also have kitchens designed for the old and senior citizens whose
needs are different.

The first edition of Antarya Awards has been a big success, we received more
than 75 entries for different categories from all over Karnataka and the jury
had a tough time evaluating them and choosing the winners.

No project is small for the editorial team at Antarya to be featured. We
look forward to articles with unique ideas, good photographs and unique
combinations. Antarya can help designers by suggesting professional
photographers for documenting their designs.

Dinesh Verma
verma@acegrouparchitects.com

ISSUE 31 APR-JUN 2022



REVIEW

*"Antarya's all inclusive effort to showcase projects
from various genre of architectural and interior
design is highly appreciated. The focus towards
environment and sustainable design reflects the
editorial's responsible approach to educate its
readers towards design as not just aesthetic but as a
meaningful conversation to its surroundings."*

Architect Senthil Kumar Doss
Play Architecture



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COVER IMAGE

A smart meal cooked to perfection. Source: [iStock](#)



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Bangalore Regional Chapter



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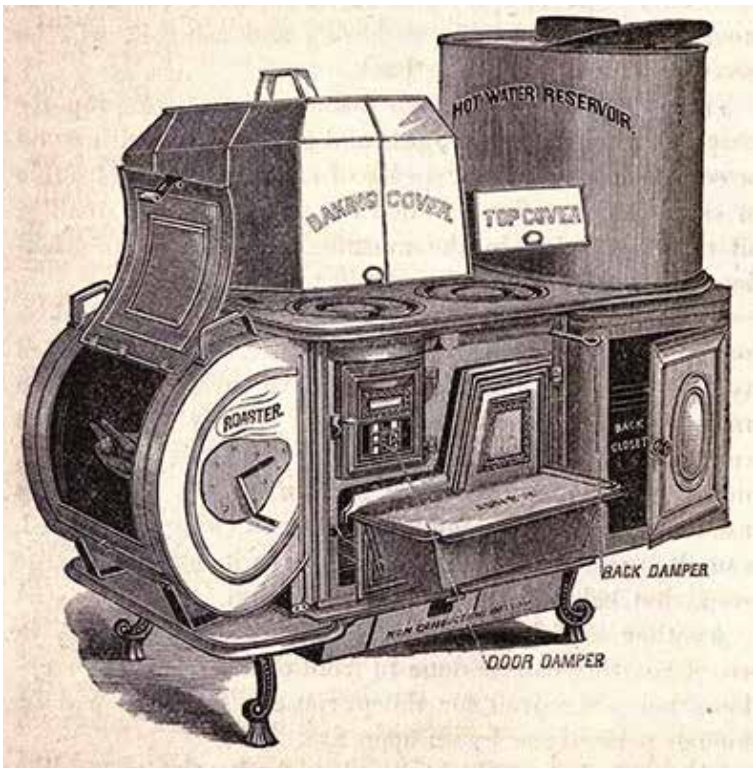
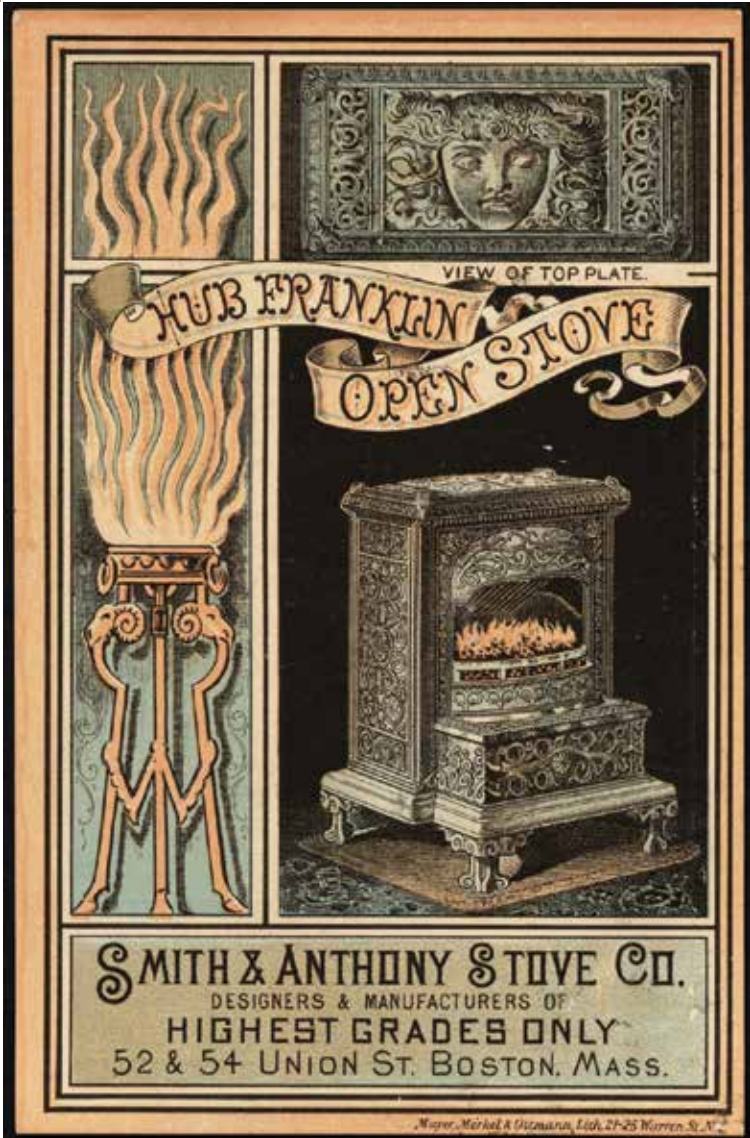


COOK IT FUTURISTIC STYLE

BY NANDHINI SUNDAR

When the concept of cooking first originated, it was in the open, the fires stoked with the wood gathered, the metal or earthen pot hung over it serving as the container to brew the stew. As civilisation progressed, the stove emerged as a rough masonry construction to hold the wood within and host the container over it. Interestingly, the warmth of these cooking fires also drew the family around, turning the cooking area into a living, dining, sleeping space. As development ensued, the cooking spaces also started hosting a large chimney to exit the smoke emanating from the fires, thus creating a more comfortable living area that fused into the cooking zone.

Kitchen of upper town with pot furnace in Lothal, one of the southernmost sites of the ancient Indus Valley civilisation, located in the Bhāl region of the modern state of Gujarat.. Source: [Wikicommons](#).

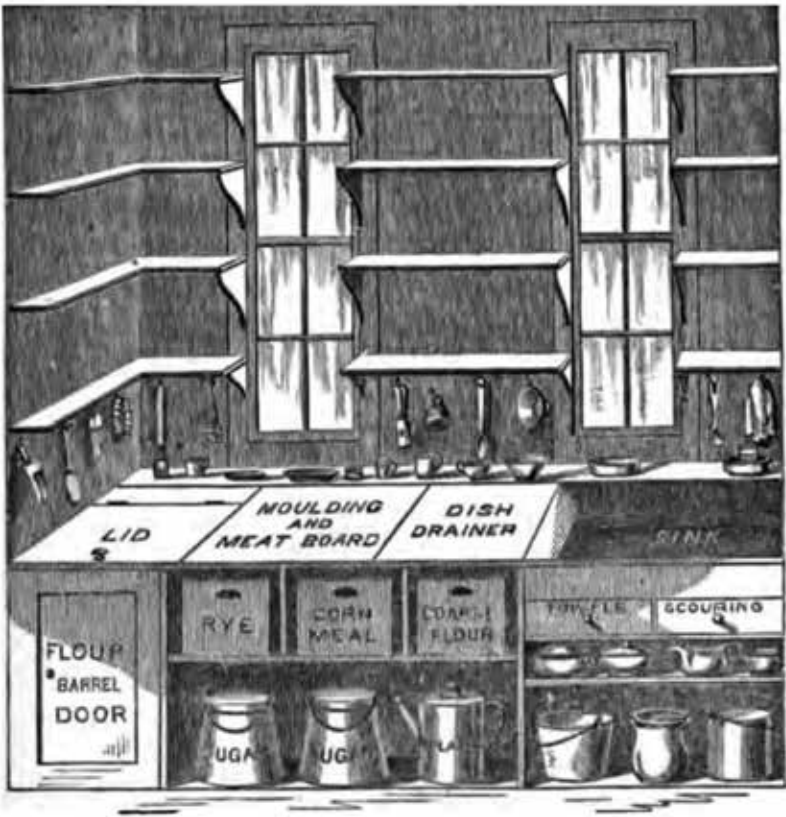


INITIATING THE STOVE

Over the last two centuries, the concept of a more sophisticated stove came to be such as Stew stove or Castrol stove which is one of the earliest wood burning kitchen stoves conceptualised by French designer Francois Cuvilliés. Soon, over the years, metal stoves emerged, not only for cooking but also warming the room, the most notable one being the Franklin stove invented by Benjamin Franklin in 1742 specifically for heating the room.

With industrial revolution, the most commonly used stoves for almost a century and a half proved to be that of coal, coming as it did in all kinds of shapes and sizes, different operating principles. In the mid-19th century, a compact cast iron stove using wood fire was designed by Philo Stewart, referred to as the Oberlin stove. Available in decorative shapes and forms, it proved to be efficient, enabling swift cooking. These early iron stoves later evolved into more sophisticated cooking appliances that could be used in the modern era.

With concerns emerging about health and pollution, the kitchens saw the decline in coal stoves, to be replaced with gas and electric ovens with the first gas stove having been patented by James Sharp in 1826. By the 1920's, gas stove became common in domestic kitchens. This was closely followed by the popularity of electric ovens during the same period. The emergence of the modern kitchen transpired post World War II. The kitchen soon emerged as the hub of social activity with designer cookware, appliances and an open kitchen concept taking over.



Facing Page Top Left: Hub Franklin Open Stove - view of top plate. Source: [Wikicommons](#).

Facing Page Top Right: Kitchen at Serena Shigar Fort Residence, Shigar Valley Baltistan Pakistan. Source: [Wikicommons](#).

Facing Page Middle: Oberlin Stove, 1869, Photo in "Beecher and Beecher Stowe, The American Woman's Home". Source: [Wikicommons](#).

Facing Page Bottom: Electrical appliances. Historical artwork of several 19th-century household electrical appliances. Appliances are a kettle, a hot water jug, a hot plate, and an electric cooker (left to right). All these devices rely on electrical heating elements to boil water and cook food. Source: Artwork from A Travers l'Electricite (G. Dary, Paris, 1900), [Wikicommons](#).

Top: Beecher's "model kitchen". Source: Catharine Beecher's The American Woman's Home, 1869, [Wikicommons](#).

Bottom Left: 'Magnet' electric cooker made by the General Electric Co. Ltd, c1935. Source: [Wikicommons](#).

Bottom Right: Electric oven with auto timer and warming drawer, 1950's. by the General Electric Co. Ltd. Source: [Wikicommons](#).



CONTEMPORARY SCENE

The contemporary kitchens that rule the day certainly prove to be a far cry from the concept of a traditional kitchen. Not only are the stoves, ovens more efficient but are designed to meet the unique needs of a changing, fast paced, demanding lifestyle. Cooking time is halved, saving time and energy, while the décor of the kitchen and the appliances used having no connection to a traditional mode of cooking arrangements. The sleek appliances in place not only come with the language of clutter free, clean

spaces but also have the sustainability concept ruling high.

Thematic displays further usher in interest and charm to the cooking area, permitting creativity ample space to manifest, customised to meet unique individual needs. Be it a retro fit, vintage style, ultra-contemporary, modern or even futuristic kitchens, the kitchen décor is no more one that is paid least attention. On the contrary, the new age kitchens occupy pride of place in a residence, fusing into

the living areas with their open concept and multi-functional designs where they serve to double up as a dining space or an entertainment zone as the choice may be.

FUTURISTIC KITCHENS

While contemporary kitchens may occupy pride of place in a residence with their sleek décor, appliances and flexible design that permits seamless change in activity and use of the space to accommodate other functional requirements, the futuristic kitchens that are fast emerging to take over



Contemporary kitchen speaking the language of energy savings, thematic decor, sleek displays. Source: **iStock**.

these contemporary kitchens, speak a totally different language. Kitchens are now no more confined to merely addressing sleek displays, thematic décor, time and energy saving appliances but go beyond to take the concept of modern kitchens to a new level.

It is now about innovation, imagination and implementation. It is now about not just having a high end refrigerator but one that can sense the products stored within to alert and place an order to fill the gaps. It is no more about having a smart looking electric kettle but a smart kettle that can be operated remote using a smart phone. The kitchens are no more only about clean lines, curves, colours, shapes, but go further to a design where the kitchen almost blurs out when not in use.

DECONSTRUCTING THE CONCEPT

Thus the futuristic kitchen could reflect a large island counter in a space that is bereft of visible cabinets or even a refrigerator for that matter. It could also be a kitchen that appears totally industrial in an expansive interior, the cabinets and kitchen accessories tucked out of sight, the cooking area teaming with exposed cables and lights on the ceiling, akin to a warehouse, thus totally deconstructing the concept of both traditional as well as a modern kitchen, the appliances and accessories stripped to the bare essentials.

The futuristic kitchens can also lean towards a more artistic space that fuses seamlessly with the living area, the art pieces proving to be thoughtfully curated items produced by local artisans. The décor could also reflect the concept of simplicity, and ‘less is more’, where the leaning is towards a cozy informal living area that permits socialisation over a meal that is cooked together. This would prompt a kitchen that is easy to maintain, incorporating more of glass and metal, stove and counter tops that permit easy wipe-off.

The seamless fusion into the dining and living spaces further ushers in soothing shades that reflect natural tones and blend in effortlessly into rest of the living area. Soft natural colours of light blues, greens, beige and greys are more likely to feature than the strong colours sought after earlier to make a statement. In tune with the soft shades will be the fusing in of the exterior landscape in the form of a large window or a French door leading out to a vegetable patch or merely feature as a box of greens in the form of herbs on the windowsill.

