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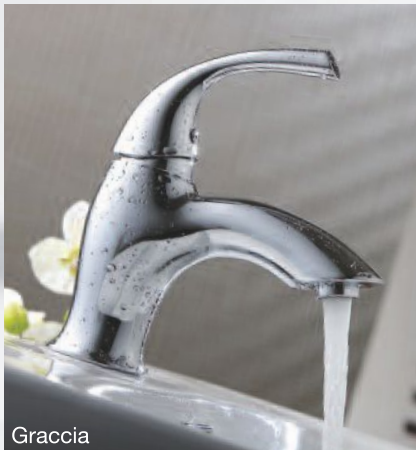
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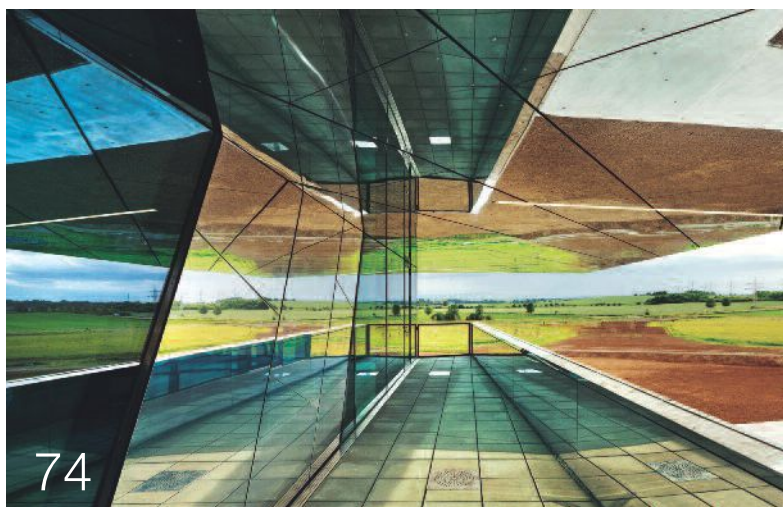
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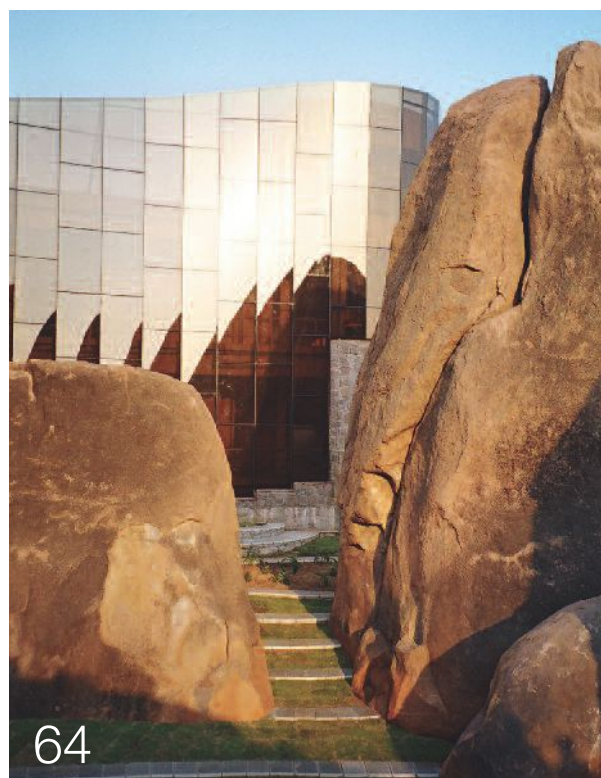
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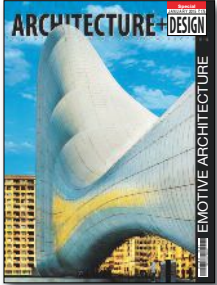
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Heydar Aliyev Center, Baku, Azerbaijan (Architects: Zaha Hadid Architects (ZHA), London)

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History gives us very definitive pointers as to how architecture was perceived in the bygone days by the rulers/monarchs/governments then. Society believed in the small sentiments of life and looked upon architecture to explore the iconic. Look at the cathedrals, the palaces, forts, temples and such other structures of those days—they all were monumental in scale and very expressive in character. With time, the urgency to build fast with advanced technology and wider range of material utility may have brought in a newer vocabulary in architecture, but architects and planners still design to make their buildings communicative and responsive. This Issue of the magazine concentrates on projects and thoughts that would constitute 'emotive architecture'—which like so many aspects in the field, is not very easy to quantify.

The projects that we carry related to this theme are those that boldly express form, employ materials such that they lend a feel and pulse to the structure, they are interactive with the aid of elements of architecture such as landscape, play of light and shade, volume, texture-- . Rhythmic contours in design, serenity and harmony with nature, poetic composition, engaging, intellectually stimulating-- are but some characteristics that make these architectural creations stand apart. Take the example of the Theatre de Stoep in Netherlands. Its perforated skin on a free flowing undulating form with transparency encapsulated with glazing evokes a pleasing and satiating sensation. Shirish Beri's Hyderabad project is a dialogue with the natural rocks. Zaha Hadid's Azerbaijan project exudes a homogeneous plasticity. Sen Kapadia's Healing Ashram in Maharashtra is a lily bud-like structure that communicates purity of form in a holistic cast.

And yes, the eleventh cycle of the 'Architecture + Design & CERA Awards 2014' concluded recently with the award ceremony in Istanbul, Turkey. It no doubt generated a very positive and constructive atmosphere in the huge audience of architects from India and Turkey. The report that follows

should provide an insight to the ceremony.

Our entire team wishes all our readers a cheerful and design filled year ahead!

Santhosh Reddy

“ There will never be great architects or great architecture without great patrons. ”

—Edwin Lutyens

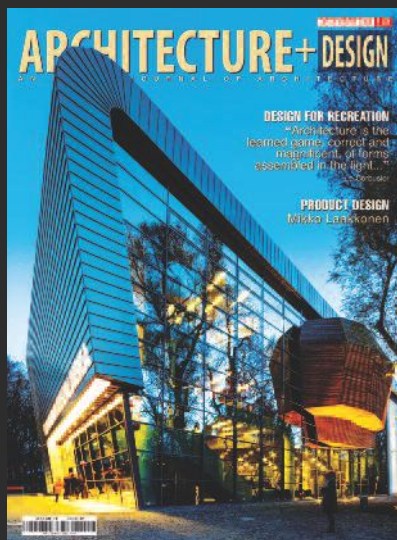
**Image
of
the
Month**



Street Art in Brighton, England, UK

"Architecture is the constant fight between man and nature, the fight to overwhelm nature, to possess it. The first act of architecture is to put a stone on the ground. That act transforms a condition of nature into a condition of culture; It's a holy act."

—Mario Botta



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Reflections



Anemone



Anemone is an art/architectural installation designed by Los Angeles-based firm **Oyler Wu Collaborative** at Taipei, Taiwan. Aimed at weaving together an aesthetic experience and tactile engagement – it has been designed with the idea of interaction as one of its key design objectives. Like the bristling tentacles of its namesake, the sea anemone, the surface is a build-up of thousands of transparent flexible rods. Each of the rods is inserted to gradually changing depths, creating the undulating effect. This undulation is meant to evoke a sense of curiosity about its construction, use, tactility and materials, encouraging different forms of interaction. At the center of the installation is a table/bed like element that sits below a cantilevered canopy of bristles. ✚

Project Credits: Dwayne Oyler, Jenny Wu, Chris Eskew, Matt Evans, Richard Lucero, Sanjay Sukie

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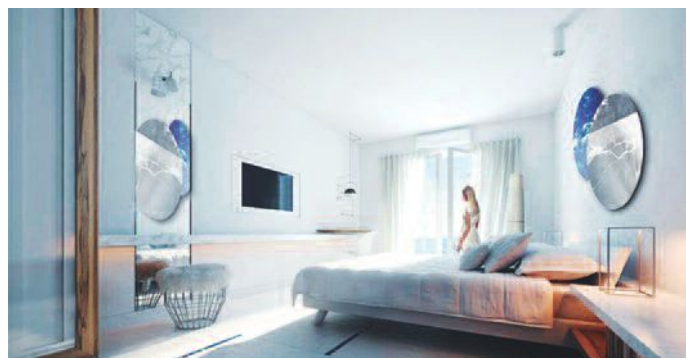
Updates

Fast Track Architecture

Lebanese architectural firm GM Architects has been chosen to renovate the Myconian Ambassador, a luxury hotel located in Mykonos, Greece. Renovation work is expected to finish by June 2015.

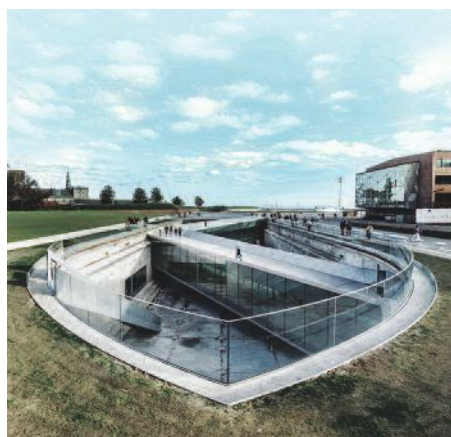
In line with its approach of “contextual immersion” Galal Mahmoud was inspired by the Cyclades Islands, their history, the local culture and has reinterpreted through contemporary aesthetics the Greek cultural references in a refined and serene style. The use of noble materials, such as marble of Tassos or exotic hardwood, has enabled Galal Mahmoud a broad freedom of expression in the reinterpretation of traditional Greek architecture.

The accents of royal blue in the decoration of the rooms and shared spaces have a freshness in contrast with the universal whiteness. However, the notion of luxury is not the only



consideration in the choices, there is the marriage of materials and above all, there is the organisation of the space with a circulation of air and light as with the open shower on the Platis Yia Platis Yialo beach.

Awards



The award ceremony of The DETAIL Prize 2014 was held at the Museum for Communication Berlin. The event was held under the patronage of the Federal Ministry for the Environment, Nature

Conservation, and Nuclear Safety Construction (BMUB).

The event awarded the two award-winning offices – Bjarke Ingels Group (BIG), Copenhagen, New York, and Beijing, and a.gor.a architects from Thailand. The distinguished guests present included not only internationally-recognised architects and the other nominees for the DETAIL Prize 2014, but also representatives from the fields of research, politics, culture and industry.

Karin Lang, managing director of DETAIL, opened the evening by thanking all the partners and sponsors. DETAIL editor-in-chief, Christian Schittich, talked about the procedure for the two-stage competition and the main selection criteria

for the nominations. Afterwards, there followed the first highlight of the evening – an entertaining yet thought-provoking presentation by the architecture critic, Hanno Rauterberg. He described architecture as a special form of happiness, referring to the enrichment that occurs when buildings are constructed that are convincing not only from an aesthetic and technical, but also from a social point of view – buildings that manage to reconcile daily behaviour with the often differentiating notions of aesthetics.

The DETAIL Prize is supported by the co-sponsor, BAU 2015, the world's leading trade fair for architecture, materials and systems, and by the main sponsor – Josef Gartner GmbH.

Swedish firm Tengbom has won the prestigious architecture prize for equestrian centre Kavallerikasern 1 (K1) in the Swedish Fortifications Agency's architectural competition. Located in Stockholm, the centre is used by the Lifeguards, the Swedish Mounted Royal Lifeguards and the Police Cavalry for education and training, but can also be used for public shows and competitions. It has seats for 750 spectators and contrasts with the surrounding brick buildings with its Falu red wooden facade, horizontal windows and

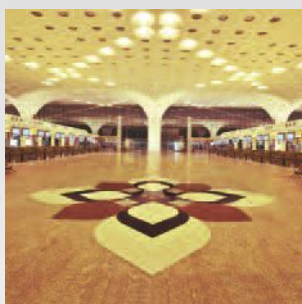


asymmetric roof lanterns.

The jury commented, “The building is awarded the Swedish National Fortifications Agency's architecture prize for 2014 for its elegant adaptation to both the Royal National City Park and the barracks environment as well as for a top-class whole where the modern exterior is matched in the interior.”

The Fortifications Agency's architectural prize is awarded every third year. The prize is intended to develop military building traditions and inspire good architecture in defence properties.

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Updates

Awards

White Wolf Hotel by Andre Architects has been nominated for the most prestigious architecture awards worldwide - the European Union Prize for Contemporary Architecture - Mies van der Rohe Award 2015. Completed in 2013 and recently open to the public, White Wolf Hotel is a series of buildings intimately related with



the surrounding rich natural environment. The built architecture objects, profoundly integrated in the

natural context, provide holistic and spiritual experiences of calm, intimacy, meditation and retreat.

Launched in 1987, the award is co-funded by the EU Culture Programme and the Fundació Mies van der Rohe. The award is presented biennially and will be awarded in Barcelona in May 2015.

The European Hotel Design Awards, which celebrate exceptional hotel design and architecture and honour the work of industry-leading architects, designers and hotel operators, recently announced the winners and commended projects at an award ceremony attended by over 800 guests from across Europe. The winners included Fontevraud L'Hôtel, France, by Gabor Mester De Parajd (Architecture – Adaptive Re-use); Ace Hotel London, UK, by EPR Architects (Architecture – Renovation);



Generator Venice, Italy, by DesignAgency (Interior Design – Lobby, Lounge & Public Areas); and Lanserhof Tegernsee Marienstein, Germany, by Ingenhoven Architects (The European Hotel Design of the Year Award), among others.

Members of this year's judging panel included industry leaders, such as Javier Hortal, Mandarin Oriental Hotel Group; Ellen van der Wal, Mecanoo Architecten; Eugene Staal, Rezidor; Caroline Cundall, GA Design; and Caterina Molén-Runnäs, Nordic Property Management, among others. Commenting on this year's award, Matt Turner, editor-in-chief of *Sleeper Magazine*, said: "Once again, the European Hotel Design Awards have recognised the incredible diversity of talent and the ingenuity of the hospitality sector today. Our overall winner, Lanserhof Tegernsee beat off intense competition from runners up, such as EDITION London, Aman Canal Grande and the Chedi Andermatt. The panel agreed that the design had created a new paradigm in hospitality, combining hotel, wellness resort and healthcare facility."

Announcement

The US Green Building Council (USGBC) has announced that 833 million sq ft of building space in India uses LEED norms. The new study, *LEED in Motion: India*, reports the impact LEED and green building have had on the Indian economy and its buildings, homes and communities. The report provides an account of the factors that have led to nearly 2,000 buildings participating in LEED across the Indian subcontinent.

"LEED's success in India can be attributed to a number of factors, especially the widespread recognition by Indian business leaders and government officials that India's rapid economic growth must be accompanied by a substantial investment in sustainable infrastructure," said Mahesh Ramanujam, chief operating officer, USGBC. "LEED buildings are cost effective and save money, and they appeal to a culture that has historically prided itself on high levels of social equity and environmental responsibility."

LEED is used in corporate offices, retail locations, software

technology parks, hospitals, government buildings, factories, airports, hotels, homes and financial institutions across India to manage the performance of their buildings. And the rating system has been readily adopted by major Indian companies, such as Infosys and ITC Limited.

According to ITC Limited's executive director Nakul Anand, "We selected LEED because of its globally recognised, highly rigorous and comprehensive standards. It also helped that LEED had built a uniquely strong and dedicated following throughout India."

Also according to the USGBC report, 87 percent of green building professionals across the country believe the number of LEED projects will expand rapidly in the immediate future. To meet this growing demand, there are more than 550 LEED credentialed professionals in India. LEED professionals are building practitioners who are trained specifically in LEED project administration



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Updates

Trade news

Providing an impetus to Government's Swachh Bharat Abhiyaan, Jindal Architecture Ltd., a subsidiary of Jindal Stainless Ltd., has announced the introduction of economical, eco-friendly, durable and convenient stainless steel modular toilets as part of its expanding product range. The 100% recyclable toilets are available in a range of single units and as community toilets of six and eight units, respectively. These toilets have the option of being upgraded to automated bio-toilets.

Anuj Jain, CEO, Jindal Architecture Ltd, said, "As corporate citizens, we should seriously consider our responsibilities and focus our CSR initiatives in eliminating the practice

of open defecation. This can be achieved by creating awareness to trigger behavioural changes that end such unhealthy practices. Towards this goal, Jindal Stainless has developed India's first



stainless steel modular toilets with bio-disposable tanks, focussing on areas where accessibility to toilets and waste

disposal is abysmal."

Notably, these are competitively priced against fibre or brick-and-mortar toilets – a single-unit toilet costs Rs 99,999 onwards, while the community toilets which are six units start from Rs 3.99 lakhs and eight unit starting from Rs 4.99. The disposal tanks cost approximately Rs 59,000 per unit. Also, a bio-digester tank solution has been jointly developed with the DRDE, Railways and RDSO, which will solve hygiene issues on railway tracks and areas around them by converting human waste into gases and water with the help of specially-developed anaerobic bacteria that survive on such waste.

Epson has partnered with textile printing solution provider Dhaval Colour Chem (DCC) to promote digital printing. With technology support from Epson, DCC, has opened its first specialised dye sublimation printing experience facility in Mumbai. Spread over 10,000 sq ft, the facility houses the latest dye sublimation printers from Epson, the world leader in digital imaging. While targeting the textile and garment industry, the experience zone also aims to provide creative solutions for architects, interior designers, photographers and gift manufacturers.

Apart from the textile industry, these dye sublimation printers can also be used to print on a variety of different

substrates, including glass, wood, ceramic and metal and fabric. This makes them useful for applications like specialty photo printing, customised kitchen cabinets, personalised home furnishings, and gift articles.

Dhaval Dadia, ED of Dhaval Colour Chem, said, "Our vision is to lead the future of printing solutions and delight customers in every aspect with the finest technology, services and exceptional customer support. We want our clients to come and discover the business possibilities in different industries like hospitality, home décor, retail, and sports-wear. That's how the concept of the Experience Zone was born. The printing solutions from Epson provide



quality, convenience and scope to expand creativity and business like never before to a wide variety of customers. We are extremely excited to be able to drive this new printing technology in India."

Art musing

ARTISANS' has announced first solo exhibition of Mumbai born, Canada-based Haren Vakil titled 'Delightfully Absurd: Works on Paper'. His work reflects influences from surrealist Rene Magritte's handling of objects and human figures, and Giorgio de Chirico's treatment of city structures to Native American



Art in his depiction of facial features and postures.

Vakil said, "My work is rooted in the surreal and the fantastic. It is influenced by my background in architecture, my interest in music, especially jazz, and my experience of various cultures, East and West. My intent is to produce images which evoke wonder, surprise and amusement". ✚



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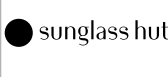
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Spacewood Introduces Handleless Curve Kitchen Concepts

Spacewood is one of India's largest manufacturers of engineered furniture. The mega production of these engineered masterpieces takes place in its state-of-the-art factory, spread across 5 lakh sq ft in Nagpur. This manufacturing powerhouse is also a house of ideas that present its latest innovation in the form of 'Curved Kitchen Concept' blended with 'Handleless Profiles'.

A Curved Kitchen is an ensemble of units with organic shapes or designs resembling a flowing movement. These shapes are without sharp edges making them more user-friendly. "Curved Kitchens have no sharp edges yet demand sharp mechanism in place to achieve the result. We have paired this mechanics with handleless profiles, to give you a world-class kitchen experience," said Mr Kumar, product head, Spacewood Kitchens and Wardrobes.

The final output of the entire amalgamation is a clutter-free and contemporary kitchen. A wide range of colours, use of waterproof ply and unmatched warranty of five years, makes this innovation, the best choice for an ideal home. Every fitting for these modern kitchens is carefully chosen from well-known German brands like Hafele, Blum, Kessebohmer and Grass. The highly advanced fitting of these accessories and rest of the unit gives you a flawless product for your home.

In harmony with such innovations, Spacewood also specialises in its in-house technologies, including Lacquered Glass, Acrylic, Membrane, etc. The in-house designing team involves these technologies into creative designs that are best suited for modern



homes. Bringing every element in perfect synchronisation, Spacewood produces 10,000 kitchen units every year. Additionally, they reach to the customers through the network of Spacewood stores, present in all major cities of India. ✚

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Emotive Architecture



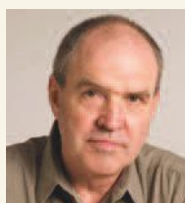
"Architecture is really about well-being. I think that people want to feel good in a space... On the one hand it's about shelter, but it's also about pleasure."

- Zaha Hadid



"In any architecture, there is an equity between the pragmatic function and the symbolic function."

- Michael Graves



"Whatever the qualities of the individual building, however beautiful or elegant they may be, our first reaction is 'They don't fit in.' Such buildings are at best curiosities; at worst they simply look silly."

- Witold Rybczynski



"Every building must have... its own soul."

- Louis Kahn



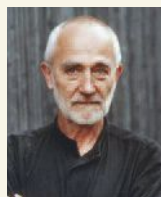
"Every time a student walks past a really urgent, expressive piece of architecture that belongs to his college, it can help reassure him that he does have that mind, does have that soul."

- Louis Kahn



"Architecture is shaped by human emotions and desires, and then becomes a setting for further emotions and desires. It goes from the animate and inanimate and back again. For this reason it is always incomplete, or rather is only completed by the lives in and around it. It is background."

- Rowan Moore



"Architecture is not about form, it is about many other things. The light and the use, and the structure, and the shadow, the smell and so on. I think form is the easiest to control, it can be done at the end."

- Peter Zumthor



"Architecture arouses sentiments in man. The architect's task therefore, is to make those sentiments more precise."

- Adolf Loos



"Architecture is an art when one consciously or unconsciously creates aesthetic emotion in the atmosphere and when this environment produces well being."

- Luis Barragan



"There is a powerful need for symbolism, and that means the architecture must have something that appeals to the human heart."

- Kenzo Tange



"Architecture should speak of its time and place, but yearn for timelessness."

- Frank Gehry



"Architecture, of all the arts, is the one which acts the most slowly, but the most surely, on the soul."

- Ernest Dimnet



"Buildings are deeply emotive structures which form our psyche. People think they're just things they maneuver through, but the makeup of a person is influenced by the nature of spaces."

- David Adjaye



"Color is a very critical thing. I've found that architects don't like colors. Engineers too. And so somebody has to stand in. Because this is the finish of it. It is the emotional part of a structure"

- John Hench



"The business of architecture is to establish emotional relationships by means of raw materials."

- Le Corbusier

Architecture's 'Frozen Music'

Alchemy of Architecture and Emotion

Text & pictures by Rajnish Wattas

"I call architecture frozen music"

– Johann Wolfgang von Goethe

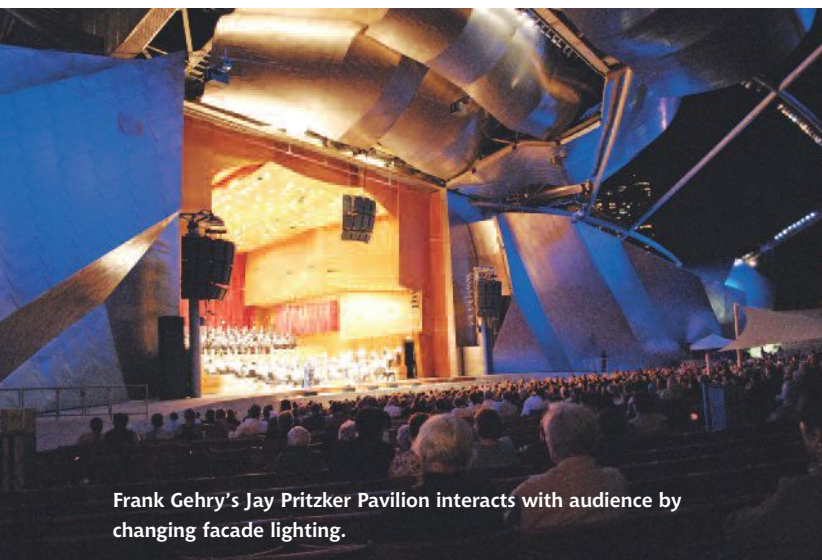
In an age when our emotional connectivity is increasing with internet and through various other forms of technology, buildings too, are undergoing digital transformations. New concepts such as, 'emotive architecture' are stretching the boundaries of built form experience through computerisation. The very concept of buildings as static, physical entities – endowed with a fixed form, shape, facade and volume is being questioned.

The new-age digital innovations are exploring ways to make structures—or at least building facades dynamic in form, so that they respond to sounds, movements and presence of passerby in the street. Such interactive architecture is redefining the possibilities of the designers and engineers to relate to those experiencing the buildings from outside and inside spaces, in ways never experienced before.

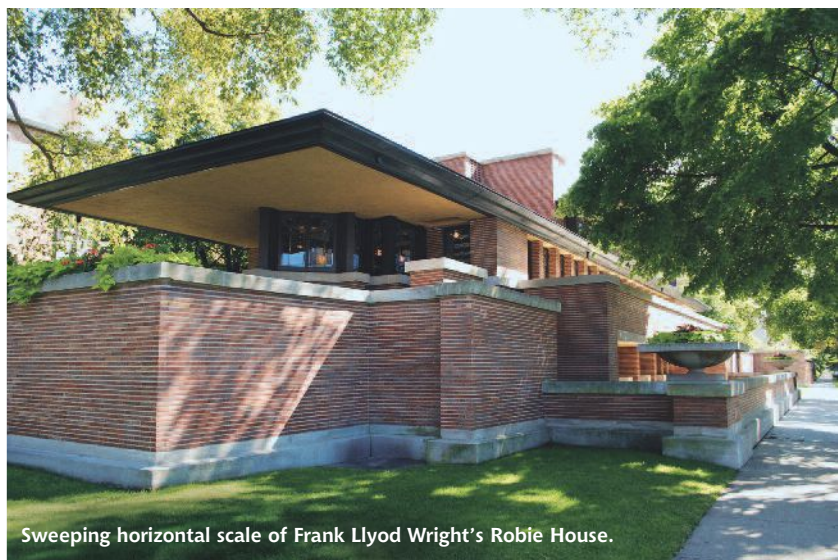
One of my earliest experiences of an interactive structure was

the Crown Fountain located in the Millennium Park of Chicago's downtown. Among gardens, art displays and theatres for performing arts, is located the Crown Fountain— an interactive work of public art and video sculpture, designed by conceptual artist Jaume Plensa and executed by Krueck and Sexton Architects. The fountain is composed of a black granite reflecting pool placed between a pair of transparent glass brick towers. The towers are 50ft tall, and use light-emitting diodes behind the bricks to display digital videos on their inward faces. Water intermittently cascades down the two towers spouting through a nozzle on the front face, usually replicating the face of a woman pouting her lips. The playful interactive twin walls are a source of great delight and fun to children and adults alike, with themes of dualism, light and water, extending the use of video technology.

Interestingly, close to this evocative sculpture-fountain are also located two other interactive structures— one a huge stainless steel sculpture by Anish Kapoor called 'Cloud Gate' and the other the Jay Pritzker Pavilion designed by Frank Gehry. The Cloud



Frank Gehry's Jay Pritzker Pavilion interacts with audience by changing facade lighting.



Sweeping horizontal scale of Frank Lloyd Wright's Robie House.



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Gate sculpture employs its 'bean-like' shape of glistening stainless steel surface to mirror the surrounding urbanscape of Chicago's high-rise towers and also of anyone standing in front of it. The Jay Pritzker pavilion with its stainless steel 'butterfly wings' form whose colours change at night with facade lighting, bring about a nocturnal phantasmagoria of performance, audience and architecture.

Backdrop of Emotive Architecture

"Buildings are deeply emotive structures which form our psyche. People think they're just things they manoeuvre through. But the make-up of a person is influenced by the nature of spaces," says David Adjaye, an architect practising 'emotive architecture' in New York.

While it is true that digital technology is enlarging the possibilities of emotive architecture in previously unimaginable ways; but man has always strived for this intangible goal from times immemorial. The religious structures of the past adopted the then possible technologies and imagination to achieve powerful emotive connect. In cathedrals, mosques, temples and other places of worship, there was always a collective endeavour to strike a spiritual chord with the divine, to uplift the human experience to an ethereal level.

Even now, if one enters the majestic interiors of Saint Paul's Cathedral at London or even the small hill town Christ Church at Kasauli, the play of light, artistic stained glass windows with an ambience of mystical connect with a higher force is palpable.

However, architecture has also been employed to evoke other kinds of emotions too – ranging from commemorating war heroes to intimidating subjects of imperial powers through grandeur of scale and form of their buildings. The Viceroy's House (now Rashtrapati Bhawan) of the British Raj in India at New Delhi is an example of this as are the numerous opulent palaces of kings and emperors seen all over the world. On the other hand, a deftly handled project like the Gandhi Smarak Sangrahalaya at Sabarmati Ashram, Ahmedabad, designed by Charles Correa is quintessential of the austerity, simplicity and truthfulness that embodied Mahatma Gandhi.

Alan Pert, Director Melbourne School of Design, says, "In our

technological age, when so many of our social experiences are virtual, the role architecture can play in the experience of real-time situations is increasingly curious... Architecture, I think, should still strive to move us, to make us feel in a particular way. Like a piece of music, architecture has the ability to influence mood, yet so much of the foreground to our streets lacks emotional sensibility."

Are we overemphasising the word 'emotive' in the new buzz on architecture? Or are such sobriquets and metaphors mere hyperbolic word play? Or are we feeling challenged with the brave, new world that digital technologies are opening up?

When was architecture not emotive? As the biggest form of public 'art' by virtue of its form and shape, its interior or the external spaces, have always been interactive between the onlooker and the building—the quality of experience may range from bland, beautiful to ugly. Throughout historical times, architecture has been an idiom of evoking awe, grandeur or religious fervour among people. The monumentality of palaces, forts, tombs, temples, mosques and churches have left footprints on the sands of time, like pages of history of rulers, patrons and people for whom these were meant for.

