

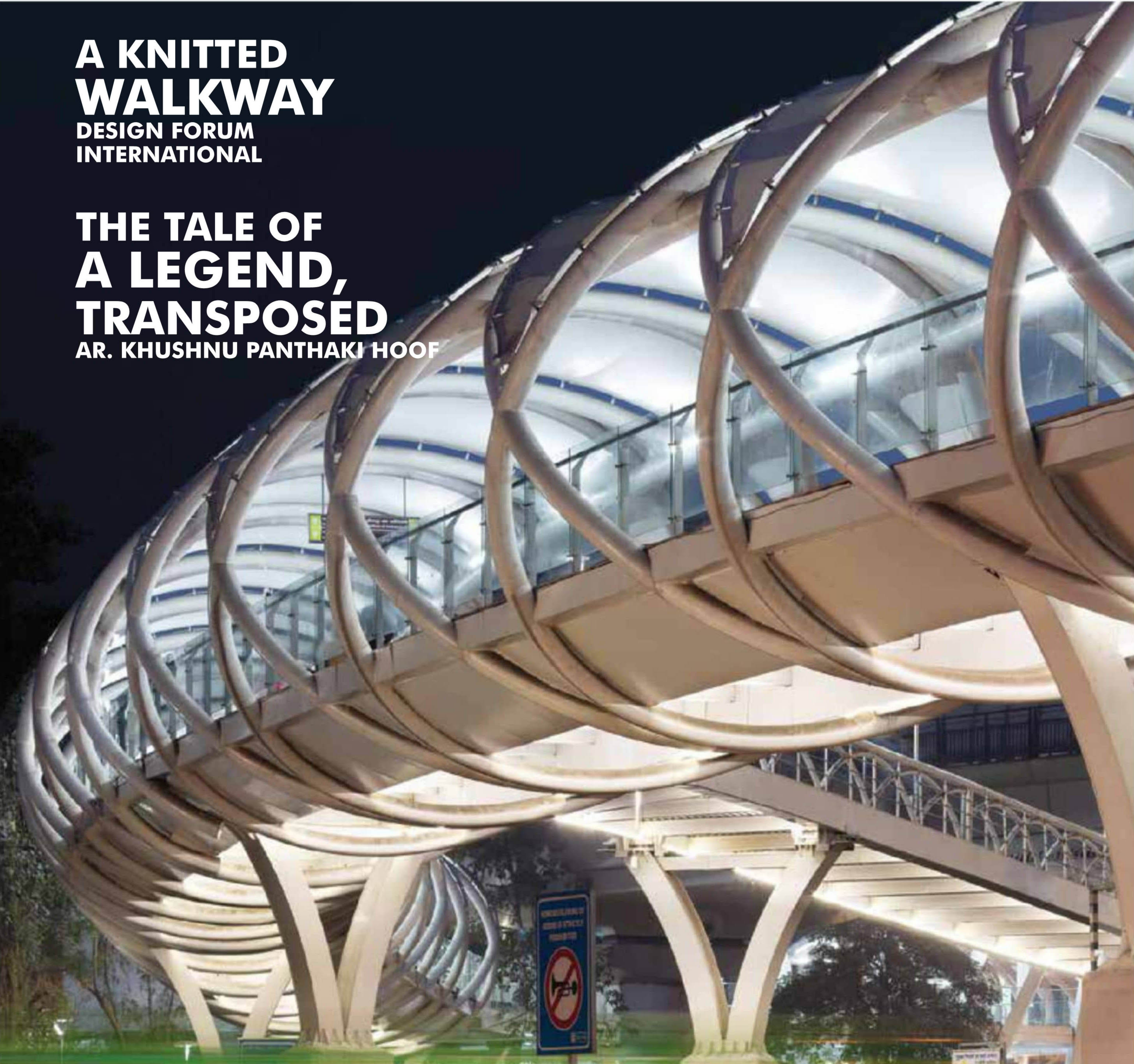
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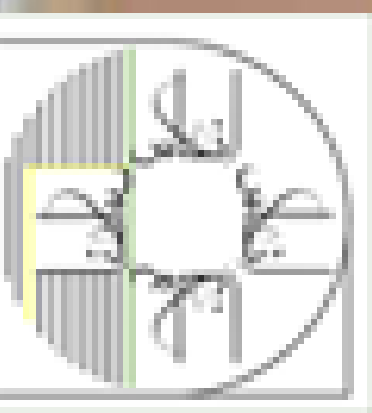
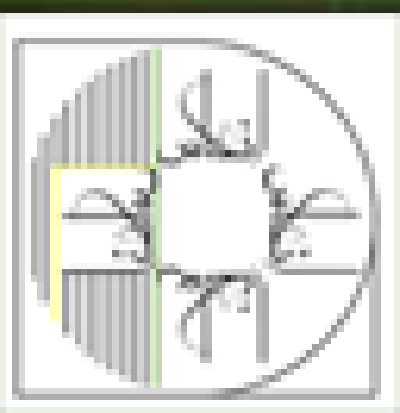
**THE TALE OF
A LEGEND,
TRANSPOSED**
AR. KHUSHNU PANTHAKI HOOF