TECH AID TO PREPARE

Moving from wood fires, coal and later gas and electric, cooking in futuristic kitchens are set to take on tech aid to assist the culinary efforts. Thus, voice recognition would form a vital part of the technology infusion into cooking, remote control working of



Smart kitchens to manage your lifestyle. Source: **Freepik**

appliances would be the next mode of operation in these futuristic kitchens. Recipes could be taken from screens on a backsplash, the favourite meal prompted along with the groceries that need topping up, the individual meals planned for each day of the week, chores executed at the touch of a button and much more with the tech aids that are set to take over the futuristic kitchens.

Besides the assistance in cooking, technology will aid in increasing safety, successfully detecting potential hazards and providing timely alerts. The presence of smart lighting, touchless faucets, hands free water dispensers, sophisticated sink designs and voice activated solutions will further improve the efficiency as well as the hygiene of the future kitchens. The hi-tech cabinets with superior designs and storage facilities will accentuate the usage value and hygiene quality of the kitchens.

SUSTAINABILITY WILL BE THE KEY

While technology is set to play the most important role in transforming the new age kitchen, a key element that will not be lost sight is sustainability, with all operations tuned to ensure this is met. Sustainability will become the hallmark of the new age kitchens, from assigning a dedicated space for a tiny vegetable patch or herbs in pots to addressing composting of wet waste and extending beyond to encompass even the modes of sourcing kitchen



Fusing in the greens into the high tech kitchens. Source: **Freepik**

ingredients. Sustainability will speak loudly in the selection of materials used for building the kitchen, be it the cabinets, the paints used, the air quality in the kitchen, the quantum of water use and wastage and much more.

CATERING TO A DIVERSE SEGMENT

Besides the accent on sustainable solutions, the future kitchens will be sensitively designed to accommodate the functional needs of the aged and the differentially abled, besides being mindful of young children as well as the presence of pets frequenting the kitchen. In short, the futuristic kitchens would not only be tech enabled and reflect a differential design that permits multi-functional use in a residence, the approach to their conceptualisation would also effectively address the multi-functional needs of a diverse group of users.



COOK IN STYLE WITH AMBADAS

BY NANDHINI SUNDAR



The journey began two decades back, in 2003, in Hubballi, Karnataka. Two years thence the entry was made into Bengaluru city after entrusting the Hubballi showroom into the care of the company staff. While the first retail store in Bengaluru focused on modular kitchens, the subsequent one opened in 2007 had its focus clearly on providing Italian kitchens, associating with Berloni brand from Italy for the same. That is when **Ambadas V Kamurthi, Founder and Chairman, Ambadas Kitchens** decided to delve deeper to understand the difference between Indian and Italian kitchens and arrive at the reason for Italian kitchens being far more popular than Indian kitchens.





“The cost difference between the two was very significant, the range being Rs 4 lakhs for the Indian kitchen and over Rs 10 lakhs for the Italian counterpart. It made economic sense to explore the quality difference as well as the features offered that cornered the market and find ways to replicate the same into Indian kitchens”, states Kamurthi. That exploration marked the beginning of some exceptional custom made Indian kitchens that met the exclusive quality parameters as well as unique features of European kitchens, yet came at rates that was fairly accessible to a much wider aspiring market.

“The exercise involved going into every detail of the product, starting from the hardware used, the range of shutters offered, the type of cabinet provided, the multiple features incorporated to make cooking a pleasurable experience. Once this analysis was complete, the next step involved looking at the source of each raw material and accessory to come up with a finished product that provided all the facilities and quality of an Italian kitchen but came at a comparable price as a high end Indian kitchen”, Kamurthi elaborates.

THE EARLY BEGINNINGS

Berloni, the Italian kitchen that **Ambadas** was dealing with had 35 categories in its catalogue, each differing in the type of finish and shutters given. The hardware and the cabinet were found to be the same in all the categories. Interestingly, it was also noticed that unlike Indian kitchens which use Marine Ply for the cabinets, Italian kitchens use Particle board. Armed with the findings, in year 2009, Kamurthi started his own factory in Electronic City in Bengaluru with machines and specific raw materials sourced from Italy to make the cabinets and shutters in India for a high end Indian kitchen.

“These new kitchens were now available at 30 to 40 per cent lower cost, lending tremendous value to the end customer”, points Kamurthi. Incidentally, the raw materials from Italy come with a lead time of 75 to 90 days for delivery on placing the order which called for an inventory planning of four to six months to meet production requirements. Besides, the raw materials, to be cost effective, need to be placed in bulk and shipped, Kamurthi realised.



The end product being factory fitted with uniformity, quality and precision compliance, the production process starting from the design board to the final product required assistance from high grade engineering software solutions. These initial hiccups were systematically identified and ironed out to finally come up with a catalogue of 7 models that totally replicate the quality, features and exclusive designs of Italian kitchens. The high success of the venture prompted scaling up of production capacity by year 2016 to meet both bulk orders as well as individual customised sales in the retail stores.

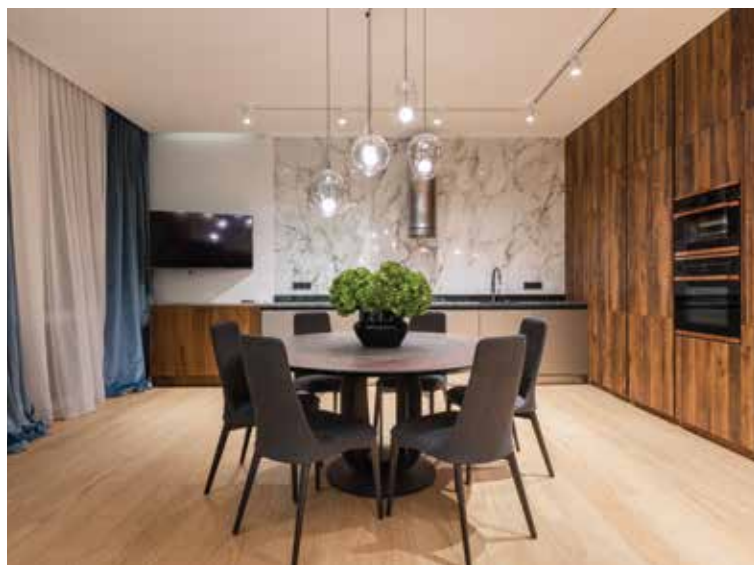
WHY AMBADAS KITCHENS

The exclusive kitchens on offer come with a range of features that make it a high value product worthy of purchase. To begin with the kitchens are customised to suit specific individual requirements, the design initiated based on the specific floor plan and functional needs elaborated. Based on the choice of materials and finishes, the customised kitchens are delivered keeping in view total transparency in quality offered, the pricing quoted, the service provided as well as the delivery date committed. The pricing is assured to be competitive, especially given the extent

of optimisation sought in the sourcing of raw material to provide the best value. The added attraction is the use of marine ply for the cabinets unlike the standard particle board that features in conventional European kitchens.

Aware of the lead time involved in raw material delivery after placing the order, **Ambadas** makes it a point to hold sufficient stocks of materials to prevent any undue delay in delivery and failure to meet committed delivery date. Unlike the lead time of close to 3 months that is taken as normal for an Italian or European kitchen, the kitchens from **Ambadas** are delivered in 45 days. Incidentally, the raw materials sourced from Italy and rest of Europe are only those that are not available in India, thus ensuring the best value is offered to the customer. “Even amongst the raw materials sourced, not all are shipped directly from Europe as the local dealer for the same is accessed to reduce lead time as well as save on cost of procurement”, adds Kamurthi.

Finishing certainly matters and sensitive to this, **Ambadas** does only high quality products such as lacquering for shutters, shunning



laminates. Through their integrated process of design and material use, the final outcome of each model in the catalogue serves as a unique piece, providing value for money without compromise on quality as the raw material components are all identical to that used in an Italian or European kitchen. “Since the raw materials are ordered from the same source, the difference in quality is nil. The difference in the costing of raw materials sourced from Italy and that sourced in India is barely 10 per cent. And it comes with the added advantage of customisation for individual needs”, states Kamurthi.

IMPRESSIVE RANGE OF OPTIONS
Ambadas comes with an impressive catalogue comprising 9 types of kitchens in the standard range and 7 types in the customised range. The classification of the



models is done based on the shuttering offered, be it a lacquer finish, solid wood or others. While the interior carcass can come in Particle board, MDF or Marine ply, based on individual choice, the classification of the model does not adhere to the material chosen. The choice of hardware, counter top, appliances and accessories differ in each model in the customised range based on individual choices while being offered as a standard element in the catalogue pertaining to the standard range.

PARMA
An Italian style kitchen, Parma comes with deep textured melamine shutters made with 18mm thick E1 grade MDF as core material. The material also comes with 4 side matching ABS edge banding that is 1 mm thick.

SIENA
The Indian style Sienna offers UV coated high gloss shutters where the core material is of 18mm thick MDF, coming along with a 4 side matching edge.

RIMINI
The Italian style Rimini has melamine Sincroporo finish shutters made with E1 Grade 18mm thick MDF as core material that comes with 4 side edge.

VENICE
Arckocell foil brushed finish shutters with wrapping technology mark this Italian style kitchen, the core material being 20mm thick MDF of E1 Grade, with the panel integration being 5 piece.

GENOVA
This Indian style kitchen comes with Acrylic high gloss shutters, the core material being 19mm thick MDF, with a 4 side matching edge banding.

ROME
The Italian Styled Rome comes with Lacquered high gloss shutters, the core material serving to be 19mm thick MDF of E1 Grade, the edges being 2mm Robot routed.

NAPLES
Solid wood shutters in 20.5 mm thick frames mark this Italian style kitchen. The wood comes in American Oak with a 9mm thick E1 Grade MDF veneer.

MILANO
The Italian style Milano is yet another solid wood shutter kitchen, the shutters coming in 20.5mm thick frames made with Italian Toulipie wood, with a 9mm thick E1 Grade MDF veneer.

TREVISO
Melamine shutters made with core material 18mm thick E1 P2 MFC, the Italian style Treviso comes with 4 side 1mm thick matching edges.

MODENA
The Indian style Modena is marked by glass shutters that comes with an 18mm thick core material of Gurjan plywood, a 2mm glossy glass and 4 side matching edges

LINATE
Ceramic tile shutters encompass the Indian style Linate, the core material featuring as 18mm thick Gurjan plywood. A 4mm matt ceramic tile and 4 side ABS silver colour edge banding further marks this kitchen range.

CESENA
The Indian style Cesena comes with matt laminate shutters, the core material being IS 303 Grade BWR 18 mm thick plywood with a 4 side matching edge.

FORLI
Matt laminate shutters of core material 18mm thick MDF marks the Indian style Forli, along with its 4 side matching edge banding.

Besides the above range in the catalogue, **Ambadas** will be launching 2 more new models beginning 2023.



PROVOKING THE IMAGINATION

BY NANDHINI SUNDAR
FEATURING AR BADRINATH KALERU



Futuristic display of wood and seating mark the entry to the retail space.



BADRINATH KALERU

STUDIO ARDETE

PROJECT: Alea Kitchens
LOCATION: Panchkula, Delhi
COMPLETION: Year 2022
BUILT UP AREA: 4000 Sqft
MATERIAL: MS, wood, panel board, vitrified tiles
PICTURE CREDITS: Purnesh Dev Nikhanj

To create a new identity for a brand, the design and lay of the space displaying the brand’s products can prove to be the game changer.

This is true, across the board, for all products showcased in a retail space. High end kitchens are no exception. Recognising this and designing in accordance is **Architect Badrinath Kaleru of Studio Ardete**, the retail space Alea Kitchens.

The message that the kitchens on display and the décor of the retail space proposed to convey was one of a futuristic high end kitchen that aimed to fulfil the new age aspirations of an upwardly mobile clientele.



Customised lighting articulates the ceiling.



Sleek high end kitchen display.



Kitchen design as part of the living area.

The design that evolved out of Badrinath's desk was just that, an experiential space giving room for much creativity, thinking and imagination to take it beyond what was displayed in the showroom. "A display in a showroom is devoid of the site context and its constraints, leaving it free for exploration, creativity and final expression", opines Badrinath. "Each kitchen has a target audience and the objective was to bring in different elements into the scene where the kitchen can be installed, such as a farmhouse, an apartment or a villa."

FUTURISTIC LEANINGS

The 4000 Sq ft retail space spread over a single level begins with a warm yet futuristic design leaning of wood display at the entrance, teamed with a captivating artistic wall décor of a range of kitchen accessories. Customised futuristic design lighting made with MS pipes articulates the ceiling, setting the tone for the experience of a set of new age kitchens. An organic discussion pod complete with a bar features at the centre of the retail space to facilitate interaction, discussions on a possible purchase and customisation.

"Every client looks to use a kitchen differently and this makes the display of a retail space as an experience centre vital, as the vibes, the impressions created can tilt the balance towards a sale or away from it", elaborates Badrinath on the design executed. "This intent to trigger the thought process of the client and lay bare the multiple possibilities of décor and use of the kitchen prompted the plan of the individual displays as part of dining, living, where they can double up as both, shutting the kitchen area."

VARIED OPTIONS

In keeping with this, the retail space has a kitchen designed as part of the living area, combining the seating element, where the merging is seamless to create a unified space that blends in effortlessly and speaks the language of a futuristic living space. Likewise, yet another kitchen display is fused into the dining to display a seamless



Futuristic kitchen design complemented by customised lighting elements made with MS pipes.



Novelistic kitchen rack for stacking kitchen items.

transition where the twin functional zones tie in harmoniously and speak a language of high tech living. A captivating customised chandelier made with MS pipes further sets the futuristic tone to the space, bringing in colour, craftsmanship as well as unique charm to the section.

“Each section of the retail space is done with a theme in perspective as the requirements sought are varied”, adds Badrinath. While the individual display zones come in a variety of colours, finishes, material use as well as a range of design options and facilities, Badrinath also tries to usher in the greens into the space which would be a common element especially in a farmhouse or an individual residence, a villa.