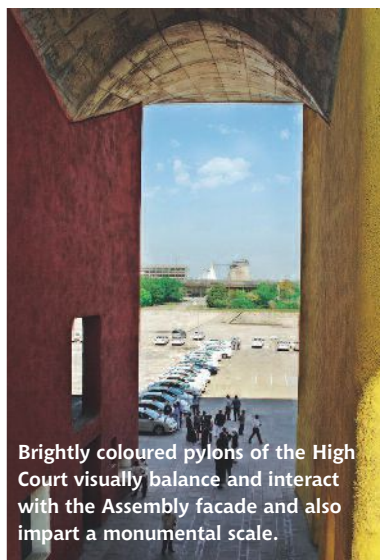
Transformations in Modern Architecture

It is only with the dawn of Industrial revolution and the advent of modern architecture that the role of the buildings had to transcend beyond houses and edifices of the ruling class to public and civic roles. Railway stations, factories and offices too had to be designed; and made affordable. New materials and the machine age demanded rapid construction and in large numbers—which meant the frills had to go! Dictums like 'form follows function' coined by Louis Sullivan and his followers became the defining ethos of modern architecture. Architecture for the 'have-nots' too had to be created. The question was could it be simultaneously affordable, functional and yet beautiful or emotive?

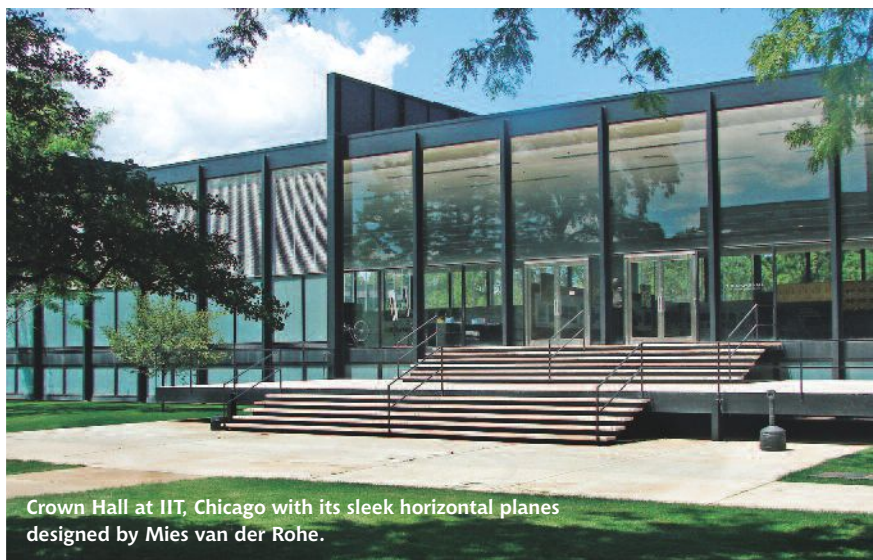
Modern masters like Frank Lloyd Wright, Mies Van der Rohe and Le Corbusier as well as iconic contemporary architects all over the world made powerful 'emotive architecture' and continue to do so. Of course there are large swathes of dull,



Crown Fountain in Millennium Park Chicago is an interactive urban art structure.



Brightly coloured pylons of the High Court visually balance and interact with the Assembly facade and also impart a monumental scale.



Crown Hall at IIT, Chicago with its sleek horizontal planes designed by Mies van der Rohe.

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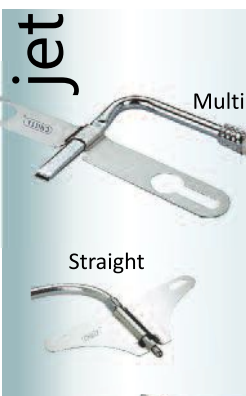
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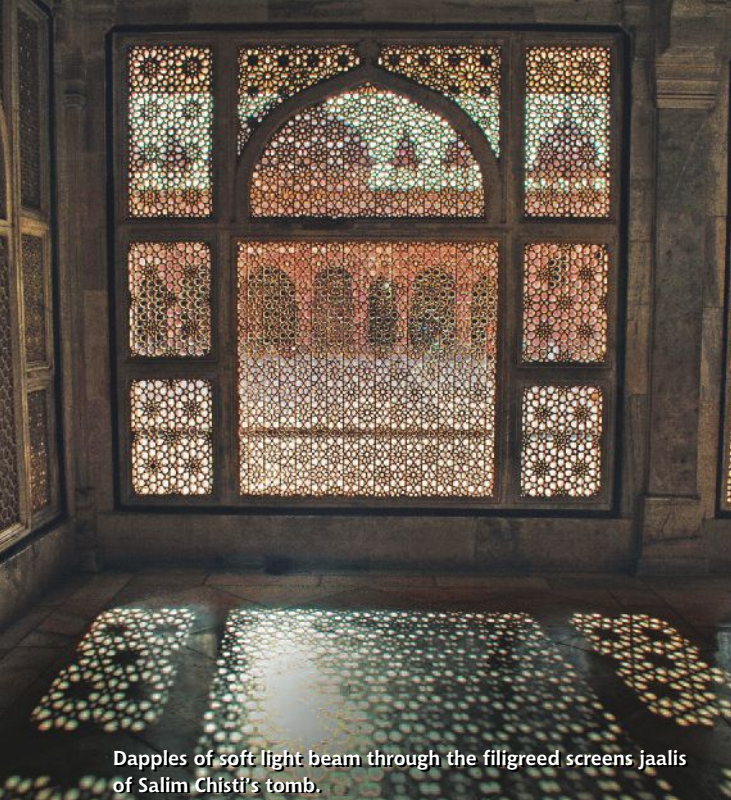
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Dapples of soft light beam through the filigreed screens jaalis of Salim Chisti's tomb.



Opulence, magnificent art work and play of light create an ambience of divinity inside Saint Paul' Cathedral, London.



Contrast of light from darkness to white marble at the Taj Mahal, as viewed from entrance gateway.

monotonous, dehumanising masses of urban housing, office clusters or train stations and industrial architecture built on repetitive formulistic modules yet, aesthetic and moving structures that affect our sensibilities too are coming up all the time.

Elements of Emotive Architecture

The next question is that are there any defined elements or attributes of buildings that impart them that intangible 'emotive dimension' that the other mundane, dull and uninspiring architecture do not have? It's probably hard to just pin down one particular attribute but perhaps some probable features that add up to or in some magical way impart that unforgettable emotional experience.

Examples of groups of buildings in 'occult balance' (to quote Le Corbusier), and echoing 'visual acoustics' responding to one another in some magical way, transforming the mundane into the sublime do echo in our minds. Some of the factors that perhaps make it happen are the very basic elements of architectural design such as – form, rhythm, harmony, scale, texture, landscape settings, site and structure relationship, play of light and shadow, and choice of material, etc.

And then perhaps, it is also the particular building typologies that enable greater flexibility of form, scale and creativity such as cultural buildings or monumental edifices, over say more mundane function-driven buildings such as factories, airports (though in recent times new materials and structural possibilities enable breathtakingly glitzy, swanky creations), etc. But usually they tend to become repetitive, formulistic concoctions, save some great examples in the hands of extraordinary talent. Same goes for industrial, warehousing or other such like standard faceless public utilities and services buildings— mostly located on the outskirts of the city.

Historic Examples

Was it in the nature of historic examples that the architect-builder had a free hand, powerful patronage and a liberal treasury, which enabled him to create monuments that left 'indelible footprints on the sands of time 'and strike emotive chords?

It is for nothing that the examples of Fatehpur Sikri, Agra Fort and the Taj Mahal remain timeless compositions that perhaps articulate all the attributes of emotive architecture. Take the example of the Taj Mahal – considered one of the most ethereally, emotive building architectural wonder of the world.



The raw textures of brute concrete are relieved by use of colours on the Assembly facade facing the High Court.



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What is it that connects it to such a large spectrum of mankind – from presidents/royals to commoners, economists to historians, doctors to musicians, young and old all alike, to a shared ethereally uplifting experience?

Perhaps some of these are just the fundamental elements of sound architectural design discussed below:

- **Site and Structure Relationship:** Had the Taj not been located on the banks of river Yamuna, would it have sufficient viewing distance and spatial thrust across the bank? No. The huge expanse of the river's flood plain – and therefore un-built land mass except for the Mahtab Bagh – enables the Taj to be experienced from far away, in playfully teasing apparitions. Suddenly appearing on the horizon as a silhouette then disappearing from view. Even, from the Agra fort, especially through the private quarters where Shah Jahan was interned by his son Aurangzeb, arcaded pavilions or filigreed *jaalis* (marble trellis work) the Taj can be viewed in kaleidoscopic, changing images. Also, the river bank site becomes a symbolic 'land's end'-culmination of one's visit to the tomb after approaching it along the linear canal leading from the entrance gateway.

Another element required to enhance the architectural experience of monumental buildings is to provide them an appropriate landscaped settings or foreground. The Taj with its formalistic, axial vista of the central canal (part of the overall Mughal/Persian gardens stylised geometry), leading the eye to the pearl-like white marble tomb, plays a powerful role in establishing the emotive connect with the visitor. If one was to hypothetically assume that the same Taj was set in the midst of a crowded bazaar or in the centre of an urban square instead of its present settings, would the emotive quotient not drop down crashingly?

- **Material, Colour and Texture:** Another significant example of emotive Mughal architecture is that of Salim Chisti's tomb in Fatehpur Sikri. A delicate, filigreed low structure in white marble with its smooth, glossy, ethereal white texture contrasts with the tactile qualities of the red sand stone edifices of the Juma Masjid, the arcaded cloisters and the Buland Darwaza defining the large court. The porous screens and *jaalis* of the tomb, shimmering in the tranquil waters of the reflecting pool placed strategically in the courtyard, enhance its ethereal attribute.

In comparison to textural contrasts of marble and sand stone of the above historic example, Le Corbusier's Capitol Complex

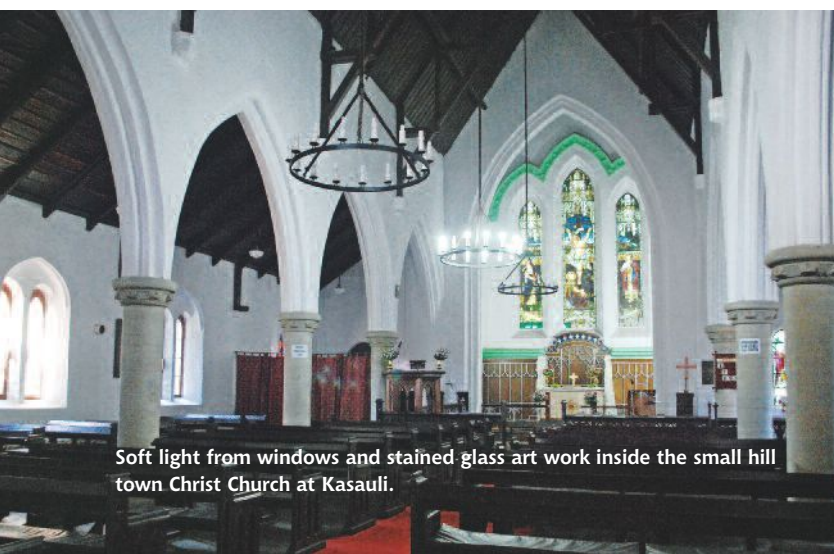
edifices in reinforced concrete with their raw and rough textures beton brut, deliberately invoke tactile qualities of what he called, the 'molten rock of 20th century'. The ruggedness of the gray, rough hewn concrete is relieved by art work and bright, primary colours used on the exteriors. The enamelled door of the Assembly personally painted by Le Corbusier on the south-east facade of the Assembly echoing a similar response by the three pylons painted in primary colours of the High Court on the opposite side, bring about an interplay of colours and textures between the two edifices.

On the other hand, the exploration of new materials and bold structural innovations by architects like Frank Gehry completely redefined the architectural metaphor in evoking an emotional response. His Jay Pitzker Pavilion at Chicago, shaped like a butterfly opening its wings (in stainless steel) set in gardenesque settings, at once connects it to its function of creating an exciting form appropriate for holding musical concerts and other cultural performances as well as symbolising technological innovation.

- **Scale:** If we look at the impact of scale in buildings of historic and modern eras, a major visible change is that instead of only creating buildings mainly on monumental scale intended to create feelings of awe and grandeur, the modern masters played as much with low horizontal scale, notwithstanding their vertical flourishes. How lyrical are the sweeping horizontality of Frank Lloyd Wright's Prairie houses for the flat horizons of Illinois landscapes such as the Robie House located in Chicago. Built in 1908 in brick with floating cantilevers and series of horizontal planes and lines, it evokes repose, shelter and warmth, quite the quintessential soul of a home.

Similarly Mies Van der Rohe's Crown Hall in the Illinois Institute of Technology campus, built in steel, like a cuboid glass box with minimalist, clean facades, establishes series of horizontal planes. The steps leading to the entrance and the linear rectangular volume are almost poetic with its rigorous horizontal planes and austere simplicity. The sweeping low horizontal scale contrasts with the surrounding tall buildings and trees in the campus. The black steel structural members enveloping the glass facades further enhance the translucence of the floating building set amidst lush greenery, striking an emotive note.

- **Volume and Space:** When one stands at the threshold of Buland Darwaza of the Fatehpur Sikri, a gateway designed for an imperial entry for the Mughal regalia, the scale dwarfs you. The



Soft light from windows and stained glass art work inside the small hill town Christ Church at Kasauli.



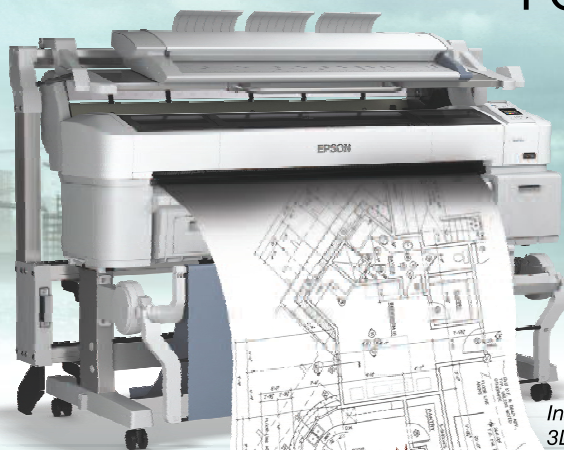
Cloud Gate by Anish Kapoor, an interactive sculpture at Chicago.

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grandeur of its enormous height approached by a large series of steps, accentuates its majesty, invoking a humbling experience at the royal doorway for an ordinary mortal.

A modern analogy of invoking similar emotive feelings of scale, are the high pylons used by Le Corbusier in the High Court building of the Capitol Complex, to create a space manifesting the feel of being under the protective 'umbrella of law,' using scale as a metaphor for symbolising the role of judiciary in a democracy.

While it was common in old, historic cathedrals, mosques and other places of worship to employ grandeur of scale and space to invoke awe for the divine among mere mortals, Corbusier employed it poetically inside the Assembly chamber of the Capitol Complex of Chandigarh. He also combined the role of light filtering in through the hyperbolic dome rising from the cuboid structure at the base of the Assembly. The curving, concave space soaring to an enormous height, culminating at the top with a skylight in a volume otherwise devoid of any other fenestration dramatises the experience.

The sun-breakers brise soleil employed by Corbusier as a device for cutting off sun in the hot Indian climate, also becomes an aesthetic element with dapples of shadows falling on the building facades, changing with the hour and position of the sun in the orbit. While architecture is static, the variations brought in by this device on the facades, become a dynamic tool that create changing architectural patterns on the facades through the year.

Dramatic or sublime, shadow-less diffused lighting inside buildings has been a tool employed by architects from historic times to evoke powerful emotive qualities. Diffused lighting for glare-free interiors was successfully employed by Corbusier too in the roof lighting of Chandigarh's art museum and in the studios of the schools of art and architecture, which have sweeping curves as roof slabs to invite plentiful north light inside. The lower house chamber (now with Haryana) of the Capitol's Assembly building too has a pyramidal skylight to bathe it with diffused light.

New Paradigms of Emotive Architecture

While facade lighting and illumination of buildings in the contemporary architecture of India is fast becoming popular, and technological advancement brings with it endless

opportunities, we still need to understand and continue the important conversation about how architecture affects us.

Professor Kas Oosterhuis of Delft University has been a pioneer innovator in this field, researching in such futuristic conceptualisations. "The visible appearance of any building will become as unpredictable as the weather...I expect that the built environments will communicate with us soon on an emotional level," says he.

"Imagine a high-rise building in stormy weather. The traditional skyscraper would bend with the wind; the top would be displaced several meters. The programmable structure of an Emotive building would be able to actuate its structure as to lean against the wind. As a result the programmable skyscraper would stand straight up without any deflection at all," he visualises.

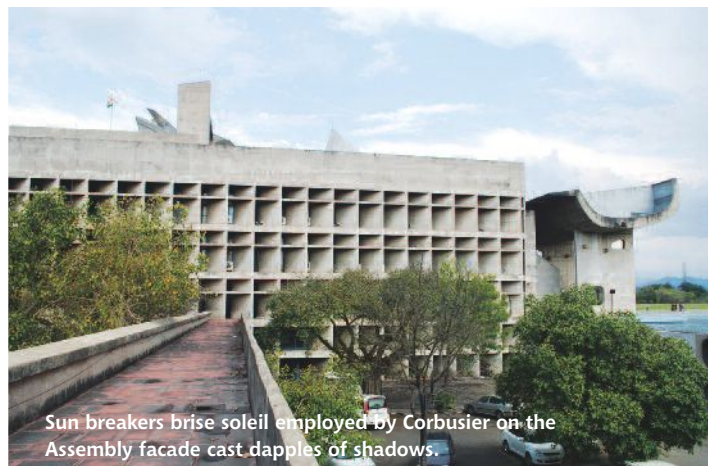
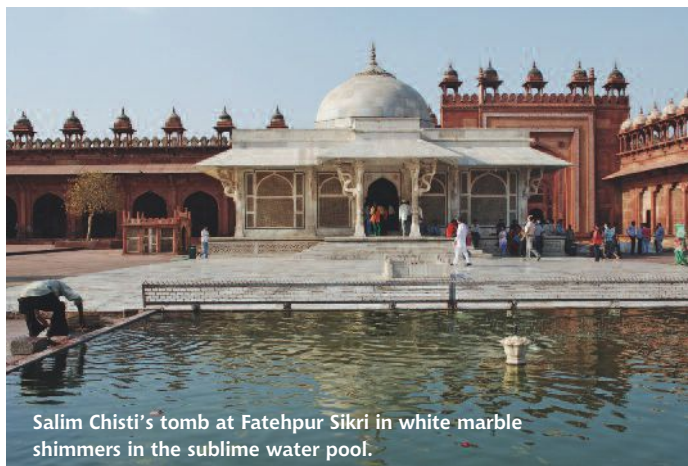
In New York, the external lighting of buildings had become increasingly popular by the early 20th century, culminating in the Empire State Building's coloured floodlit exterior that marks special occasions. Following 9/11, from September 16th till November 31st, the lights were red, white and blue, a symbolic representation of the country's unity and hope. The electronics giant Philips too has invested considerable resources researching technologies on futuristic 'emotive architecture'.

Considering this evolution, a building that senses its occupants and externally manifests their emotions and pursuits in abstract light becomes a fascinating possibility. They may allow its own occupants to witness the visual feedback, creating a potential for dialogue through architecture.

Man and buildings have always shaped one another. It is said, "Fathers make cities and then cities make sons". Our timeless physical and spiritual bond with architecture—from the primordial hut to the contemporary smart building, has always been an emotive one.

New technologies are merely expanding that age-old emotive bandwidth. ✚

Rajnish Wattas is the former principal of Chandigarh College of Architecture and currently a distinguished professor at the Surya School of Architecture. He is a well-known critic, writer and has co-authored a few books.



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Continuous Plasticity

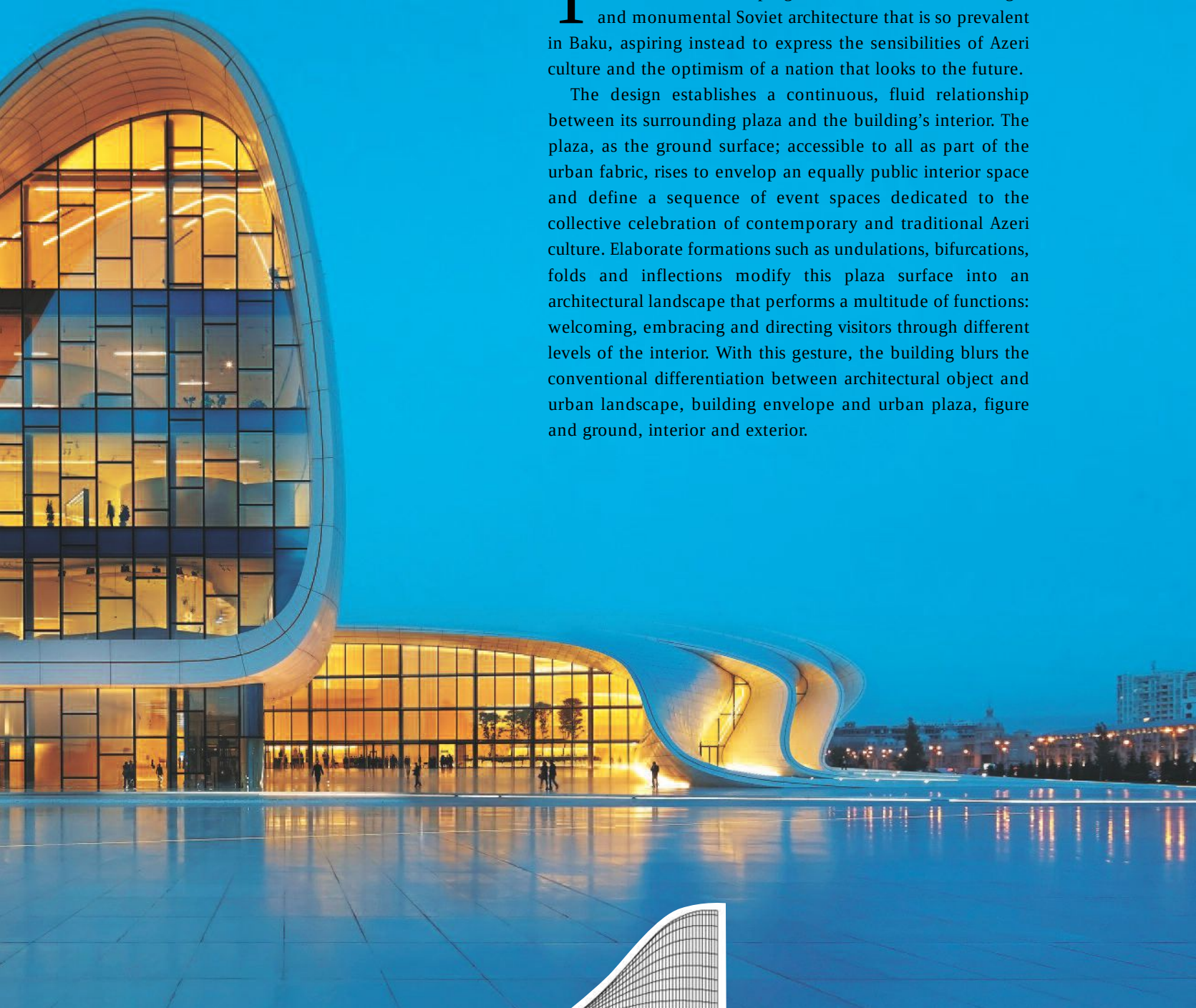
Project: Heydar Aliyev Centre, Baku, Azerbaijan

Architects: Zaha Hadid Architects

Text by: Saffet Kaya Bekiroglu

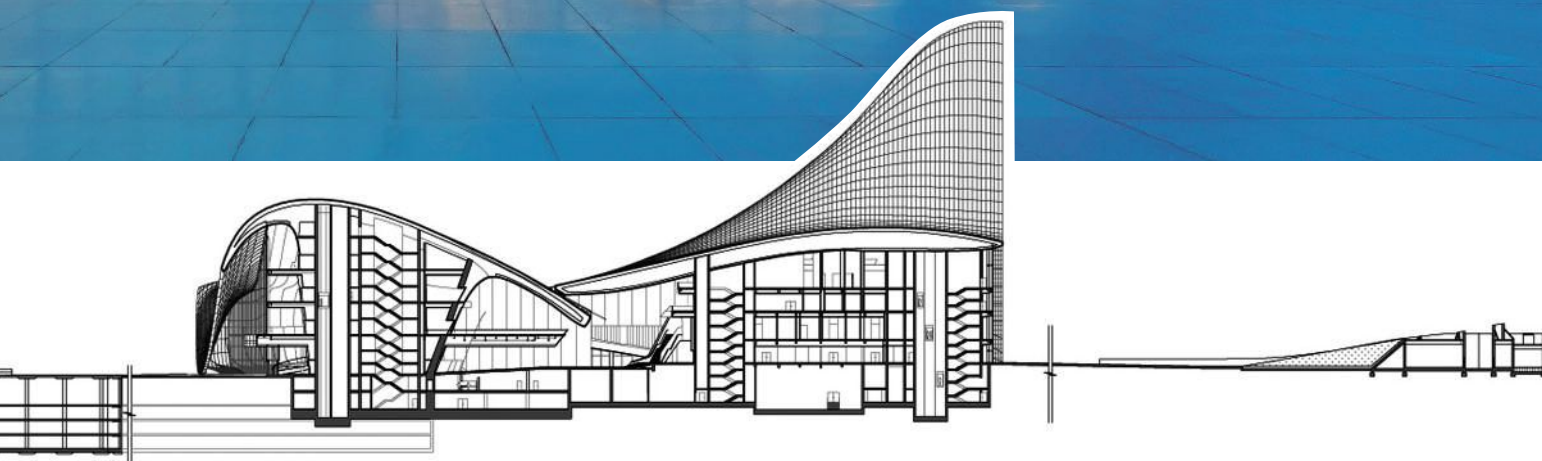


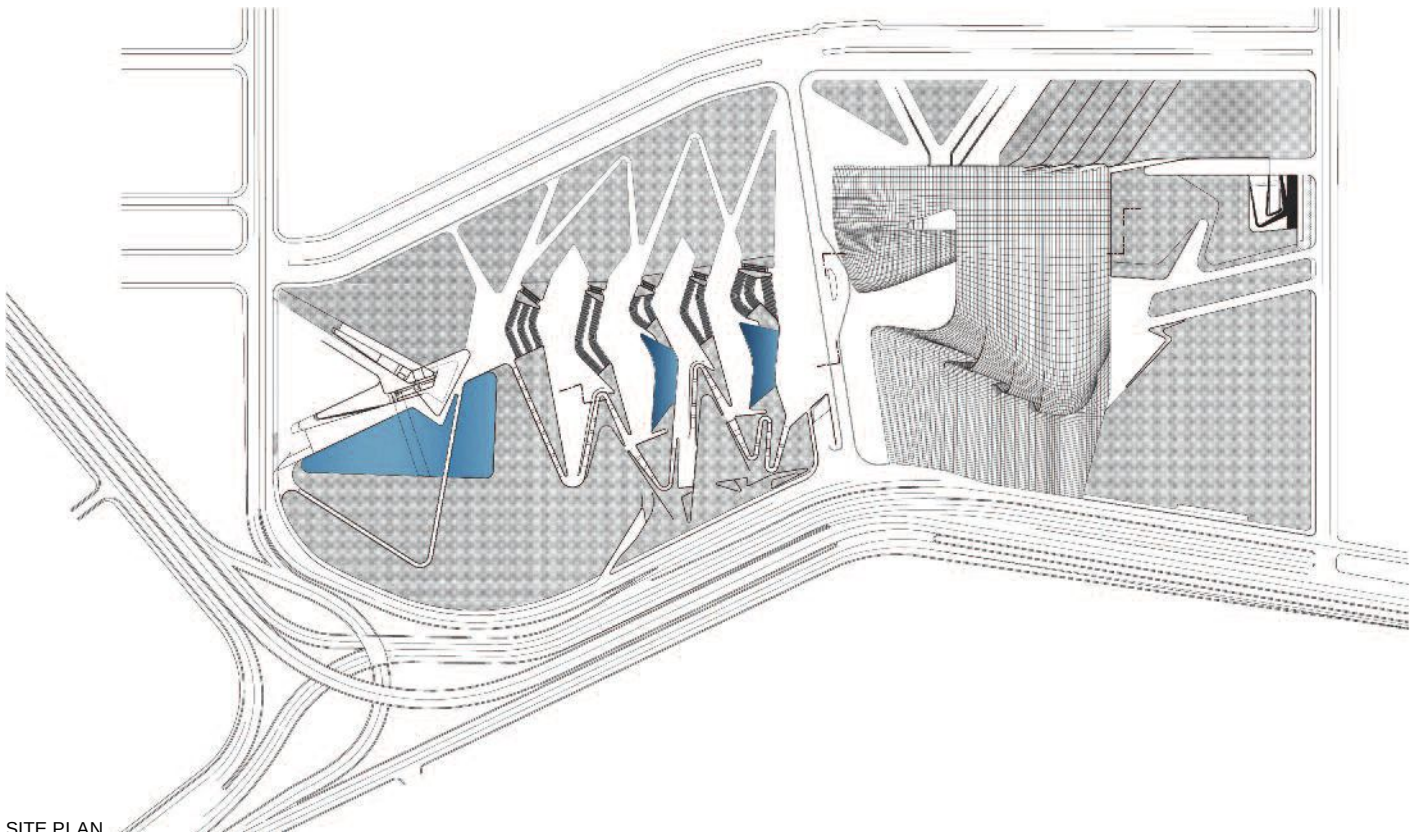
SECTION



The project, designed to become the primary building for the nation's cultural programmes, breaks from the rigid and monumental Soviet architecture that is so prevalent in Baku, aspiring instead to express the sensibilities of Azeri culture and the optimism of a nation that looks to the future.