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

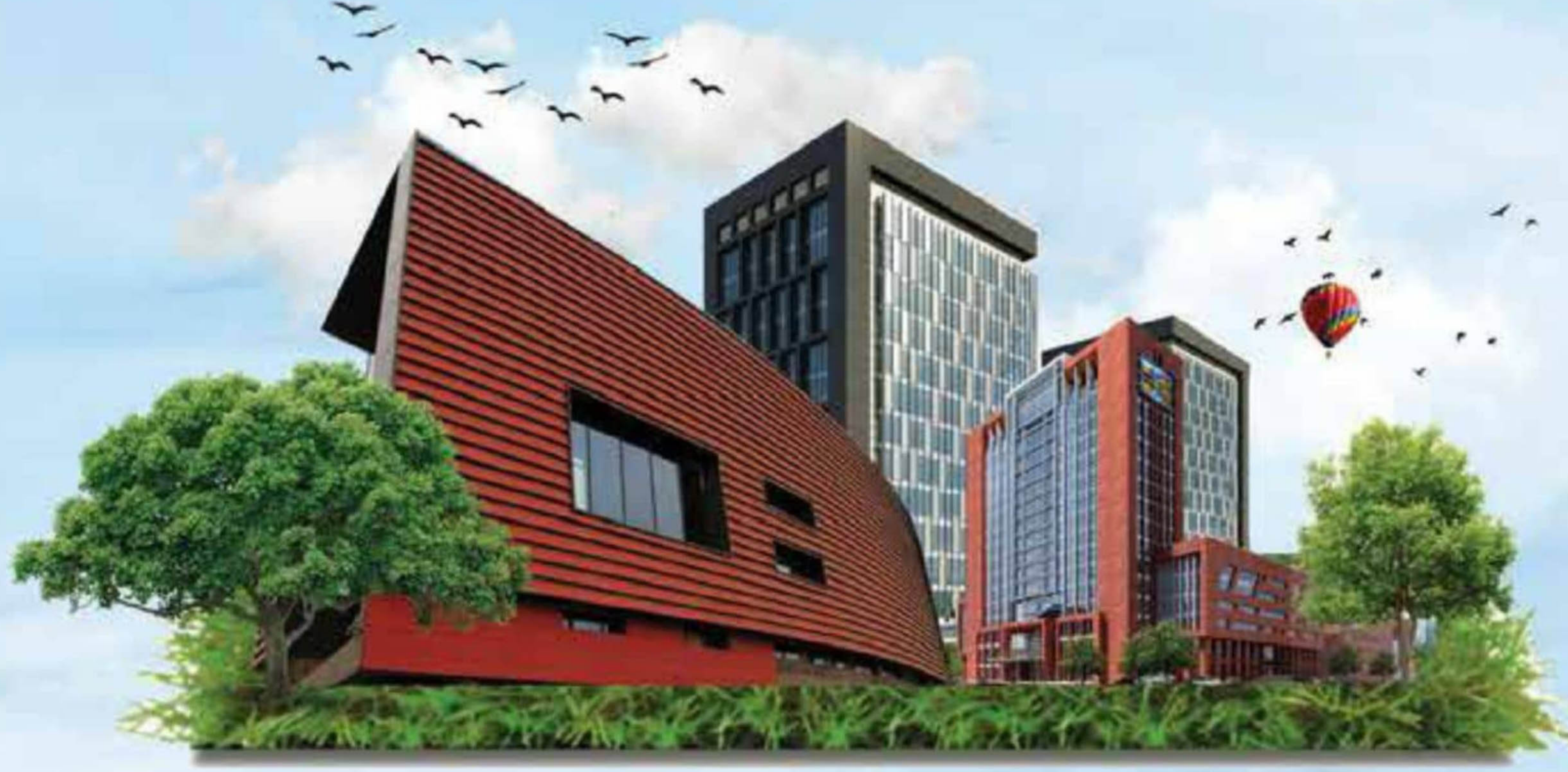
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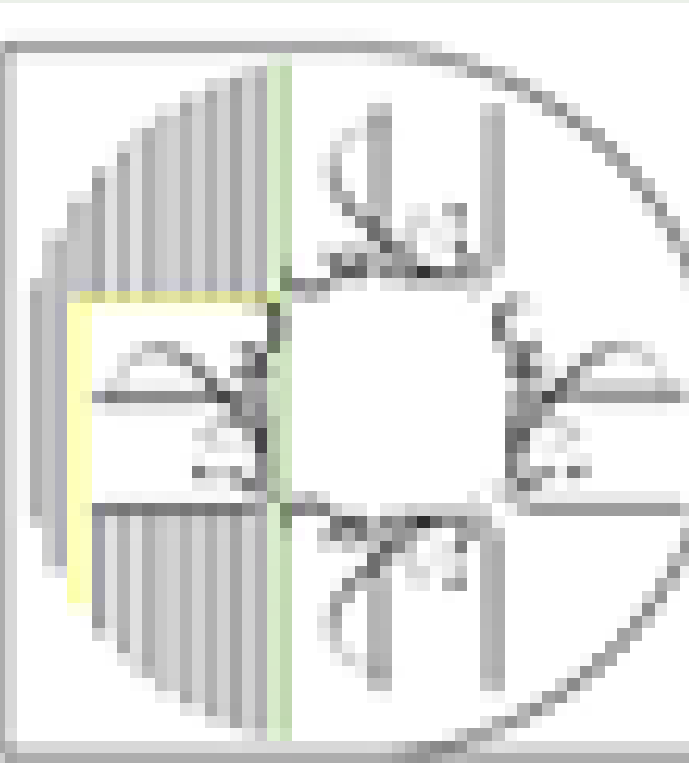
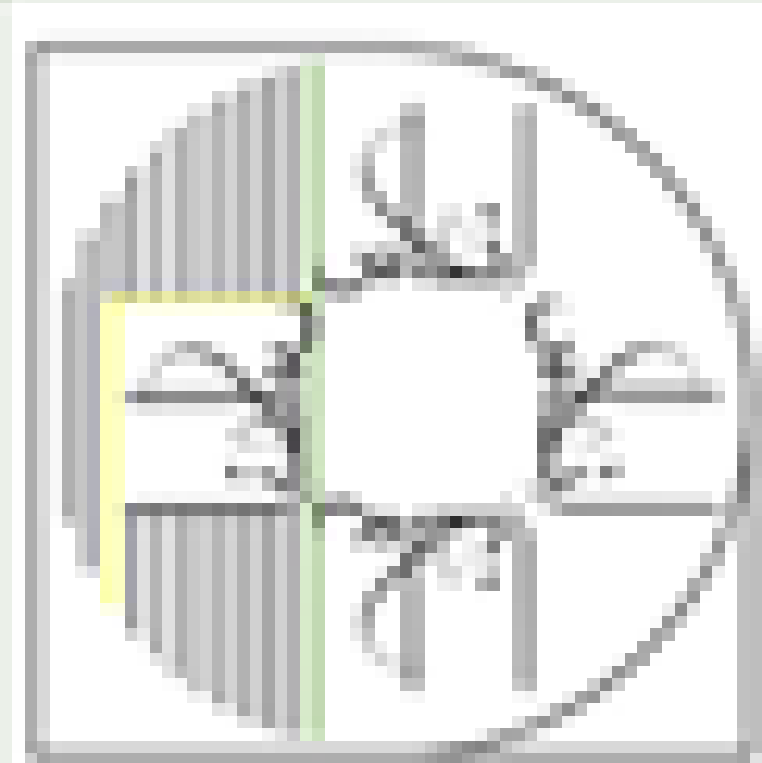
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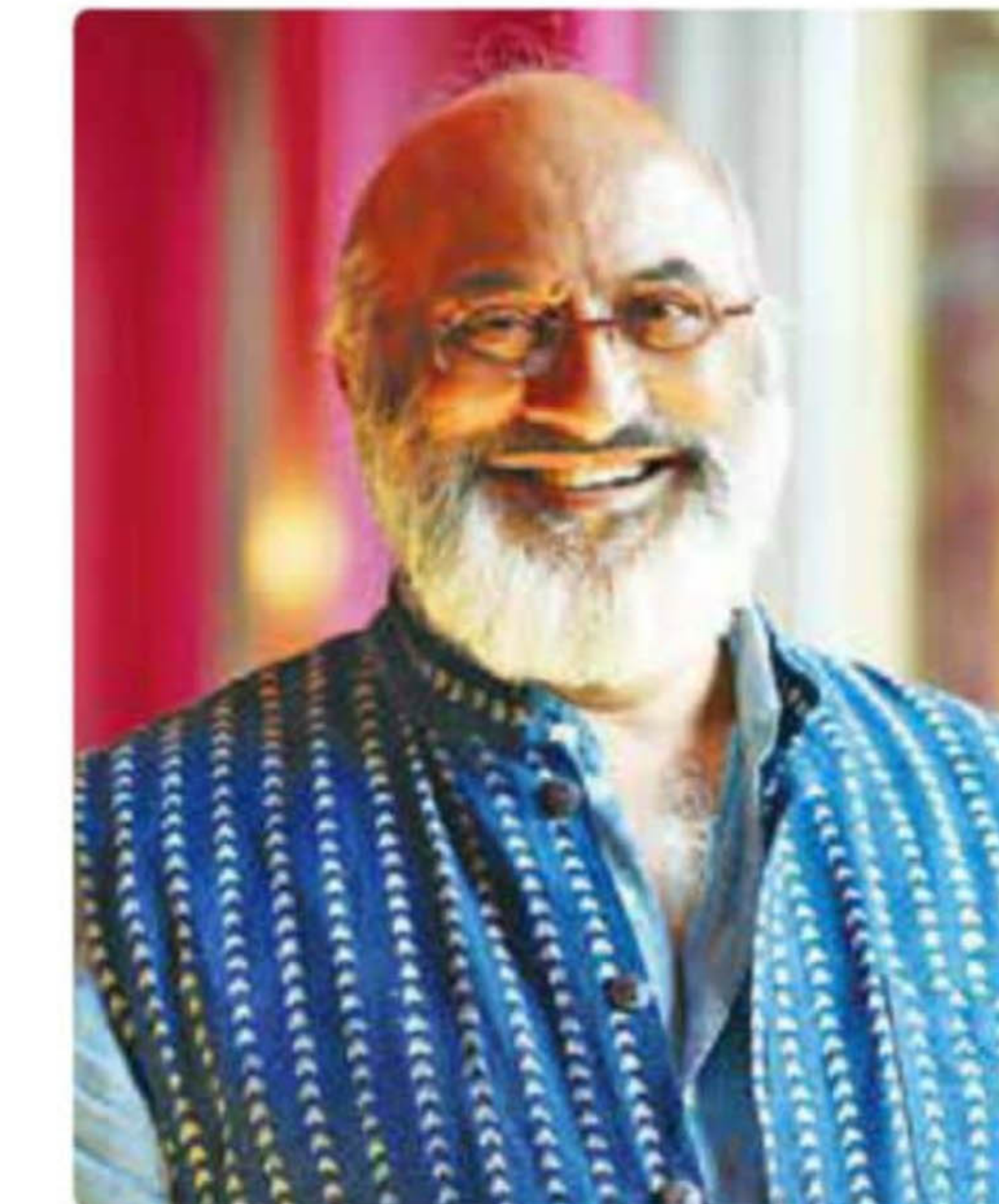
Monsoon rains are battering India, with the southern states like Kerala, Karnataka taking the big hit. About seven states, including Gujarat, Maharashtra, Himachal Pradesh, Uttarakhand and Assam are affected by heavy rains so far. The deluge has left a trail of destruction in its wake and many lives have been lost.

I think it's futile to blame the heavy rains alone for all the destruction and loss of life, as at many places poor town planning as well as unscientific and poorly planned buildings have blocked the path of the

raging waters and accentuated the scale and intensity of the destruction. The unchecked growth of real estate sector in the country is also to blame.

The climate patterns are changing and these unprecedented rains, flash floods, cyclones and landslides are part of it. The way the eco-sensitive spots are converted to residential areas is rapidly changing the land-use pattern and adding to the scale and extent of destruction.

The country's population is increasingly getting concentrated in the congested urban, semi-urban areas, making them more vulnerable to calamities of huge magnitude - the recurrent rains and floods in Mumbai is a classic example. Most of these spaces lack proper planning and the unauthorised, illegal and rampant construction works without any long-term study on the carrying capacity and environmental impact makes these places highly vulnerable. According to studies, more than half of the country's landmass is prone to earthquakes and we are still unprepared for these imminent disasters. Every location has hazards, and every construction changes the land use pattern, so it is equally important to balance these



hazards with proper planning before initiating any kind of construction.