“Since it is not possible to physically connect to the greens in an industrial area where this retail space is located, the image of greens is fused in to create the possibilities in décor, while adding a dash of the exteriors into the space”, states Badrinath. The image of the greens connects to the spaces through a set of louvered MS pipes, creating the illusion of an exterior greens that the display zone is stepping out to, akin to a residence.

“The design of a retail space has the power to totally transform the business model of a store. How the spaces are designed ultimately creates the brand positioning. It is this altered brand experience that is set forth to be achieved in the design offered in this retail space”, sums up Badrinath.



Dining fused into the kitchen space.



Ushering in the greens to create possibilities in kitchen decor.



A SEAMLESS MERGE

BY NANDHINI SUNDAR | FEATURING AR PROF. JAMES JOSEPH



JAMES JOSEPH

INDESIGN

PROJECT: Elakadu Vasathi

LOCATION: Kottayam, Kerala

COMPLETION: Year 2021

BUILT UP AREA: 1300 Sqft

MATERIALS: Timber sourced from site, Everest Heavy duty cement boards, Everest Rapicon panels, Everest Hi-Tech roofing sheet, Square tubular sections, glass, tiles.

AWARD: IIA National Award (Residences) 2021

PICTURE CREDITS: Sijo



The site was rocky, unfit for normal cultivation. Abounding in trees, the topography too was uneven, the huge rocks articulating the ground levels. When **Architect Prof. James Joseph of Indesign** chose the site to build a farmhouse, he was clear that the ensuing structure would not only blend effortlessly with the surroundings but also serve as an example of how to minimise the use of natural resources, diminish the impact of the built space on the site and its surroundings, keep the construction cost as well as construction time to the minimum.



The living room patio sinking seamlessly into the greens.

In keeping with this philosophy, the award winning structure, Elakadu Vasathi, is tuned to the site and its locational sensitivities, the spaces and the individual elements in them designed to address multiple uses and functions. The structure too permits dismantling when required, with provisions to alter sans wastage in keeping with the objective of minimal impact on nature. Interestingly, not even a truck load of soil was taken out from the site or brought in, the nil wastage structure built using square tubular sections.

MINIMISING COST AND MATERIAL

Given the hard rock bed of the site, Joseph decided to take advantage of the same, using the rocky terrain for the foundation where the steel plates used in the structure were directly bolted into this rock formation. The steps leading to the upper level too is structured along this rock formation, minimising cost while bringing in an unmatched rustic flavour to the interiors. Further, the windows and doors are made using the steel tubular sections, requiring only welding and not the normal carpentry work. “This again reduces labour and cost, minimises time while permitting easy dismantling when required”, explains Joseph.

Similar thought process and design leanings are evinced in the expansive glass walls that enclose the large free flowing living area, merging seamlessly with the exterior greens. “The glass panels come in sizes of 8x4 feet and when used for the walls, can result in sizeable wastage. This wastage was again eliminated by altering the sizes of the panels in each segment to 6x2 feet”, he points. “The changes may be small but by paying due attention to detail, wastage of materials many times can be minimised if not totally eliminated.”

ADDRESSING HEAT INGRESS

Though the site is suffused in greens with its thickset trees and vegetation visually penetrating effortlessly into the open interiors, heat ingress prevails depending on the specific orientation as well as the seasons. Sensitive to this, Joseph opted the green rated Everest Hi-Tech roofing sheet with jute layering the under sections, thus successfully ensuring the interiors are naturally cool. “Besides cutting heat ingress, these are also sound proof as they are not metal sheets.” The jute is deliberately sewed on to the ceiling under the roof to permit easy changing when required, he further adds. The outer walls likewise host the green rated Everest Rapicon panels, keeping out the heat even while their thickness is just two inches.



Entrance with its hardwood seating and Everest Hi-Tech roofing sheet.

MULTI-FUNCTIONAL USE

The expansive living room with its copious green connect forms the core of the residence, blending seamlessly into the lush greens of the exterior landscape, blurring effectively the demarcation between the interiors and exteriors. “The living room comes with multiple functional offerings, fusing in the dining area where the dining seating doubles up as the bench seat for the living area”, points Joseph. “When required, the dining and living area seating elements can be converted into a bed to accommodate guests. Not only are the spaces multi-functional but also the customised in-built furniture come with similar options.” Similarly, the backrest of the television used to cover the cables is structured to turn into a bench when extra seating is solicited.

The multi-functionality extends to structural members too with the square tubular sections doubling up as door and window frames to take the load, negating the need for separate frames for the shutters. Similarly, the Everest HP high density cement boards used for the floors also function as a platform for the walls besides serving as the cot for the bedroom on the upper level. A passage in the form of a bridge connects the veranda at the lower level to the two bedrooms on the mezzanine, directly dispensing with the need for a separate staircase.

TIMBER SOURCED FROM SITE

Incidentally, the entire furniture in the residence is made using the

wood from the single Manjiyam tree that needed to be cut in the site to clear the area for the structure. “Timber comes with its own minor defects and many times these are wasted while making classy furniture. We have used timber in its natural form, structuring the furniture in accordance to its natural profile”, states Joseph. While the ones with minor defects were turned into coffee tables, the solid wood dining table reveals a classy pattern that runs along with the irregular shape of the timber sourced. Thus, the gap between two logs of wood used is sealed with polycarbonate sheet with LED lighting featuring underneath, retaining totally the natural profile of the timber.

WASTE TO WEALTH

Minimising material use also indicates putting waste to constructive use. Joseph has amply met this criterion in his structure, waste having been salvaged and effectively used in the building. For instance, the broken as well as waste tiles that are discarded and sold as scrap by tile vendors were sourced and used in artistic patterns on walls and flooring, lending a special charm to the space. The kitchen counter tops too reveal the use of these tiles, putting to good use waste that would otherwise have reached landfills.

Similarly, paper tubes on which hoarding sheets come for printing are a waste product and these are discarded and sometimes even burnt. Joseph salvaged the same and converted them into LED light fittings that decorate both the interior spaces as well as feature



The expansive open living room with its multi-functional furnishings.



Steel directly bolted into the rock formation.



Everest High density cement boards serving as the cot.

outdoors. Besides this, the cut waste of the tubular sections has been effectively designed as garden lighting elements.

EXPANSION AND DISMANTLING

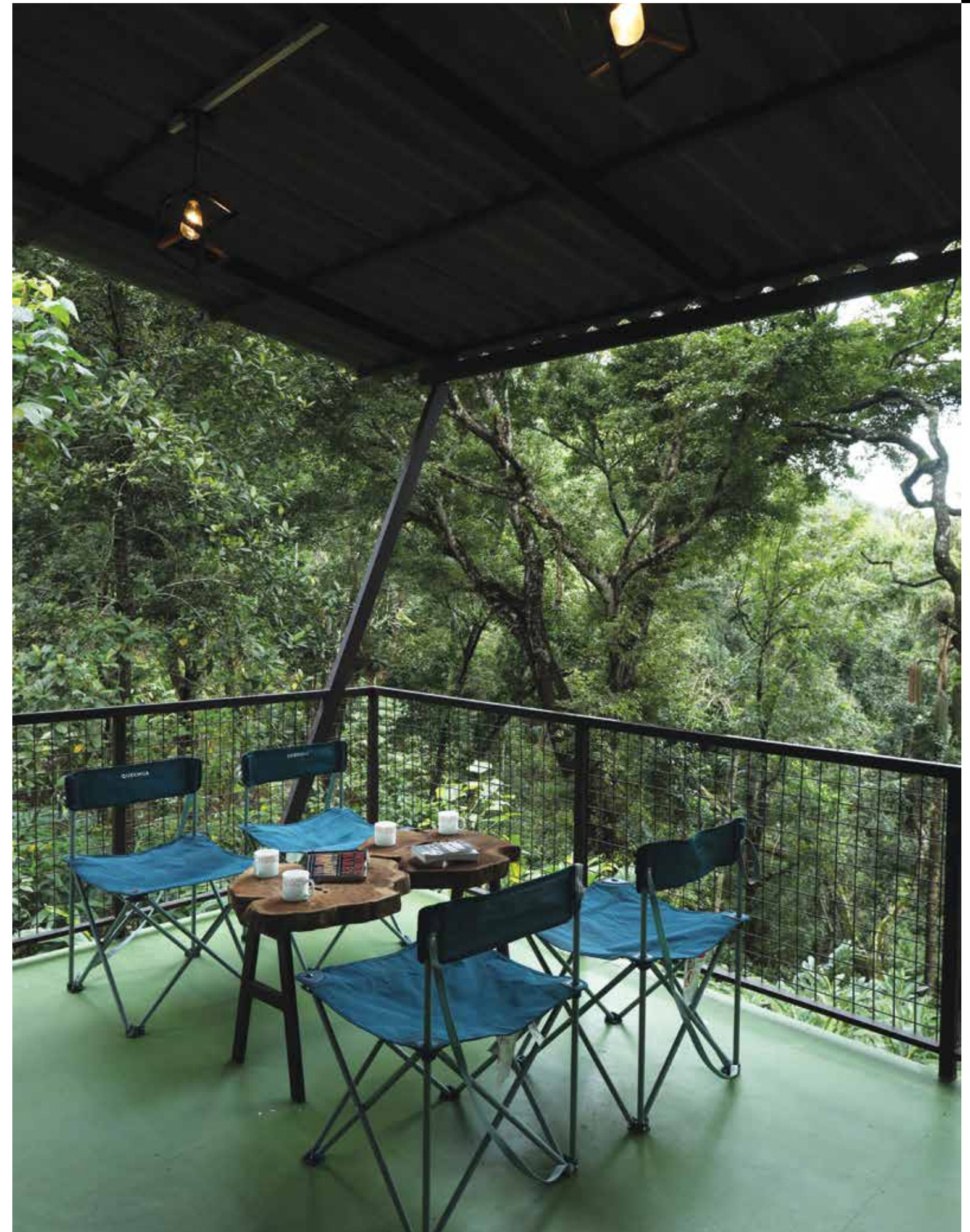
Conscious of changing requirements and growing family needs, the structure is designed to expand easily when the need arises and also facilitate dismantling if so desired. "The panels on the outer walls are mounted on a track and this permits easy expansion when



Cot made with wood sourced from the Manjiyam tree.

required", Joseph points. "When a structure is to be sensitive to the location and minimise impact on both nature and material use, it also indicates there should be no demolition leading to wastage. The design and use of materials should permit easy dismantling and reuse which Elakadu Vasathi meets in full", states Joseph.

Elakadu Vasathi is the recipient of the prestigious IIA National Award (Residences) 2021.



Wood with minor defects turned into coffee tables.



WHERE **NATURE** **ABOUNDS**

BY NANDHINI SUNDAR | FEATURING AR TONY JOSEPH



TONY JOSEPH

It is a literal treat to walk through his projects; even more so to sit down for a chat on architecture and beyond. When I boarded that flight to physically meet the master behind the strokes, I was merely getting ready to walk through some mind boggling spaces. But what greeted me on landing was more than just astounding work, leaving me at the end of the day-long interaction, stumped and asking for more!

Meet **Tony Joseph, Principal Architect, Stapati Architects.**

Soft spoken, totally down to earth with an almost dreamy demeanour, his thoughts often flitting far away even while conversing, the tall, handsome Tony with his flowing hair can certainly sweep you off your feet with his spectacular design sense and outstanding spaces. A native of Kozhikode, Tony was more into art though he graduated in physics after completing school. “That was the time when I was an active participant of various organisations in college besides being heavily into various sports. How many days I attended college is a question”, he grins.

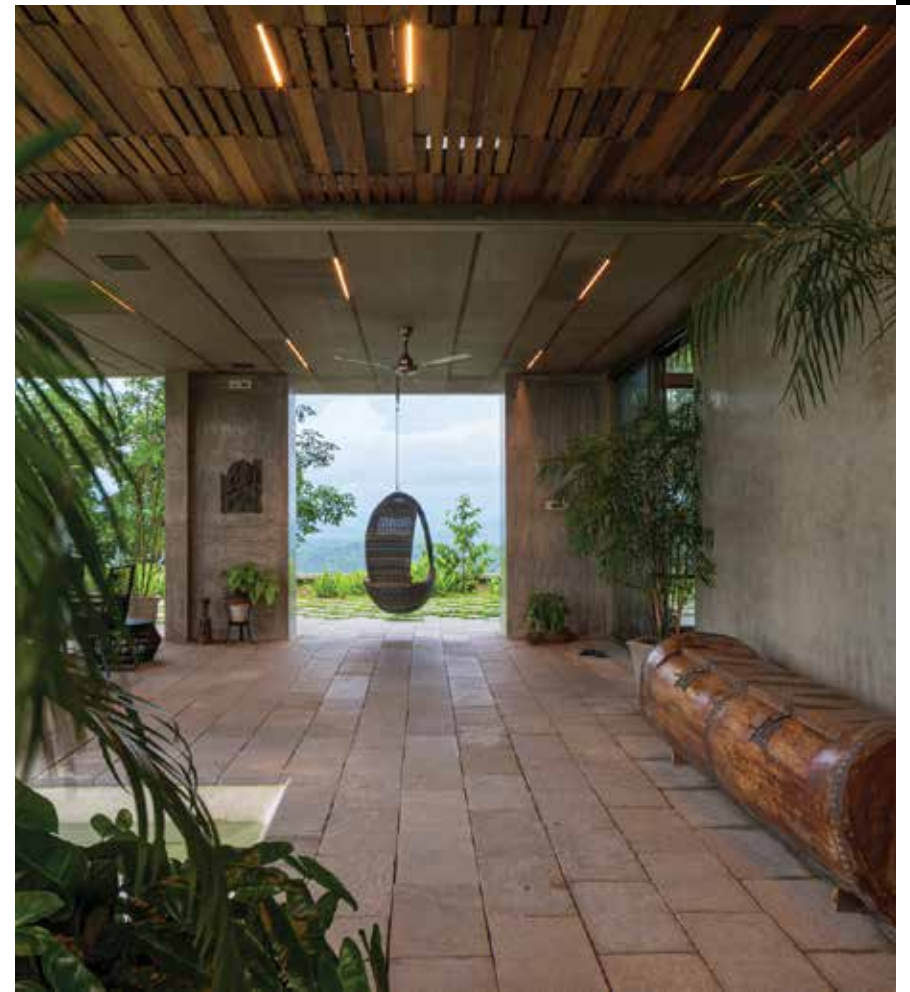
Facing Page: Living area, Yahvi Residence.