The design establishes a continuous, fluid relationship between its surrounding plaza and the building's interior. The plaza, as the ground surface; accessible to all as part of the urban fabric, rises to envelop an equally public interior space and define a sequence of event spaces dedicated to the collective celebration of contemporary and traditional Azeri culture. Elaborate formations such as undulations, bifurcations, folds and inflections modify this plaza surface into an architectural landscape that performs a multitude of functions: welcoming, embracing and directing visitors through different levels of the interior. With this gesture, the building blurs the conventional differentiation between architectural object and urban landscape, building envelope and urban plaza, figure and ground, interior and exterior.





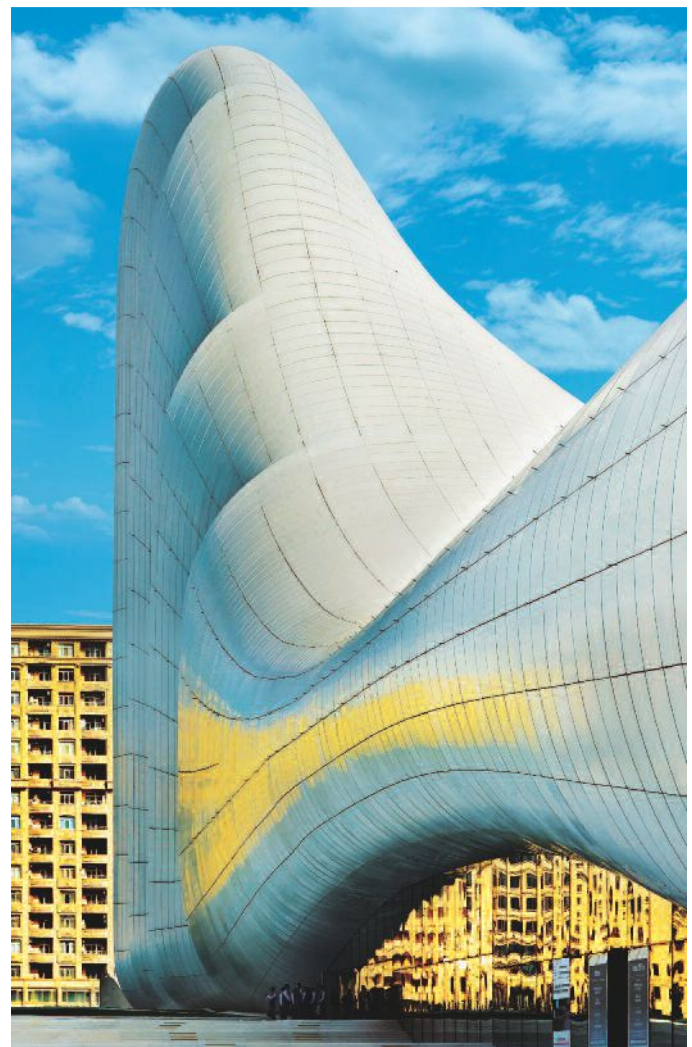
SITE PLAN



Continuous calligraphic and ornamental patterns flow from carpets to walls, walls to ceilings, ceilings to domes, establishing seamless relationships and blurring distinctions between architectural elements and the ground they inhabit. The intention was to relate to that historical understanding of architecture, not through the use of mimicry or a limiting adherence to the iconography of the past, but rather by developing a firmly contemporary interpretation, reflecting a more nuanced understanding.

Responding to the topographic sheer drop that formerly splits the site in two, the project introduces a precisely terraced landscape that establishes alternative connections and routes between public plaza, building and underground parking. This solution avoids additional excavation and landfill, and successfully converts an initial disadvantage of the site into a key design feature.

One of the most critical yet challenging elements of the project was the architectural development of the building's skin. The architect's aim was to achieve a surface so

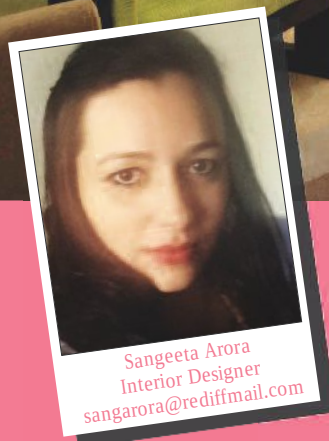




continuous that it appears homogenous, required a broad range of different functions, construction logics and technical systems had to be brought together and integrated into the building's envelope. Advanced computing allowed for the continuous control and communication of these complexities among the numerous project participants.

The Centre principally consists of two collaborating systems: a concrete structure combined with a space frame system. In order to achieve large-scale column-free spaces that allow the visitor to experience the fluidity of the interior, vertical structural elements are absorbed by the envelope and curtain wall system. The particular surface geometry fosters unconventional structural solutions, such as the introduction of curved 'boot columns' to achieve the inverse peel of the surface from the ground to the west of the building, and the 'dovetail' tapering of the cantilever beams that support the building envelope to the east of the site.

The space frame system enabled the construction of a free-form structure and saved significant time throughout the construction process, while the substructure was developed



Inspired Interiors

Though space is shrinking in the metros, the appetite for spacious living and its feel is not waning.

The same desire prompted the Ahujas to entrust the task of recreating the limited space of their 1200 sft Gurgaon apartment to Ms Sangeeta Arora .

We worked on treating every room and ceilings differently with play of light.

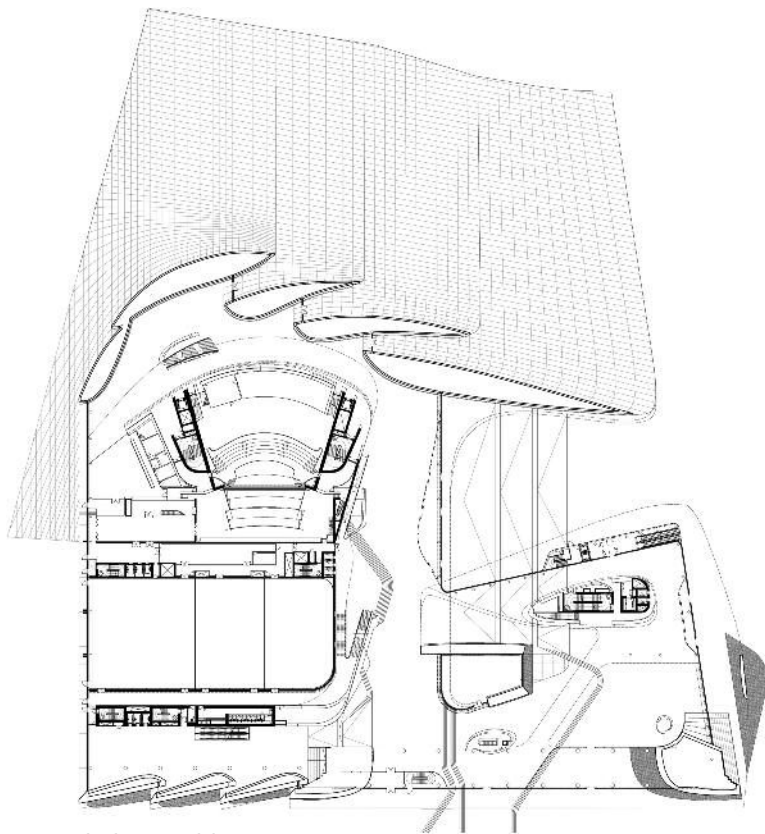
Peppered with beautiful paintings , the drawing room ceiling clad with an interesting wallpaper, walls dressed in hand picked art, set the tone for

the cheerful ambience. Furniture impresses you with its bright coloured scheme and elegant fabrics.

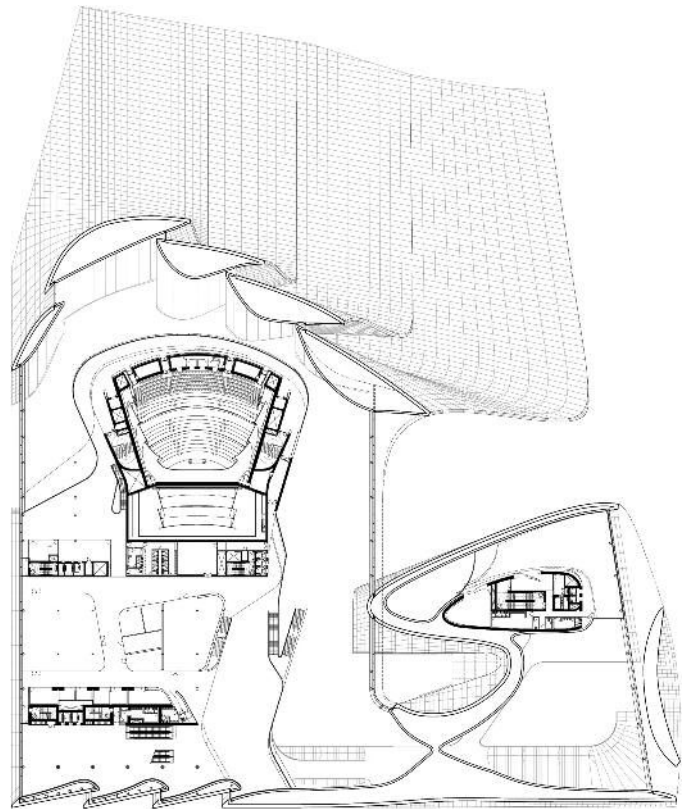
Creating the illusion of space is an art, and the task becomes more challenging when it entails changing a cheerless and compact dwelling into something cheerful and without compromising on functionality

The designer achieved this with a great degree of success and the Ahujas are proud owners of a home which , though compact , exudes a comfortable , elegant look.



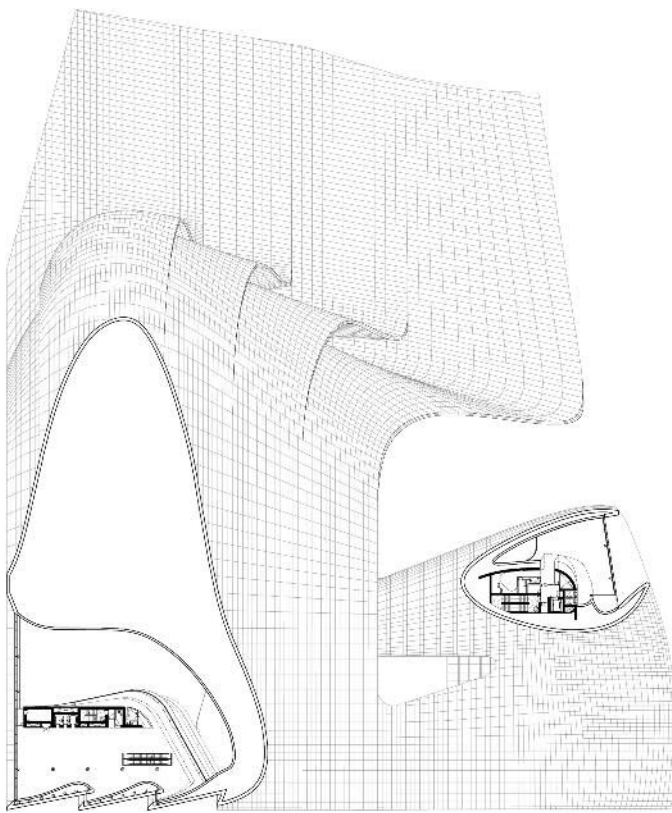


GROUND FLOOR PLAN

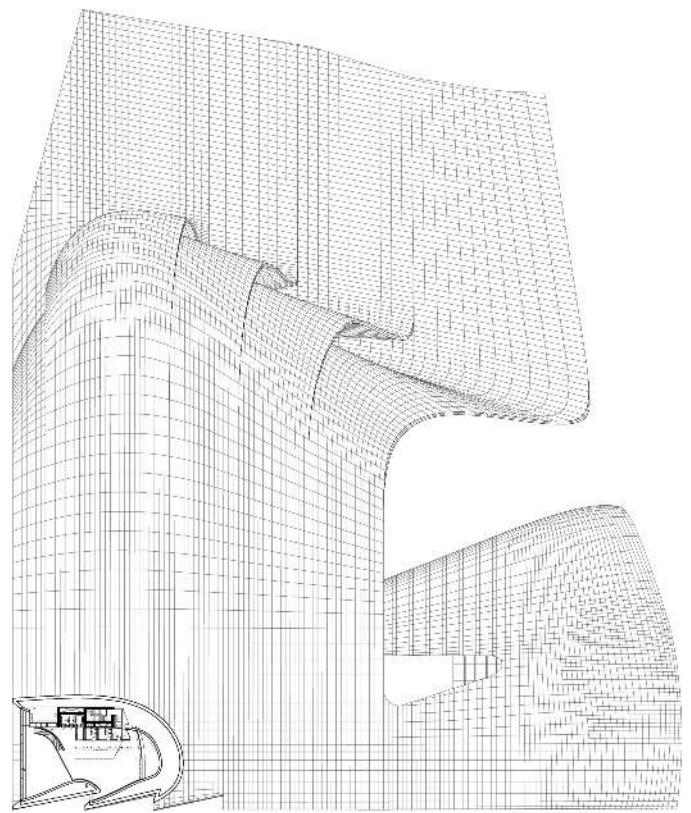


SECOND FLOOR PLAN

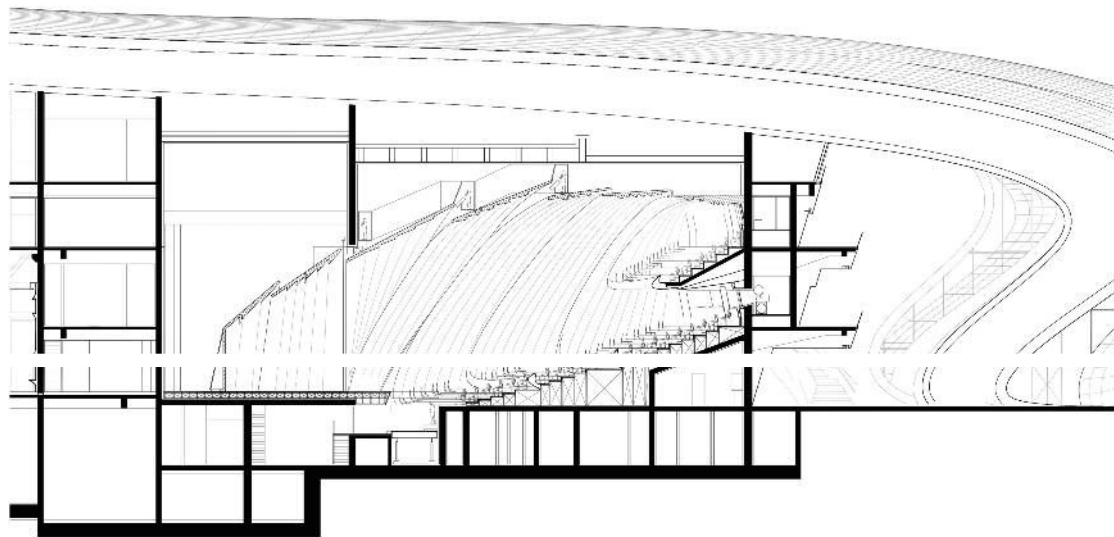




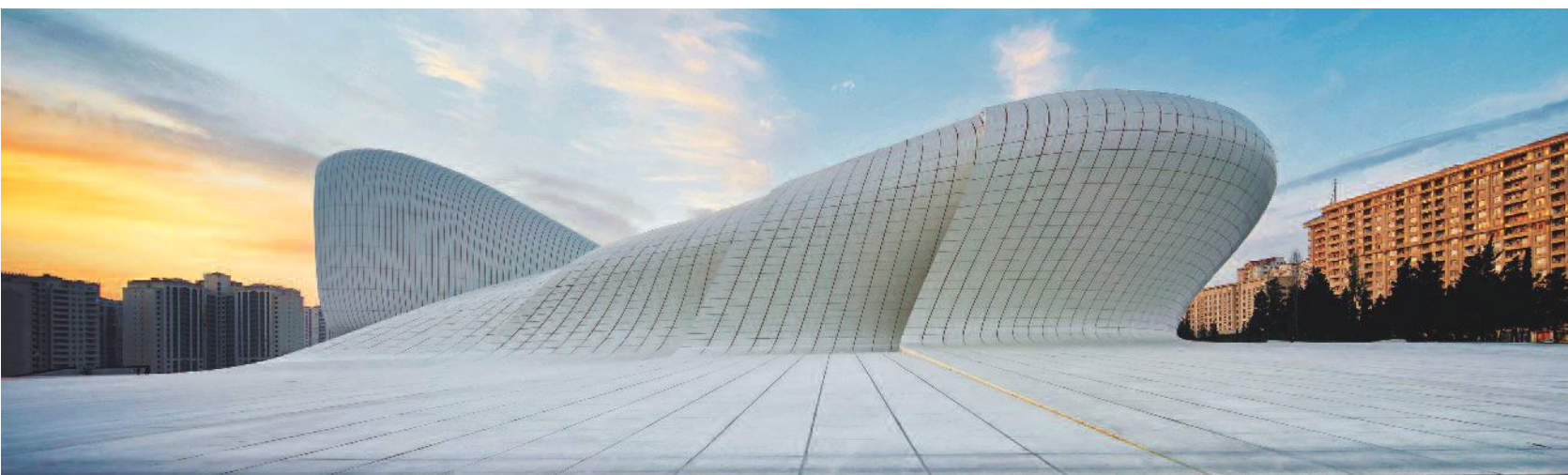
FIFTH FLOOR PLAN

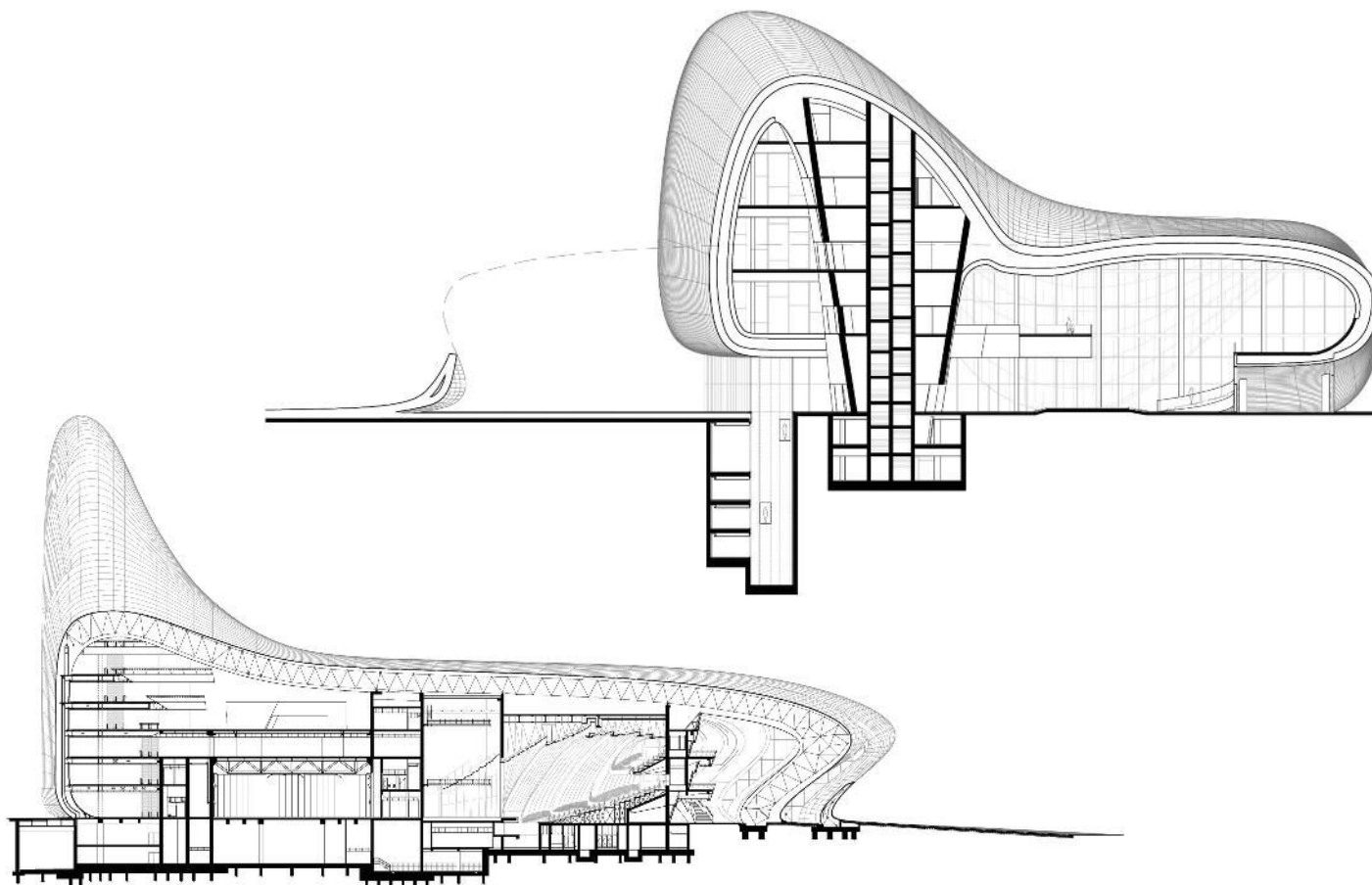


EIGHTH FLOOR PLAN

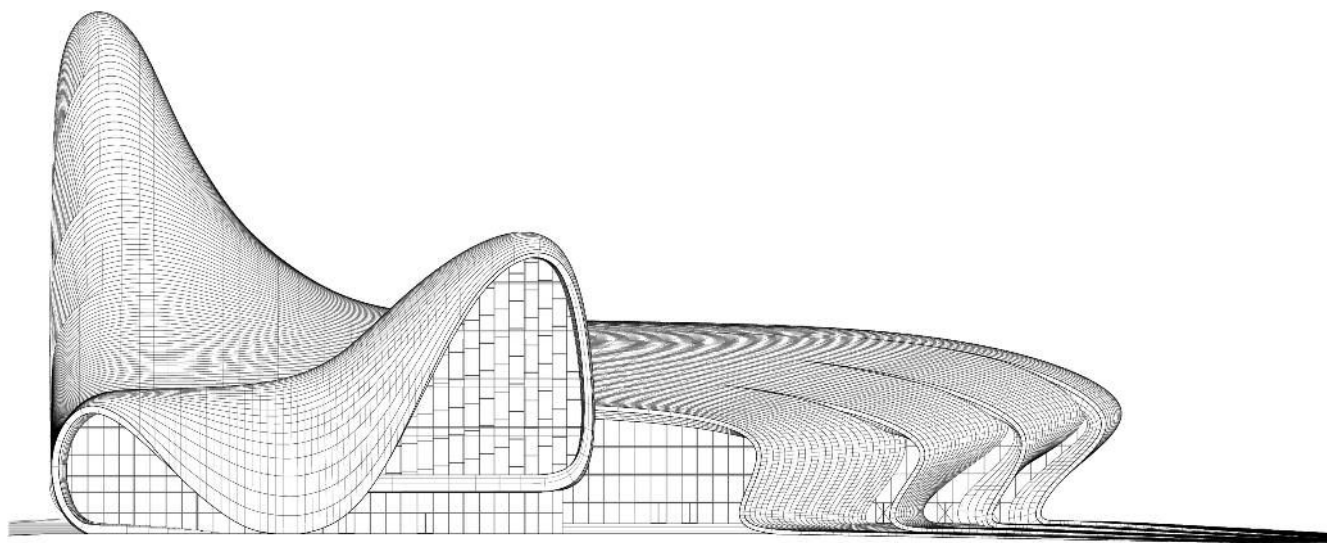


AUDITORIUM SECTION





SECTIONS



ELEVATION

FactFile

Client: The Republic of Azerbaijan

Design: Zaha Hadid, Patrik Schumacher

Project Designer/Architect: Saffet Kaya Bekiroglu

Project Team: Sara Sheikh Akbari, Shiqi Li, Phil Soo Kim, Marc Boles, Yelda Gin, Liat Muller, Deniz Manisali, Lillie Liu, Jose Lemos, Simone Fuchs, Jose Ramon, Tramoyeres, Yu Du, Tahmina Parvin, Erhan Patat, Fadi Mansour, Jaime Bartolome, Josef Glas, Michael Grau, Deepti Zachariah, Ceyhun Baskin, Daniel Widrig, Murat Mutlu, Special thanks to Charles Walker

Main Contractor and Architect of Record: DiA Holding

Consultants: Tuncel Engineering, AKT (Structure); GMD Project (Mechanical); HB Engineering (Electrical)

Total floor area: 101,801sq m

Year of completion: 2012



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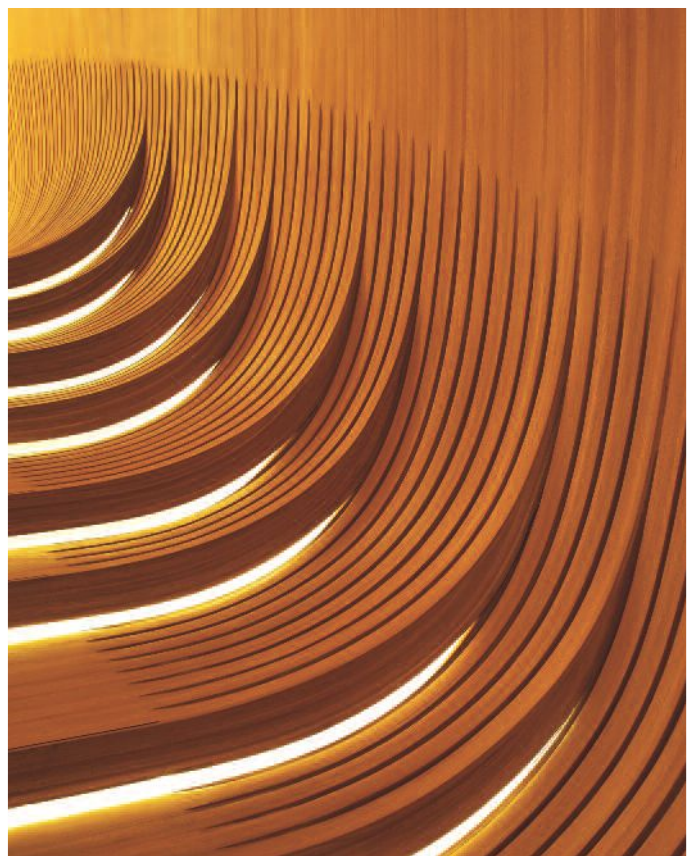
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to incorporate a flexible relationship between the rigid grid of the space frame and the free-formed exterior cladding seams. These seams were derived from a process of rationalising the complex geometry, usage and aesthetics of the project. Glass Fibre Reinforced Concrete (GFRC) and Glass Fibre Reinforced Polyester (GFRP) were chosen as ideal cladding materials, as they allow for the powerful plasticity of the building's design while responding to different functional demands related to a variety of situations: plaza, transitional zones and envelope.