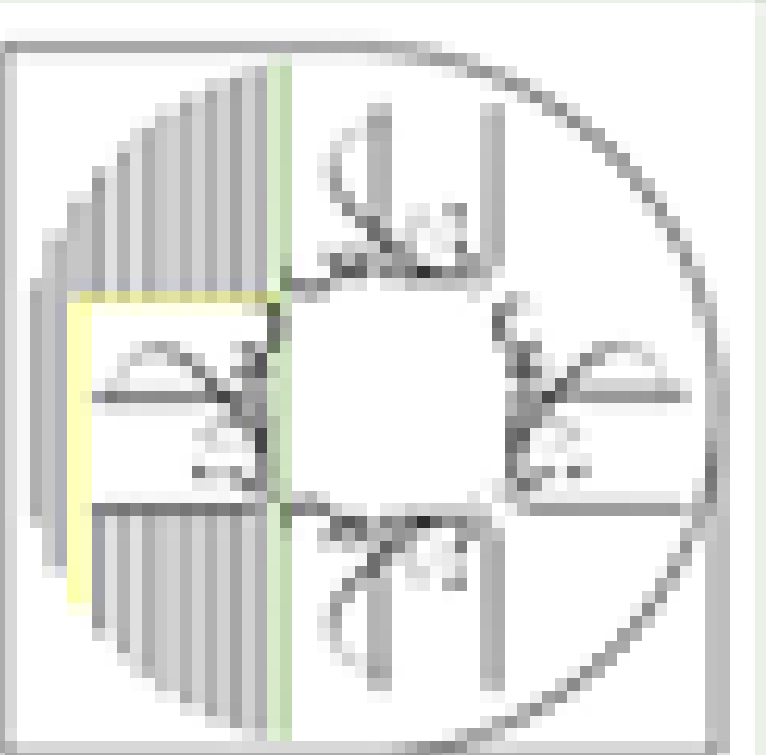
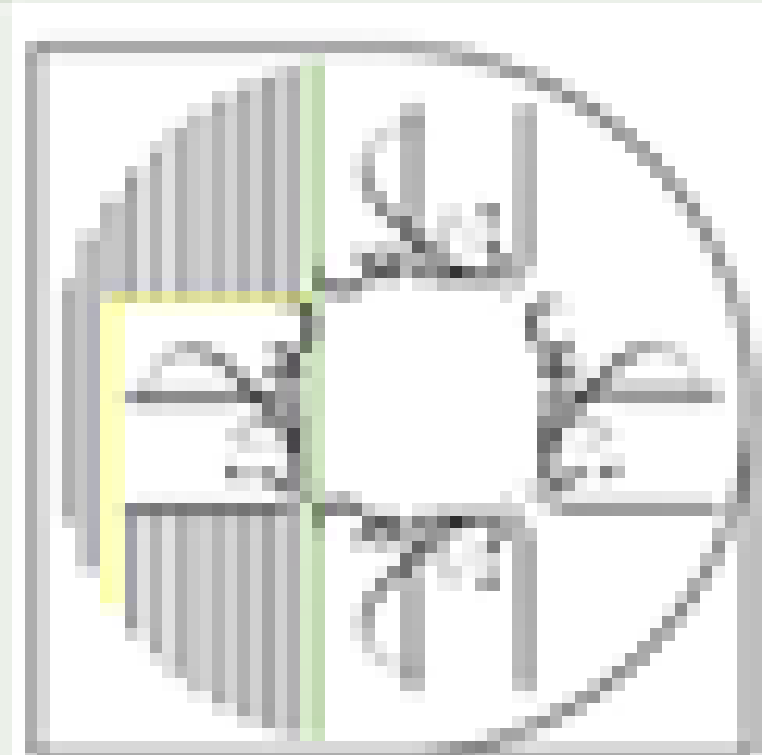
I believe the biggest problem is that we lack long-term vision and even the existing plans remain mainly on paper. The authorities should take stringent measures to ensure that norms are followed strictly. It's high time that instead of blaming the crisis on 'global warming,' the government and citizenry became proactive and constructively plan and minimize ecological damages in future and restore the delicate balance between man and nature. And accelerate green planning and green design, which this magazine has been championing for long.

Coming to this month's content of the magazine, our Advisory Board member and the Guest Editor of the month Ar. Abha Narain Lambah has written a thought-provoking write-up about the apathy in our country while conserving post-modern architecture. She wisely dissects the so-called 'regulations and rules' that have been implemented to preserve these buildings. This issue also includes a rendezvous with Ar. Khushnu Panthaki Hoof who is the curator of the exhibition at Vitra Design Museum that showcases the works of Ar. B V Doshi.

As usual, the magazine brings you an insight into many brilliant built forms both from inside the country and outside. We cherished bringing out the issue, hope you enjoy reading it.

Architect **KARAN GROVER**
Chief Editor

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Ar. RAJ REWAL

He is widely recognised for his innovative building design that is a harmonious amalgamation of modern building technology and indigenous architecture. He is an icon of Indian modernism. He was born in Hoshiarpur, Punjab in 1939. He started his academics in Delhi School of Architecture and then went on to study at the Architectural Association School of Architecture and Brixton School of Building, London. Ar Raj Rewal worked at Michel Ecochard's office in Paris, before starting his own practice in New Delhi. He has also worked as a lecturer at the School of Planning and Architecture, Delhi.



Ar. CHRISTOPHER CHARLES BENNINGER

He was born in Ohio, USA, in 1942. He studied urban planning at the Massachusetts Institute of Technology and architecture at Harvard's Graduate School of Design. He was influenced by the Ekistics movement early in his career and has contributed important articles on the subject. He also became a lecturer at Harvard, his alma mater. But he resigned the post and came to India on an invitation from Ar B V Doshi as an advisor to Ahmedabad Educational Society, which formed CEPT. Since then, he has continued his remarkable presence in India. He is not only known for his architectural designs but also as an urban planner and academician.



Prof. K JAISIM

He is a graduate from the Madras School of Architecture. He hails from a family that has a history of enigmatic architects, his grandfather was a palace architect to the Mysore Kings. Even though initially he was hesitant to join the profession, his experiences in the field and the influence of Ayn Rand's famous book 'The Fountainhead' kindled his longstanding passion towards architecture. After working at various national and international firms of repute, he settled in Bangalore and found his trailblazing practice, 'Jaisim- Fountainhead'. His ideology is steeped in sustainability and cost effectiveness.



Prof. K. T. RAVINDRAN

He is an Academic Advisor at the RICS School of Built Environment, Amity University. He was the former head of urban design and dean at School of Planning and Architecture and also the founder and president of the Institute of Urban Designers-India, vice-chairman of the Environmental Impact Assessment Committee of the Government of India. He is an expert in sociological assessment and conservation of vernacular architecture and heritage buildings in urban landscapes.



Ar. DULAL MUKHERJEE

He is known for his architectural designs that marry cutting edge technology with nature. His influences come from his childhood which was spent amidst the verdant landscape of the Dooars in North Bengal. He has a Master's degree in Town and Regional Planning from BE College and is a regular member of Jury for the graduate final year thesis of a number of colleges. He continues to share



Ar. SHARUKH MISTRY

He is the co-founder of Mistry architects-an architectural practice widely renowned for its uniquely sensitive and natural creations. With over 3 decades of experience, the firm has inspired many young and aspiring architects and proudly boasts of over 25 practices around the world headed by mistry alumni, who once sought tutelage under Sharukh and Renu's care. He is also known for his motivational talks that instil the audience with a holistic approach towards architecture, often taking them on a journey of creative exploration.



Ar. P.K DAS

He is popularly known as an Architect - Activist. Having a mind in social well being, it has been his priority to establish a very close relation between architecture and people by organizing and involving them in a participatory planning process. This made him to organise projects for slum dwellers for their better living and evolving affordable housing models, engaging in policy framework for mass housing, retrieving public spaces in Mumbai and conservation projects along with an architectural practice involving urban planning, urban design, architecture and interior design assignments across the country.



Ar. DEAN D'CRUZ

He is an architect who is determined in exploring new frontiers of innovation in architecture. After his graduation from sir J J College of architecture, Bombay, in 1983 he joined architect Gerard Da Cunha as an assistant in Goa in 1985. Influenced by the cost effective methods of Laurie Baker he later joined a firm called Natural Architecture as partner. Later in 1994 he formed his own firm Dean D'Cruz and Associates. He was also a member in state level committee for making of the regional plan 2012 for Goa. Currently he concentrates on urban intervention, sustainable principles and conservation.