The open to exteriors expansive living and dining spaces absorbing the greens, Yahvi Residence.



Salvaged wooden windows from demolished buildings fused together to create an artistic highlight wall, Yahvi Residence.



Salvaged wood clad the ceiling, Yahvi Residence.

While these in-house organisations and the ensuing interactions moulded his personality and a wee bit ‘toned down the revolutionary streak’, he was left wondering ‘what next’ at the end of his graduation. “Architecture in Manipal School of Architecture just happened as a flow rather than by conscious design”, he states. “We had some incredible teachers and talented students, together creating a ripe atmosphere for creative learning.” Completing a brief stint in Delhi and later in Bengaluru after graduating from Architecture School in 1985, Tony moved to Austin, Texas, to do his Masters.

Needless to say, the call from his hometown on completing his Masters became irresistible, prompting him to return and start his architectural practice in 1989 in Kozhikode. By year 2009, his Practice became a partnership venture with Partner Architects Mohandas P, Anupama, Rajesh KA and George Seemon, the offices extending to Kochi and Bengaluru besides Kozhikode.

SINCERITY TO CONTEXT

Whatever be the nature of the project, the philosophy of design needs to adopt a sincere approach to the context, in terms of locational sensitivities, material use, climate as well as the period of the design besides the functional requirements it proposes to meet, opines Tony. A walk through his projects reveals exactly this sincerity as well as simplicity, with a stark absence of opulence—

an interesting reflection of his own personality. “This sincerity addresses all aspects, keeping the overheads and budget minimal”, he points. Given the strong green intent pervading all his designs and structures, it is not surprising to find resource use kept to the minimum, whatever be the structural form.

“Our structures are deliberately designed to usher in maximum natural light and ventilation so as to come up with spaces that need no artificial cooling or lighting. The materials used relate to the context, sourced mostly locally, the topography of the site dictating the structural form. Design has the capacity to solve many issues relating to the context and structure, if used appropriately”, states Tony.

MINIMALIST APPROACH

These design inclinations are amply evident in the residential project Yahvi where the language is not only raw, rustic, in sync with nature but the material palette speaks of minimal cost, minimal interventions while ruling high on aesthetics. Built on a sprawling half acre hilly site with undulated topography, the 7500 Sq ft residence occupies a footprint of 3500 Sq ft, letting the interiors flow out seamlessly to encompass the thick vegetation outside.

The staggered multi-levels of the residence are dictated totally by the prevailing topography. “The site was a rocky terrain with



Informal seating area opens out to encompass the exteriors, Montana Plas.



The classy living space blends in earthy tones with the rustic, opening out seamlessly to the exteriors, Montana Plas.

laterite stone, the existing vegetation being chiefly shrubs. The thick vegetation that currently prevails were all planted, the interiors designed to host a thick infusion of the greens to complement the rustic brutal language”, states Tony.

The materials used in the structure speak of nil opulence, featuring limestone and Cudappah stone for flooring, white cement plaster articulating the interior walls, salvaged wood used for furniture, wall panelling and staircase treads, bison board in the open verandas, laterite mined from the site structuring the walls. For instance, the free flowing dining area with its expansive glass walls has limestone flooring, “the stones loosely laid as in an exterior paving”, teaming with a tree to mark a starkly minimalist space that is in complete sync with nature.

SALVAGED TO REUSE

“The wood was salvaged from an old South Kerala residence that was demolished. It has been used in its prevailing state to make furniture, partitions, stair treads”, states Tony. While most of the furniture in the residence, including the living, dining and bedrooms have been customised using this salvaged wood, the multiple windows from the old residence find themselves fused together in the most artistic form to become a feature wall in the family area. The stair treads display all the defects of the old wood, glorifying the original state of the salvaged wood. The multiple wooden rafters

sourced from the ceiling become a cot in one of the bedrooms while the wooden poles group to serve as a screen.

COOLED NATURALLY

Since orientation is the key to address heat ingress, natural light and ventilation, the western sections of the residence come with a thickset of trees and lower volume of glass while the east opens the interiors seamlessly through expansive glass walls. Strategic vents below the double height tiled roof successfully throw out hot air while the cool air gushing in cools the interiors naturally, negating the need for artificial cooling. Spacious open patios and glass walls mark not only the free flowing living and dining spaces but also the bedrooms, permitting a direct connect with the exteriors.

FUSING IN THE GREENS

His project Montana Plas speaks of similar green leanings and inclination to bring in the exteriors while keeping the material palette rustic and minimal. Though built on a one acre site, the sprawling residence with its expansive courtyards and green infusion into the spaces, exhibits only a dash of opulence in the form of leather finished granite floors and polished teakwood panels, the language deliberately toned down to stay tuned to nature. The multiple waterbodies and lush green landscape heighten the contemporary leanings and connect with its hilly surroundings.



The lush green terrace garden assists in dropping the ambient temperature of the interiors by a few notches, Malabar Headquarters.

The Malabar Headquarters, a corporate building, stands as yet another strong statement of Tony's design leanings. Surrounded by hills, the multi-storeyed corporate building comes with a green spine in the form of an open to sky central courtyard with solar panels partially covering it. The courtyard serves as the lung space between the twin blocks, ushering in the right quantum of natural light and ventilation into the interiors. Copious green marks the courtyard as well as the entire building, the dripping greens on the multiple levels permitting a refreshing green connect on each floor while also serving as a green shield where harsh sunlight prevails.

Given the West facing façade, the building is cleverly shielded with wooden louvers and green creepers which together serve as a charming elevation. The building speaks a language of laterite stone, steel, glass and greens, making the structure appear light, porous and energetic, in tune with its surroundings. The interiors with their almost industrial exposed utility ducts, minimalism and an extensive presence of greens, reiterate further the design leanings of Tony.

Dictated by Topography

Team Thai, yet another corporate office project of Stapati Architects, displays similar minimalism, green connect and working with the existing site conditions. Built on a linear sloping site facing Southwest, the raw, rustic, exposed concrete structure has the functional areas deliberately raised off the ground, leaving the

entrance foyer as a double height free multifunctional space with ample greens filtering in. A suspended room in metal, glass and a raw material palette, articulates this foyer, leading thence to an imposing flight of steps in the double height space. The rear portion of the building has the landscape permeating within, given the raised ground level of the site to serve as an informal office area.

Since Southwest attracts harsh sunlight, the façade comes with an interesting pattern of metal lattices to cut the harsh sun, yet permits free flow of air into the open office spaces that are punctuated with ample greens in their interiors to create a refreshing ambience. The open plan further connects the individual offices to the exterior greens, leaving the workspaces porous and energetic.

The western sun filtering into the office spaces is buffered by the presence of a linear sky lit corridor on the west, protected by a high wall, with the pergolas and greens cutting the heat ingress, yet permitting abundant natural light and ventilation into the office spaces. A terrace garden prevails to further cut the heat, leaving the already cool, breezy open interiors with an even more comfortable ambient temperature.

Revisiting Initial Years

A throwback to the time Tony started his practice reveals similar design incline, the structures in total sync with the context and surroundings, be it in their structural form, material use, the green



Conference area in the suspended room articulated in metal and glass, Team Thai.



Ample greens punctuate the interiors of the office spaces, Team Thai.

connect. "Landscape is an integral part of all our designs, a dedicated team working to fuse it into every project even as the design evolves", points Tony. A look at two of his projects, Kumarakom Lake Resort and Vythiri Resort, executed in the early nineties reiterates the presence of this language right from the very beginning.

Set amidst canals, lush green palms and tranquil settlements, at a time period when traditional architectural structures were treated with apathy, many dismantled and even disposed of as firewood, Kumarakom Lake Resort comes as a design that displays the splendour of traditional Kerala architecture. A major portion

of the woodwork comes from the wood salvaged from demolished traditional Kerala homes.

The interiors display much detailing such as coffered ceilings, panelled walls, terracotta flooring, custom designed accessories, with a high level of timber craftsmanship and vernacular traditions. Meandering pathways with bridges crisscross the waterways while the boundaries between the interiors and exteriors are successfully blurred.

Vythiri Resort built in the Western Ghats, displays similar design leanings, spread over an expansive undulated terrain of an



Walls constructed with debris, Bienalle Pavilion.



Arecanut planks structured as seating, Bienalle Pavilion.



A collection of old sarees wrap the lighting under the roof, Bienalle Pavilion.

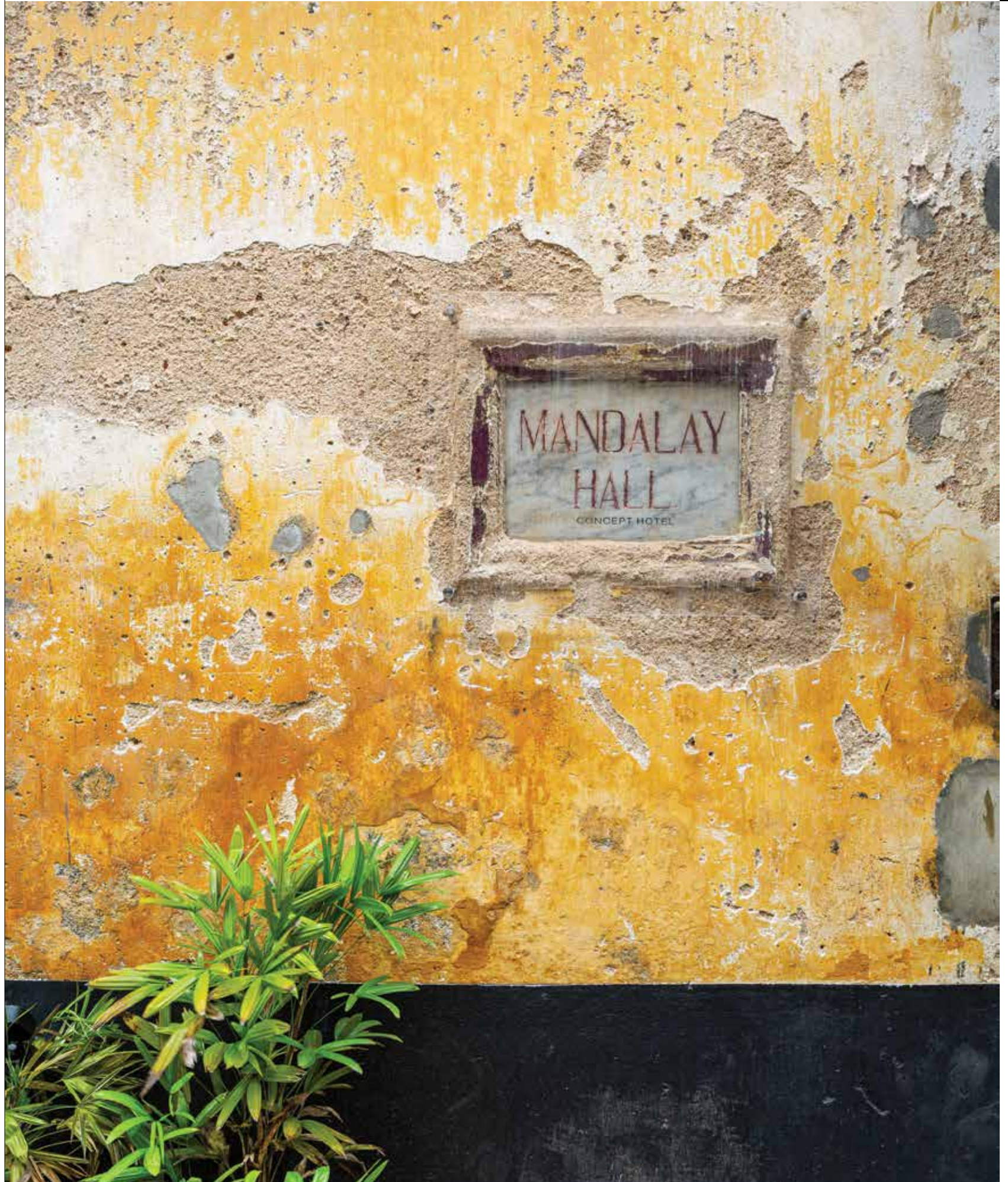
abandoned coffee plantation. The structure successfully responds to the tropical jungle context, articulated as a series of spaces amidst the existing trees and rock formations. The built footprint is kept minimal, the interventions restricted to the bare essentials. The architecture is consciously simple, sustainable, both in planning and material use, keeping it most cost effective.

A PAVILION THAT LEAVES NIL FOOTPRINT

Tony's strong leaning towards keeping design and material use close to nature is again amply evident in the temporary structure

he had to erect at the Kochi Biennale. Required to come up with a pavilion to host presentations as well as performing arts, Stapati Architects teamed with Architect Vinu Daniel of Wallmakers. The resulting Pavilion serves as a remarkable exploration into recycling and reuse of materials to reduce carbon footprint. The structure that organically evolved draws parallels with the fabric of Fort Kochi and the abounding culture that yearns to be showcased.

Thus the Pavilion has walls constructed out of corrugated sheets and debris sourced from the site, steel columns and salvaged wood used



The adaptive reuse of the 18th Century Mandalay Hall.