In this architectural composition, if the surface is the music, then the seams between the panels are the rhythm. Numerous studies were carried out on the surface geometry to rationalise the panels while maintaining continuity throughout the building and landscape. The seams promote

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twist

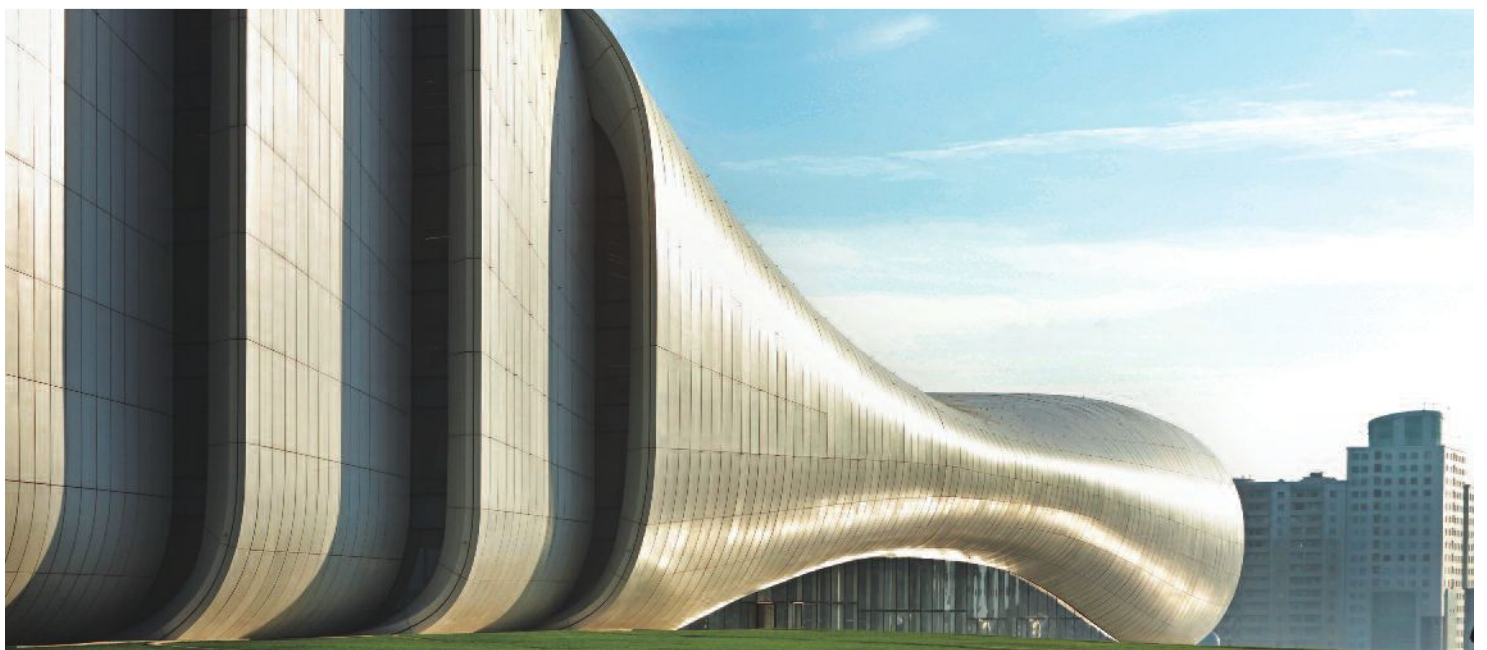
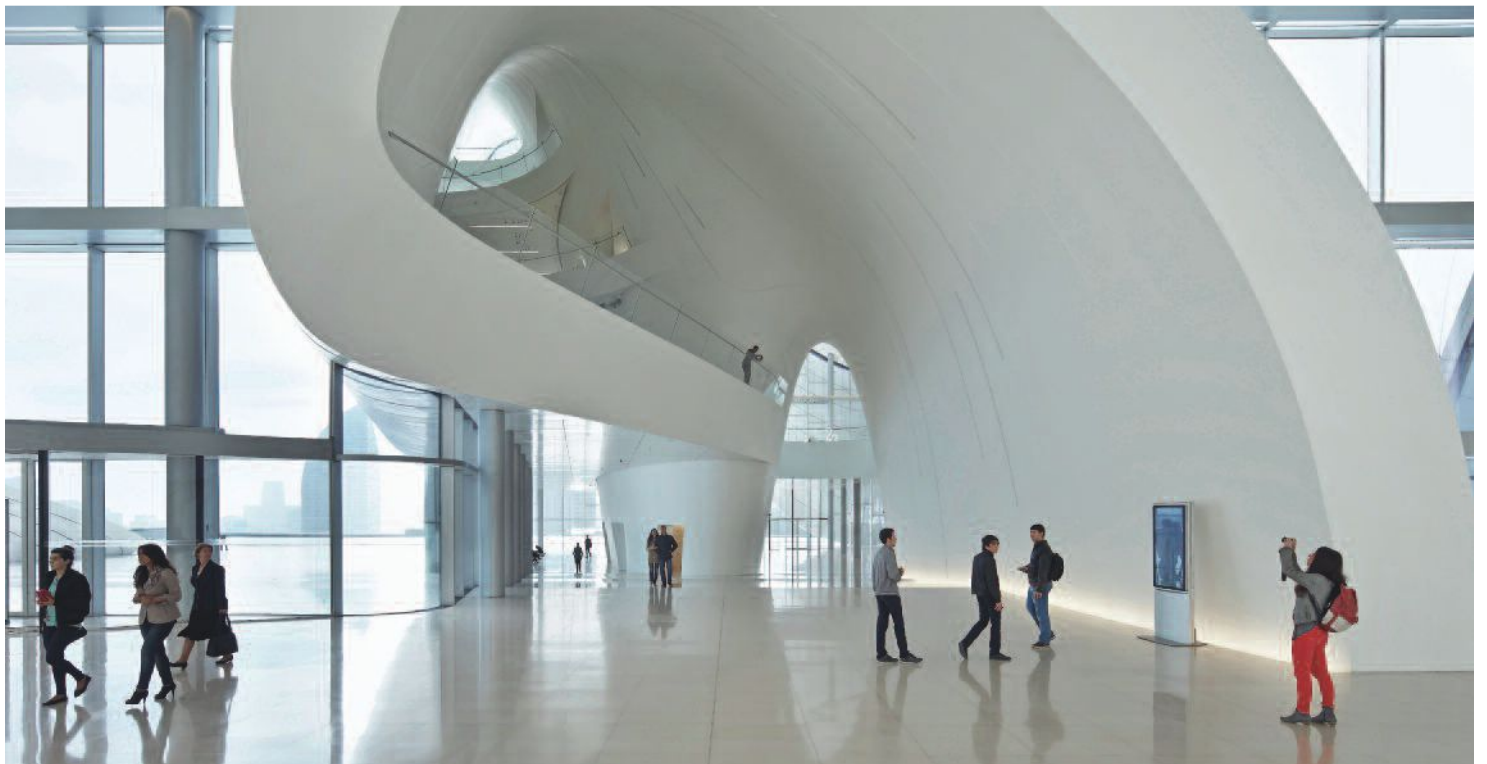
fun.
funky.
stylised.

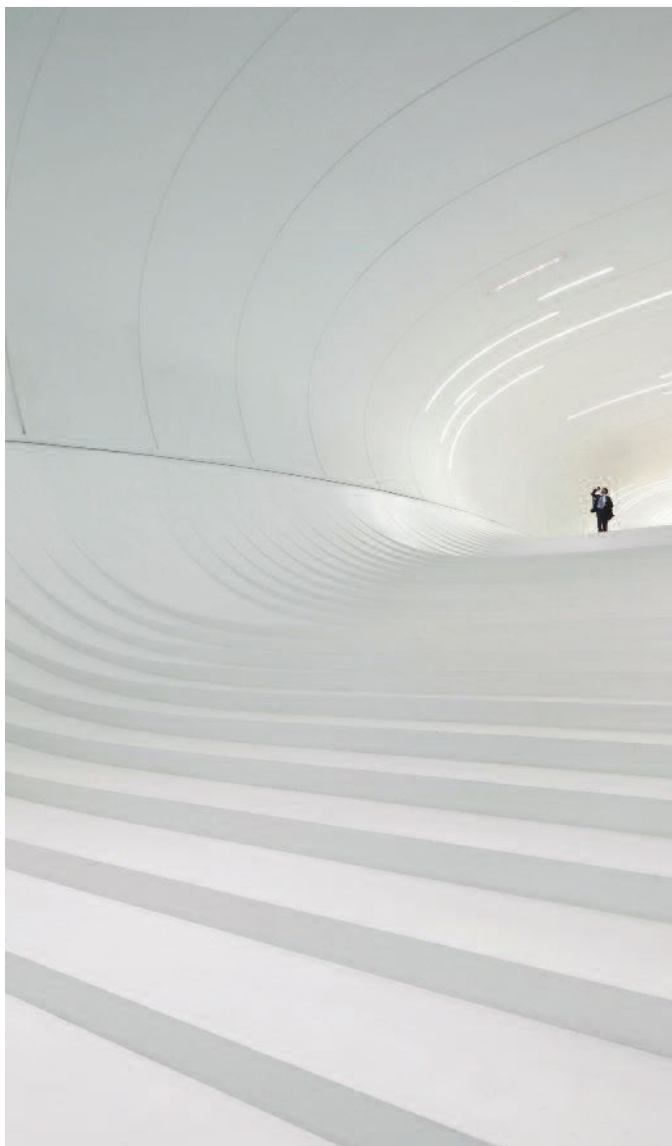
design code INP - T
the twist pull handle
featured here in matt finish

add a little "twist" to the classic veneer doors

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a greater understanding of the project's scale. They emphasise the continual transformation and implied motion of its fluid geometry, offering a pragmatic solution to practical construction issues such as manufacturing, handling, transportation and assembly; and answering technical concerns such as accommodating movement due to deflection, external loads, temperature change, seismic activity and wind loading.

To emphasise the continuous relationship between the building's exterior and interior, the lighting of the Centre has been very carefully considered. The lighting design strategy differentiates the day and night reading of the building. During the day, the building's volume reflects light, constantly altering the appearance according to the time of day and viewing perspective. The use of semi-reflective glass gives tantalising glimpses within, arousing curiosity without revealing the fluid trajectory of spaces inside. At night, this character is gradually transformed by means of lighting that washes from the interior onto the exterior surfaces, unfolding the formal composition to reveal its content and maintaining the fluidity between the interior and exterior.

The design evolved from the investigations and research of the site's topography and the Centre's role within its broader cultural landscape. By employing these articulate contextual relationships, the design is embedded within this context; unfolding the future cultural possibilities for Azerbaijan. ✚

Photo credit: Hufton + Crow Photographers



A Lily Bud

Project: Arhatic Yoga Ashram, Mulshi, Maharashtra

Architects: Sen Kapadia Architect, Mumbai

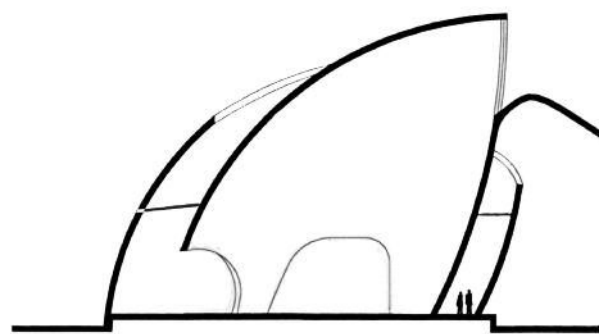
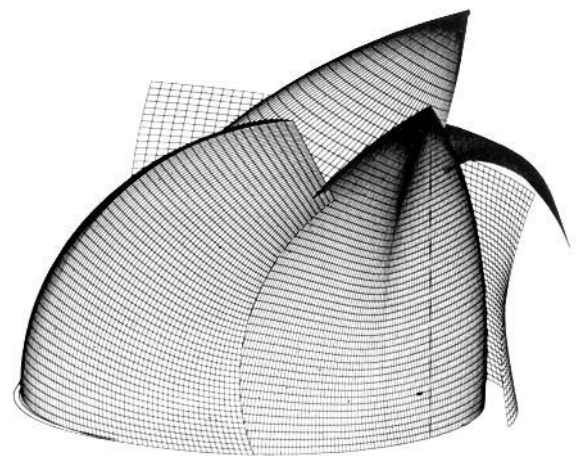
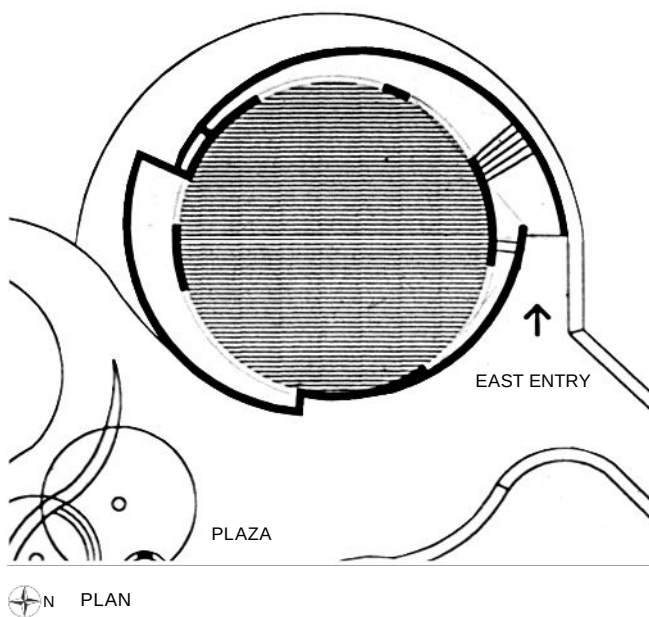
World Pranic Healing Ashram is an international organisation with disciples from several countries. Envisioned amidst five hills and overlooking the valley river at Mulshi near Pune, it is an idyllic abode for meditation and restful recreation.

Envisioned in 1998 as a community in harmony with nature, the 240 acre site was developed as a sacred town with its gates, residential zone, town centre and spiritual zones segregated from the residential zone by wood lands, mounds and herbal plantation with no vehicular movement, the spiritual zone enjoys desired isolation for undistributed tranquillity.

The circular double shelled meditation hall seats 300 disciples. The hall captures north light from its large skylight.

Double walls also capture day light and suffuse it evenly in the hall. The inspiration of this form comes from a Water Lily bud that alludes to awakening soul. The windowless hall has mystical atmosphere with suffused daylight and its multiple petals reflecting light with merging variations of shades. Inlaid sandal wood flooring along with mystic atmosphere, provide tranquil environment conducive to meditation. Its true dimensions are felt rather than measured.

While this hall remains unbuilt, a smaller pavilion for 100 disciples is realised in other corner, with a back-drop of the majestic mountain range. This pavilion was planned to serve the first visiting community. As the ashram expands and residential zone develops, the meditation hall was expected to rise.



FactFile

Client: Chao Kok Sui

Design team: Sen Kapadia, Lovina Bajaj, Kalpesh Solanki, Janhavi Kanani, Nuru Karim, Ainsley Lewis

Consultants: Rajesh Ladhav (Structural)

Contractors: Inhouse

Built-up area: 350sq m

Cost of project: Rs 1,08,00,000

Year of completion: Unrealised





A Symphony of Form & Colour

Project: Theatre de Stoep, Spijkenisse, Netherlands

Architects: Ben van Berkel/UNStudio, Amsterdam

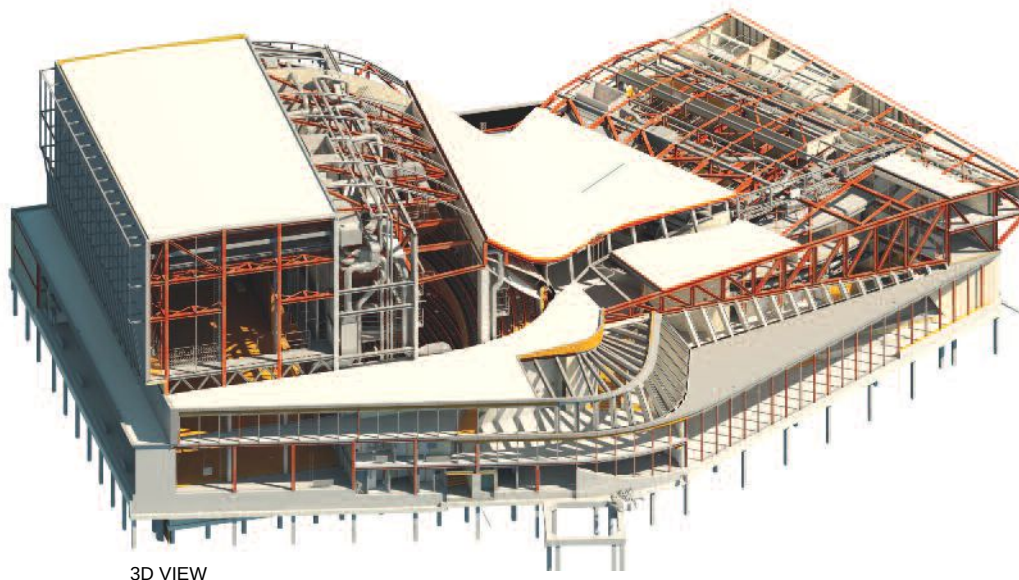


Theatre de Stoep is a part of the master plan by Sjoerd Soeters for the town of Spijkenisse which aims to regenerate the town centre and to increase the appeal of the area. Located between the city of Rotterdam and the extension of the second Maasvlakte (a land extension of 2000-ha), Spijkenisse has experienced exponential growth in the past 40 years (increasing from a population of 2500 to 70.000), leading the municipality to upgrade its urban fabric

through a diversification of housing typologies, an upgrade of the retail heart of the city and an invigoration of its cultural infrastructure.

The design for the theatre responds to the current cultural invigoration of the city by merging the archetypal function of a theatre – that of creating a world of illusion and enchantment – with the specific requirements of a regional theatre and its requisite to cater to the varied needs of the local community.

Photo credit: Jan Paul Mioulet



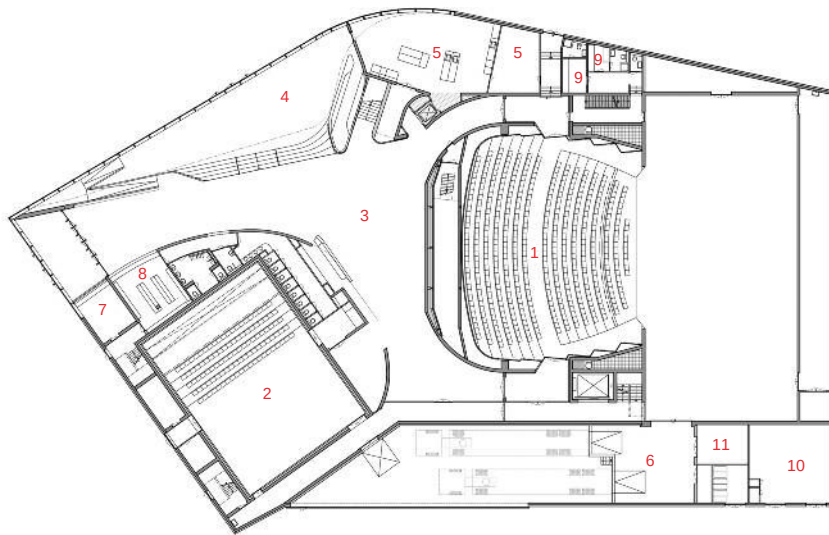
The theatre is therefore designed with a dual emphasis on the chimeric nature of the world of the stage and the social aspects of the theatre experience.

The theatre is designed to fortify and inspire this liveliness, providing a place of performance, of social gathering and of experiencing contrasting realities: the world of the other, of fabrication, of expression and display, but simultaneously the very real sentient experience of ourselves as spectators within these worlds.

In the design of the 5,800sq m building, a larger and a smaller theatrical space (with the main auditorium seating up to 650 guests and the smaller hall accommodating 200), several interlinked foyers, a grand café and a restaurant, an artist's café, a VIP lounge, numerous dressing rooms, multifunctional rooms and offices are all brought together within one volume. The placement of the various internal volumes results in a building in the form of a flower, with a large, column-free central foyer forming the heart of the structure.



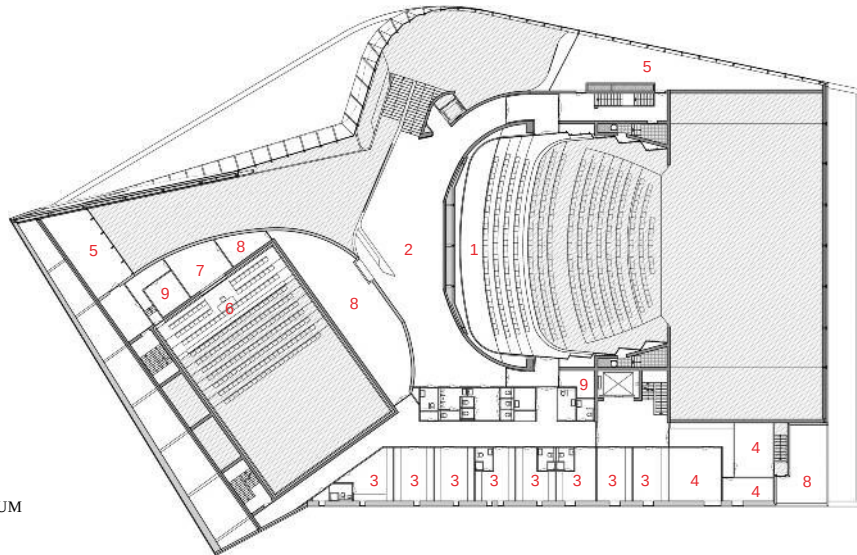
Photo credit: Peter de Jong



- 1. BIG AUDITORIUM (656 SEATS)
- 2. SMALL AUDITORIUM (200 SEATS)
- 3. FOYER
- 4. THEATRE CAFÉ
- 5. KITCHEN
- 6. EXPEDITION
- 7. TICKET OFFICE
- 8. CLOAKROOM
- 9. DRESSING ROOM
- 10. INSTALLATION ROOM
- 11. ATELIER

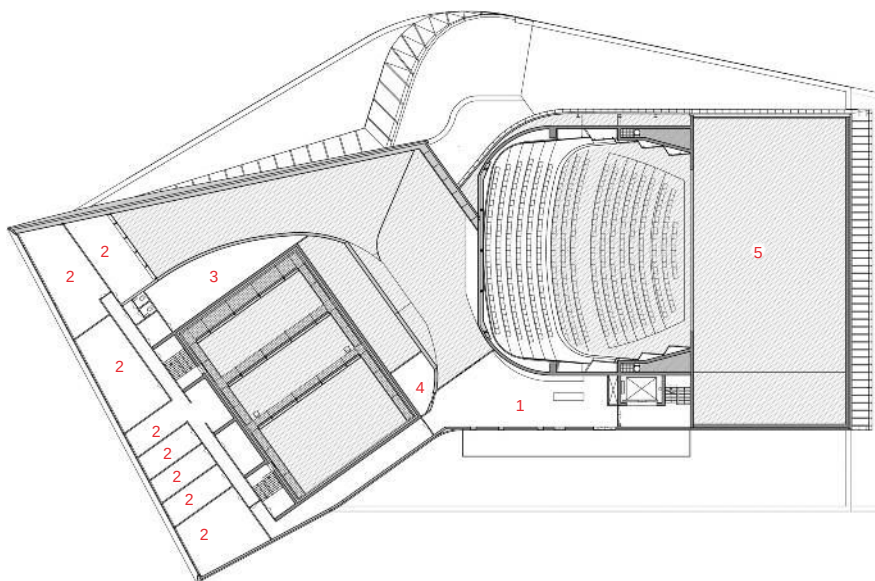


PLAN AT LEVEL ±00



- 1. BIG BALCONY AUDITORIUM
- 2. FOYER
- 3. DRESSING ROOMS
- 4. TECHNICIANS ROOMS
- 5. MEETING ROOMS
- 6. BALCONY SMALL AUDITORIUM
- 7. CONTROL ROOM
- 8. INSTALLATION ROOM
- 9. STORAGE

PLAN AT LEVEL +5000



- 1. ARTIST FOYER
- 2. OFFICES
- 3. INSTALLATION ROOM
- 4. STORAGE
- 5. STAGE TOWER

PLAN AT LEVEL +8600



Photo credit: Peter Guenzel

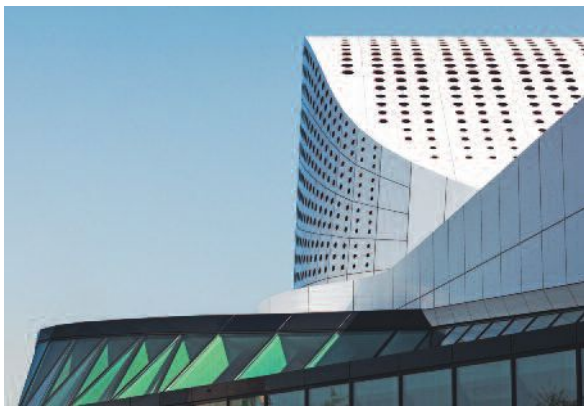
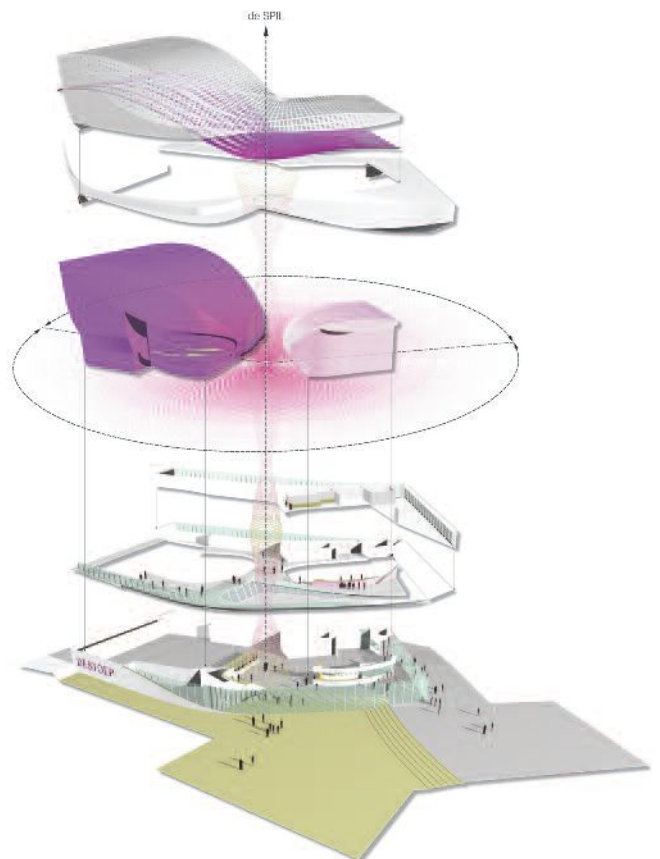


Photo credit: Peter Guenzel

The volumes of the two main performance spaces are oriented towards the central square of the foyer, making this the central point of the theatre. Derived from museum typologies, the vertical foyer forms an important social meeting place – not only during programmed productions, but also during local events and gatherings. As such the vertical foyer becomes a pivotal point in the social functioning of the theatre, a ‘stage’ for the visitors and a dynamic focal point surrounded by viewpoints on varying levels. Untypically, the artist’s café is not located in the back of house, but is instead placed above the public foyer, enabling the artists to observe and connect with their audience.





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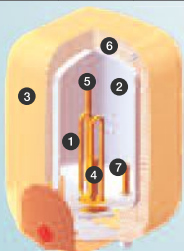


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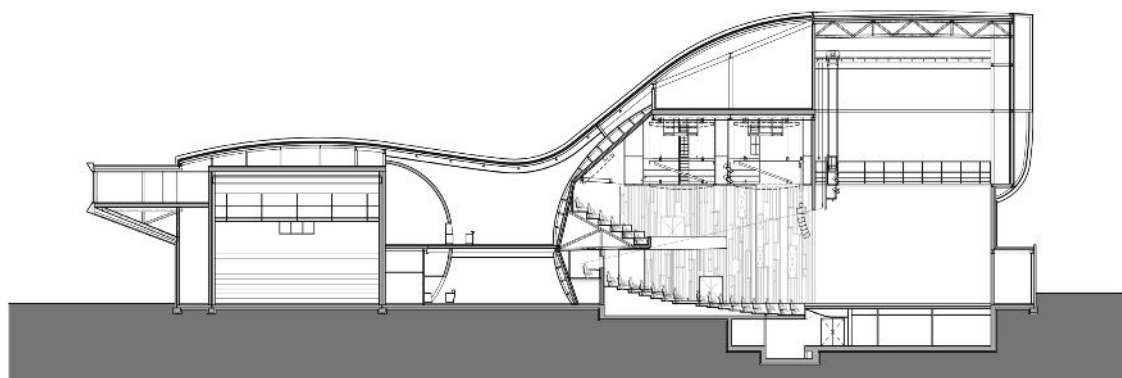
Furthermore, the foyer serves to organise way finding and the linking of the different programmes within the building. The three different levels of the foyer enable use for separate public events and offer the possibility of hiring for private functions.

Flexibility within the foyer is created by the addition of installations which enable the placing of mobile bars to support the fixed stations when required, while the handrail of the stairway seamlessly moulds itself into functional surfaces and furniture elements. From the foyer, the sculptural stairway forms the binding element towards the entrances to the auditoria.

The theatre hosts a wide variety of performance types, including plays, opera, cabaret, musicals, concerts, youth theatre and dance performances. As such, versatility in the acoustic properties of the theatre spaces is paramount. The recent rapid development of the software used to control

acoustics made it possible to engineer and optimise the sound quality within the auditoria. Numerous tests were carried out for the design of the auditoria to ensure optimal sound quality for varying types of performances and music genres. Furthermore, the large auditorium is disconnected from the main foundations to prevent sound leakage and the ceiling elements can be lowered and angled to adjust volume levels when required. The acoustic wall panels reflect and increase the quality of sound for every seat in the auditorium, while open view lines to the stage are designed using special software which additionally guarantees a compact seating arrangement close to the stage.

The use of colour in the design is not solely for way finding and recognition; it is also derived from the contextual colour of the bricks that were used in the urban development of



SECTION

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Spijkenisse city centre. During the course of the day and the varying seasons, the surrounding pavements and neighbouring buildings continuously change colour, creating pink and purple tones caused by rain, clouds, sun and shade. In depth analysis of these colours was carried out in the choice of tones for both the foyers and the auditoria, thereby connecting the theatre to its contextual local identity.

Light and colour play an essential role in the experience of the theatre, not only in the auditoria and for productions, but also for setting the scene, the atmosphere and the mood in the public foyers. In the design of the theatre, consideration is given to both daylight and evening conditions. During the day, the lower glass portion of the facade enables daylight penetration directly from both— the front of the theatre and from above; the latter by way of a recessed second glazed layer that forms an angled skylight, throwing daylight deeper into the foyer and above the stairs leading to the auditoria. In the evening, a warm and inviting atmosphere is created in the foyer through the use of both colour and artificial lighting. This lighting additionally fans elements of the interior colour on to the square outside, complementing the purple tones found in the curved facade above.

Above the glazed lower levels of the facade, the upper portion comprises two layers of aluminium. Glimpses of the purple coloured back layer can be seen through circular perforations in the outer white panels, with LED lights fitted between the two facade layers to light the building in the evenings.



Photo credit: Jan Paul Mioulet

Untypically, the backstage area of the main auditorium can also be flooded with daylight, which assists with the setting up and taking down of productions and additionally means that commercial events for which the auditorium is hired can also enjoy natural lighting during daytime.

The placement and orientation of the theatre contributes to urban way finding, with the volume of the theatre creating a visual beacon as one approaches the city and directing one towards the town centre. Traffic flows play an equally important role in the organisation of the building, with access routes to the theatre forming an essential artery for the city.