**GUEST EDITOR
OF THE MONTH**



Ar. ABHA NARAIN LAMBAH

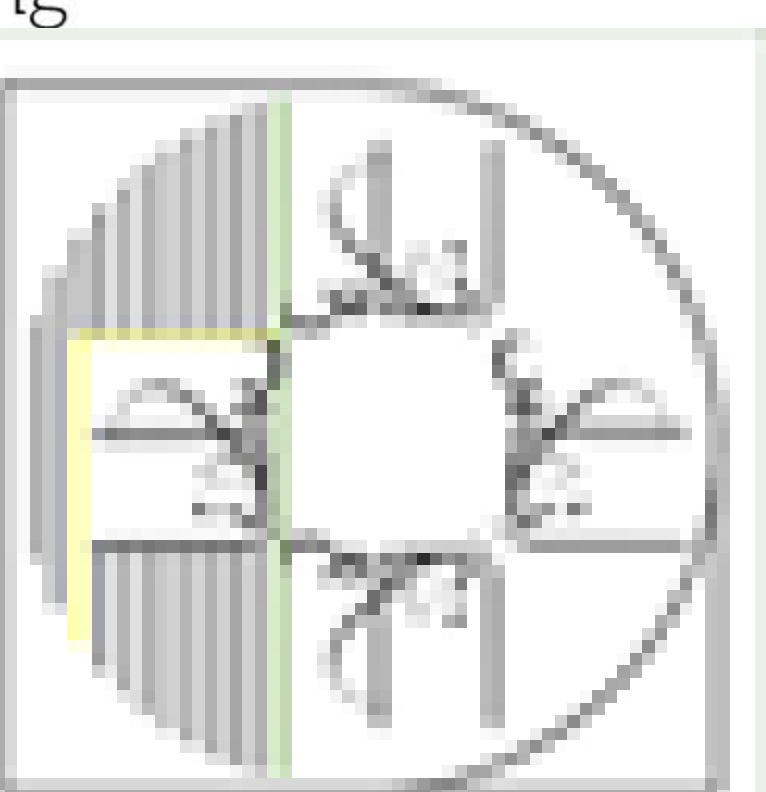
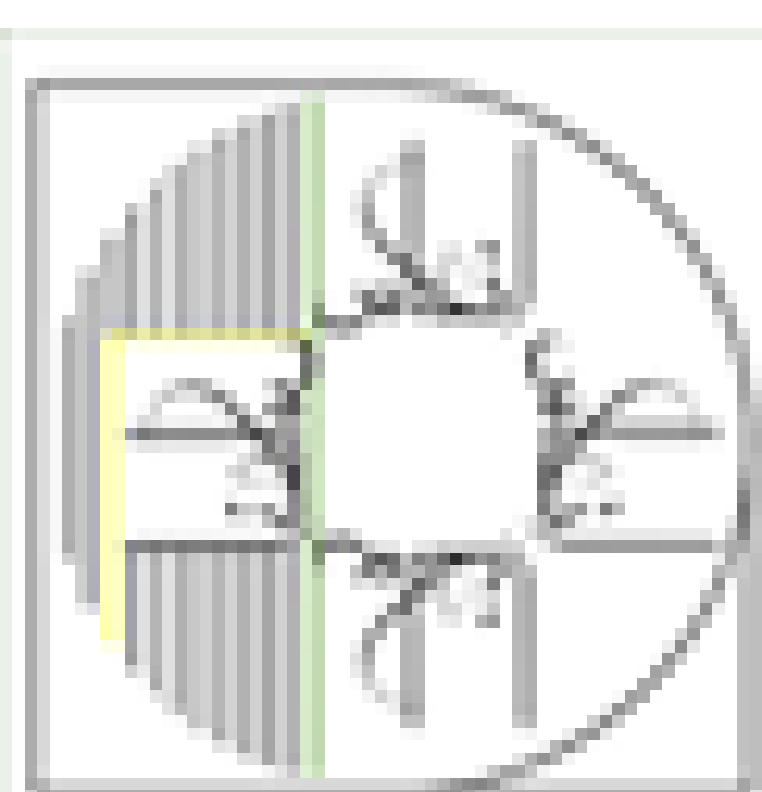
She is a celebrated architect and interior designer. She has a Masters degree in architectural conservation from the School of Planning & Architecture, New Delhi. She specialises her design service in architectural conservation, building restoration and retrofit, museum design and classical revival architecture. She strives to understand the intent of the original architect, the spirit of the building and of the place to fulfil her objective. She unravels the different layers, to get back the core essence of a structure.



Prof. ARJUN MALIK

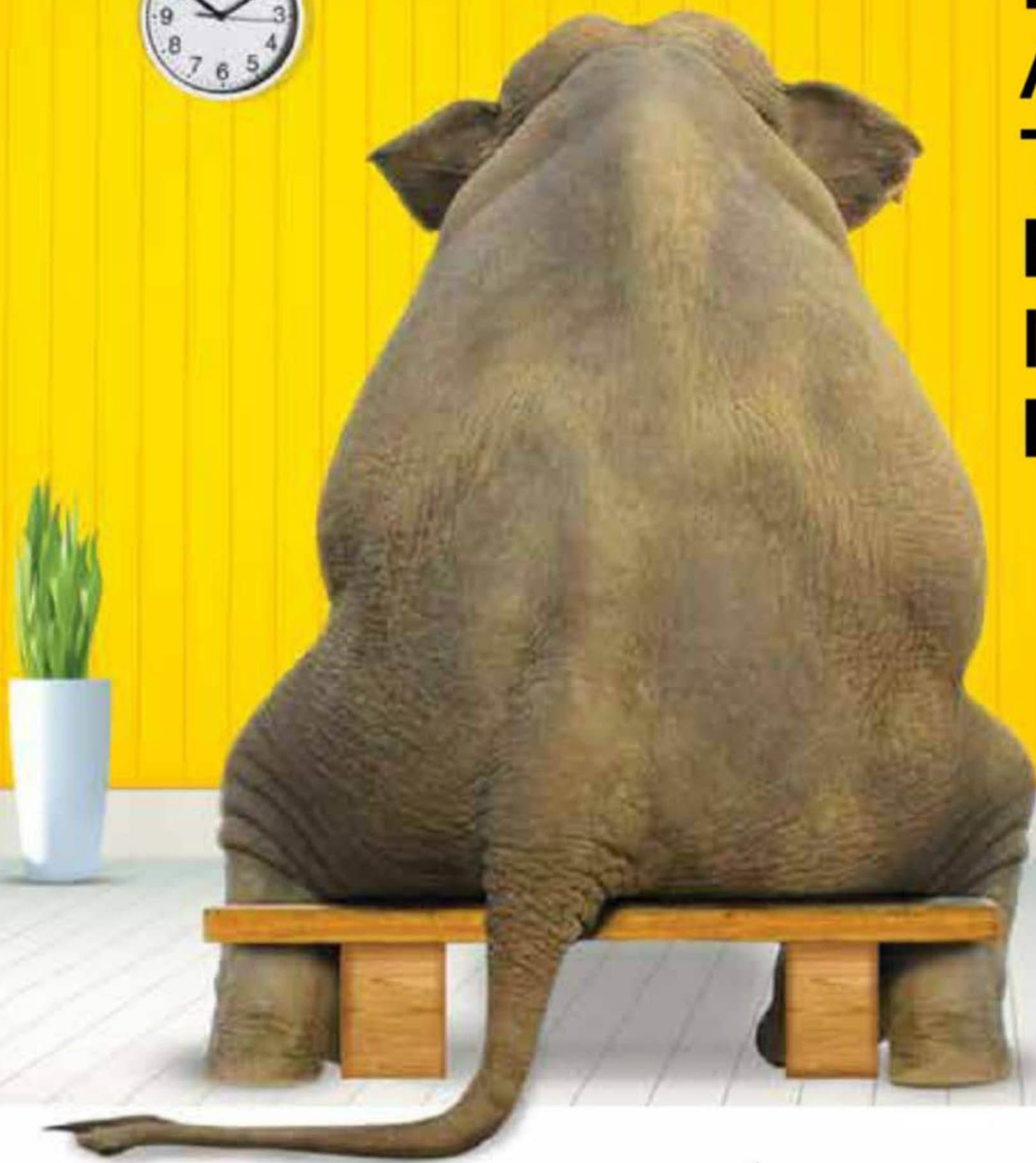
Architect Arjun Malik, son of well-known architect Kamal Malik, has always been inspired by design, owing to his childhood in the Himalayan town of Shimla and influence from the pioneering work of his father. He completed his B. Arch from Rachana Samsad Academy of Architecture, and obtained a Masters degree in Advanced Architectural Design from Columbia University. He later joined his father's firm, integrating his inquisitive energy with his father's wisdom to bring