The energetic courtyard suffused in greens, Mandalay Hall.

for the trusses, reclaimed hoarding board sheets for the roof and areca-nut planks structuring the wooden galleries. A collection of old sarees wrap the lighting under the roof and serve as the ceiling, bringing in a deluge of colours and creating a pulsating interior once the lights are turned on. The structure, dismantled after 100 days, successfully had all the materials reused, resulting in nil wastage.

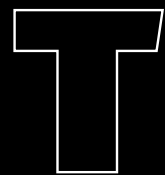
PRESERVING HERITAGE

Incidentally, Tony's footprint does not span only new structures but extends to renovate, restore historic ones too as is evident in the adaptive reuse project, Postcard Mandalay Hall. Located in the historic Jewish town in Mattancherry, Mandalay Hall is one of the few remaining Jewish homes. The 18th Century building, constructed in Dutch Burgher style, incidentally had the last Jewish wedding celebrated. The old structure was adaptively reused for conversion into a boutique hotel. "We ensured that the old structure was retained as much as possible, the interventions kept to a bare minimum", says Tony on the sensitive, adaptive reuse.

The mustard toned rustic walls continue to have the small entrance and corridor, the walls a remnant of the past, leading to a lush green tropical courtyard framed by a series of arches. A mural by artist K G Babu on the adjacent wall of the courtyard produces a riot of colours. The restored old wooden staircase connects to the upper floor where galleries host customised installation by various artists. The retained old rustic walls are complemented by the textured cement floor, while the restored wooden ceiling extends the visual volume of the space and new walls. Old windows with tucked-in study tables continue to prevail, permitting a peek into the narrow street.



Interiors of Mandalay Hall after the adaptive reuse.



TRADE DIRECTORY

Dear Trade Members,

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

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

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

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

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

MODE OF PARTICIPATION

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

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THE ART OF SCHOOL MAKING

BEGINNING OF A STRUGGLE...

BY PROF. JAFFER AA KHAN



I landed in India during difficult times and in the mid of the pandemic when the second wave of Covid-19 had taken over the country. The NRIs of the Kingdom of Saudi Arabia organised a chartered flight from Jeddah and I was on it as I had promised the institution (Institute of Eminence in my home town Vellore), of joining on 1st September 2020. After a month and a half of quarantine in Bengaluru and Vellore combined, I was excited to join this School and thought that finally my wish has been granted to develop a school of good standing in my hometown. I felt the ownership right from day one as I was handpicked by the founder of the Institute which is fast becoming a top-class Institute in the country due to the work done by various other disciplines, but not so with architecture as a speciality.

The Architecture School building was excellent to look at, was designed by an eminent architect friend of mine from Bengaluru. A huge building with messed up interiors was a 2 lakh Sq ft massive concrete structure. It was like a cruise ship from a distance needing a good captain to steer it through the turbulent ocean of other dominating disciplines, whom

I felt were a bit envious of this brutalist Architecture School but at the same time proud of it as well.

A green campus with several buildings with different DNAs sprawled over 390 acres almost bisected by a national railway track with excellent connectivity. The Architecture School building was the talk of the campus, though I felt it differently. I believe that we get to appreciate architecture as visitors or users experiencing the whole but not just as spectators looking at the exterior. How often does architecture mesmerize you and keeps inviting you again and again?

This has always been my quest to understand—how to make architecture that draws you towards it and every time you are there, the experience is stunningly different. I used to feel that when I visit Jorn Utzon's Sydney Opera House or Lasdun's National Theatre in London. I remember visiting the CEPT Architecture School done by BV Doshi and I must confess that sitting on the Northern lawn was such an exciting experience and one is almost taken to a different plane of existence looking at the

architecture of Doshi.....I found the soul of this building and started a conversation with it.

The Vellore school architect once told me *"Jaffer, it is not about the building but about the brains that work there"*. He knew about the trailblazer school (MIDAS) I developed in a makeshift hostel block. Does the architecture matter? There are different opinions about this, looking at the AA in London which is one of the top schools in the world, sits within the row houses of Bedford Square and many more such schools around the world. I might have to debate this issue. He was happy to see me back in Vellore School and perhaps thought that another MIDAS would be in the making.

While the School's architecture matters here, what matters most is the knowledge we possess and how we deliver that to the future generation. When I started looking at the curriculum, I was shocked to see the way it had been organised. The parts were pulled out from everywhere but not put together or streamlined and the pedagogy was a mess. My first job was to set this right and I took up the mission of revamping it though it was already approved by the Academic Council.

As part of the program development, I started to tweak the document with the help of some of the interested tutors, though many of them thought it was extra work for them. The Curriculum structure was presented to the 60th and 61st Academic Council and the panel appreciated the way it was organised and sequenced—but much to the displeasure of many in the School and mid-level management who were never happy with my appointment as the Head of the School for whatever reasons best known to them.

Please send your feedback to:
jafferaakhan@gmail.com



PAIN SURRENDERS

BY PROF. K JAISIM



This article is written after an experience, covering the physical, mental and spiritual which influence architects and designers in their creative exploration to express the built environment.

One must undergo a lot of learning journey with pain before one can experience pleasure and the sense of happiness of having achieved.

The awareness lies in comprehending that the journey of creativity is an exploration of space for human senses and elements with challenging environment. Architecture encompasses Interior Design, but many dive into interior design without comprehending the nuances of architecture and end up with Decoration. This is the PAIN one must learn to explore and learn to create. From abstraction to realised detail in total concept is the challenge that lives our lives of mind over matter.

The attached photograph very clearly expresses the value of creative design. This is a unique flower and seed combo. Creation and achievement are integrated. The seed is the source of all creation and the flower the final design to experience. The first although is the factor from which the final is achieved is very rarely seen or even acknowledged. The flower the final result which is praised and celebrated cannot ever exist without the seed.

Now this is like Design and Décor, in a manner of speaking. But again the experience is worth comprehending to understand reality especially in the world of human aesthetics. Architecture and design are fascinating subjects especially for human life and the senses that absorb the elements and create space with content and expression.

Over five decades Jaisim Fountainhead has explored with a sense of adventure and realisation this great composition. Architecture is the mother of all arts and the wife of technology such that life is explored and explained in the built form. Here one must pause and comprehend the difference between design and décor. Design is in the mind, décor is the reality. But reality if not designed becomes a reckless race of stupidity. Unfortunately it rules the world. This is where IIID and other professional design organisations must learn to respect and integrate.

Today the world of built human environment is expressed in this world (earth) universally without boundaries. International learning and experiencing is a must. Again one must not forget the culture that evolves human life in various parts of the many continents in diverse and in depth ecology. Architecture encompasses. But without interior design it cannot really be experienced. Life has to be lived and life wants change. As one grows, one experiences; the path is filled with pain and disappointments, but growth of keeping alive one's ambition and make the space not just livable but enjoyable with continuous soft changes is what one searches and wants to achieve.

The beautiful flower grows in the plant which is the result of the seed that is sown. Where the seed is sown is as important as understanding the design of any space. One just cannot walk in to any space and blindly sketch a design. One must talk and dialogue with it and the people and other life that will move and make it a reality of experience that can be enjoyed.

Live, explore and enjoy; let the seed become the flower and together let the plant be the experience of both. Abstraction to detailed reality. Design lives to be explored and enjoyed.

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8 INTERVIEWS AND DESK RESEARCH.



A KITCHEN TO MEET AGEING CHALLENGES

BY NANDHINI SUNDAR | FEATURING AR RAJA ARJUN

The functional requirements as well as the context set the note for the design of a space. While this is an accepted factor, an issue often overlooked is the unique requirements posed by age, especially if the aged are the sole users of the space. While many a time this aspect is considered to be confined to the design of bathrooms, the fact remains the same is equally applicable in the functional design of a kitchen, more so if the user is solely the elderly.

Architect Arjun Raja of Office of Cognitive Design (OCD) conceptualises the kitchen where the design is tweaked to meet the unique ageing requirements. The design was drawn up on the premise of the elderly using the kitchen unassisted, keeping in perspective the difficulties and shortcomings that age throws up and the ways by which the same can be circumvented through appropriate interventions.

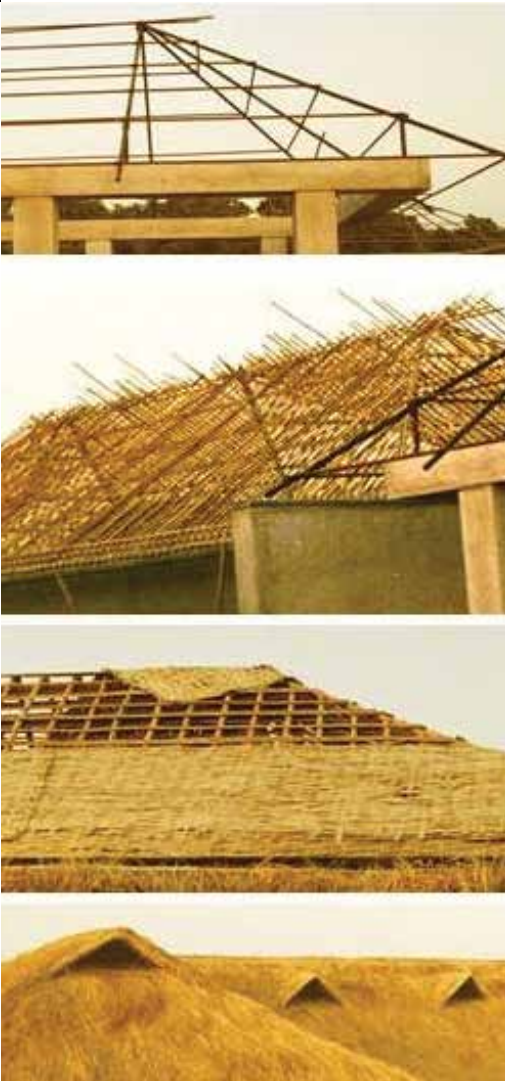
“We interviewed 50 active seniors and extracted inferences from our qualitative analysis to identify the pain points of using generic kitchens which are not empathetically designed for their age. The learnings were largely grouped into four categories—Movement, Visual, Touch and Sound which were used to germinate and evolve a design”, elaborates Arjun on the design executed.

The design intervention started at the kitchen counter level where the counter was retained at its conventional height, yet the splashback over the counter was dispensed with. “Higher shelves prove to be a challenge to access and hence the shelves over the counter were pulled down”, points Arjun. Likewise the shelves over the sink were brought down for easier access and stacking.

Bending and dispensing vegetable waste and fruit peels into the bin can again prove to be a challenge and this was addressed by placing the vegetable cutter over a rack which tilted easily into the garbage can placed beneath, facilitating easy disposal without bending.

Bottom shelves in the kitchen similarly pose a challenge given the bending it calls for. Arjun dispensed with all the shelves and drawers below the counter, leaving the floor open and free to clean.

Once the food is cooked, serving the same in the dining area can again pose a challenge in terms of shifting the cooked food. This challenge was overcome by fusing in a trolley into the kitchen which can be stacked with the cooked food and wheeled into the dining area during meal times.



GREEN AND UNCONVENTIONAL

BY NANDHINI SUNDAR | FEATURING AR SURYA KAKANI

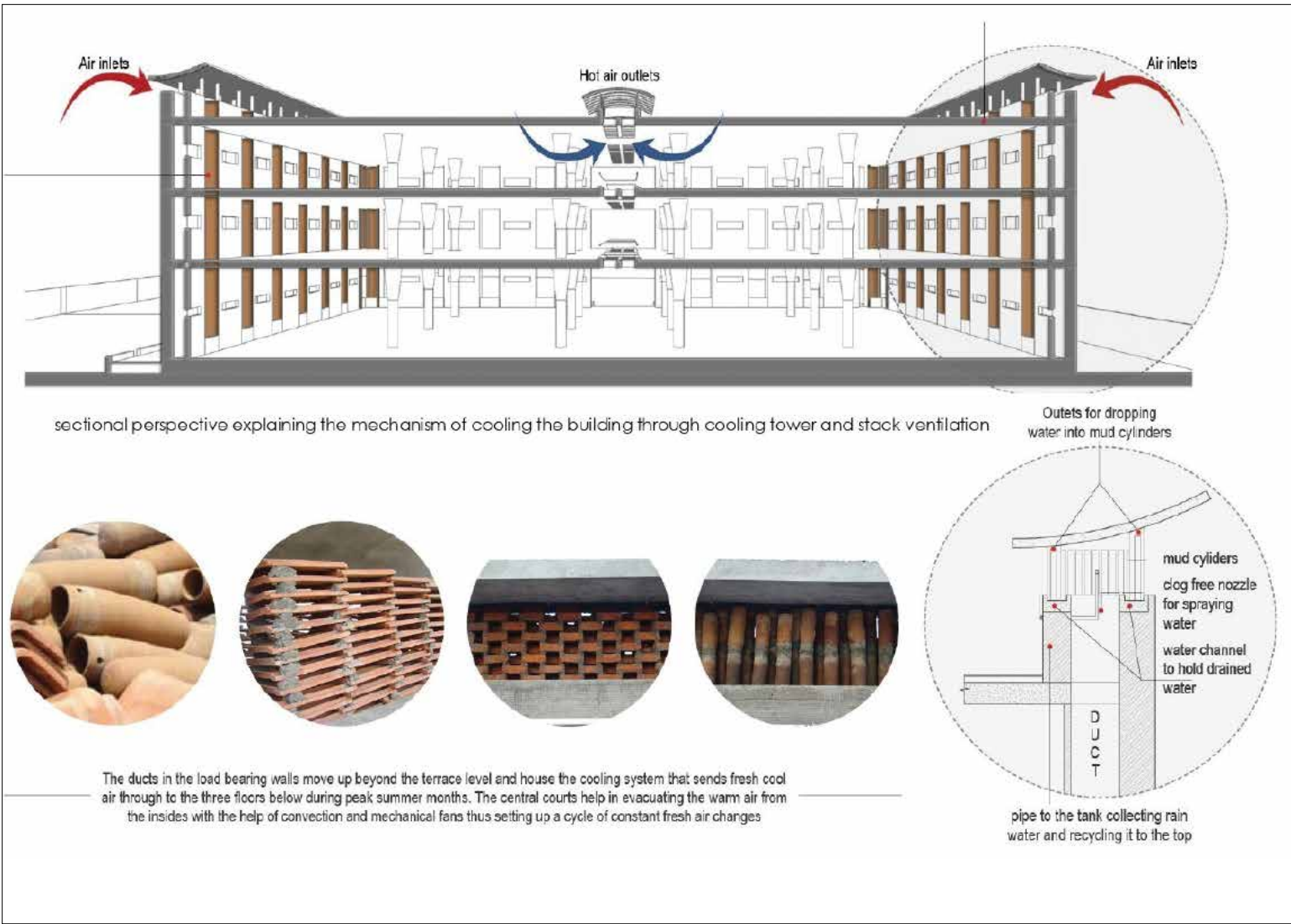


When love for nature is intense, it is instinctive to respond in a manner that is in sync with what the ecosystem needs to be self-sustaining. Design and its inclination are no different, the green quotient coming up strong when the ideology is passionately nature oriented. A walk through the works of **Architect Surya Kakani, Founder and Partner, Kakani Associates** displays not just the green connect but an innovative, out-of-the-box approach to design and material use where the final outcome settles in harmony with nature, the sensitive footprint left behind either minimal or at times nil.