Unique to the location is its connection with the water and the view to the nearby windmill, 'Nooitgedacht'. The building volume is rounded so as to ensure as little wind flow disturbance to this nearby mill. To further ensure that wind turbulence is maintained, the windmill has been raised by 7m. Advantage is also taken of the differing heights of the surrounding landscape, which made it possible to enter the

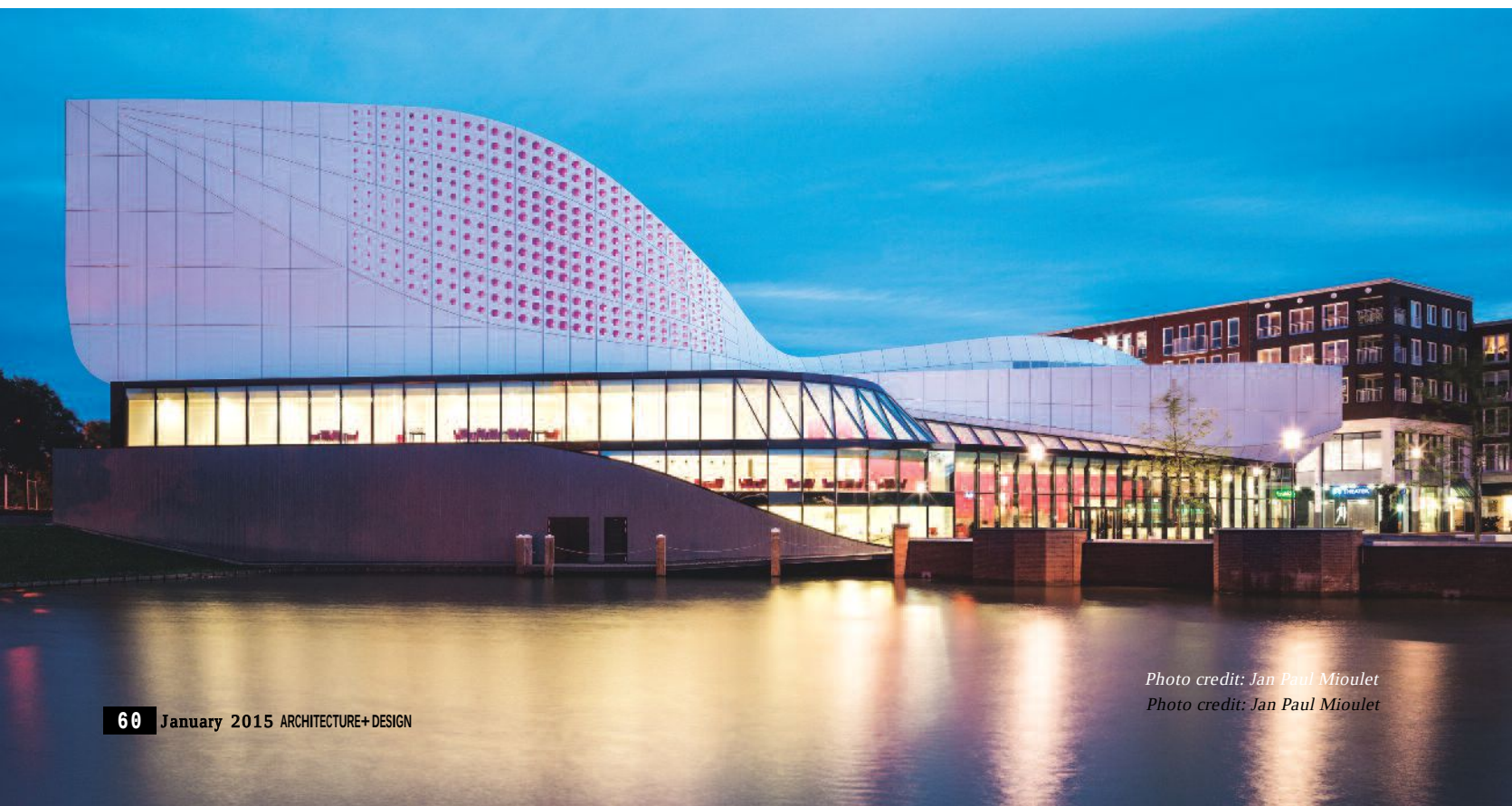


Photo credit: Jan Paul Mioulet

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Photo credit: Peter Guenzel



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theatre at the level of the large auditorium and to use the height difference for the loading bay. As a result of this, the height of the stage tower could be contained further ensuring undisturbed wind flow to the windmill.

Views to the immediate surroundings are enabled by means of the partially transparent façade, whilst the theatre café is located adjacent to the water, forming the linking element between the foyer and the public square. The theatre café is designed as a third theatre in the form of an amphitheatre. ✚

FactFile

Client: Municipality of Spijkenisse

Local Executive Architect: UNStudio

Construction Management: Municipality of Spijkenisse

Consultants: Engineer design phase: Arup, Amsterdam (Structures and Building Services); Engineer execution: IOB, Hellevoetsluis (Structure and Architecture); Advisor installations execution phase: De Blaay – Van den Boogaard, Rotterdam; Arup, Amsterdam (Lighting Design); PB theateradviseurs, Uden (Theatre Technique); SCENA akoestisch adviseurs, Uden (Acoustics); DGMR, Arnhem (Fire); Basalt Bouwadvies, Nieuwegein (Costs)

Contractors: VORM Bouw, Papendrecht (Main contractor); Sorba projects (Aluminium facade); Blitta, Venray (Windows); Staalbouw Cluistra, Renswoude (Steel structure); De Jong installatietechniek, Schiedam (HVAC); Steegman Elektrotechniek, Den Haag (Electricity); Form Finish, Beverwijk (Interiors)

Gross floor area: 7000sq m

Year of completion: 2014

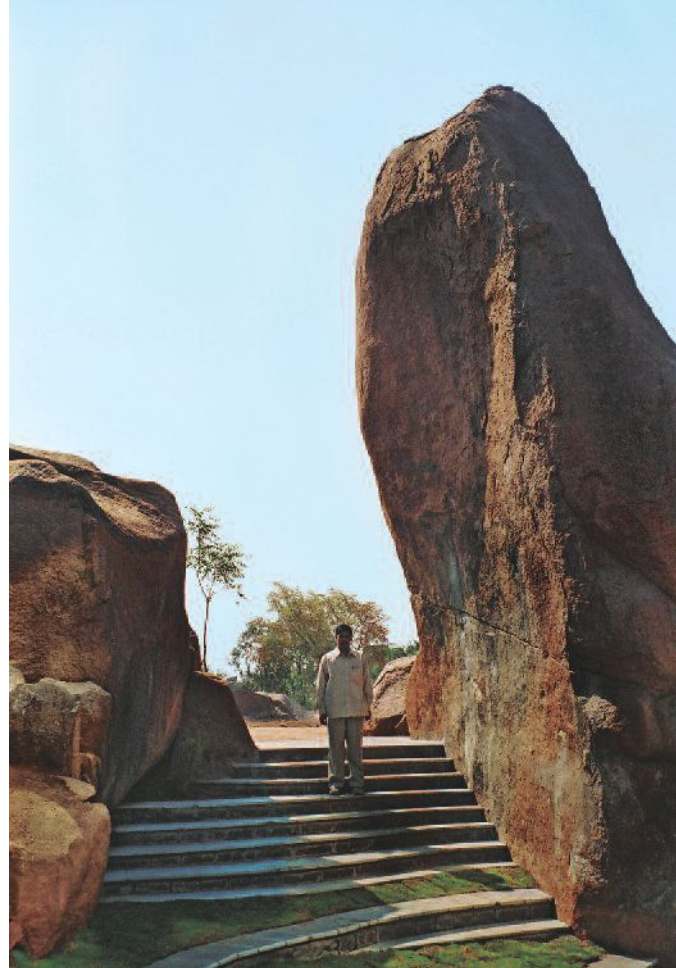


A dialogue with the natural rocks

Project: Laboratory for the Conservation of Endangered Species, Hyderabad

Architects: Shirish Beri & Associates, Kolhapur, Maharashtra





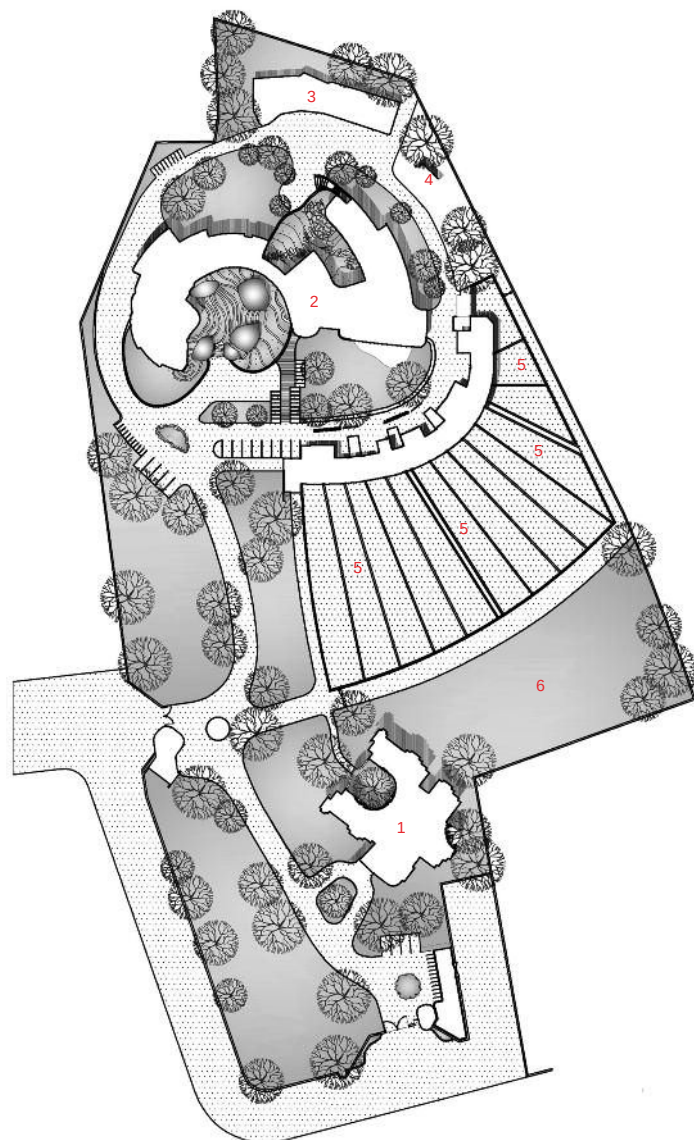
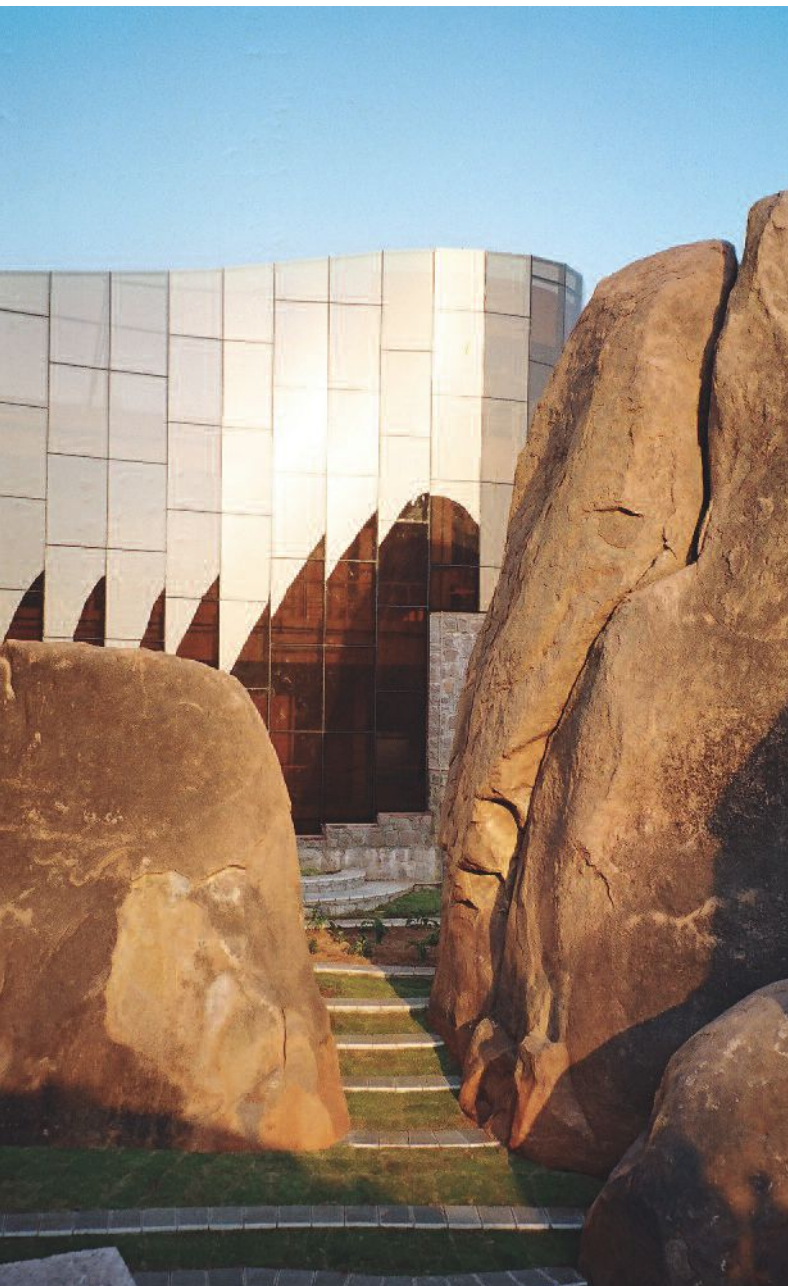
“Shirish, I would like to show you the site for a unique project – a laboratory for the conservation of endangered species (LaCONES). There are very few such institutes in the world,” said Dr Lalji Singh, eminent scientist and director of the reputed Centre for Cell and Molecular Biology during one of my visits to Hyderabad in connection with the design of the Centre for DNA Fingerprinting and Diagnostics (CDFD). Once, I had the privilege of explaining my CDFD design to Prof Watson, the Nobel laureate who discovered the double helix structure of the DNA along with Prof Crick.

The undulating, wasteland site with tell tale signs of exploitation, was 500m off the main Attapur ring road. What caught my attention amidst the numerous boulders strewn all over was a cluster of huge rocks – between 6 to 11m tall. An immediate empathy arose...

“Why did those rocks in the corner of the site beckon me to start a dialogue with them?” I walked up to them, touched them, felt them and heard them. “Did I hear their deep, silent hum resonating across a few million years?”

During this encounter, I asked myself – “Can this wonderful natural heritage be preserved in its original form instead of allowing it to be broken into thousands of small commercially saleable commodities?”

When asked, I was told that this cluster was at the very edge of the property, beyond which was a rough undulating terrain that belonged to some farmers. I was so enticed by



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these rocks that I requested my government clients to acquire this additional land from the farmers by giving them a better flat piece of our land in exchange. Then I pondered...

“Can our new man made design live in harmony with these natural rocks? Can they enhance each other through their fused coexistence?”

Happily, the farmers agreed to give the land around the rocks to us. So during my next visit to the site, I set up my butter papers, charcoal and drawing board amidst the thorny shrubs between these rocks. Being a difficult site with a strong context, it was very important to make design

decisions, review them, check them out there and then at the site itself. I worked there for three days to evolve my first conceptual sketch, where the rocks became the focal point of the entire building.

I somehow felt that this building had to be almost a non-building in the conventional sense. Thus, the use of broken stone masonry evoking a ruin like quality and the ephemeral glass dematerialising the elevation with the ever changing reflections of the rocks, sky, clouds and the garden. The large glazed surface allows the people walking along the inside passage to view the rocks from diverse angles. A buffer zone



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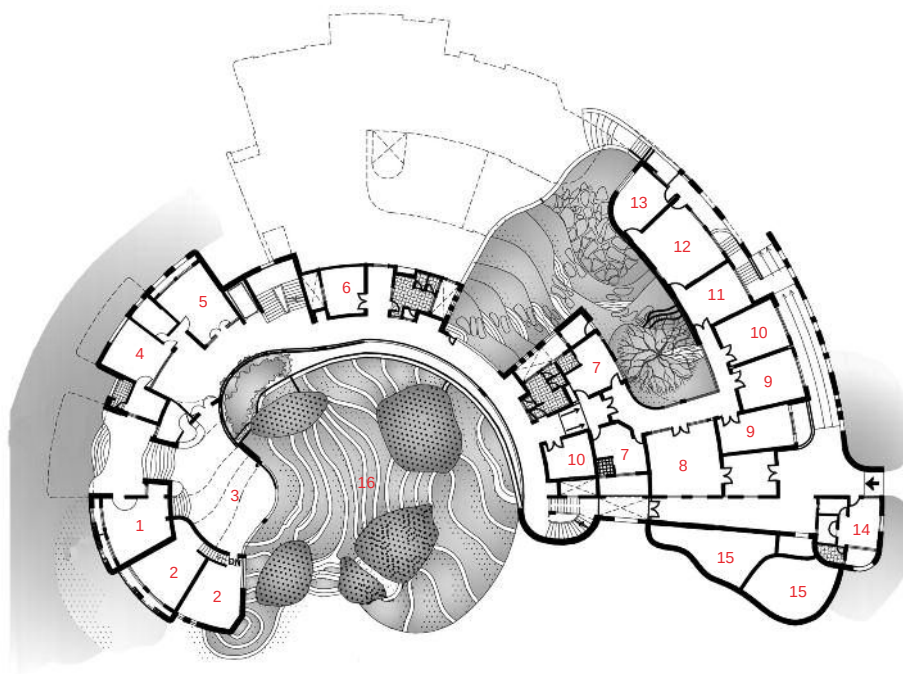
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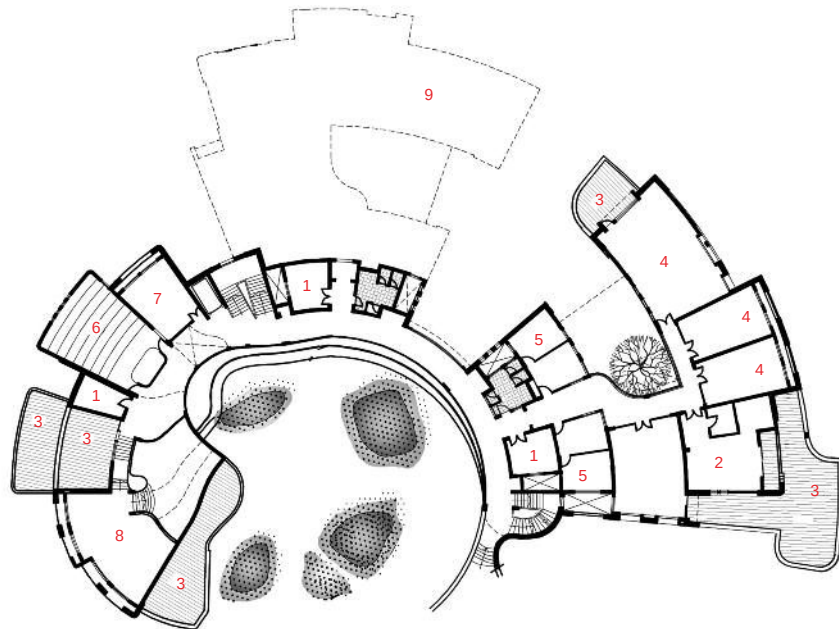
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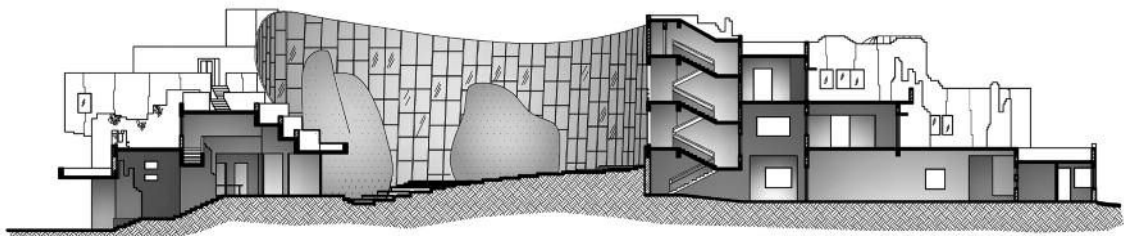
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6. AHU
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12. LIQUID NITROGEN ROOM
13. SERVER ROOM
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15. UNDERWATER TANK
16. INFORMAL AMPHITHEATRE

GROUND FLOOR PLAN



1. AHU
2. EQUIPMENT ROOM
3. TERRACE
4. LABORATORY
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6. SEMINAR ROOM
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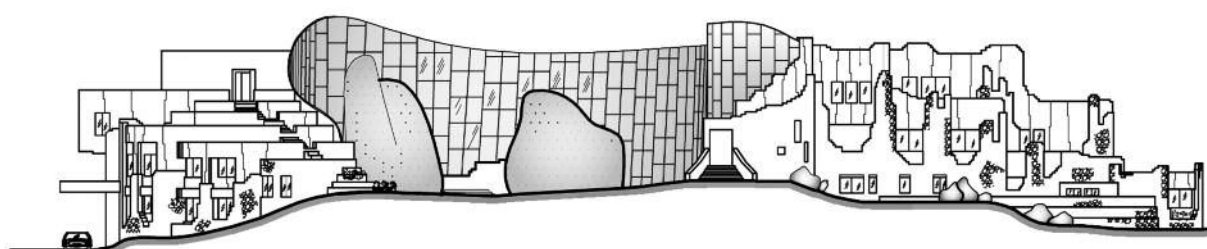
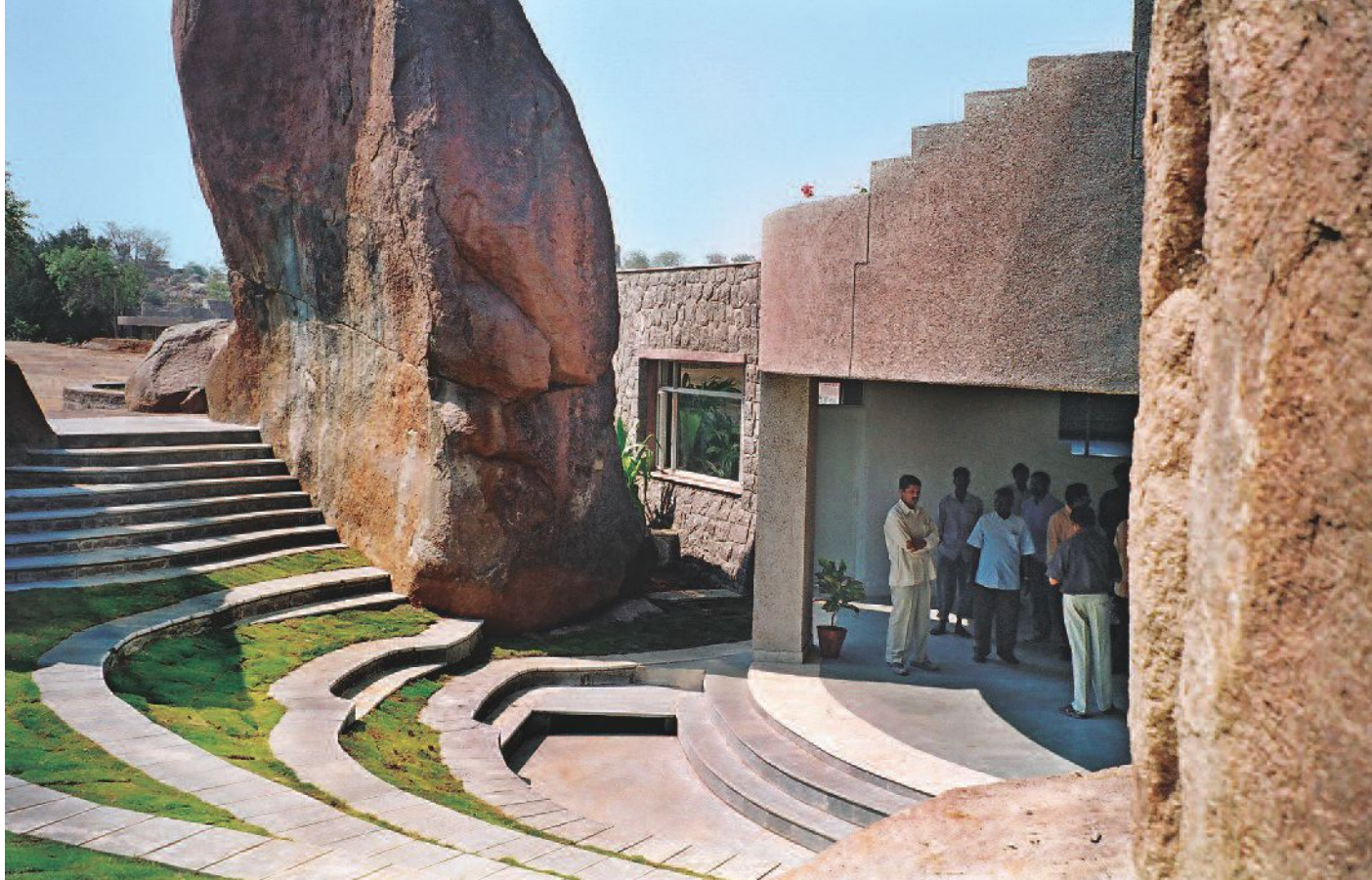
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ELEVATION



of service functions like toilets, AHU's and stairs separates the air conditioned labs from this passage, thereby reducing the heat load on the air conditioning.

Besides connecting with the rocks, the building is designed by respecting the existing contours. There are two extra floors from the rear. Not a single stone was imported from outside the site for constructing the building walls, the compound wall, the roads and so on. Only the stone obtained from this site was used, thereby reducing the embodied energy of this construction. Rain water harvesting system, sewage recycling plant and air cooled system have been installed to conserve water.

A very interesting incident happened during the inauguration of this building. Dr Abdul Kalam, President of India, was invited to dedicate this facility to the nation. For security or whatever reasons, I was asked to be seated along



Ar Shirish Beri on Emotive Architecture

To me, all architectural experience is emotive, only the degree, scale and type of emotion differs. A dull drab space will evoke similar emotions in the user. Today, the schizophrenic fragmented character of our spaces – public as well as private has contributed to our fragmented, confused thinking.

A measurable, tangible, existential architectural space always has immeasurable, intangible, abstract repercussions. I always feel that my architectural experience is and must be a multisensory one rather than being merely visual and occulocentric as it is perceived today. Thus it works upon our different senses which in turn awaken different emotions.

Some architecture is more emotive than the other – due to various reasons, as below...

Sometimes, the context itself is so powerful that its new relationship with the built form arouses strong emotions as in the case of the rocks at LaCONES, Hyderabad or the lake at the Andur lake house or the large trees at the Nadhawade farm house and Sanjeevan Vidyalaya.

The choice of materials – their colours, textures, etc., also makes their contribution. I feel that a natural stone is more emotive, evocative in character than a harmonised, uniform ACP surface.

The various forms, shapes, scales and volumes are also important constituents of an Emotive Architecture.

Similarly, different quality of natural and artificial light lends different emotional quality to space.

An architecture that relates with ease and harmony to nature (sky, earth, trees, water, breeze and so on) and to the people becomes spontaneously emotive.

Besides all these, the most important aspect is that of the architects psyche, mental makeup, values, concerns and the way he comprehends the world.

In Merleau Ponty's beautiful words – "How could a painter or poet express anything other than his encounter with the world".



with other invitees outside in the pendal till the President, the Governor, the CM and other dignitaries were shown around the building. They came back and the speeches by different dignitaries on the dais commenced.

When Dr Abdul Kalam stood up to speak, the first thing he said without addressing the gathering was “Is the architect of this wonderful building present today? I would like to meet him. He has created a design that is very conducive to good scientific research. The scientists will enjoy working here.” Then he started his speech. I met him later when he congratulated me.

Dr Shivaji said, “Apart from the unique concept of the building emerging with the three permanent rocks, the greenery which has been developed in a creative fashion in between the rocks and behind the canteen has attracted almost every single visitor to LaCONES”. Prof Anne McLaren, Natural History Museum, UK, remarked, “LaCONES is a heaven for animals and their scientist”.

This building designed as homage to our natural heritage, has been widely published here and abroad. Besides winning a number of national and international awards, this design

has created a new awareness in the conservation of rocks, nature and in sustainable design. It is joyous to work in close proximity with these ancient ancestors.