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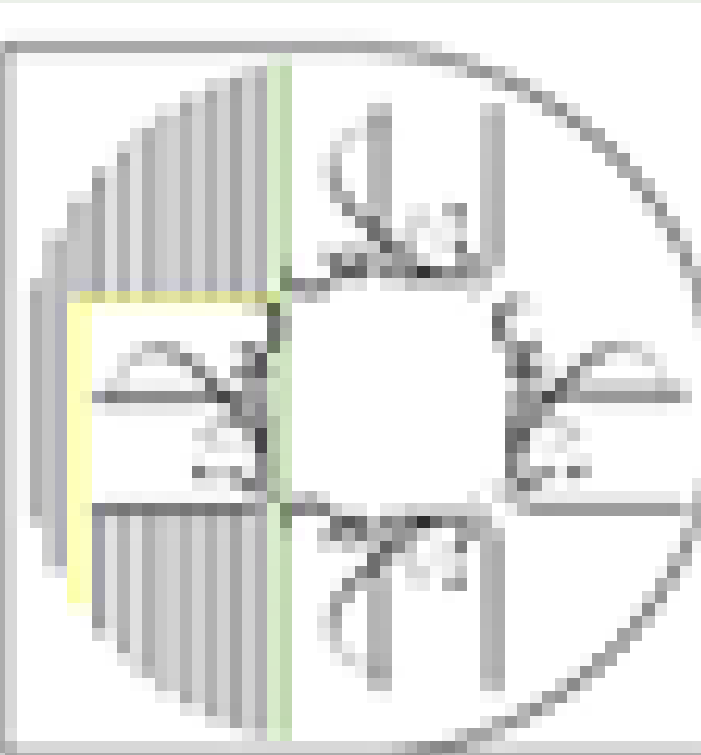
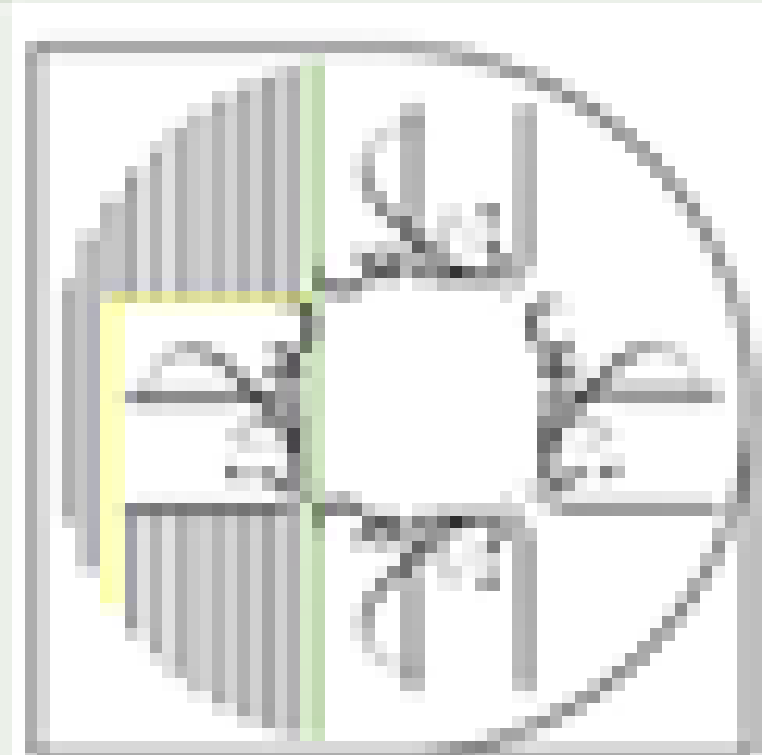
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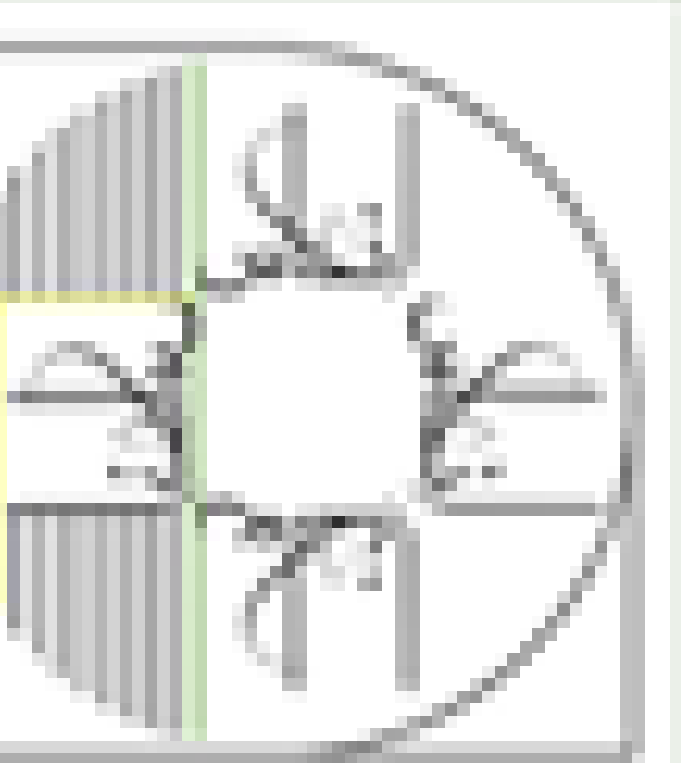
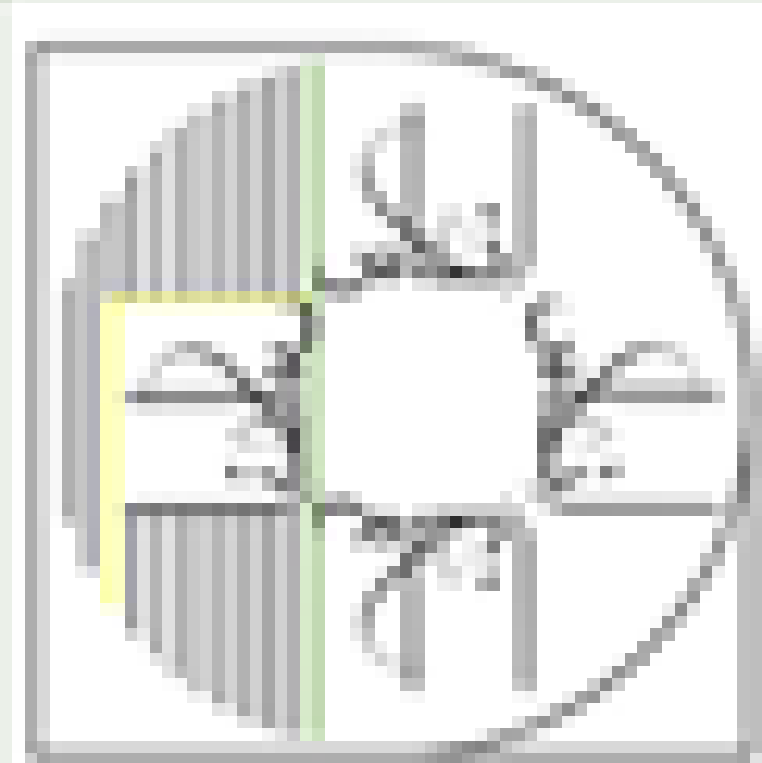


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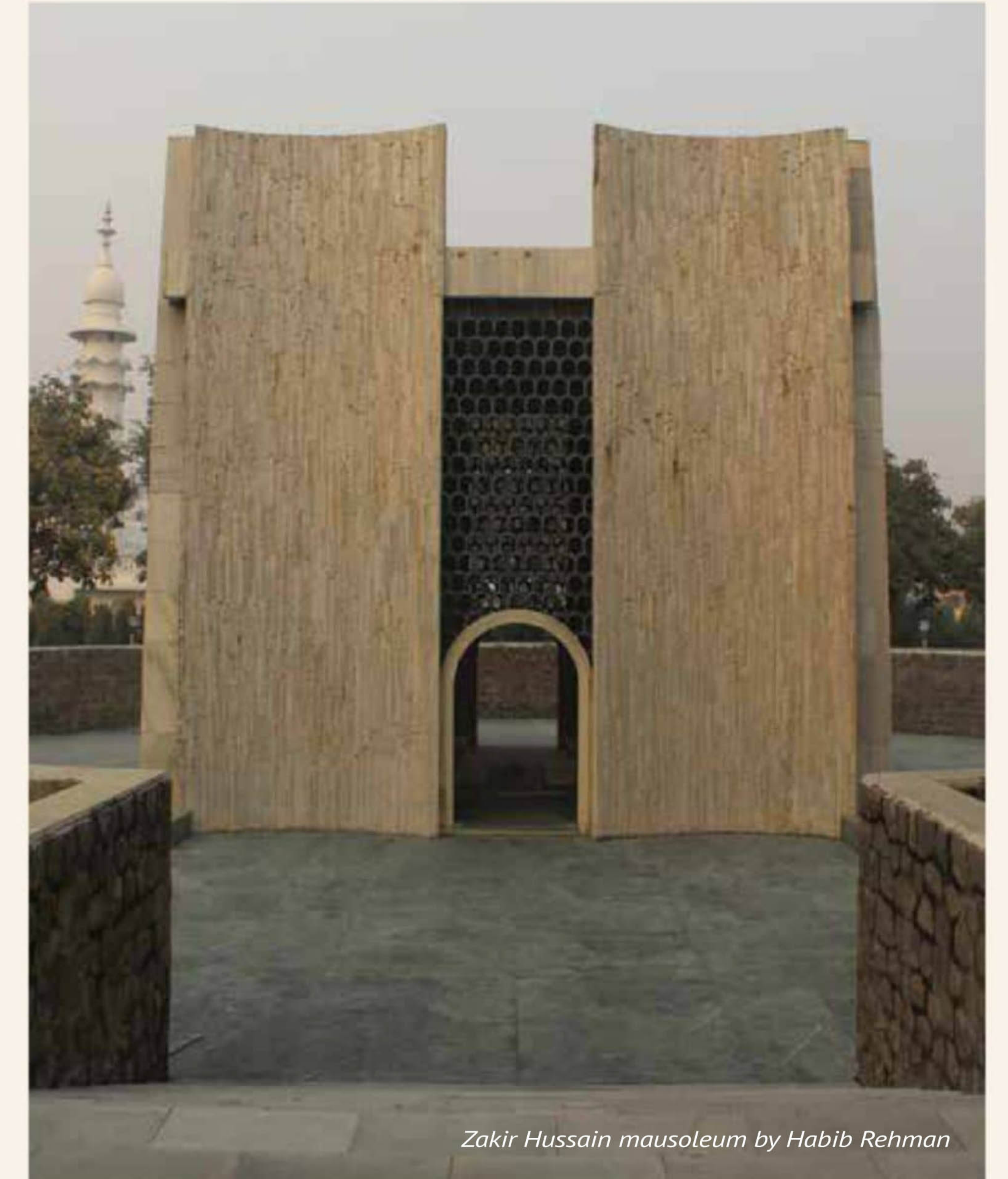


MODERN HERITAGE 'MINDING THE GAP'

In light of the recent discourses regarding the 'renovation' of Charles Correa's Kala Academy in Goa, renowned Conservation Architect Abha Narain Lambah voices her thoughts on preserving India's post-modern architecture



Ar. Abha Narain Lambah
Guest Editor



Zakir Hussain mausoleum by Habib Rehman

There is often a preconceived notion about conservation in the Indian context, that it is to do with ancient and medieval monuments, dead archaeological sites, abandoned tombs, forts and mausolea. This 'monument myopia' has resulted in the nodal central government body which is the custodian for heritage buildings and therefore responsible for much of our governmental armature for conservation still going under the name 'Archaeological Survey of India' as if its mandate were by definition, only limited to survey and documenting the nation's archaeology and thus dead, fossilized sites. So for a country as vast as India with over 5000 years of built heritage, the number of sites under national protection is a paltry 3693.