Exterior and interior of Madhu Industries, Ahmeadabad.



Section of Madhu Industries, Ahmedabad.

While architecture ‘just happened’ for Surya, the entry was totally transforming, immersing him completely, exposing the young teen to an academic life so variant from the + 2 pedagogy, with fresh approaches and perspectives fine-tuned by some incredible teachers at the Architecture School. Studying architecture in Baroda and being part of multiple nature camps on the hills and forests during those years left an indelible mark and strong intent to forge a relationship between the two.

STRIKING THE RIGHT APPROACH

Grandmasters like BV Doshi, Charles Correa, Kanvinde and others had created masterpieces that inspired besides opening up many a question. “It was a tumultuous time of questions connecting to the roots, the Indianness et al that our generation waded forward with”, says Surya. “In these parts Leo Perierro and Kiran Pandya’s works were sowing the seeds of promise”. Coming across Frank Gehry’s early works during his post-graduation in Los Angeles, Surya realised the power of materials to transform the space.

It is in this period Surya met his partner Jaai, also a designer and the two became sounding boards for each other’s quests. Rationalising through avid reading and travels helped clear some ambiguities, develop clairvoyant thinking and approach

on the intent, to be evocative and view materials with meaning. Realisation soon dawned that environment concerns would be the future catalyst and the inspiration for designs. This seemed even more pertinent in the Indian context where imbued in the cultural fabric were concepts of frugality, attitudes to waste and the economics of everything.

On their return to India, they founded the design practice of Kakani Associates and spent a good part of their initial years teaching at various design and architecture institutions in Ahmedabad, in CEPT and NID as visiting faculty. Over time the Practice came up with some incredible structures where the green intent rules supreme, both in material use and design, the carbon footprint astoundingly low. “Consistent academic interaction has been a cornerstone to the evolution of this Practice”, adds Surya.

Interestingly their first structure, built in 1996, was a computer centre that required air-conditioning ‘which the budget did not permit’, prompting Surya to come up with a double skin of load bearing walls to address the heat, the bricks made with fly ash as a means to recycle industrial waste. “The load bearing wall does away with steel and concrete, cutting costs”, he points. “The larger intent is on innovation to appropriately use local resources as well



Courtyard with waterbody, 394 Residence , Ahmedabad.



Old building before adaptive reuse, Venture Studio, Ahmedabad.



After design intervention, Venture Studio, Ahmedabad.



Entrance of 394 Residence , Ahmedabad.

as materials that do not require frequent refurbishing, incorporate low embodied materials such as lime in place of cement, utilise local skills so as to promote and assist their sustenance”, he elaborates.

He is however quick to point that the approach opted is always realistic and sensible, to address common demands of modern living. “Walls absorb heat and emit, leading to the need for air-conditioning. If the design prevents this heat absorption and is teamed with copious cross ventilation, air-conditioning loads can be reduced immensely, saving humongous energy. Our designs look at such straight forward solutions.”

He points to the vernacular approach of bringing in verandas to shield the main structure and the internal courtyards to vent hot air and bring in the air circulation. “Simple techniques such as a terrace garden to cut the heat ingress, a duct that is closed during the day and open at night to let in the cool air, can successfully keep the ambient temperature naturally cool.”

HOLISTIC SENSIBILITY

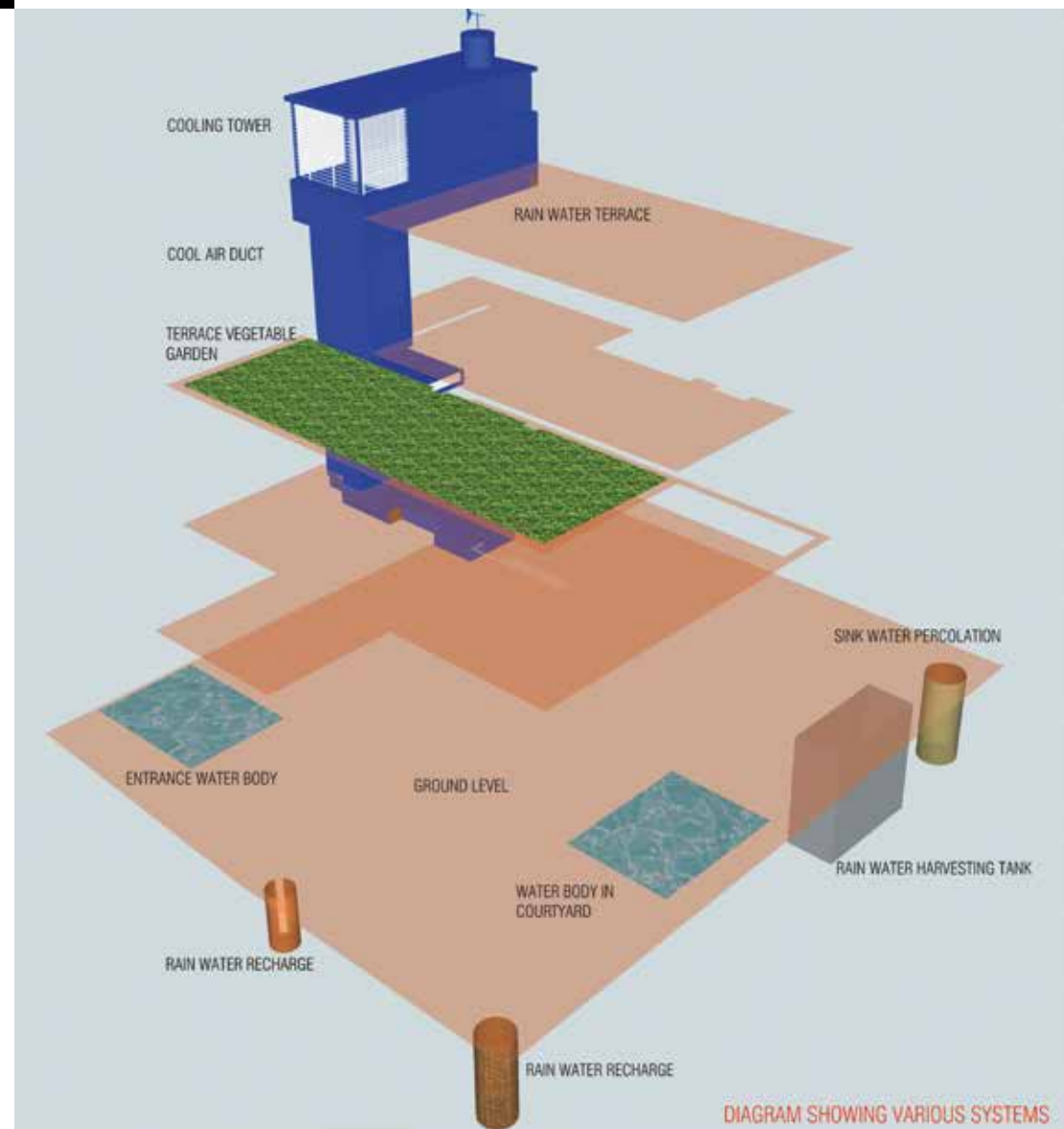
For Surya, design has to have a holistic sensibility in approach as buildings are ‘beyond you’. “Spaces need to be meaningful, multi-functional. Even while refurbishing an old building, practicality needs to be in place rather than fanciful restoration. Similar approach is required in recycling, reuse where the embodied

energy is addressed, keeping in perspective the context of its carbon footprint. The same applies to eco-friendly materials too where its success lies in making it commercially feasible and available for larger use. For instance, lime still requires masonry expertise, its standardisation and availability on a large scale is a challenge. So for now, lime is good only for some regions and project types but not practical in others.”

Similar approach is seen in his use of waste. “In our project in Saurashtra we combined broken stones sourced from the location and concretised with a mix of fly ash, waste lime and gypsum to construct walls. It is about identifying what is locally available and combining this waste together. The ultimate objective is low capital cost, low resource use, low maintenance, low carbon footprint and sustainability.”

REHASHED TO BE GREEN

The Practice’s design inclinations are amply evident in the project Residence 394 in Ahmedabad. A structure built in the 1970’s by the Housing Board, the four room residence with a shared wall with the neighbour required renovation. Surya and Jaai decided to retain the structure and work around it by starting with the removal of the existing plaster and replacing with lime. The structure was rehashed to suit modern lifestyle and this required opening a portion of the house to some existing trees while retaining a major part of the existing walls.



Passive cooling technique adopted, 394 Residence, Ahmedabad.

Thus, the eastern side was opened up to let in the morning sun. The existing car park was converted into a waterbody that now graces the entrance. The prevailing air-conditioning was dispensed with and replaced with passive cooling techniques such as a terrace vegetable garden, lime plastering to cut the heat ingress. "Rainwater harvesting is done on the terrace while a wind-catcher on the roof with a 4x4 feet duct that goes through the house, lets in fresh breeze into the each room at night through the louvers installed. The thick walls, lime plaster and the feet of the building in a couple of small water bodies on the ground further keep the ambient temperature of the interiors well below the blistering heat outside."

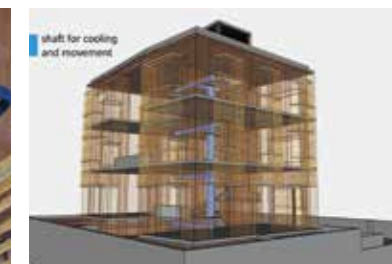
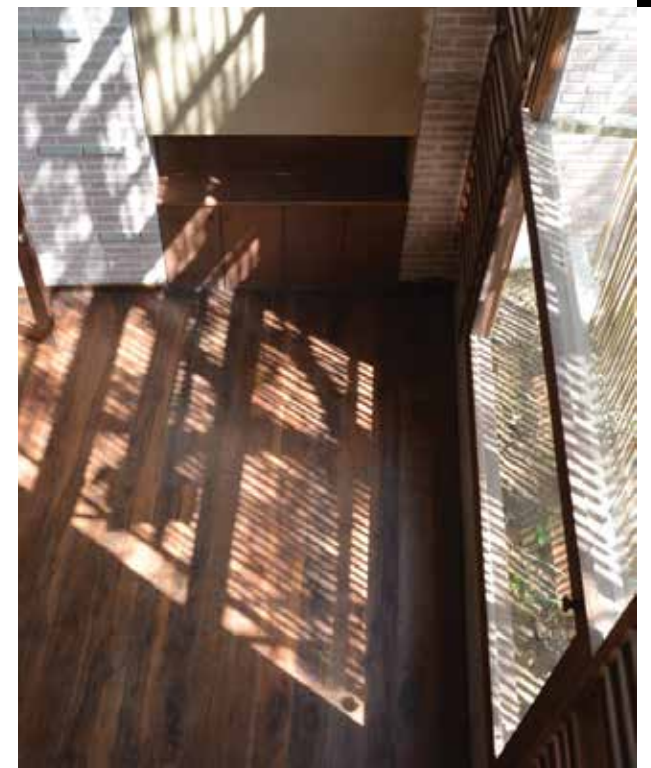
Likewise, project Venture Studio is a 60 year old ground plus one structure requiring refurbishing. Faced with a limited budget, Surya began with opening the back of the structure to incorporate a veranda. "The creation of the new veranda converted the back of the building into a large front porch", says Surya. A part of the existing compound wall was broken down and replaced with a large sliding metal frame fence, with chain link to connect the institution to the street. The existing windows at the ground level

were rehashed to convert to a door and open to this new veranda. Further, a set of existing *jaalis* were given a bright coat of paint to lend a splash of colour. "The interventions were kept minimal, yet, by fusing in the right alterations to the structure, the spaces were adapted for their new functional use."

COOLING NATURALLY

When Surya was approached to construct a factory unit, Madhu Industries, for manufacturing fabrics, with the rider of budget constraint, he decided to start by addressing the span of the structure. "Coming up with a large span calls for more steel and concrete. We settled for a 10m grid system, removed the outer layer columns and instead came up with thick walls and deep set windows to cut the heat. A passive system of ventilation was worked out with a C-shaped wall serving as the duct for cooling, with the central courtyard of the building offering the exhaust for hot air through strategically placed vents", elaborates Surya on the design opted.

The ducts punctuating the outer walls every 2m, let in air cooled by a water mist at the top to thence enter the shaft which connects to



Reusing waste (Top). Louvered vents to assist passive cooling, 25 - B Studio, Ahmedabad.



Upcycling and refurbishing earthquake debris, Wadi School, Rajkot.

each room through louvered vents. “Over a period of time the misting of the air too was dispensed with as the thick walls with deep set windows proved to be fine insulating barriers. The large 50m by 70m roof was further insulated from direct radiation by a thick layer of rice husk ash mixed with fly ash and cement and layered with white broken tiles mosaic. This amply proves that if the right design is opted to cut heat ingress, the ample presence of cross ventilation is sufficient to keep the interiors naturally cool”, points Surya.