In today’s ecologically critical times, it may be the only scientific facility in the world that would conduct research on artificial insemination and the reproductive biology – of such diverse endangered species - carnivores, ungulates, primates and birds. ✚

FactFile

Client: Centre for Cell & Molecular Biology, Hyderabad (CSIR); D.B.T (Department of Biotechnology), Delhi; C.Z.A (Central Zoo authority), Delhi; A.P. forest department

Design Team: Shirish Beri (Principal Designer), Sikandar Nadaph, Milind Ranadive

Contractor (main civil): Shree Balaji Engineers & Contractors, Hyderabad

Site area: part of approx. 30000sq m

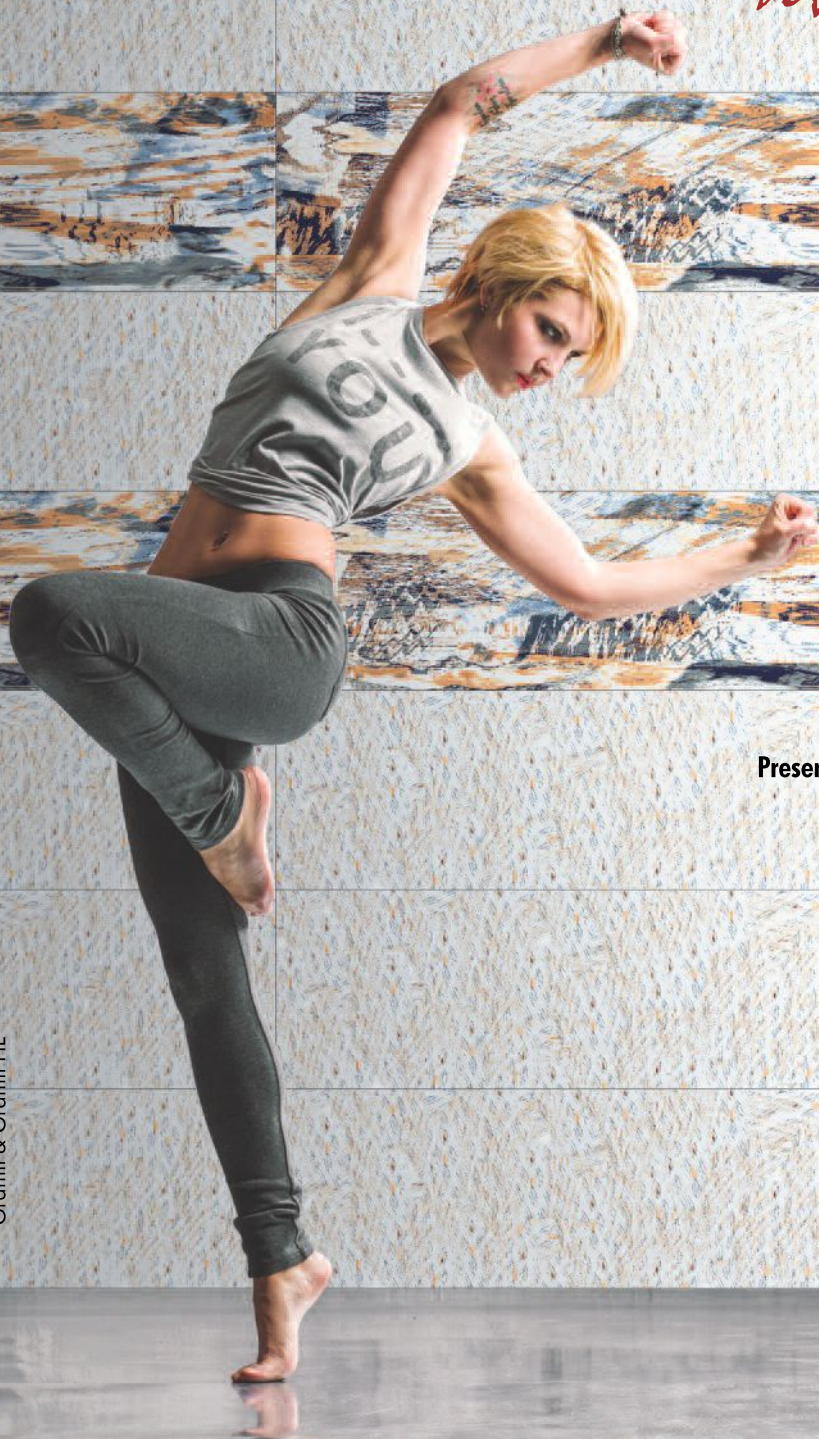
Built-up area: Phase I - main building 4200sq m

Cost of construction/Execution (civil): Rs 27 M

Year of completion: 2005



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Abstract & Reflective

Project: Paläon - Research and Experience Centre Schöningen Spears, Schöningen

Architects: Holzer Kobler Architekturen, Berlin/Zurich, in collaboration with pbr Planungsbüro Rohling AG, Magdeburg





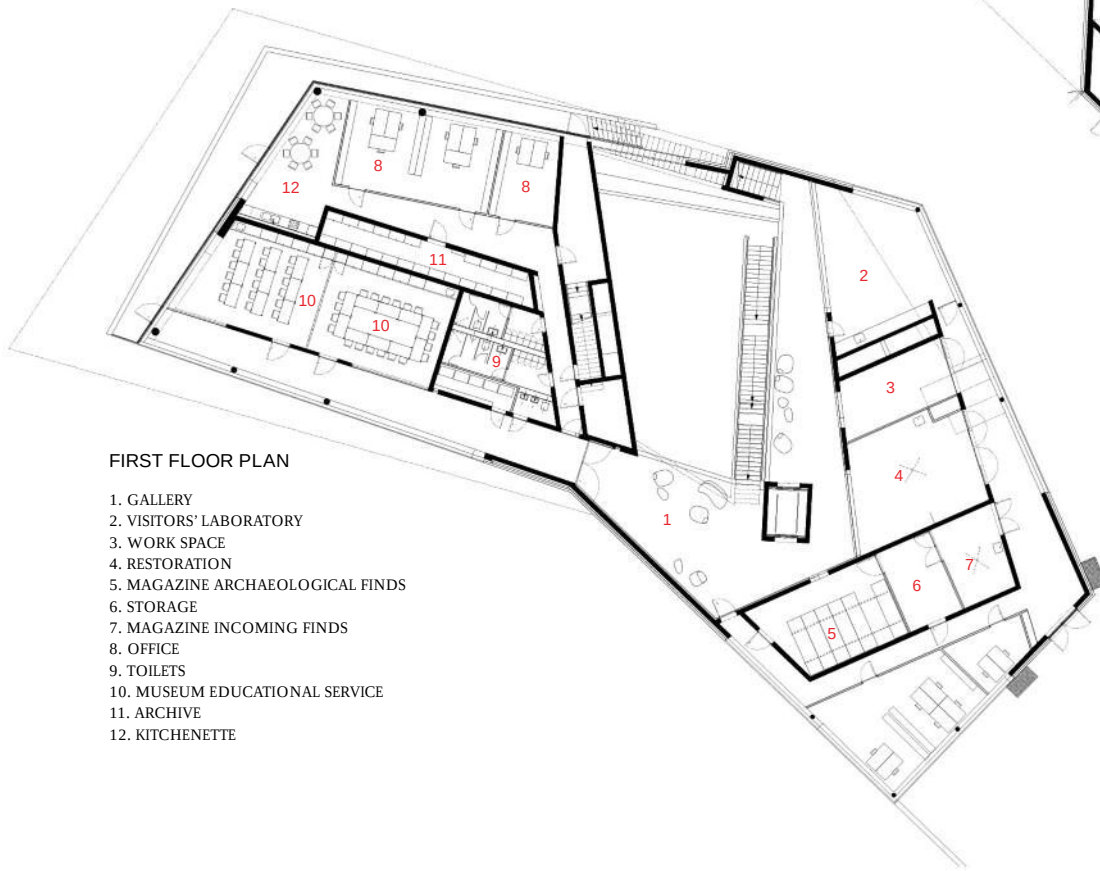
Dating back some 300,000 years, the Schöningen Spears are the oldest completely intact hunting weapons discovered to date. The project is located on the major archaeological site where they were discovered, at the edge of an open-cast lignite mine. The building forms a landmark in this undulating landscape, which is mirrored in the structure's reflective exterior.

Photo credit: Jan Bitter



GROUND FLOOR PLAN

- | | |
|------------------|--------------------|
| 1. FOYER | 6. STORAGE |
| 2. CAFÉTERIA | 7. TECHNICAL SPACE |
| 3. SHOP | 8. KITCHEN |
| 4. CLOAK ROOM | 9. TOILET |
| 5. LECTURE SPACE | |



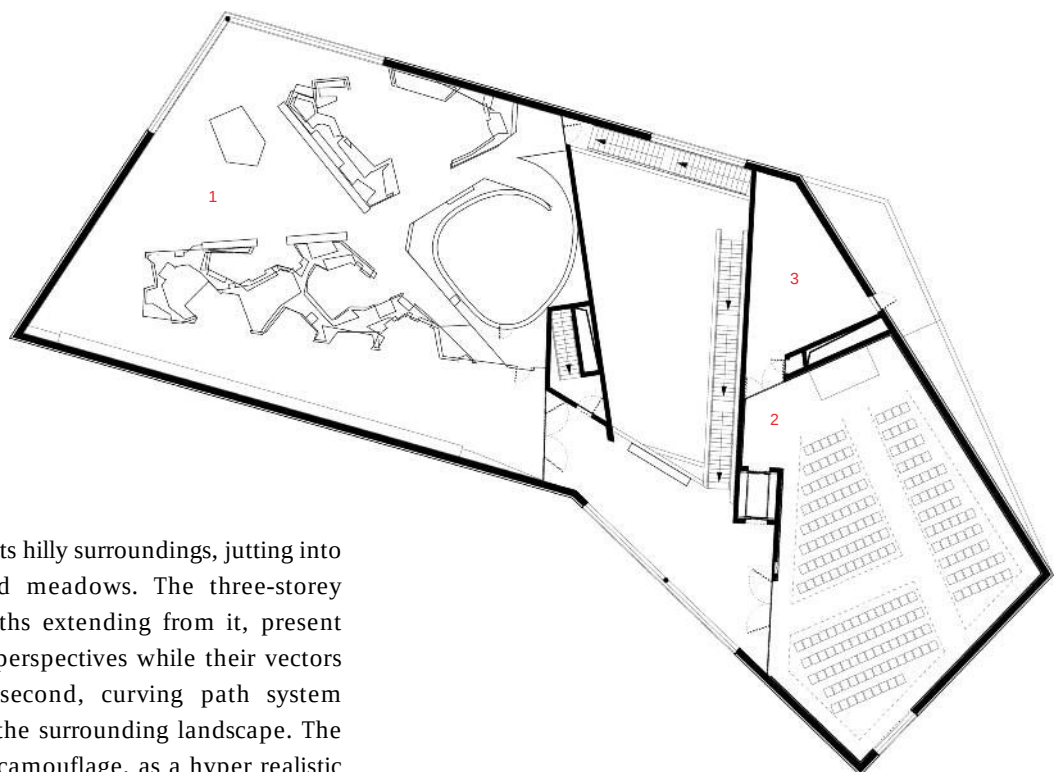
FIRST FLOOR PLAN

- | |
|----------------------------------|
| 1. GALLERY |
| 2. VISITORS' LABORATORY |
| 3. WORK SPACE |
| 4. RESTORATION |
| 5. MAGAZINE ARCHAEOLOGICAL FINDS |
| 6. STORAGE |
| 7. MAGAZINE INCOMING FINDS |
| 8. OFFICE |
| 9. TOILETS |
| 10. MUSEUM EDUCATIONAL SERVICE |
| 11. ARCHIVE |
| 12. KITCHENETTE |





Photo credit: Jan Bitter



SECOND FLOOR PLAN

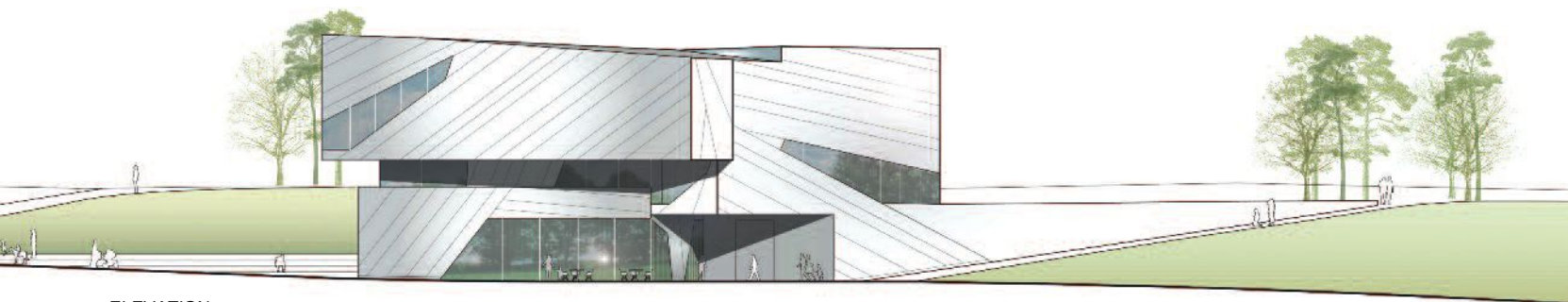
- 1. PERMANENT EXHIBITION
- 2. CHANGING EXHIBITIONS
- 3. STORAGE

The building emerges from its hilly surroundings, jutting into the landscape of woods and meadows. The three-storey structure and the angular paths extending from it, present interesting views from many perspectives while their vectors partition the landscape. A second, curving path system integrates these features into the surrounding landscape. The building appears as a kind of camouflage, as a hyper realistic abstraction of the landscape. The Paläon seems almost to be a part of the surrounding meadows, woods and sky, as the trees,



grass and clouds continue seamlessly in its reflective surface – a perfect visual integration. The large, angular openings in the building’s exterior afford extensive and fascinating views over the excavation site and the lignite mine as well as the nearby woodland and the Przewalski’s horses grazing on the meadow. These ‘incisions’ into the building shell evoke spears piercing the horses’ skin, thus incorporating these living, moving animals into the architectural language. The building also makes reference to the more abstract idea of the cuts made in the landscape to dig the adjacent mine. The resultant expressive architecture thus reflects on both the surrounding artificial and natural landscape features, making the structure an eloquent landmark.

The interactive exhibition of the original excavation finds it at the heart of the structure. The dramatic, arresting images address the senses and emotions of visitors as they learn about our ancestors, *Homo erectus*, and their everyday lives,



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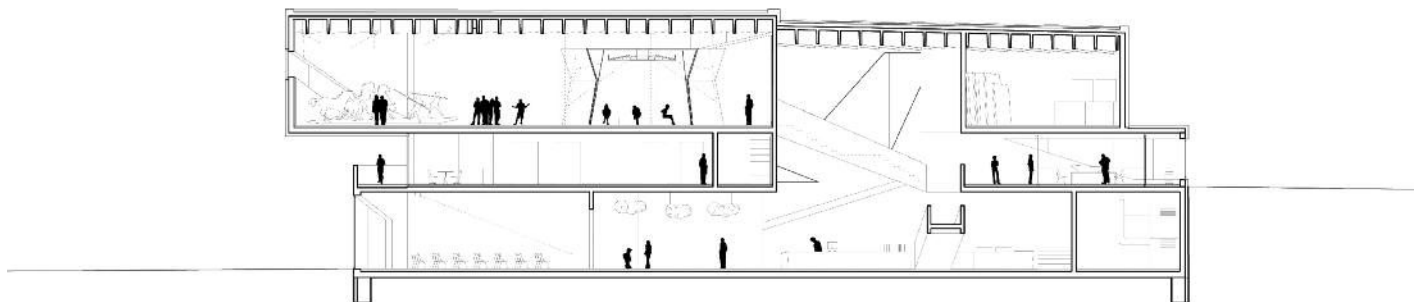


and how the flora and fauna here looked. The exhibition also considers topics like climate change and sustainability.

The tour through the exhibition starts and finishes in the three-storey atrium in the middle of the building, a convergence point for all the sight lines to the exterior. From this high-ceilinged space, visitors can peek into the research and exhibition areas on the second and third floors while also gaining a view of the lignite mine. The atrium marks the entrance and exit to all the different facilities – the exhibition, educational spaces, offices, restaurant and gift shop. It also takes visitors into the area's prehistory with its display of soil profiles of the geological and archaeological layers in the mine. The white sculpture inspired by the

skeleton of a horse is central to the exhibition's staging. This enlarged, abstract sculptural element forms a Gesamtkunstwerk with the other objects in the room, interacting visually with the juxtaposed theme cabinets and large-format artworks. The highlight of the exhibition is the Speerekapelle, where Schöningen's unique Stone Age wooden spears are on display. The panoramic movie theatre towards the end of the exhibition tour portrays a dramatic hunt as it would have taken place on the lake.

After passing through the main exhibition space and crossing the spacious, light-filled atrium, visitors can gain insight into the ongoing archaeological excavations and research work. The visitors' laboratory gives laymen the



SECTION



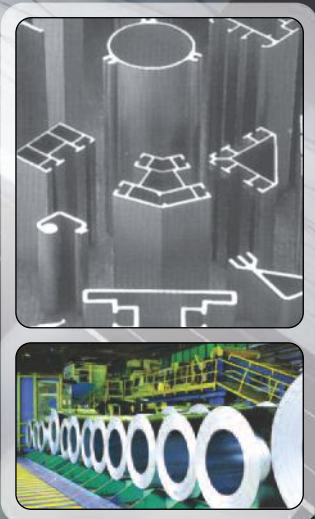
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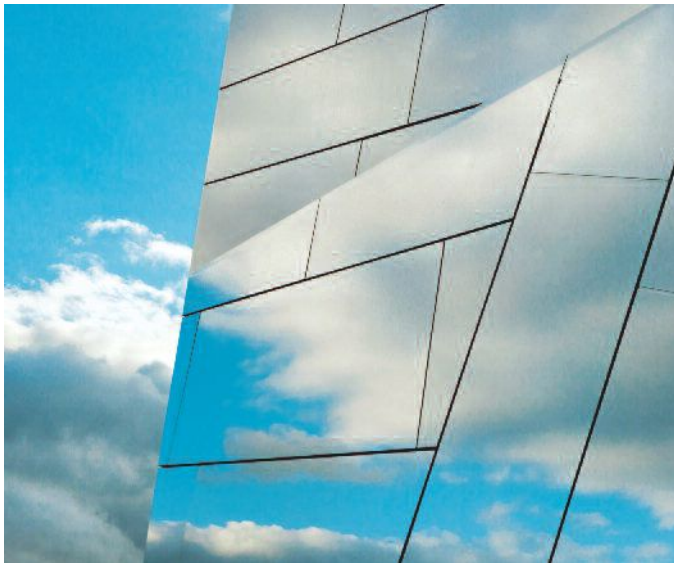


Photo credit: Jan Bitter

opportunity to solve an archaeological riddle using modern methods, while the archaeologists' own, professional laboratory and work spaces are situated alongside the exhibition route and can be viewed by visitors. The Paläon and adjacent excavation site thus make the archaeological adventure taking place here every day accessible to laymen and specialists, children and adults, allowing them a first-hand experience of archaeological research.

The two different areas of landscaping outside the museum complement and enhance its exterior appearance. Each has a different form and function – one is a natural park

landscape created during an interglacial period, the other is the architecturally designed space in the immediate vicinity of the building. To the east, thick forest occupies almost half of the site. To the west and surrounding the Paläon are low-density woodland, meadows and a lake. The enclosure for the Przewalski's horses is also here. A system of curving paths guides visitors to special viewpoints and attractions as well as establishing the necessary connections. A slight elevation by the lake affords visitors views of the area where the wild horses live. The design of the children's playground was inspired by extinct prehistoric animals. +

FactFile

Client: Stadt Schöningen

Landscape Architect: Topotek 1, Berlin

Exhibition Design: Holzer Kobler Architekturen, Zürich/Berlin

Light Planning: Lichtvision Design & Engineering GmbH, Berlin

Floor Space (Total): 4.090 qm

Floor Space Exhibition: 600 qm

Total Area: 240.000 qm (including) landscape

Year of completion: 2013




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Evoking the charm of Moroccan Design...

Project: Ambrosia Bliss, New Delhi

Architects: Aspire Designs, New Delhi

Ambrosia Bliss is a high end restaurant and bar lounge located at Connaught Place, the heart of Delhi's hospitality and nightlife. What makes the project stand out from among the many restaurants and lounges in the vicinity is the aura of exclusivity created by the design.

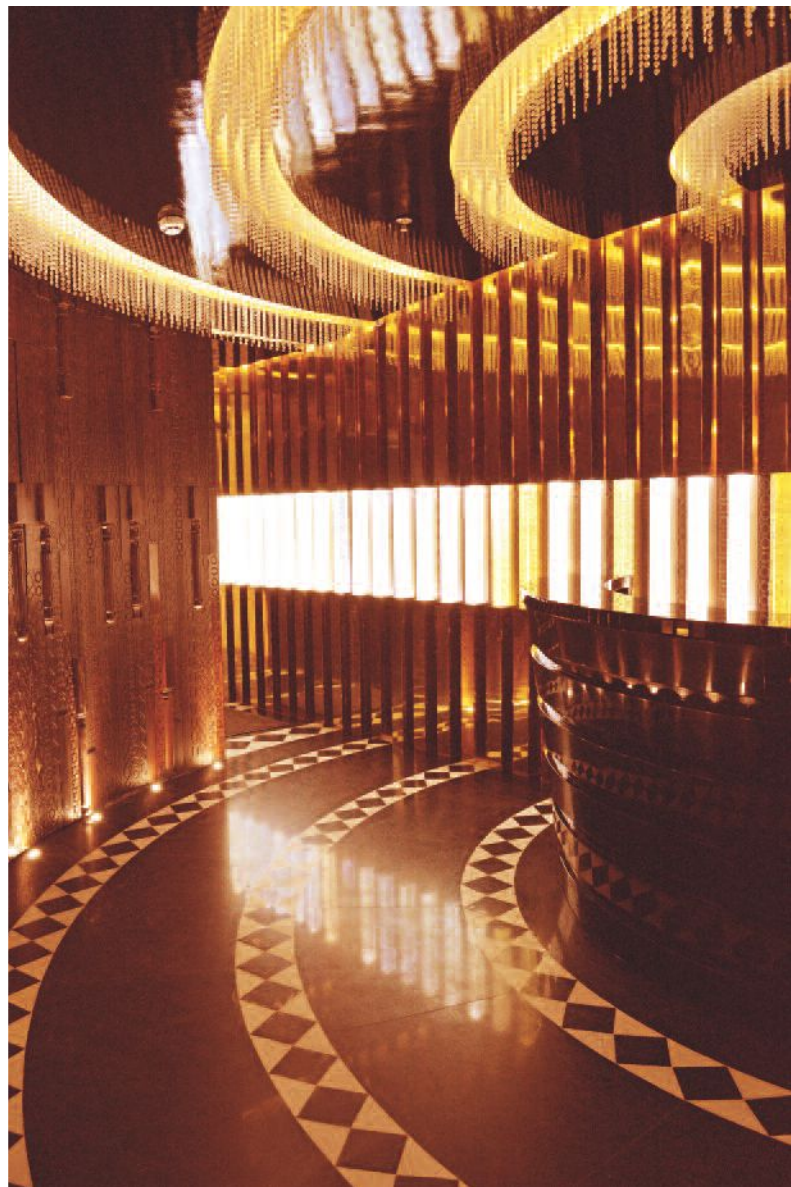
Spread over an area of 10,500sq ft, it consists of a restaurant with sit out terraces, a club lounge with a terrace, a private dining area overlooking the lounge, a lavish kitchen, washrooms, management area and an entrance lobby.

The experience begins at the entrance lounge with a series of vertical lines and concentric rings, a play of light and dark, transparent and solid, rich and raw, keeps the entrant in awe. The space has been intentionally made loud and bold. As one enters the space, the lit up glass and golden columns lead the eyes to the main lobby where concentric hanging lit up crystal strings sparkle you and engraved blank granite flooring below meet and reflect on the columns. The curved engraved wall does not give away the large and many spaces beyond. All the other spaces have been radially organised and connected through this lobby.

The owners wanted to provide a place which could cater to varied users and Delhi nightlife all in one place. A restaurant for dining, a bar lounge for clubbing and lounging, a private dining area for conferences and corporate parties.

So the main design task was to bring together a restaurant that is open and looks outward and a bar lounge that was private and controlled inward keeping it united in a common flowing design theme which was not overpowering.

The restaurant boasts of its spacious, airy lit up ambiance, letting the daylight in through large windows making it glow in the day and the gilded richness of the interior bar wall, chandeliers, domed ceiling light up the space at night. The statement is highlighted at the entrance itself, where one enters from the black and gold main lobby into a high lit up white lobby, a burst of light feels pleasant. A huge arch with a Moroccan lattice, small golden lit up niches, latticed ceiling with hanging Moroccan chandeliers, this space makes one stop, take in all this before moving on. The golden splash wall curving ahead from this arch reflects the restaurant, while a cutout sandwiched with back lit corian jali patterns



forms the bar counter.

A central raised platform guarded by four corner columns support a round golden domed ceiling studded by many colourful lamps. The columns are enveloped with golden slices of an arabesque star. A thin almost transparent crystal curtain encloses this area as a lounge type sitting area while maintaining the openness of the space. An impressive display of wines, cigars and books are housed on one of the walls that follows hexagon as a basic unit for repetition, as used in Persian patterns.

The design took up Moroccan and Persian influence largely for its variety of lattice patterns which have been redefined in their material applications, used as back lit lattice work, lit up corian for bar counter, self-carved ceilings and walls.

While the overall effect is very dramatic and extravagant, the colour palette is minimum and controlled.

White – the colour epitomises the elegance of the

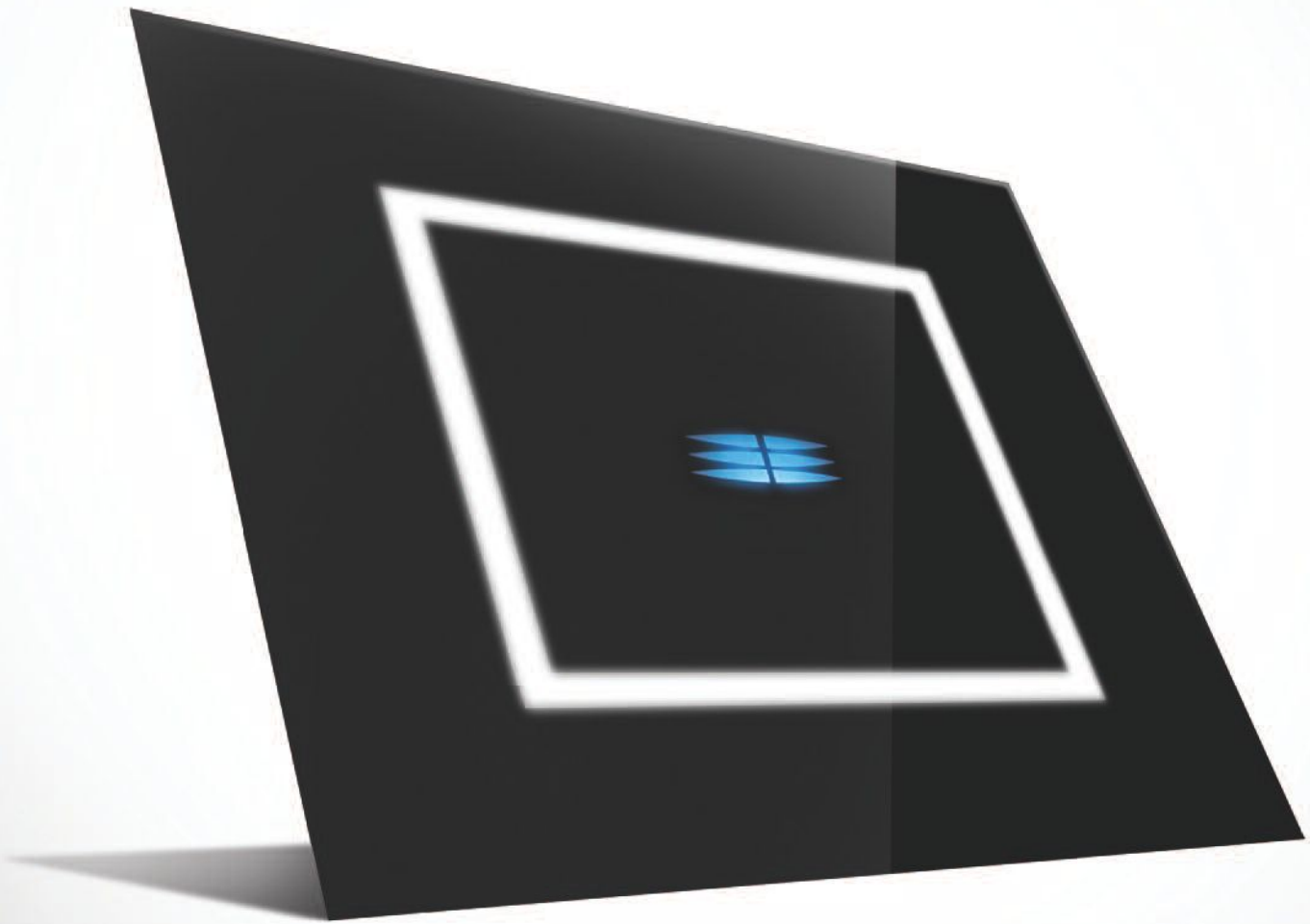
restaurant, the white walls, ceiling, furniture keeping all pure. Golden engravings on the table top give a sense of exclusivity. A deep red wine colour has been added in the chair upholstery and the fabric covered chandeliers.

The ceiling is a series of wooden battens. While the floor uses the traditional white marble in a new pattern following the direction of the battens above. Also used in the raised platform and the small entry lobby are a mix of printed tiles.

The washrooms are an extension of the design theme, clad with white and golden mosaic patterns in the same style with white walls, keeping the area bright, and rich but sophisticated. The fittings are all golden and exclusively selected.

A private dining area, perfect for small get togethers to corporate parties is a hall overlooking the lounge area. The walls are clad in stone with fluted columns and rich latticed arches with black mirrors as backdrop. The highlight is a richly carved wooden ceiling.