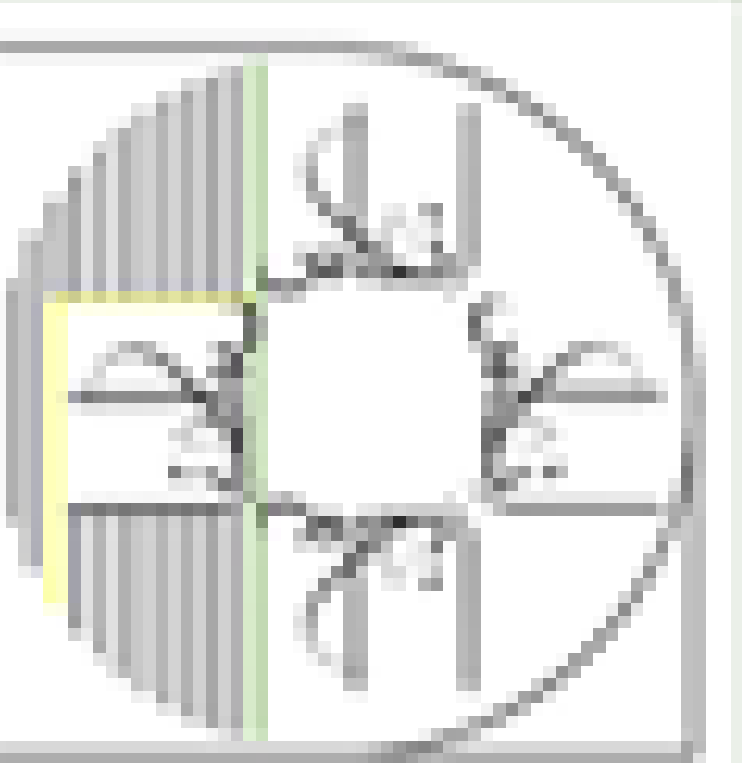
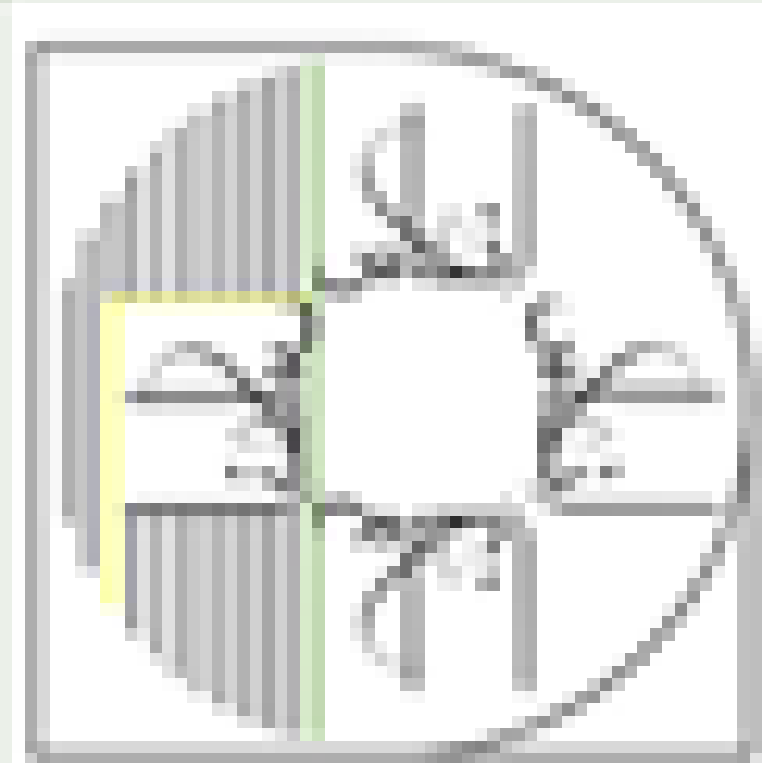
The Ancient Monuments and Archaeological Sites and Remains

Act, 1958 (1958 and amended in 2010), defines its mandate as covering 'ancient monuments' defined as "any structure, erection or monument, or any tumulus or place of interment, or any cave, rock sculpture, inscription or monolith, which is of historical, archaeological or artistic interest and which has been in existence for not less than one hundred years". Under this stringent criterion, even Rashtrapati Bhavan, Parliament House and most of Lutyens Delhi technically do not make the cut. What then of our tremendous 20th century heritage - our iconic architectural landmarks, our early engagement with Art Deco and then modernism and critically, our narrative of post independence modern and contemporary Indian architecture that is ignored altogether?

In 1995, Mumbai changed the paradigm by becoming the first Indian city to grant

protection to urban heritage, declare heritage precincts and widened the scope of conservation to include non monumental buildings in living use such as courts, hospitals, schools and railway stations. This was enabled through the pioneering "Heritage Regulations for Greater Bombay 1995", not through any lofty act of parliament or state legislation but a simple development control regulation within the existing development controls. Not only was this a watershed in the context of the Indian conservation movement, but was also far reaching in its implication of declaring entire ensembles of historic settlements and buildings as 'heritage precincts'. Mumbai, a relatively nascent city by Indian standards, had established a precedent in protecting its heritage of colonial buildings, Victorian and Art Deco structures that would have otherwise

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Kala Academy Goa by Charles Correa

Image courtesy: www.kalaacademygoa.co.in

In June 2018, UNESCO inscribed the Victorian and Art Deco Ensembles of Mumbai as a World Heritage Site, acknowledging the significance of its modern heritage.

Sadly, this model has not been adopted by all states and even states rich in heritage such as Rajasthan to date do not have an enabling legislation such as the Town & Country Planning Act under which to enforce urban listing or protection of non monumental, privately owned heritage. Whereas some cities such as Nagpur, Pune, Delhi, Chennai, Goa and Calcutta followed suit and adopted heritage listings, these have most often still left out 20th century heritage. Even today, there is no enabling regulation to protect iconic architectural landmarks such as Golconde in Pondicherry (India's first modernist building), Joseph Allen Stein's India International Centre and Triveni Kala Sangam, Shiv Nath Prasad's Tibet House and Shree Ram Centre, E.B.Doctor's Ashok Hotel, Habib Rehman's Vikas Minar and mausoleum of Zakir Hussain, Durga Bajpai's Jehangir Art Gallery, Charles Correa's Gandhi Smarak Sangrahalaya and Kala Academy, Raj Rewal's Asian Games Village or B.V. Doshi's CEPT. These were the seminal works of the first generation of post Independence architects working in



Kanchenjunga Apartments by Charles Correa

© Massachusetts Institute of Technology, courtesy of Patar Saravji

colonial architecture, creating a regional modernism and engaging with the context of a modernizing India.

As a member of the Delhi Heritage Conservation Committee, I had along with Aruna Ramani Grover and Narayani Gupta written a strong letter to our own committee to save Raj Rewal's iconic Hall of Nations - a key milestone in the development of post Independence Indian modernism. And yet, our voice was muffled in the din of 'Dilli ko development ki zuroorat hai'. As part of the review of Mumbai's heritage listing in 2006-8, I had suggested the inclusion of Charles Correa's iconic Kanchenjunga Apartments in the heritage list, and this too was over ruled by expert committees as being too recent a building. We have lost the Hall of Nations and the imminent loss of other iconic buildings face us in every city. But each time we relegate such iconic masterpieces to the dust, we lose part of our collective memory of post independence modernism. By limiting protection of buildings to those that are over a hundred years, in a rapidly changing urban landscape we are wiping out a huge chunk of our 20th century heritage and destroying the architectural narrative of the making of India. The gap needs to be bridged or we will wipe out the collective memory of a generation of our early 20th century architecture and the narrative of India's post Independence