The building comes with tall windows sans lintels, letting in abundant natural light. The structure, sans beams, comes with cone shaped columns and open, fluid spaces. Large span flat roofs are achieved through a filler slab made with hollow blocks using thermocol, fly ash and cement. Use of Fly ash bricks is maximised with kiln fired red bricks featuring only on the outer face of the load bearing walls, where it is designed such that their presence tapers off on the higher levels.

BRICKED WITH WASTE

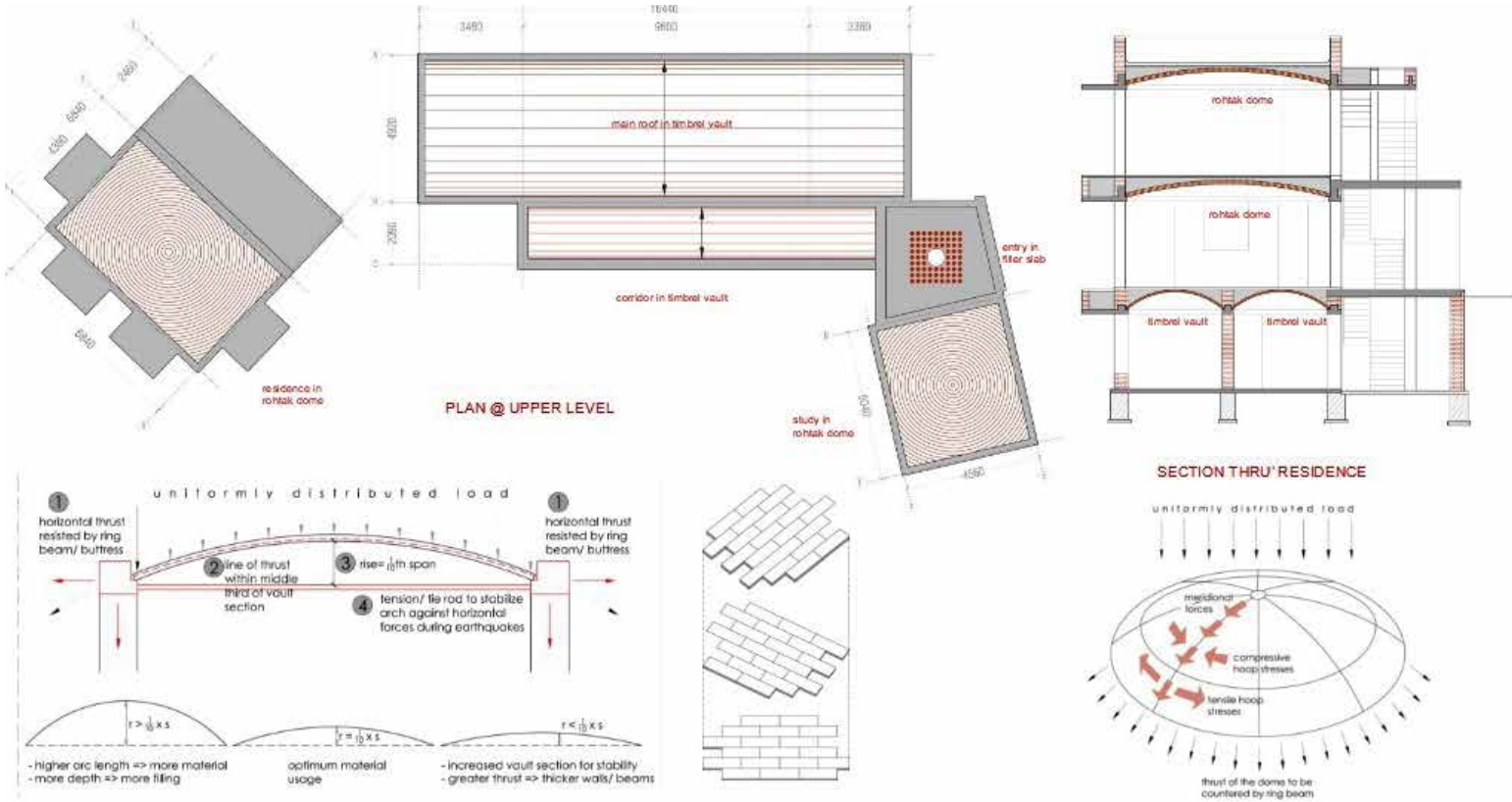
The refurbishing of Residence 394 had left Surya holding a lot of lime as well as construction waste. Being acutely conscious about resource use and carbon footprint, Surya decided to convert this waste into bricks working along with entrepreneur Keyur of Kesarjan which produces alternative building materials. On successfully testing



the strength, Kesarjan sourced waste lime, combining it with brick dust and bit of cement for binding, red clay for colour to actually manufacture these bricks on a large scale. Incidentally, these sun-dried, water cured semi-red bricks is what 25B Studio is built on, which happens to be Surya and Jaai’s work space in Ahmedabad.

Given the requirement for flexible spaces, the studio comes as two simple box structures connected with the central courtyard serving as the spine to permit natural light and passive cooling. An open veranda at the entrance with a waterbody sets the open tone, the retained trees in the site bringing the greens into the structure built around it. The exposed brick structure reveals an absence of columns, the load bearing walls built with lime mortar and bricks going up four levels, starting from the basement. “The only concrete that features in the building is used for the ceiling”, points Surya.

Once again the spaces come with nil air-conditioning, the innovative passive cooling done through the shaft running down the central spine “where moist cooled air enters the spaces through louvered vents, with the hot air simultaneously pressured out.” The wood used too is upcycled hardwood, “normally not chosen for use”, featuring across the structure along with bamboo.



Timber vault construction in progress, Soach NGO, Ahmedabad.

All the windows come with a bamboo screen and shading that throws interesting patterns into the interiors besides supporting fragrant creepers. The PV’s on the terrace connected to the grid produce more electricity than is consumed in the building, rainwater is harvested for drinking and wastewater is recycled. As much as the building is net zero in active energy use, the embodied energy of the building materials mostly being recycled, creates a very low carbon foot print.

STRUCTURED WITH WASTE

The Wadi School in the outskirts of Rajkot is yet another example of the Practice’s usage of waste and keeping the carbon footprint almost negligible. The school complex comes across as a group of simple structures, where earthquake rubble and industrial wastes of gypsum, lime and fly ash are mixed to cast the walls. Discarded metal poles from the Alang shipyard are used for the roof top over which bamboo, palm mats and thatch are placed, creating an earthy rural school ambience to the entire school complex. “The entire mixing, casting of the blocks and shuttering was done on site”, says Surya.

The structure spans as a single level across the site, yet steps down to have sunken classrooms and entries, bringing in the scale and staggered levels that cheerfully combine with greens, a waterbody and a large Banyan tree amidst, along with an open amphitheatre in the V-shaped valley inviting performances. While the entrance pavilion marks the



Rohtak dome and its construction process. Soach NGO, Ahmedabad..

green intent with a bunch of coconut trees, the exterior paving is layered in multiple textures, from pebbled sand outside the individual classrooms to paver blocks, mosaic tiles, green marble and Jaisalmar stone. The interior floors articulate bamboo and palm mats, creating an interesting material contrast.

REVIVING TRADITIONAL SKILLS

Recycling and innovative approach to reduce carbon footprint were further nurtured through Jaai's influence to look at social equity by reviving fast disappearing traditional craftsmanship and the skills which are becoming extinct due to lack of market. The centuries old Timbrel vault and the Rohtak dome are a couple of such almost extinct skills that Surya chose to dig out and incorporate in this project S.O.A.C.H. the NGO run by Jaai. Built upstream of the Sabarmati, the site sloping down the river, Surya decided to revive a set of traditional skills that would engage a large volume of local labour, fulfilling a social intervention intent of the NGO.

"The choice of the Spanish Catalanian Timbrel vault was with the intent to proliferate the technique in the villages and the masons. The vault, made using available terracotta tiles, is built using a special, yet simple technique by skilled masons. The Timbrel vault not only stands as a fine example of traditional craftsmanship to span without shuttering and steel but was also as an exposure to the local villagers on the possibilities of training to use this technique on a larger scale", states Surya. "The thrust of the arch

is placed on the ring beams which transfers it to the brick walls. The walls too are composed with the bricks made of recycled waste that were developed for the earlier project, 25B Studio. The only steel and concrete used in the three block structure is for the ring beams, with one of the blocks being three stories", he adds.

While a 16m x 5m wide span Timbrel vault covers one of the blocks, the Rohtak dome features in another. "The Rohtak dome too has no steel or shuttering done, where the shallow dome technique transfers the thrust onto a ring beam that further transfers the load on to the walls", explains Surya. "These techniques not only immensely reduce (literally dispense) steel and concrete, but enable the trained masons to take on the entire construction from foundation to the roof. This opens up immense potential for trained human resource in semi-urban and rural areas if taken up on a larger scale as it also allows building multiple floors. From the context of climate change too these techniques are pertinent as they dispense with the heat radiating concrete roofing structure, keeping the interiors naturally cool," points Surya.

Be it material, technology, design, it is important to note how to make things simpler, reduce material use, cost and maintenance, where the efficiency of the structure and the spaces is enhanced, evoking a quality that aspires to delight, sums up Surya.



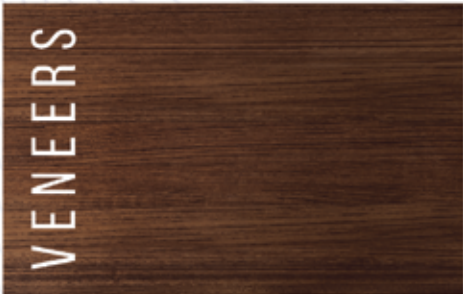
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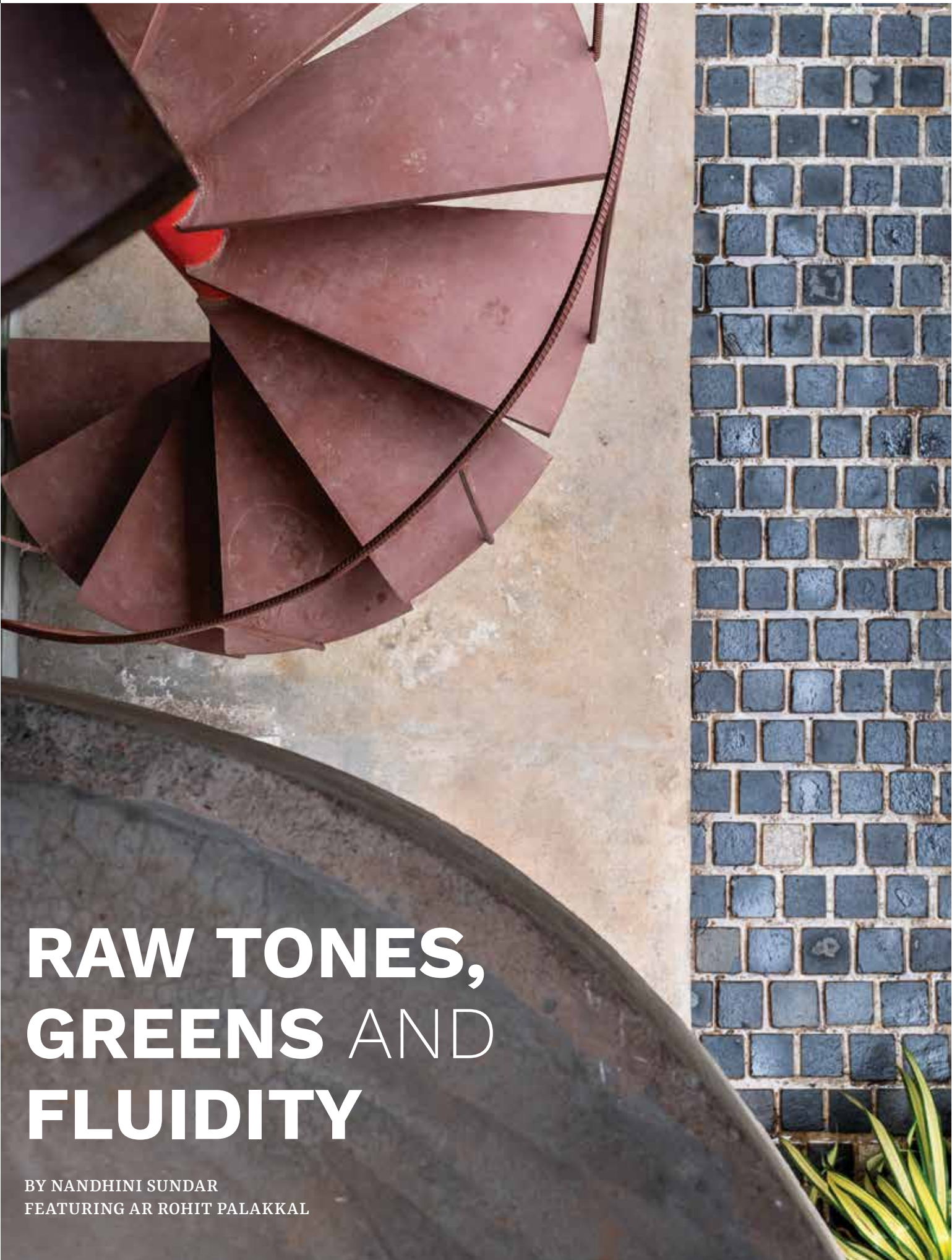


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RAW TONES, GREENS AND FLUIDITY

BY NANDHINI SUNDAR
FEATURING AR ROHIT PALAKKAL



When Architect Rohit Palakkal of Nestcraft Architecture came upon the 2500 Sq ft site filled with coconut trees and palms to build his office, his immediate reaction was to keep the language of the building as close to nature as was possible. Being close to nature meant that the spaces would need to seamlessly open up to the greens besides the tones and textures being earthy, raw to resonate with the surroundings. This in turn pointed to the use of materials in their raw natural state sans polish or even a dash of finish.