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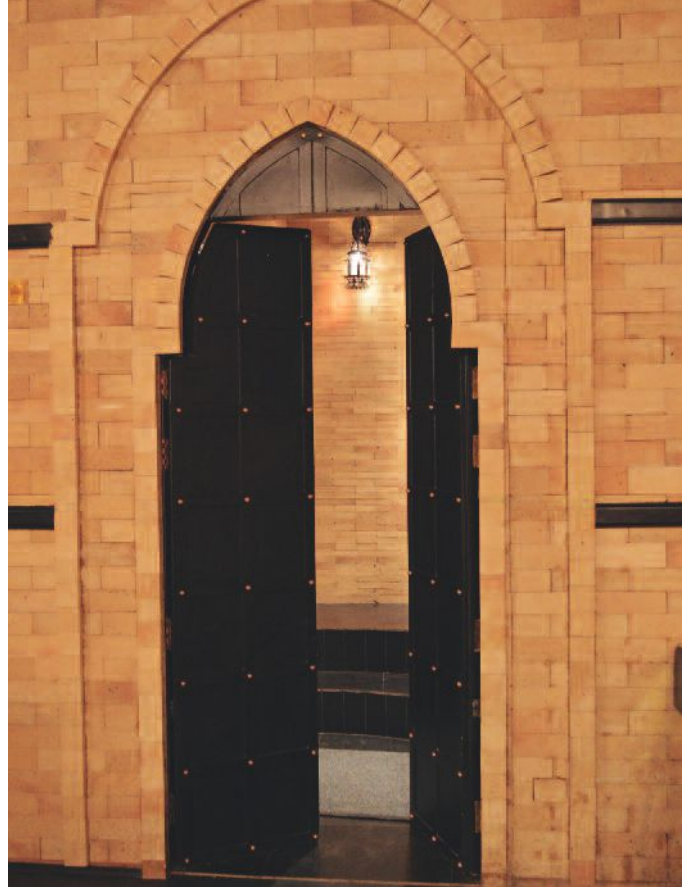
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A black riveted corridor and doorway lets you in the bar lounge which opens to another world of music and ambience. The space is enclosed with the high walls dotted with lit up niches, doorways exaggerated as large double archways with riveted doors leading to washrooms/service area and terrace. The long hall visually leads to a high stage for performances. Overlooking this stage is a raised long lounge sitting with printed tile flooring, large chandeliers, and a Persian pattern railing. Adjoining this is the central highlight of the area, a long bar, clad in golden mosaic, long lit up arches and golden *jalis* forming the backdrop, thin wooden battens with hanging lamps all enclosed in transparent but glistening in the changing lights are small acrylic stars forming a thin curtain. Long shelves show an impressive display of drinks. A second more lavish sitting is developed along the entry of the lounge.

The lounge was visualised as a space which was rich in its design influence but maintained a raw feel to cater to a more modern casual night. The walls are thus clad in exposed firebricks, interlaced only with one basic design pattern unit at the fixed lounge areas, a dark wooden floor and a black raw ceiling enclose the space.



Large chandeliers and an artful mix of customised black lounge furniture and customised high bar chairs, golden engraved tables all complete the ambience. ✚

Photo credit: Annu Saxena

FactFile

Client: Ambrosia Bliss

Design team: Satya Saxena and Annu Saxena

Year of completion: 2014

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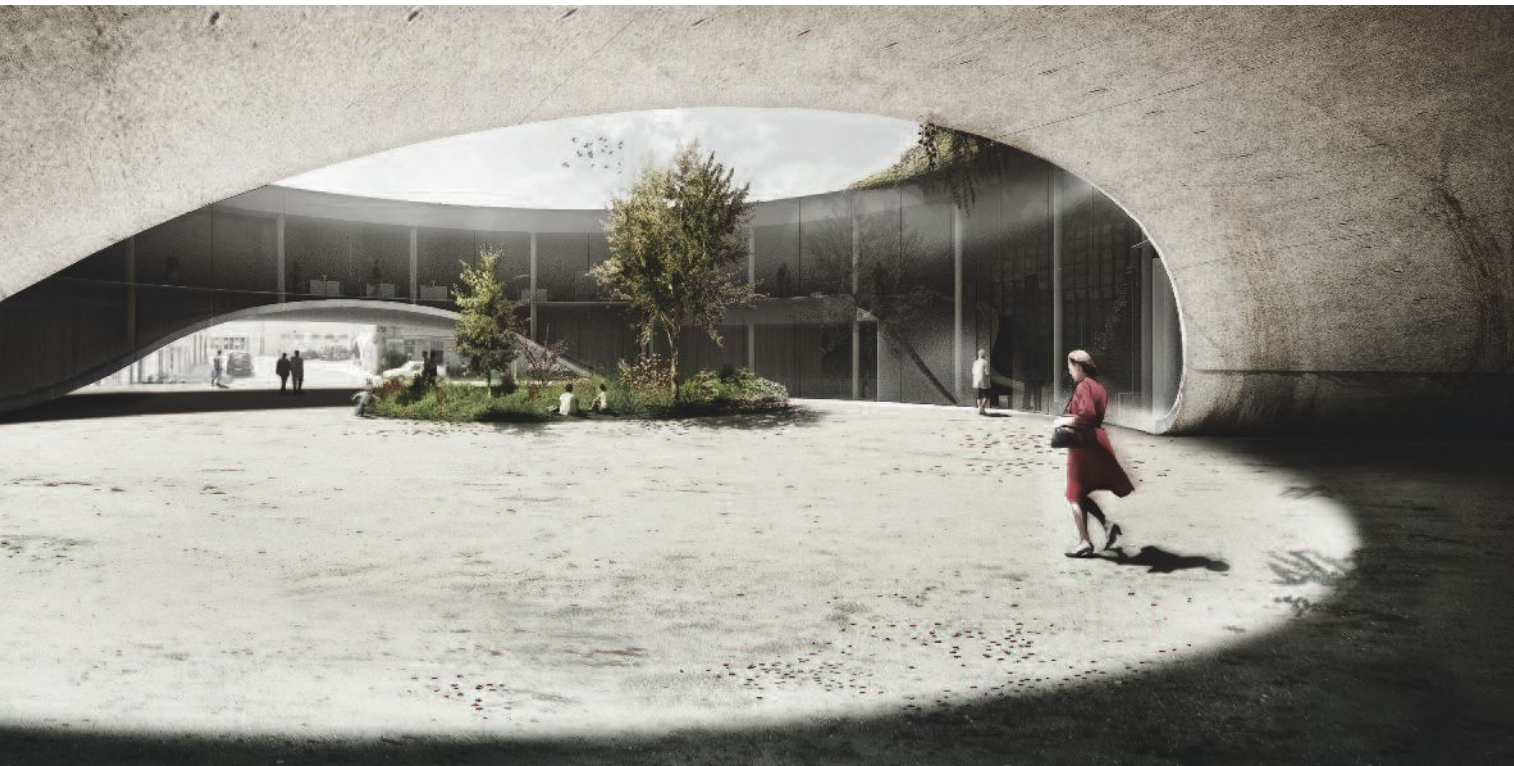
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The Potential of Emotion



Setubal Public Library (competition proposal by And-ré Architects), Portugal. A socially and culturally engaging building, aiming for an impact in the social fabric that goes beyond the building programme.

By **Francisco Salgado Ré**

"We shape our buildings; thereafter they shape us." — Sir Winston Churchill

Architecture is the stage for the theatre of life. It is the man-made space set for human action, the ground for society to (co)exist and interact. In this play, humans are actors and architecture is background. The plot is unfolded in an unpredicted improvisation narrative. The buildings, the urban space, the constructed landscape, all serve as platform for the daily events. Space is a present built physical body. Its presence makes architecture an accomplice of life and, undoubtedly, an emotion enhancer.

Sometimes, users might acknowledge this relation, realising it consciously, sensing and perceiving, in a situation of awareness of the surrounding built matter. In this occasion, architectural space becomes an actor in the plot, revealing its presence and stating its intervention in the narrative. Other times the character of architecture is made of a silent, anonymous, ubiquitous presence, one that promotes a cognitive appraisal of subconscious nature, nevertheless influencing the individual and the plot.

Intelligibly or not, architecture promotes a cognitive experience, creating physiological changes that

consequently trigger emotions and (re)actions.

One way or the other, we, the creators of space, are responsible for these emotions. We create matter that will interact directly with people, enhancing their life, routines and social human connections. We are the anonymous creators of emotions in a daily base.

Having this in mind, and that all architecture will, one way or the other, provoke emotions, we are obliged, might we say by professional and humanistic deontological duty, to be self-conscious in the act of design. If one has this power, then, it shall use it for

creating positive emotions.

The architect, in his humble position of creator, possesses an extraordinary power. Unfortunately, not every creator realises his powerful influence and its consequent responsibility. Like any power, if misunderstood, mishandled or mistreated, it can be used in erroneous ways, thus provoking negative consequences and a long-term prejudicial impact. Built architecture is majorly conceived to withstand time, fact that critically aggravates the consequences of its impact, either with its positive or negative emotional influence.

We, the creators, have the responsibility to contribute to the happiness of individuals. We have the responsibility to contribute in the creation of a better world. In architecture lies a strong power of creating pleasure or pain, smiles or tears. Architecture can be happy, hedonistic, seductive, engaging, caressing or affective. Architecture can be sad, hard, cold, bitter, uncomfortable or negatively imposing.

Architecture can have impact in a single individual, by the empathy created through materiality, shapes, light or scale. These are emotions of sensorial engagement, promoted by physical properties of the building, sometimes achieving a dramatically poetic state.

However, architecture can trigger wider emotional consequences, with an impact that goes further beyond the senses of the single individual. When we talk about emotion in architecture, we tend to refer only the sensorial experience that motivates emotions. Despite the importance of the sensorial driven emotions that a certain space offers, architecture possesses other broad immaterial emotional potential, one that lies in its character, programme, strategy, or even values. A potential that provides ground for elevating itself into a social fabric transformation level, motivating, and sometimes even manipulating - again the power issue - the emotions of the community, having therefore a social impact that goes beyond the physical frontiers and limits of the building. In

the aftermath of the sensorial interactions with space, architecture can, not only create emotions, but also use those emotions to promote and condition behaviours.

For that reason, buildings care, in their body, qualities that transcend their matter, triggering emotions that no longer relate solely with the physiological body imprint, not only with the sensorial relation, but also with the collective mindset. This is a strong, if not the strongest, emotive potential of architecture: to be able to create emotions of a wider and broader nature than the one only related with the individual itself, emotions that have an impact in society, settling the basis of its culture, idiosyncrasy and self-awareness.

In the creators of space, lies the responsibility of settling the basis for the future, being the emotive potential one of our strongest weapons. ✚

Francisco Salgado Ré, is the founding partner of AND-RÉ strategy office in architecture and design, an architectural firm based in Portugal.



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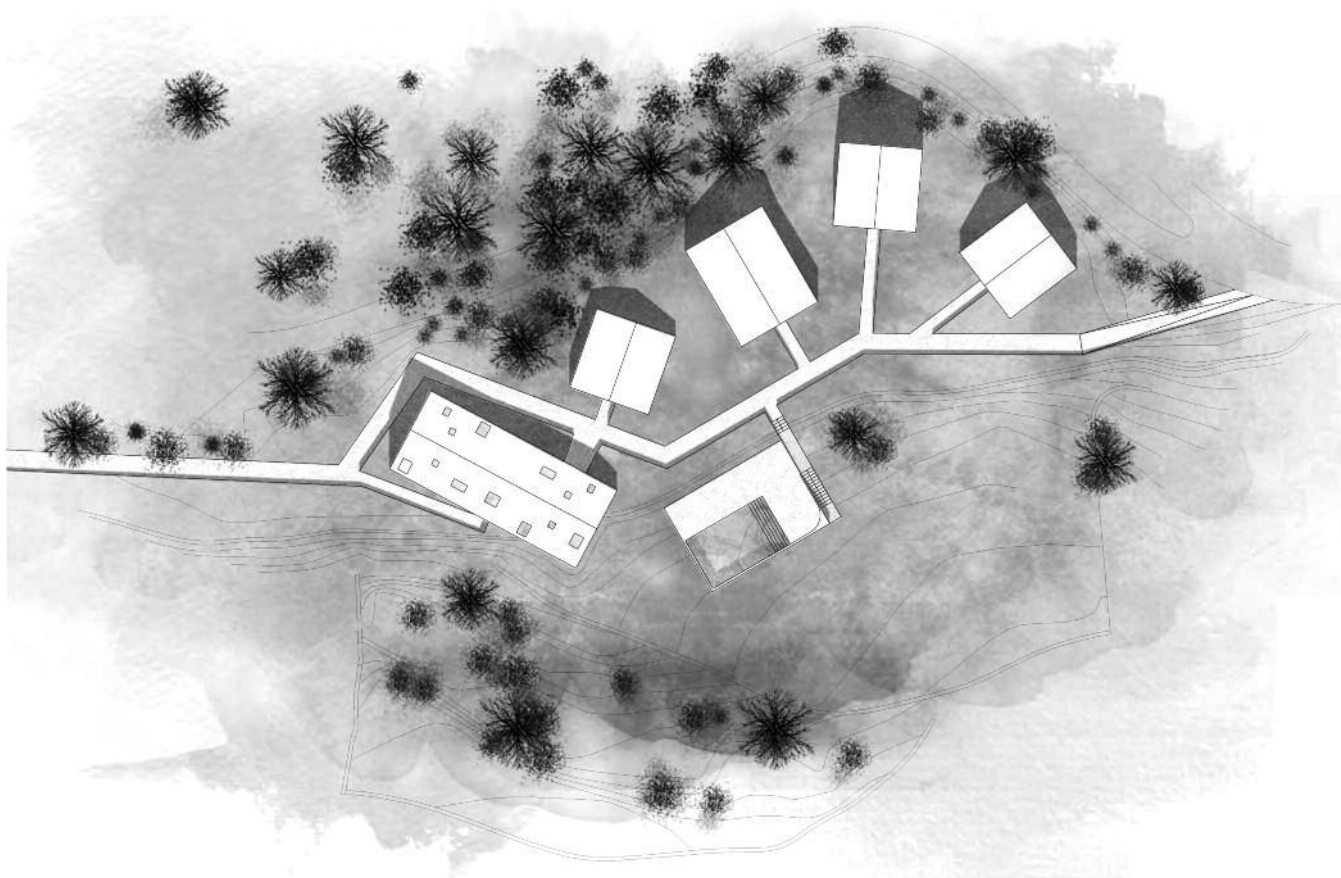


Holistic Approach

Project: White Wolf Hotel, Penafiel, Portugal

Architects: André Architects, Porto, Portugal

“...Emphasising the importance of the whole and the interdependence of its parts. (...) Relating to or concerned with complete systems rather than with individual parts.”



SITE PLAN



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From the starting point, the objective was holistic. The challenge of the design was to create a place that is a eulogy to nature, a special place dedicated to the body and spirit, accordingly to the client's alternative ways of living, and even the perception of life itself.

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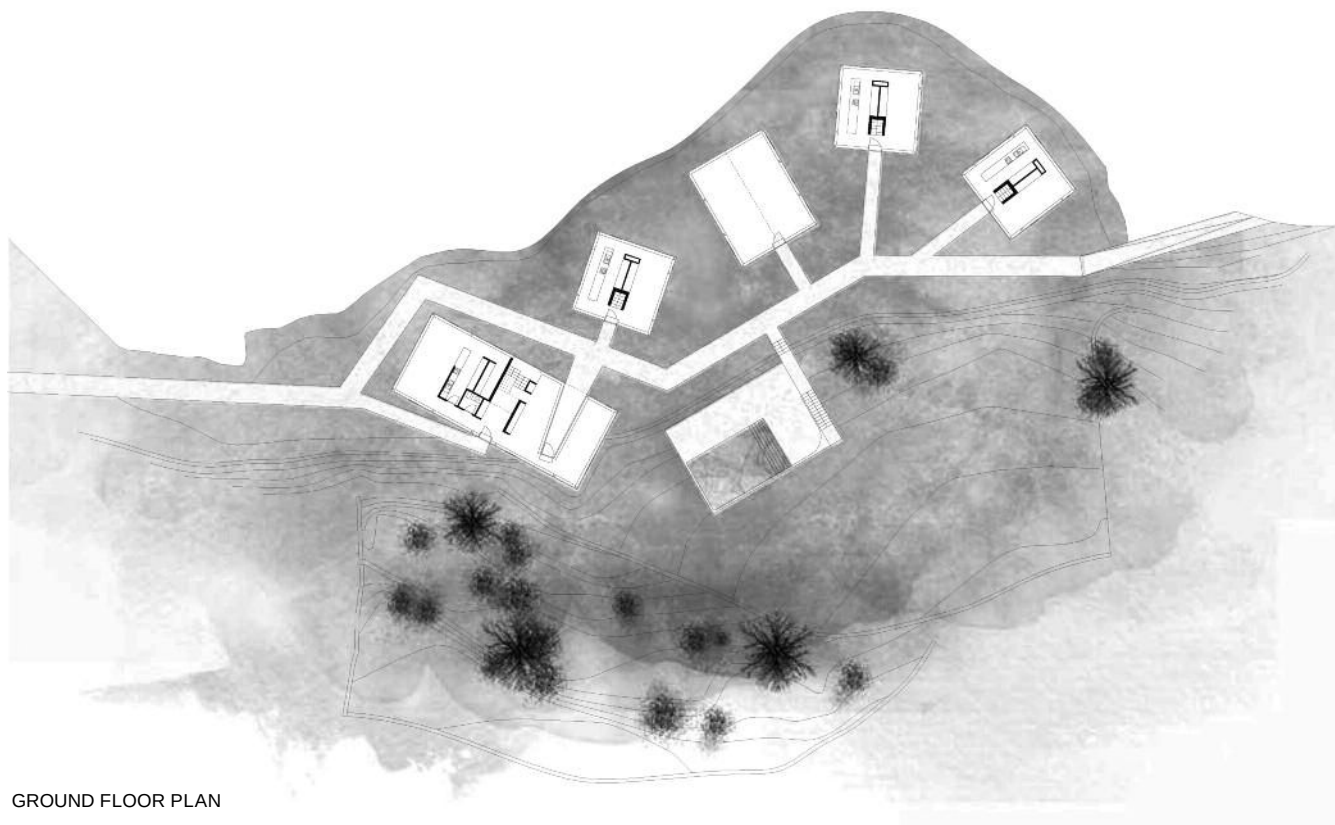


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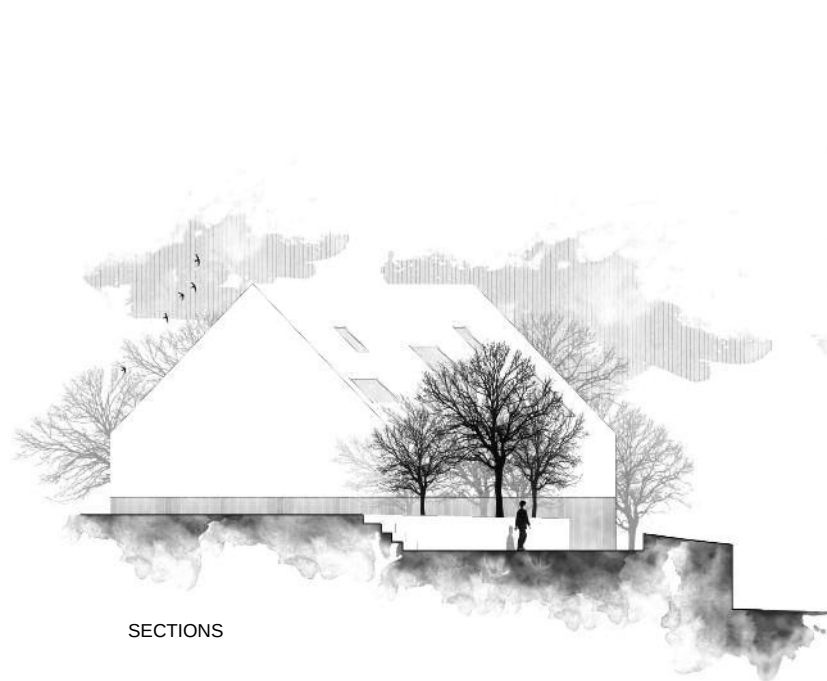


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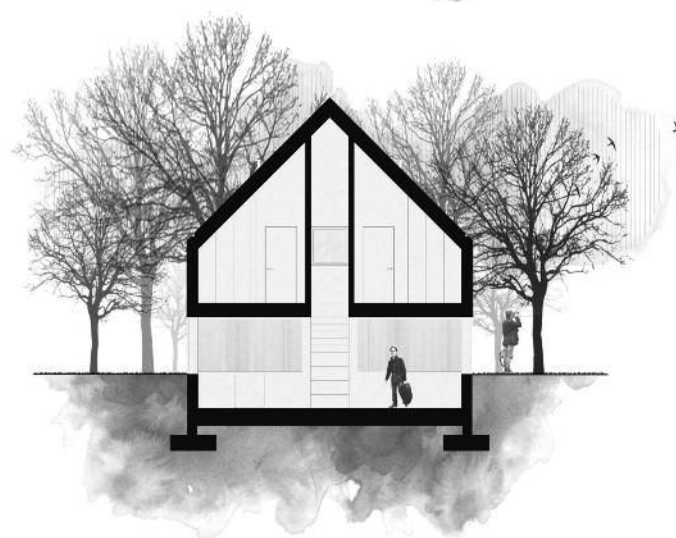
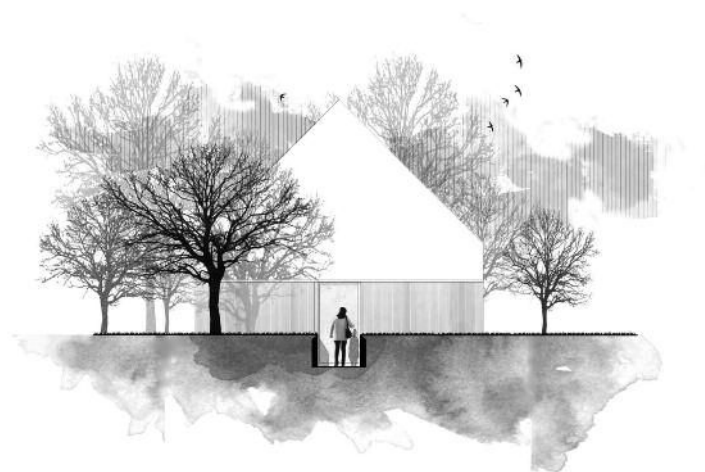


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SECTIONS



Instead of a single construction condensing the entire programme, the adopted strategy aimed to spread the facilities through separated buildings along the site, adapting itself to the existing natural conditions, respecting and enhancing its values. Thus, providing a more rich living experience, full of distinct moments and sensations.

The architecture shape, achieved by basic, clear, direct geometric forms, naturally understood and interpreted; try to provide a natural non-aggressive sensation and a natural visual relation between the user and the buildings. The buildings are meant to be neutral in the landscape, in a gesture that avoids an aggressive architecture imposition, but at the same time with a strong relation with the site. The buildings dive in the ground, in a unification process that enhances the relation of proximity between the user and the site, between man and nature.



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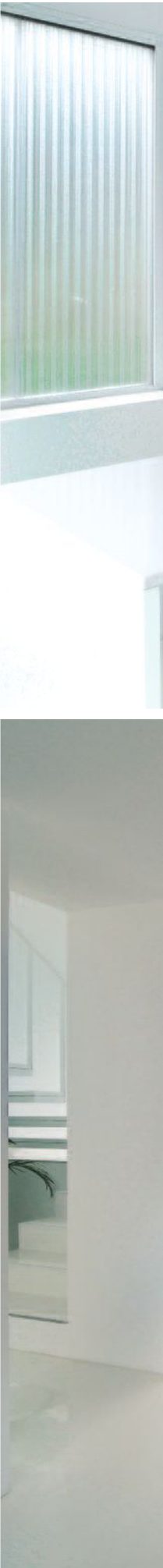
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System is Quality !







FactFile

Promoter: Quinta do Lobo Branco (Turismo Rural, Lda)

Architecture Team: Bruno André, Francisco Salgado Ré (Partners in charge); Adalgisa Lopes, Ana Matias, João Fernandes, Pedro Costa, Sandra Paulo, Sofia Mota Silva (Collaborators)

Year of Completion: 2013

The buildings provide two distinct inner environments/ atmospheres, related with night and day periods. The lower floors, dedicated to common daily uses, are totally permeable to light, promoting bright spaces and an awakened atmosphere. The upper bedroom floors provide a more private and cozy space, with controlled natural lighting, opening to the exterior in generous skylights above the bed, allowing star watching before sleep. ✚

Photo credit: João Soares



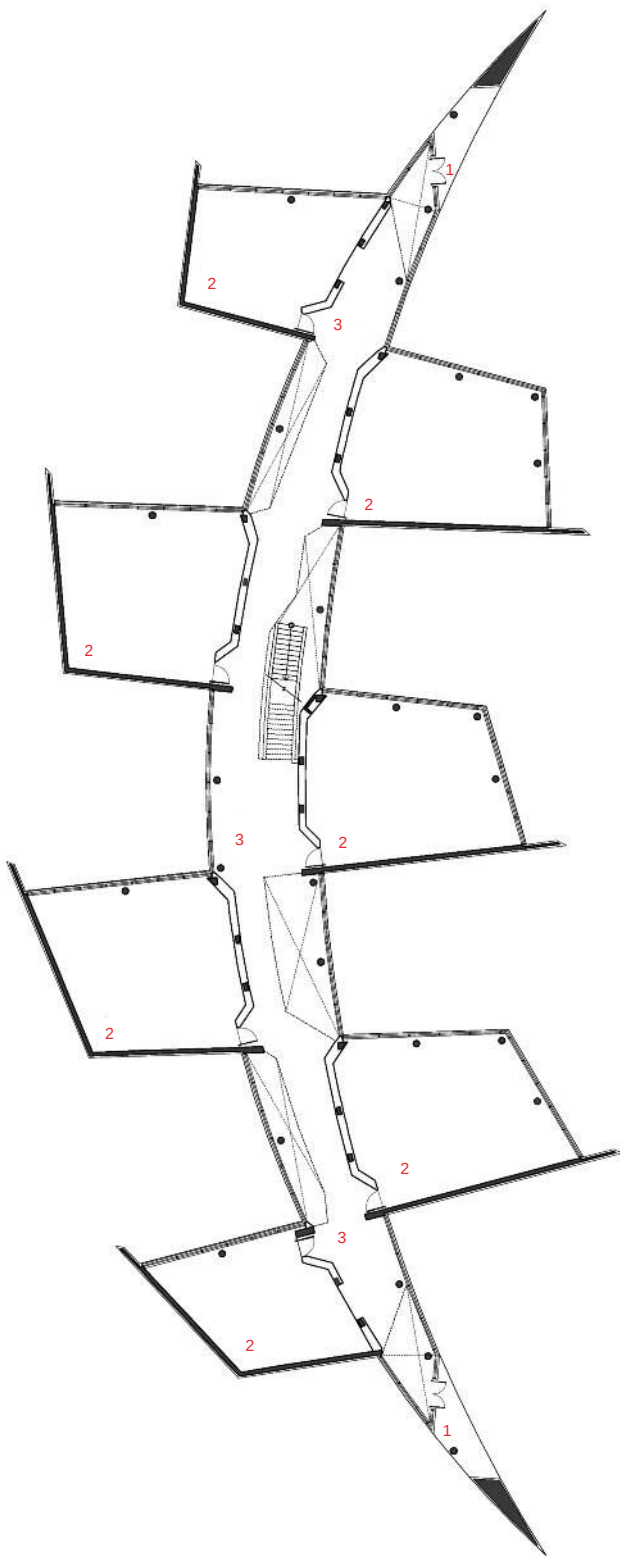
**somewhere in the
pause between a
question and its
answer lies the
emotive...**



Project: Samundra Institute of Maritime Studies,
Lonavla, Pune

Architects: Christopher Charles Benninger Architects
Private Limited (CCBA), Pune, Maharashtra

By its very nature, architecture catalyses emotional responses from its users by stimulating responses from their senses. This may be tactile through changes of materials one walks over or touches, or through the material textures one sees; visual through the control of light and shadow, the application of colours and shades, and the employment of shapes, forms and geometries; aromatic through connections with nature, flora, and fauna that emit smells; and acoustical through moving water and leaves rustling in the breezes.



GROUND FLOOR PLAN

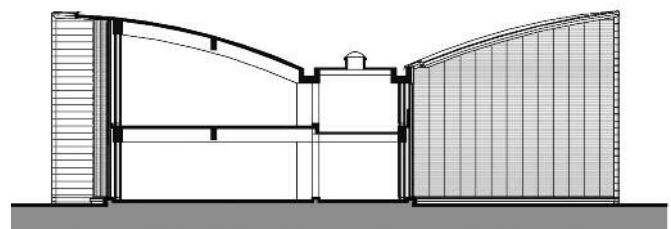
- 1. ENTRANCE
- 2. CLASSROOM
- 3. STREET

There can also be demands for intellectual responses through the employment of complex yet logical and visually explicit structural systems, as one sees in Gothic cathedrals and well conceived steel structures. These geometries ask “Why and How?” Follies and stupid stunts are common tricks to illicit questions in the minds of the viewers, where in fact there are no answers.

Whether a positive or a negative response, architecture changes the way a person feels about a place, and it leaves some kind of emotional impact – a memory. Complex arrangements of built form, used in choreographed sequences, make the ‘building experience’ interesting, exciting and even memorable. The kinds of memories one carries away with them from a building are important as they begin to form a kind of imaginative archive for the people who have experienced various buildings they like. Thankfully, the human mind tends to forget bad and negative experiences and remembers the good ones. At least in optimistic minds and in happy mental states positive memories persist, as the negative fade off. This is how things work; we are more likely to remember the Eiffel Tower after a visit to Paris, than the boring urban ennui of the RER train ride in form the Charles De Gaulle airport.

There is a counter approach to the harmonious that I call the “terrorism of the avant-garde!”. In this paradigm one purposely does something blatantly stupid, crazy or preposterous. One yells and screams for attention! Frank Gehry’s fish and his binoculars are blatant attempts to raise a question in the viewers’ minds – “Why the Fish?” Since this is not a philosophical question, and the answer has no inherent intellectual content, one can call this a silly stunt. Much of the paramodern architecture we see today is likewise attention getting stupidity. ‘Look at Me’ is the attempt. Innocuous trivia now passes off as inventive, or even as creative. Do something crazy, up side down, or that looks impossible, and it will be published.

But even good architecture, like good paintings and beautiful people, deserves an intense stare and a good long look. There has to be a catch to grab the stare.