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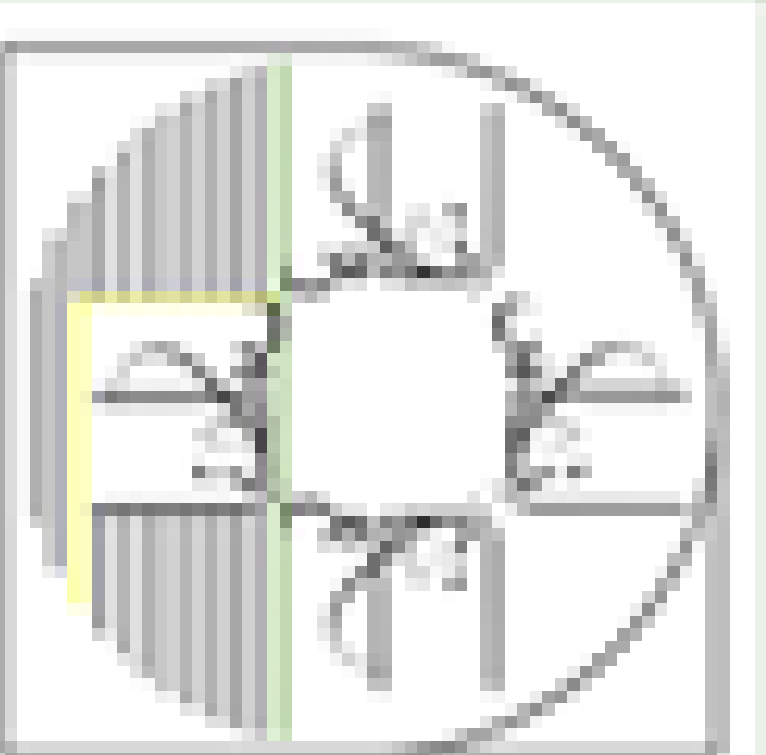
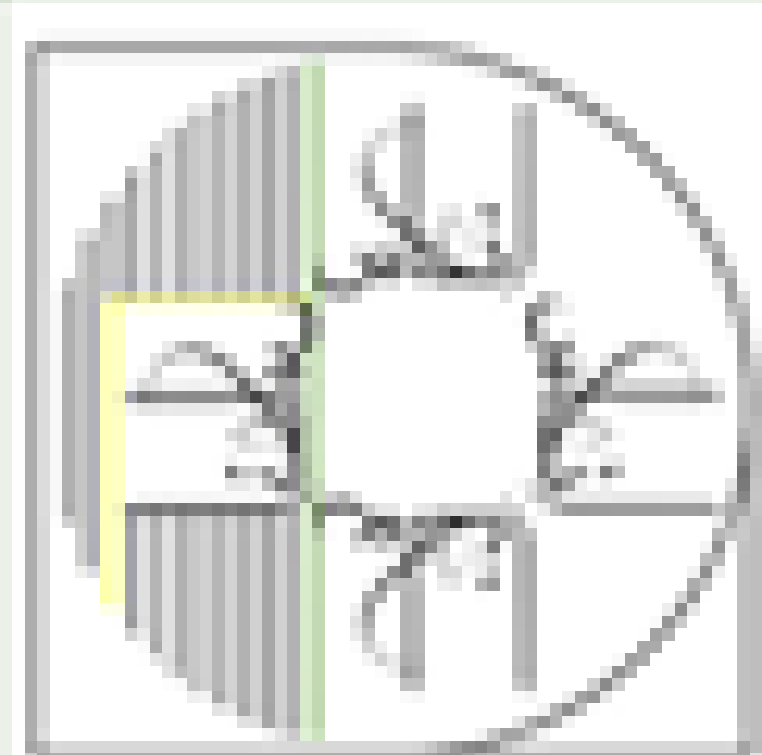


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THE TALE OF A LEGEND TRANSPOSED

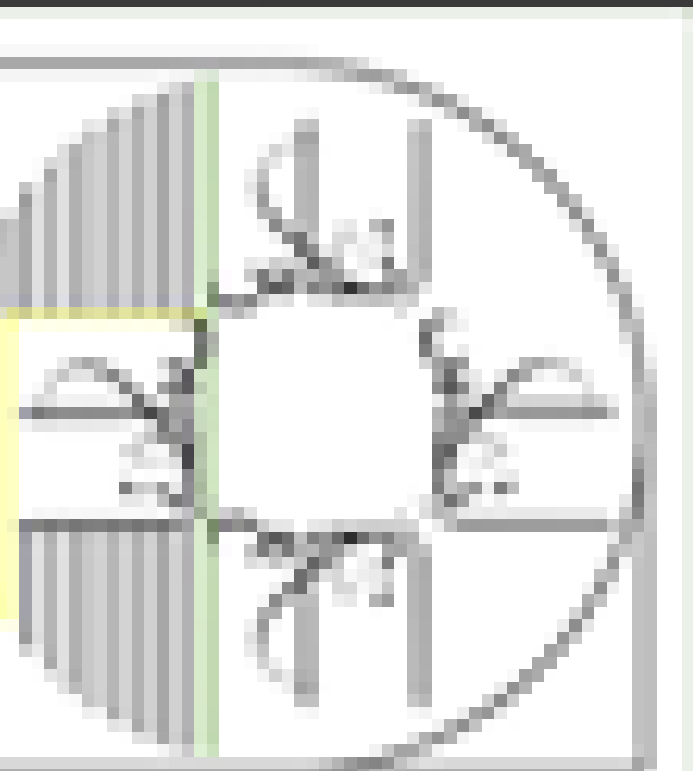
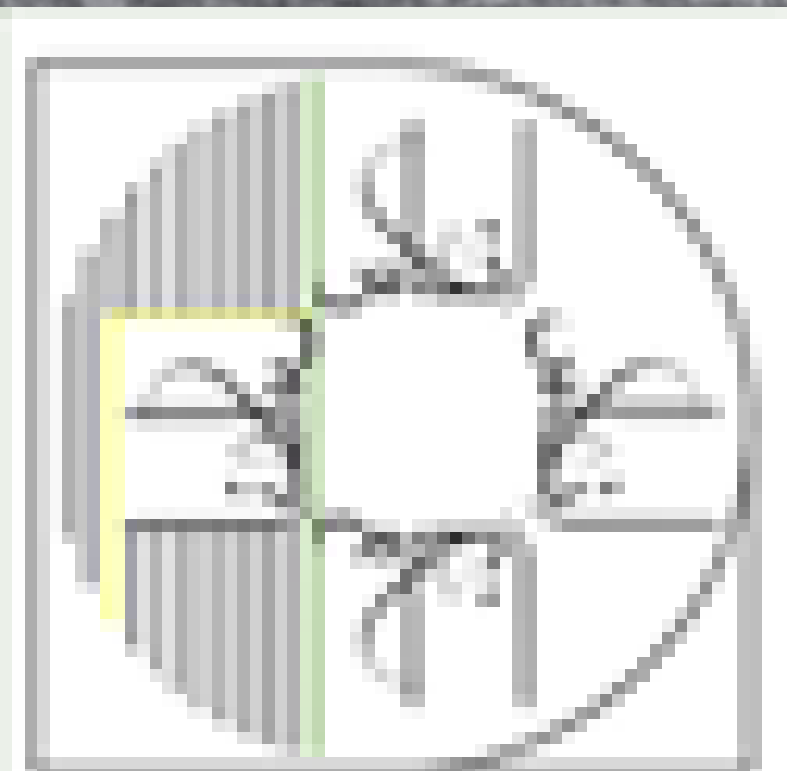
Image courtesy: Norbert Miguletz
Copyright: Vitra Design Museum

The Vitra Design Museum stands witness to a coup d'oeil of the works by the first Indian Pritzker Prize Laureate- Ar. B V Doshi. His grand-daughter and renowned Architect Khushnu Panthaki Hoof, the curator of the exhibition, engages in a spirited colloquy with Ar. Farhaan Mohammed

Merely 91 years 'young', the ever jovial people's architect -B V Doshi, has lined up a select few of his iconic works in an exclusive exhibition at Vitra Design Museum, Germany. Titled 'Balkrishna Doshi: Architecture for the people', the exhibition showcases how pivotal a role Ar. B V Doshi had to play in moulding communities, one building at a time. To portray Doshi ji's works spanning a career of over 60 years, within a Frank Gehry building is a challenge in itself. Entrusted with the responsibility of curating the exhibition is Ar. Khushnu Panthaki Hoof, Doshi ji's grand-daughter, partner architect at Vastu-Shilpa Consultants and Associate Director of Vastu-Shilpa Foundation for studies & research in Environmental Design.

The elegantly executed exhibition draws to a close this September. Amidst her hectic schedule, Ar. Khushnu Hoof finds time to engage in a lively conversation with Ar. Farhaan

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Fiberglass study model of Amdavad ni Gufa

More than 60 years of practice to be showcased in a relatively confined space. With an array of socially prominent and culturally responsive works of varying scales, please do enlighten us on how you went about in planning of such an exhibition?

Well, I would not call the space confined. Gehry's building has beautiful volumes that extend the space in varied dimensions and hence it has been very challenging and yet very fulfilling to design the exhibition in this beautiful space.

Over 62 years of practice, research and teaching, Doshi has a wide range of projects which demonstrate a significant level of environmental and community awareness, adopting modern architectural principle and adapting them to local Indian traditions, resources and context. While Doshi's oeuvre has over 100 projects, I decided to choose projects

of varied typologies, varied scales and located in different parts of India. These projects talk about his experimental approaches to bring about social change while creating spaces that enhance the quality of life.

Architecture as a stand-alone exhibit can be related to, but how do we portray a series of projects in a completely different space, detached from their respective contexts? To what extent can an exhibit do justice to the scale, proportion and choice of materials realized in the actual project?

Yes, that was exactly our concern, so we have incorporated films which talk about context, interactive models, as well as few large scale installations which can be walked into and around. We have also tried to extend the space and add another layer through additional walls, full scale

photographs which give an illusion of space. Moreover, the landscape created through these installations give glimpses of experiential qualities that exist in Doshi's works.