ROHIT PALAKKAL

NESTCRAFT ARCHITECTURE

PROJECT: The Violet
LOCATION: Kozhikode, Kerala
COMPLETION: Year 2020
BUILT UP AREA: 2000 Sqft
MATERIAL: Concrete, bricks, glass, metal, plywood and Kota stone.





External Courtyard with the exposed cement walls.

The structure that unfolded reveals all these sentiments and design leanings, the free flowing open spaces built to be totally interactive, both within and beyond the walls. The unconventional office occupies a footprint of merely 1200 Sq feet on the 2500 Sq ft site, leaving the remaining area suffused in thick greens of swaying palms and coconut trees. The material language is of concrete, bricks, stone, glass, metal and plywood, all exposed in their raw natural state.

CAPITALISING RESPONSE

The double height interior space reveals an open interior where the staggered levels connect visually through their open design to articulate a single volume space. The rectangular structure spreads from East to West over 15m, the entrance placed in the South. Sensitive to the heat ingress from the West and South, Rohit effectively addressed the orientation to capitalise on the softer natural light from the North and East while cutting the harsh heat from the South and West.

Thus, openable glass walls in the North connect the interiors to the external greens while the 6 inch vents over the glass wall successfully throw out hot air from the interiors, keeping the spaces naturally cool. The western side comes with a natural thick green screen of bamboo shoots, shielded further by a large building 60



Rustic spiral staircase leads to the pantry.

feet ahead. “The design on the west side is a response to the site conditions. While it naturally shields against the harsh western sun, the sparsely used pantry features in this section on the mezzanine to further cut the heat ingress into the workspaces”, explains Rohit.

Glass prevails in the Eastern walls too, the shutters openable to permit free flow of air. “Kerala faces the issue of high humidity during the rainy season and during summers there is less air circulation. The multiple glass openings on the walls enable free movement of air to keep the interiors naturally ventilated”, adds Rohit. The eastern section also hosts the office of the Principal Architect, artistically structured over the mezzanine, a sculptural metal ladder leading up to the open office.

A PLAY OF LEVELS

Given the transparent language of the fluid open interiors, the functional demarcation of spaces is achieved purely by the play of levels. While the open mezzanines feature on either side of the rectangular structure, one hosting the pantry and the other the chief architect’s office, a sunken section under the mezzanine in the eastern section serves as the open conference area. A visual treat of greens and fresh air gushing in through the openable glass shutters, energises this section, assisting in the creative flow.



The conference area with the Principal Architect office on the mezzanine.



Minimalism marks the language of the space.



Salvaged door marks the conference table, teamed with inbuilt seating.

BRUTAL MINIMALISM

In keeping with the language of raw minimalism, the conference area is sans the regular trappings, with a salvaged door becoming the conference table and floor with cushions serving as the seating. “The objective is to ensure this section resonates with the brutal minimalism of the décor. The open, down to earth seating elements also serve the purpose of addressing the psychology of the client where the signal is to be grounded and practical in their approach and expectations of design language”, elaborates Rohit.

OPEN AND EVOLVING

The workspaces or the conversation pit as Rohit likes to call it, reflect similar approach in their structure and design, with a built-in workstation in the form of a raised platform hosting similar seating around to accommodate a dozen work spots. A planter trough features in the midst of the built-in work table to usher in the freshness of greens. “The language is totally open and fluid so as to be organic and permit growth as the office evolves over the years. The fluidity of the design is deliberate to enable alterations and this also creates a sense of the structure being incomplete. It also facilitates easy unhindered interaction as



Conversation pit or workspace with a planter trough in the midst of the built in work table.



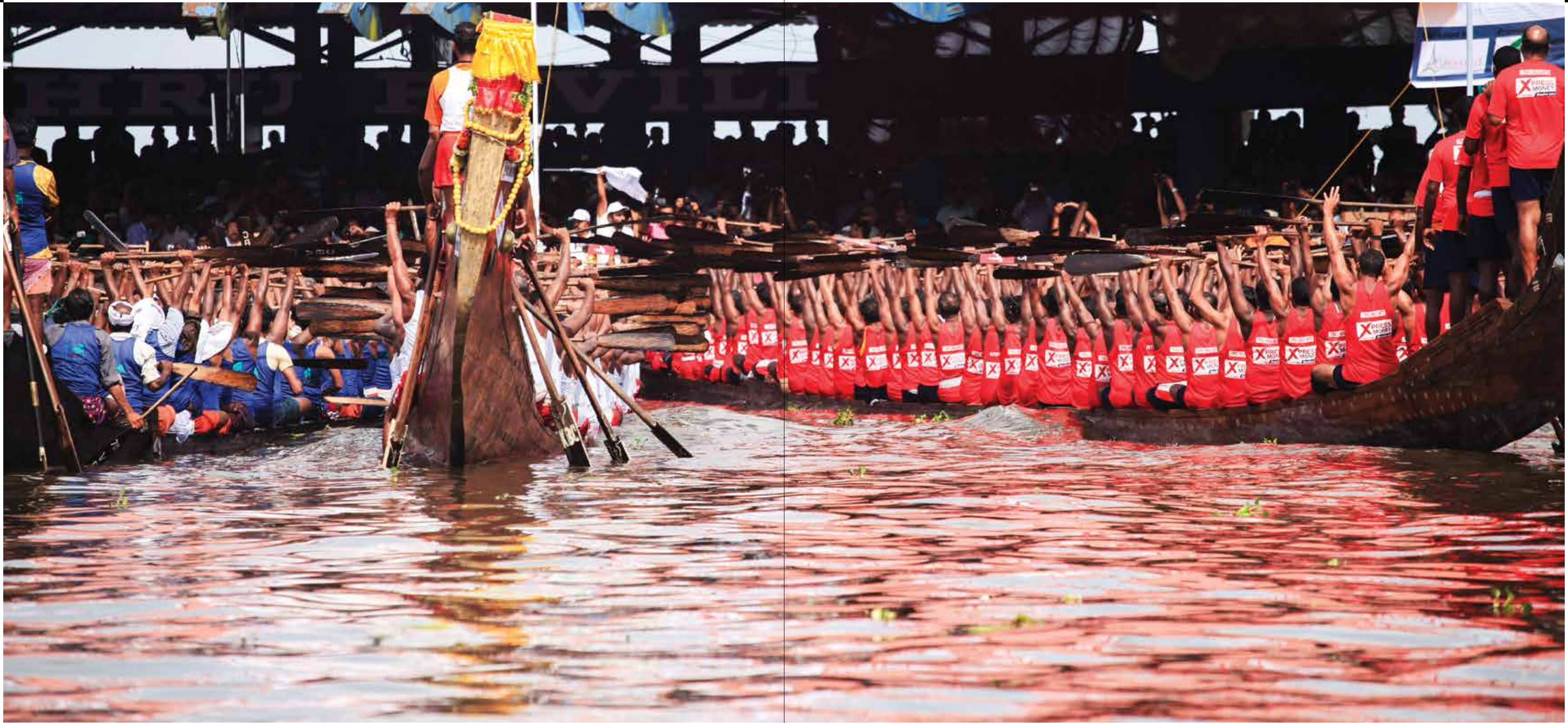
Glass walls open the spaces to encompass the exteriors.

connectivity within the entire office space is not only visual but verbal too”, adds Rohit.

OPERATING BEYOND WORKSTATIONS

Interestingly the flexible spaces of this unconventional office also facilitate other activities that happen after office hours. “Since the interiors do not reflect a structured office space and the language too is raw and in sync with nature, the fluid flexible spaces double up as a music studio, given our love for music. The pantry assists us to try our hand with a few choice dishes as cooking is yet another favourite activity. And when we choose to reach out for sports, a game of badminton becomes part of it all.”

Given the raw brutal tones being the material palette chosen, the interiors reveal a mix of Kota stone and in situ cement flooring, cement plaster walls, exposed concrete ceiling, a play of metal and glass along with a smattering of earthy bricks that bring in a contrast of natural colour in the chief architect’s office on the mezzanine. In keeping with the rustic ambience of the interiors, the exteriors come with a rich play of greens to resonate with the tropical approach sought, the local plant species abounding, complemented by a thick layer of Ivy articulating the cemented façade.



SNAKING THE WAY THROUGH TO A WINNER



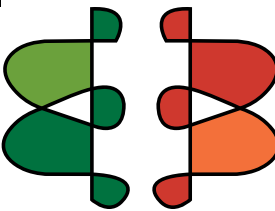
The spectacular annual Nehru Trophy Boat Race is certainly a local as well as tourist delight with over two lakh people witnessing the fiercely competed race. **Interior Designer Mahesh Chadaga** captures with his lenses, not only the boats in fierce action but also the emotions that reign high, both amongst the participants as well as the spectators, the boatmen pumping in all their might to emerge as a winner.



Vallam Kali as it is christened, the annual Nehru Trophy Boat Race is held in the Punnamada Lake near Alappuzha in Kerala. While many categories of boats participate in various events of the race, the most popular event is one involving the competition between Chundan Vallams or snake boats, leading to the race to be also popularly referred to as the Snake Boat Race.



Inaugurated by Prime Minister Jawaharlal Nehru on his visit to Kuttanad in 1952, the race is conducted every second Saturday of August every year, with the winner of the race walking away with the Nehru Trophy. The famous boat race came about when Nehru was given a roaring reception with snake boats that escorted him on his way to Alappuzha from Kottayam. Captivated by the reception and the excitement of sailing in the snake boats, Nehru donated a rolling trophy to be awarded to the winner.



HAPPENINGS IN BRC JULY TO SEPTEMBER 2022



Audience at the Uru Nights hosted by Fanzart.



Uru team with Arun Lala, MD, Fanzart.



Uru Team with Interior Designer Amrita Guha and Monish Chabria, MD Buena Casa.



Architects Swapnil Valvatkar, Anantharam, Dinesh Verma with Chairperson Kavita Sastry.

URU NIGHTS

Design as a Practice:
IIID BRC hosted an interesting discussion on the evolution of design as a practice with panellists Architects Raja Watwe, Kavya Sheth, Smaran Mallesh. The discussion, moderated by Architect Akshara Verma, hosted a candid conversation between the panellists, each of whom have set up innovative design studios in the city. The conversation veered around buildings, branding, clients and contractors as well as the action taken as a designer to address the myriad issues that arise in every architectural practice. The event was hosted by Fanzart in their new showroom on Bellary road.

Art and Interiors:
The energy and charm of an interior is many times articulated by the artworks displayed in the space, more so when these are made by traditional artisans, taking across the intricate skills of our craftspeople who continue to keep alive these skills passed down generations. In conversation with Interior Designer Amrita Guha was Architect Gunjan Das, exploring her journey with the artisans, hearing the many tales hitherto untold, ensuing during her interaction with the traditional artisans. The absorbing discussion was hosted by Buena Casa in their showroom. The evening also saw Amrita Guha sharing her projects with the gathered design fraternity.



Architects Gunjan Das, Gayathri Shetty, Dinesh Verma, Anantharam with Chairperson Kavita Sastry and Prashanth Reddy, MD, Fundermax India Ltd.



Uru team lending a hand at golf.



Ar. Dinesh Verma awarded Best Dressed Golfer.



Chairperson Kavita Sastry addressing the members.

EXTENDING BEYOND BENGALURU

The objective is to take the presence of a design institute beyond Bengaluru, to Tier II cities. In keeping with this intent, IIID BRC, in collaboration with Fundermax and BCIC, went on a design drive, hosting the camaraderie at the Mysuru Race Club. While the gathered design fraternity lent their hands in a game of golf, Architect Dinesh Verma received the award for the best dressed golfer.



MC members of IIID BRC and Inner Circle Partners with Chairperson Kavita Sastry.



IIID BRC hosting the AGM.

ANNUAL GENERAL BODY MEETING

The 29th Annual General Body Meeting was successfully held by IIID BRC in Bengaluru under the helm of Chairperson Architect Kavita Sastry. The meeting hosted the trade members and design fraternity. The Inner Circle Partners of IIID BRC were presented with a memento in recognition of their substantial contribution to the Institute.



ANTARYA AWARDS

Antarya, an initiative of IIID BRC was launched in 2004 as a newsletter to keep members updated on events held in the Institute as well as serve as a platform for trade members to showcase their products. In year 2013, Antarya metamorphosed into a design magazine, showcasing some of the finest works of master architects as well as young upcoming architects from not only Bengaluru but across the country. Antarya as a design magazine is currently running its successful 10th year of publication. Lauding the successful journey of Antarya as well as commemorating the 50th year of IIID, IIID BRC relaunched its Regional Awards as 'Antarya Awards'.

The bi-annual awards will be in keeping with Antarya's philosophy of recognising and celebrating the iconic works of architects and interior designers where the design approach, intent and execution are markedly different in language. The Antarya Awards are open to the works of all architects and interior designers of Karnataka.



'An attitude of gratitude' – Mementos for Inner Circle Trade Partners.



'Make safety a habit' – Customised helmets for MC members

STATING WITH MEMENTOS

It is customary to recognise a contribution or a presence with a special memento during any occasion. But when this memento is customised to also pack in a special message, the token of appreciation becomes even more special. IIID BRC did just that, giving special mementos with individual names engraved, to the Inner Circle Partners in appreciation of their partnership in hosting the many events of the Chapter. "The circular brass mementos represent infinite collaboration while the 50 spokes fused in stand for 50 years of IIID", points Chairperson Kavita Sastry.

IIID BRC also went further to recognise and appreciate the contributions of the committee members with a very special helmet to be worn during site visits, again with the individual member's name engraved. "The objective was not only to appreciate but also bring to notice the importance of safety which many of us tend to lapse", stated Architect Kavita Sastry, Chairperson, IIID BRC.

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