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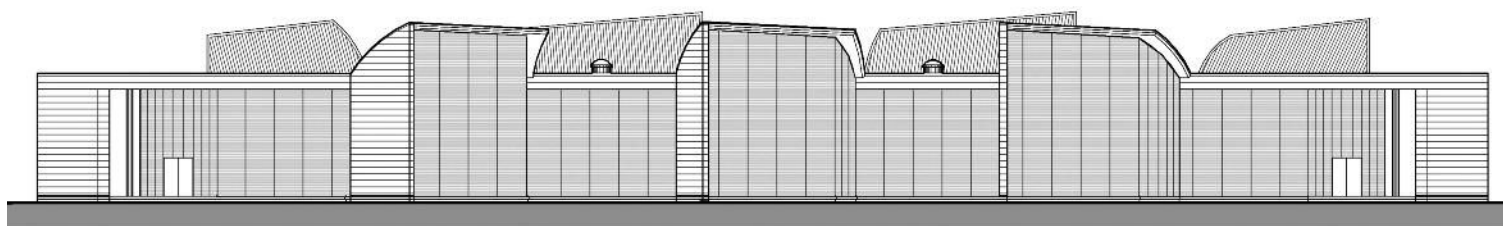
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This brings us to the concept of balance and proportion. A good building needs to demand attention without being rude, inane, stupid or crass. It needs to play with form, function, structure, light, and movement in space in a manner that attracts genuine intellectual interest, as if a meaningful conundrum is placed before one: a puzzle to be solved, whose resolution gifts understanding. Yes, a building should raise questions and cause intellectual and emotive

curiosity; but after moving through the spaces one should emerge with a sense of understanding and completeness.

The Academic Centre at the Samundra Institute of Maritime Studies plays with a 'ship-like' form, floating on a sea of green grass. The central bending atrium, allowing porous space to meander up the connecting stairs to skylights above, and the surprise spaces connecting up and down, and sideways into garden courts, link many parts into a whole.



ELEVATION



STAYING CONNECTED

With Customers

Godrej Properties, the real estate arm of the Godrej Group, is engaging with its customers in India and abroad through marketing and social media initiatives.



“The various initiatives we undertake to reach out to the NRI audiences have resulted in the company garnering over 20 per cent of overall sales coming from NRIs across the globe.”

**Girish Shah, EVP,
Marketing and Sales,
Godrej Properties**

Godrej Properties Ltd (GPL), which has a vast portfolio of projects ranging from affordable luxury to high-end luxury spanning across 12 cities in India, is keeping its customers updated world over. The company has introduced various marketing initiatives for NRIs and social media campaigns to engage its audience.

Tapping International Markets

With an aim to increase its global presence and connect with NRIs, GPL has undertaken a series of marketing initiatives. These include participating in various real estate exhibitions, HNI meets, and community events. The overseas channel partners of the company are an integral part of the sales and marketing network—they work as a liaison between the company and its customers. They are given all the support and help that they require in order to ensure that accurate information is relayed to the customers.

Godrej Properties also connects with its prospective customers during the festive season by sponsoring and participating in community activities—Gujarati Samaj Navaratri and Durga Pooja celebrations in Australia were quite successful in establishing the brand's presence. Furthermore, GPL also organises events and seminars related to current economic situations and various investment options in the Indian real estate industry to engage

professionals of Indian origin.

Being Social

The company is constantly communicating with its customers round the globe through social media channels. Realising the importance of being in touch with its audience in real time, GPL has launched various platform such as its YouTube channel. The viewers get a virtual experience of the project from the videos that range from advertisements to project walk-through, to mock ups of apartments. Moreover, the company also has a Flickr gallery and is also building its Facebook page called, 'Sparks of Imagination'.

Continuing with customer-centric engagements, the company follows a 'Call to Action' model where customers are provided several touch points like live-chat, toll free numbers, enquiry forms and even free calling from India and abroad. GPL has carried out several campaigns on social media platforms; the chief amongst these are the sponsorship of high profile musicals, plays, and sports events, for which free passes are given to winners.

GPL's social media initiatives have been quite successful as there have been instances when NRIs and residents of other cities have directly booked apartments based on digital interactions with the brand.



Each classroom wing looks out on a dedicated courtyard. All of the south-facing walls have no openings, while on the north the glare is cut from the glass facades with aluminum louvers creating a *jaali*. A form that looks strange, gets resolved within one's mind 'as rational' after one has moved through the kinetic pathways and sequence of spaces, lending an innate understanding of 'how it works' and 'why it is like that'. This kind of making a conundrum, and then resolving the puzzle, in the users experiential mind is what I call emotive. ✚

Photo credit: A Ramprasad Naidu

FactFile

Client: Balaji Singh Teeka, Executive Ship Management Pvt Ltd, Singapore

Design Team: Prof Christopher Benninger (Principal Architect), Daraius Choksi, Harsh Manrao, Shivaji Karekar, Akshay Modhak, Sujit Kothiwale, Neha Kothiwale, Shalaka Vaidya, Kshitija Parmar, Madhvi Bhuradia, V Noel Jerald and Er Rahul Sathe (Architecture Team)

Interior Design: CCBA

Project Management: Col Shenoy and Mahesh Mahajan

Consultants: Y S Sane Associates and Delcons (Structural), Belt Collins – Singapore (Landscape), Natekar and Associates (Utility Services Design), Concept Aircon (HVAC), Water Drainage and Sewerage System (Integrated Consultants)

Contractors: Shapoorji Pallonji Construction Ltd and Bakale Construction

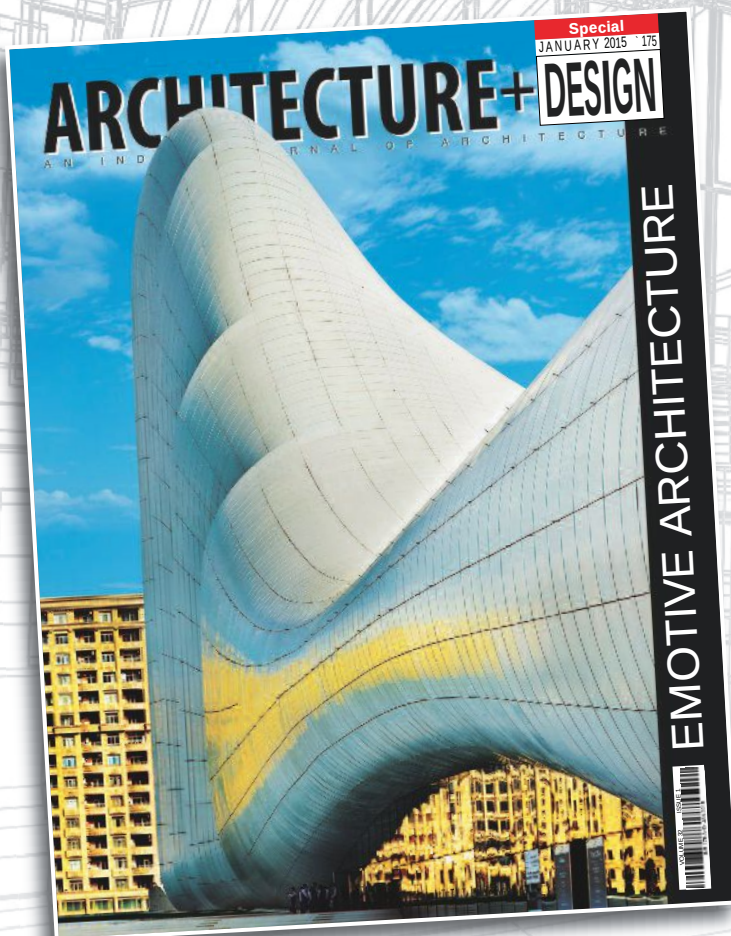
Site area: 38.6 acres

Built-up area: 21500sq m

Year of completion: 2007

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Awards



Winners, jury members, guests...

indian architects

ARCHITECTURE+DESIGN &



The vibrant atmosphere in the exhibition area



Artist Jatin Das while working on the live painting undertaken during the event

awarded in istanbul

CERA AWARDS 2014



(L-R) Suneet Paul (editor-in-chief, Architecture + Design); Piyush Sharma (CEO, Exposure Media Marketing), P K Shashidharan (senior vice-president-Marketing, CERA), Xavier Collaco (president, Media Transasia India)



Distinguished Turkish architects



William J R Curtis sharing his thoughts with the audience



Chief Guest Ar Dogan Hasol addressing the gathering



(L-R) Suneet Paul, William J R Curtis, Guest of Honour Dr Suha Ozkan, Ar Rahul Mehrotra, Ar Hakan Demirel



Vikram Somany (chairman and managing director of CERA) engaged in active conversation with guests



Interactions...



Exhibition Hall



Audience enjoying the proceedings of the awards' function

The Award Ceremony of the eleventh cycle of 'Architecture + Design & CERA Awards 2014' was recently held in Istanbul, Turkey — the city of great historical and architectural relevance. Architecture + Design, a premier national journal of architecture from the house of Exposure Media Marketing Pvt Ltd of the BURDA International Group, partnered with CERA, a forerunner in the sanitary-ware industry, to celebrate and recognise excellence in



Dr Suha Ozkan sharing his experience with the audience



Ar Shirish Beri sharing his thoughts after receiving the 'Hall of Fame Award'



A change of mood – Turkish cultural intervention



Ar Nikhil Segel anchoring the event

architecture. Iconic figures including Chief Guest – acclaimed Turkish architect Dogan Hasol, Guest of Honour – internationally acclaimed architect and the ex-secretary general of the Aga Khan Awards – Dr Suha Ozkan and Special Guest-renowned artist Jatin Das graced the occasion with their thought-provoking ideas and inspiring talks. Besides, over 150 architects from India travelled to Istanbul for this significant event in the architectural fraternity.

The event commenced with the inauguration of the exhibition of the winning projects and a few projects of some emerging Turkish architects. Dr Suha Ozkan inaugurated this very interesting display. Before the awards presentation, Vikram Somany, chairman and managing director of CERA, greeted the audience with his welcome note. He said, "I am quite happy to see such a large number of designers from Istanbul for the initiative undertaken jointly by CERA and Architecture + Design



An attentive audience



Part Audience



Rahul Mehrotra – the Golden Architect Awardee (India)



Rahul Mehrotra accepting the Golden Architect Award (India)



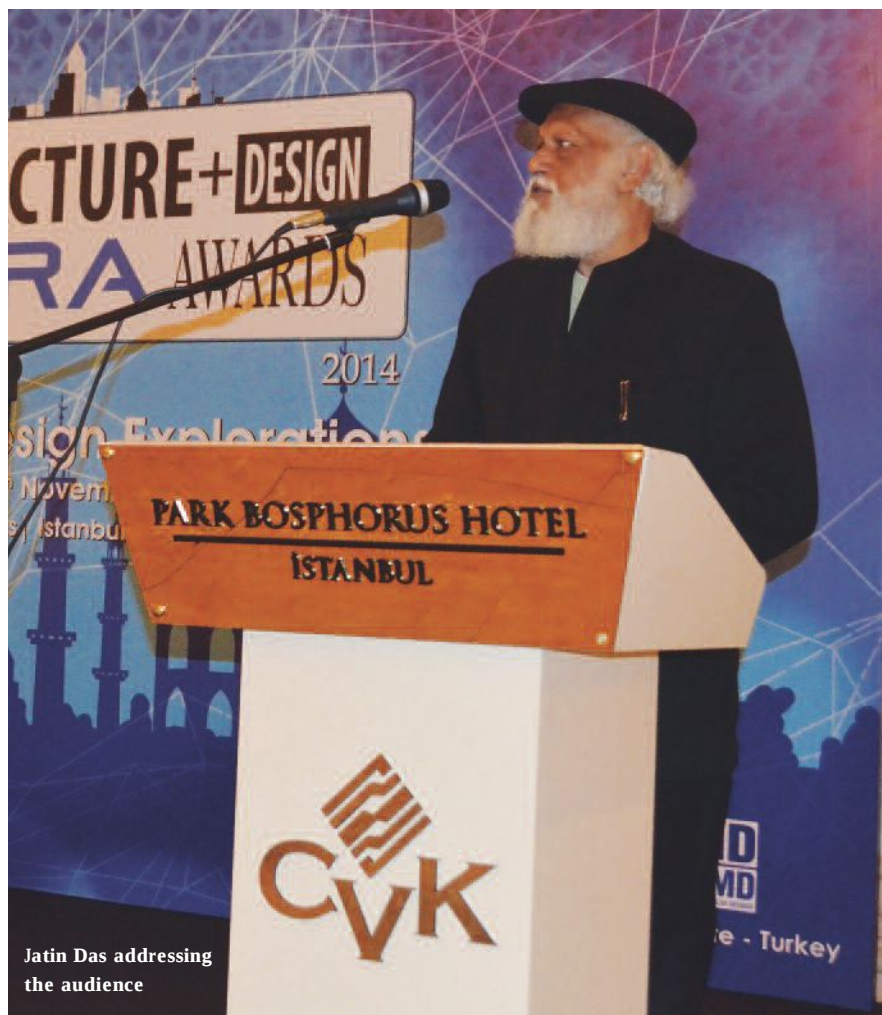
Hakan Demirel receiving the trophy (The Golden Emerging Architect – Turkey)



Razin Mahmood accepting the trophy (The Golden Emerging Architect – Malaysia)



Chang Yong Ter receiving The Golden Emerging Architect Award (Singapore)



Jatin Das addressing the audience



Manoj Ladhak (first from left), Vikram Somany - chairman and managing director of CERA (fourth from left), Sandeep J (fifth from left)



Praveen S Bavadekar (second from left)



Manish Gulati (fourth from left)



Hiren Patel (second from left)

to felicitate the architects who have done some excellent work. At the outset, I extend a warm and hearty welcome to each one of you for this event. The winners have been selected by an eminent jury of architects themselves in a totally transparent way. I congratulate the winners, and thank all of you for sparing your valuable time to be with us for this awards ceremony. I am also thankful to all those architects who have sent in the entries for the awards but could not make it to the final five."

Next, architect Dogan Hasol addressed the audience and shared some similarities between India and Turkey. For him the visits to India were an extraordinary experience. He said, "I had the opportunity to visit Agra where I was astonished by the splendour and beauty of the Taj Mahal. After my two visits, my opinion in general is that India is not only a country of democracy and tolerance, but a country of unique architecture as well." He further elaborated, "I couldn't help but notice that there are similarities between India and Turkey. For example,



Swapnil Valvatkar (third from left), Deepshikha Kaitan, director, CERA (fifth from left)



Akshat Bhatt (third from left)



Rajesh Shivaram (second from left)



Sidhartha Talwar accepts the award on behalf of Studio Lotus (third from left)



A Mridul (third from left)



Pinkish Shah & Shilpa Gore Shah (first and second from left)



Prasanna Parvatikar (second from left)



Shruti Keshavamurthy (second from left)



Ruhi Ranjan, Mrignaynee Bhagat, Manushi A Jain (second, third and fourth from left)

they share Eastern cultural values and attachment to traditions. Another similarity can be found between the planning process of Chandigarh as the new capital of Punjab and the formation of Ankara as the new capital of the Republic of Turkey... Chandigarh somewhat resembles Ankara with a 25 years of difference of time. In 1947, after India won its independence from Western view, Chandigarh was made the new state capital of Punjab. Planned by Le Corbusier, Chandigarh would become a concrete symbol of the new India in accordance with Prime



Mahesh Radhakrishnan (third from left)



Rajesh Shivaram (second from left)



Lester Rozario (second from left)



Sourabh Gupta (second from left)

Minister Pandit Nehru's goal and bringing to the fore his push to science, socialism and democracy... There are similarities between these two countries too. When taking into consideration the struggle of independence, similarities can be drawn between two eminent personalities— between Ataturk who said 'Independence is my character' and Mahatma Gandhi who was the leader of India's independence movement."

Elucidating about Istanbul as one of the most outstanding cities in history, he said, "It was the capital of three empires

throughout many centuries with its extraordinary beauty, with its cultural and historical legacy. It is a wonderful city, a unique city connecting two continents – the European and at the same time, an Asian city. This definition brings to mind a remarkable definition for Turkey, 'Turkey is sometimes considered as the most westernised country of the east, and at the same time, the most easternised country of the West.'

Architect Suha Ozkan shared his personal experience with India and his associations with Charles Correa, B V Doshi, Yatin



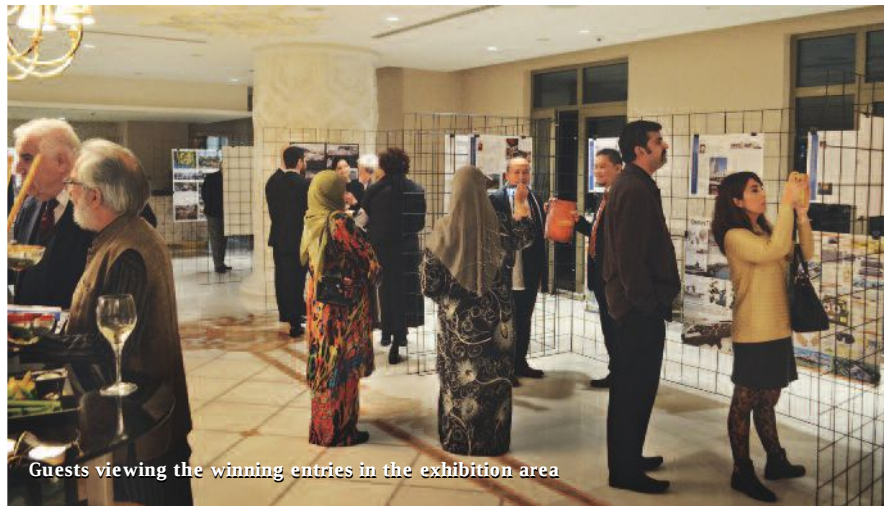
Brinda Parth Shah (second from left)



Deepak Guggari showered with flowers by Karan Grover



Narein Perena accepting The Golden Emerging Architect Award (Sri Lanka)



Guests viewing the winning entries in the exhibition area



Nimish Shah on behalf of Sanjay Puri (third from left)



Madhav Raman (third from left)



Namith Varma (third from left)



Jatin Das engrossed in his live painting

Pandya, Shirish Beri, Romi Khosla, Uttam C Jain and many more. Talking about his association with Architecture + Design magazine, he said, "A + D was in a way a strong rival to our journal of the Aga Khan. More or less a similar format, similar ambitions, similar missions but they were a bit more domestic than us because we had Aga Khan behind us. Our journal was much lavished. I wrote one thing when someone made a point about A + D not being critical, not maturity but sort of a touching point of view. And Razia Grover, the editor of that time, called and said, Suha you are a friend, you can be more generous...And the journal now has grown in leaps and bounds. With Suneet Paul, it (the magazine) has come to a completely different standing. It is now strong, intellectually deep, and he deserves to be a world leader in journalism in architecture."

World renowned critic William J R Curtis won the most exalted Golden Award for Global Contribution in Architecture; Ar Rahul Mehrotra (Mumbai) bagged the revered Golden Architect Award – India; and Ar Shirish Beri (Kolhapur) won the Hall of Fame Award. They also enthralled the audience with their enriching talk and stimulating presentations.

William Curtis captivated the audience with his small anecdotes when he narrated his passionate journey of architecture. He said, "Buildings are to me like personalities.



Shresht Kashyap & Kanhai Gandhi (third and fourth from left)



Ankur Choksi accepting award on behalf of Studio Lotus (third from left)

My relation to architecture is very direct. I am a historian, a painter, a photographer. Still architecture is very profound to me. I just follow my passion for architecture wherever I go. Architecture to me is a way of understanding the world. My investigations of different societies take the form of trying to decipher the underlying meaning of the structures of society, the symbols, the spaces and the visual intelligence that makes architecture. This is my mission.”

About receiving the award, he said, “I am really overwhelmed and extremely touched by this event and to receive this prestigious award and I am grateful to those responsible. It touches on many cores for me. I very much recognise the efforts that Architecture + Design is making to engage ambitions across the world not just in India.”

An overwhelmed Shirish Beri said, “I am truly grateful to A + D and CERA Award Secretariat for this honour. I am also little surprised that you have awarded an outsider who does not stay in the happening metro cities but spends many days amidst silent energy of nature where the connectivity with the outside world is minimum. An outsider for questioning architecture is a greater consequence than the end product. The architecture that has evolved from this questioning would not like to be in the form of invulnerable contained enclosures. But would like to try

and find a kind of vulnerable expression in the meaningful interface between the enclosed space and the open space.”

Expanding further on the significance of this award, he said, “My works are not designed to create iconic, grand, exhibitionist forms that attract the eye, but to create more humane, socially relevant more natural and sustainable spaces that nurture the human spirit. So I feel that this award is not really for me but for the design values that I cherish. And which gives me a good feeling. This award celebrates our secret relationship and empathy with nature in an era of rampant natural exploitation. This award honours the values of special equity, open accessibility and inclusive deep interactions in today’s times of exclusive gated communities. This award appreciates the need of shifting our emphasis from glossy wrappings to inner content, from celebrity to sanctity not only in architecture but also in our lives. This award recognises the genuine green attitudes that create sustainable spaces, attitudes of concern and caring, simplicity and honesty amidst today’s business of green rating. This award calls for a value-based architecture that can help in addressing our socio-cultural concerns. In a way, it also seems to look for spaces that evoke a kind of a reflective solitude and resolve in this present scenario of loud background noise.”



Guests sharing a candid moment



Cultural interlude



Forefront – Ar Nikhil Segel in conversation with Ar Lillian Tay



Interactions...

For Rahul Mehrotra, this was the very first award and was an incredible honour. In his acceptance speech, he flagged out some issues that he thought are important in the coming years. He said, “I think in India and many parts of the world what is happening is that we are dealing with transformation that is occurring quicker than we can deal with, whether it is economical, political or cultural. And I think in the process, our goal as professionals is really being marginalised because within conventional praxis, the professional chooses for various reasons not to engage with the broader landscape which is something that generations before us did, sometimes with arrogance but with all the commitment to be able to be involved and engage with the moulding of the built environment. And I think this is disconnecting us from the context of our practice... So for us as architects, it has become a big challenge. It will be a challenge for our generation to even define the narratives by which we can engage with built environment outside the major state directed projects like highways, flyovers, airports, telecommunication networks, electricity bridge which connect urban places and rural places... Awards like this are very important for a country like India to recognise the gamut of work that is being done...”

The recipients of the Golden Emerging Architects were Ar

Mohd Razin Mahmood (Malaysia); Ar Narein Perera (Sri Lanka); Ar Patama Roonrakwit (Thailand); Ar Chang Yong Ter (Singapore); and Ar Hakan Demirel (Turkey).

Excellence in architecture from India was applauded in six different categories: Architecture Paradigm from Bangalore won the Award for Residence Design with a Difference; M:OFA Studios Pvt Ltd from New Delhi received the Institutional Architecture Award; Lotus Praxis Initiative, New Delhi bagged the Recreational Architecture Award; KNS Architects Pvt Ltd from Mumbai got the Innovative Interior Design Award Office/Commercial Utility; Malik Architecture from Mumbai won the Innovative Interior Design Award for Residence Interiors; and Akshat Bhatt from New Delhi bagged the Young Enthused Architect Award. The winner of each category received a cash award, a trophy and a citation. The winners were selected by an energetic, unbiased panel of jury members consisting of 25 eminent architects and academicians from all over India, its neighbouring countries as well as Turkey. The Creative Thesis Project Medals and citations were bestowed on three students for their thesis projects from three architectural institutions.

One of the highlights of the event was a grand painting created live by artist Jatin Das, which was up for auction at the end of the function. Sharing his experience and rapport with



Cultural intervention



Proud awardees



Part secretariat – (L-R) Priti, Neeraj, Ashna, Jyoti, Nijita



Ar Charanjit Shah in conversation with Rajnishi Wattas

architecture, Jatin Das said, “If you look at the ancient Indian architecture, you couldn’t separate art and architecture as such and not only India but rest of the world. There are so many thousands of architects in our country and it is really very sad that when a building is done, there is no embellishment, no separate entity... My request especially to Indian architects is that to conceive, design and plan a building where there should be a synthesis between art and architecture.”

There were cultural interludes with traditional Turkish dance performances which were a delight especially for the Indian audience. All in all, the event turned out to be an intellectual platform with an august gathering of around 250 architects from India, South-East Asia and Turkey. The interaction among the national and international architects and designers indeed generated seeds of cross fertilisation of fruitful ideas. The interactions lingered on and continued late night over cocktails and dinner. The live band further enlivened the mood with the guests actively participating in the rhythm. The editor-in-chief of the magazine Mr Suneet Paul and Mr P K Shashidharan, Sr vice president – Marketing, CERA, assured the professionals and the industry of their continued endeavour to provide outlets for creativity – that would bolster synergies to evolve ‘out-of-the-box’ solutions in architecture. ✚



Post event



A section of the large audience



Interactions...



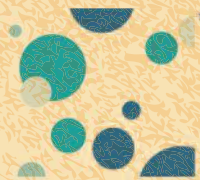


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www.facebook.com/childmagazine or call at 0124 4759542.

Products

Sanitaryware Solutions

Roca has launched its new range 'The Prisma Furniture Collection'. The collection comprises mirrors equipped with LED lights in their upper panels. The wall-hung accessories come in both horizontal and vertical orientations making them adaptable to any kind of bathroom space. Its pieces of furniture include a hidden drawer for storage of small objects. The range also includes basins that come in an assortment of options from double bowls to wall-hung vitreous china vanities.



Bathroom Solutions

GROHE has introduced its 'Somerset Faucet Collection' which highlights the feature of 'Art Deco Design'. It's hexagonally faceted spout and handles give continuity to the authentic design, while the use of perfectly balanced proportions and ergonomically-shaped-levers which benefit from GROHE SilkMove® technology bring a classic look to the bathroom interior scheme. GROHE StarLight technology lends a luminous shine to the chrome finish and draws attention to the facet edges.



Digital Glazed Vitrified Tiles

Kajaria has introduced LUXE series in Digital Glazed Vitrified tiles in India. They are available in Lappato finish under eternity HD brand. They are high scratch and abrasion resistant and free from water absorption. This series is available in the size of 60x60cm in six colours.

❖❖ For more information, call: www.kajariaceramics.com

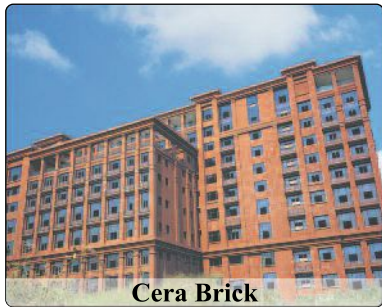
Contemporary Designs

Parryware, one of India's leading bathroom solutions, recently launched two product ranges – Pal and Poise. The Pal range is conceived by internationally acclaimed designer Antonio Bullo. The collection is neutral and pure lines embody and manifest the spirit of today. They are available in two sizes including wall-hung & single piece WCs and bowl basins. The WCs come with a soft close seat cover, closed water rim while the wash basins are equipped with overflow holes to ensure smooth drainage. The Poise range offers wall-hung & close-coupled WCs and bowl basin. They are available in two colour options, including ultra-white and Pergamon pearl.





Reconstituted Stone



Cera Brick



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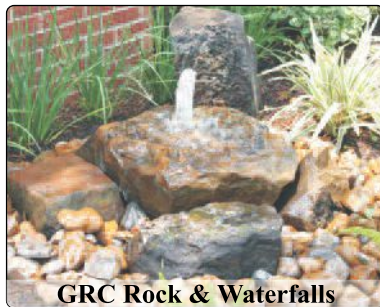
Stone Paving



GRC Veneer



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GRC Rock & Waterfalls



Cera Style

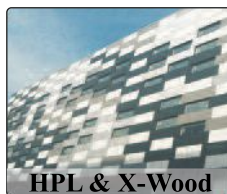


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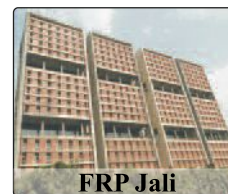
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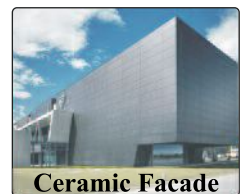
HPL & X-Wood



Stamped Concrete



FRP Jali



Ceramic Facade

Products



Angular Faucets

Delta Faucet has introduced a contemporary AraTM bath collection. Influenced by the angular silhouettes featured on modern residential architecture, the collection features a crisp rectangular shape with a slim profile. Available in contemporary chrome finish, the collection comprises a large range of products, including enclosed spout and channel spout configurations on its single-handle and two-handle widespread and wall-mount faucets; tub and shower trims; handshowers; and Roman tub faucets. Additionally, 1-handle vessel riser option and enhanced coordinating accessories, including a soap dish, tumbler holder and towel bar, are also available..

➤➤ To know more, visit: www.deltafaucet.in



Innovative WCs

CERA has launched the rimless 3175 CIMONA, one piece WC with nano glaze. The rimless innovation helps in easier cleaning ensuring that the entire inner surface is rinsed throughout the flushing process. Atul Sanghvi, executive director of CERA, said, "Today's consumer is hygiene and environment conscious. CERA has always kept pace with consumer expectations and CIMONA is one more product that will meet consumer expectations."



UPVC Windows

ENCRAFT has come up with UPVC window 'TwinSash' in the market. Through its quadruple weather seals, it offers dust and sound proofing. The window can achieve a sound reduction of up to 45 dB with cost effective CFGI glazing solution. Robert Hoellrigl, the designer of the product, said, "It is a

fenestration concept manufactured from a modern material utilising the latest state of the art technology and finishes ideally suited for India's varied climatic conditions'.

➤➤ To know more, call: +91-11-23730505



Spanish Inspired Tiles

H&R Johnson has launched a "New Spanish Collection" of tiles. The collection brings alive the designer in architects with the opportunity of creating their own signature style. They are inspired by today's cultural, social, architectural and artistic trends. To suite the designing style of architects, the collection has been grouped in five sub-collections, namely - Modern Clean Line, Art-line, Unique Relief and Textures, True Rock and Metal and Rare Mineral Collection. ✚

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