These installations in most cases use the same materials that are actually used in their construction, for instance, the Gufa 1:2 part model is built from the same material that the Sangath vault is made of, and also by the same craftsman who made it at Sangath.

Adding colours to the walls and creating a sense of scale through that has been another intervention in the exhibition design.

The main concern while planning the exhibition was that it must talk to the masses, each one should take back something from it, an experience or a question or a thought or a sense of wonder. We have tried to make it inclusive for students, professionals from varied fields as well as the common man.



These projects talk about his experimental approaches to bring about social change while creating spaces that enhance the quality of life

'Balkrishna Doshi: Architecture for the people' at The Vitra Design Museum is the first international retrospective of Ar. B V Doshi's works outside Asia. As the curator for the exhibition, what do you feel about the overall presentation and general response?

The response to the exhibition at Vitra Design Museum has been overwhelming. It has definitely started a dialogue about what should be the appropriate approach to architecture. So as a curator I am really happy that it has been well received and opened up a conversation as well as raised concerns about the state of architecture today.

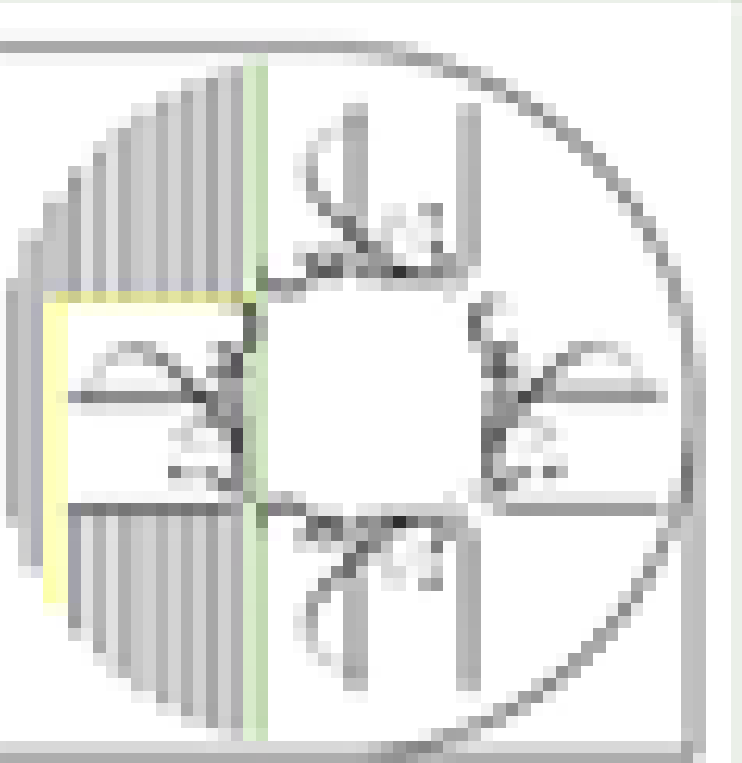
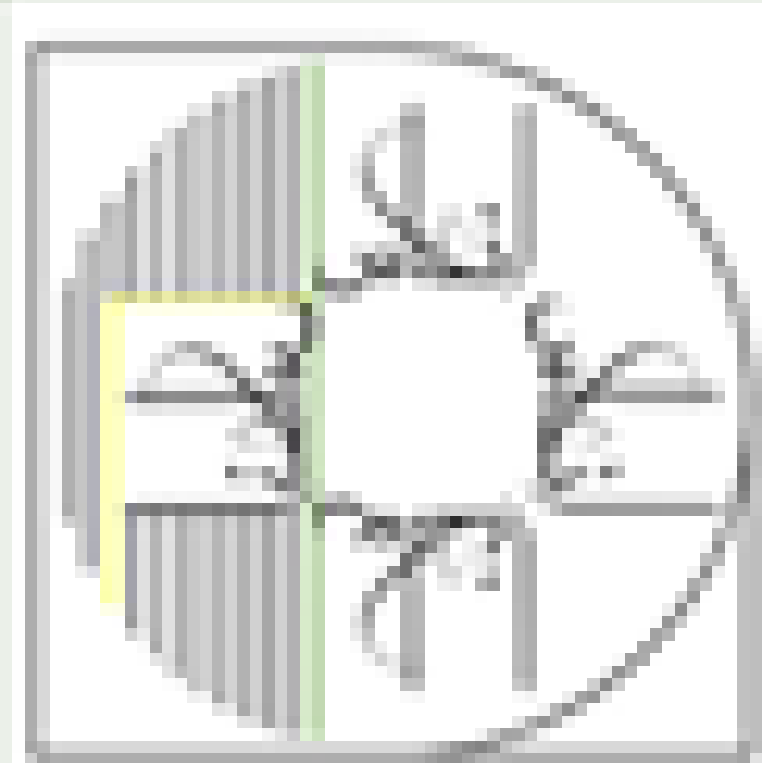


Installation View of Gufa 1:2 scale part model

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Model of Premabhai hall at the Bhadra Plaza in Ahmedabad with drawings in the background

The exhibition has numerous scaled models of Ar. B V Doshi's works. How convenient and helpful are physical models in conveying designs?

Models have been extremely important for Doshi. They are also very important to express the quality of space and scale. While drawings might be difficult to understand by people from varied backgrounds, the models and photographs give an idea of the space. The good thing about that is that some models are part models, some are site models some are models of the entire building so the viewer can interpret the building through these models and photographs. They are just enough to convey the idea of the space and the rest is left to imagination.

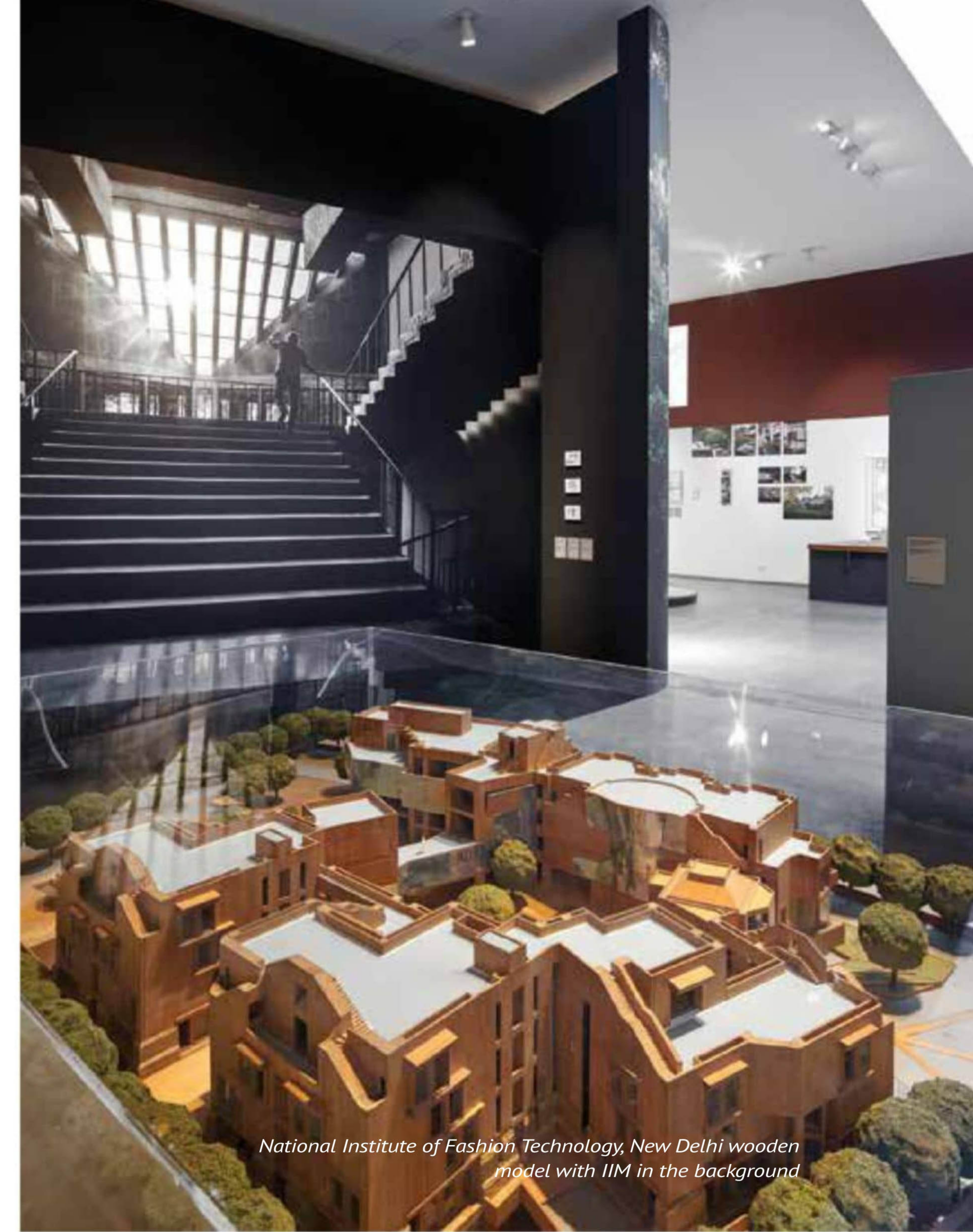


“

Gehry's building was very accommodative due to changing nature of spaces in each room. This helped me create varied experiences and movement pattern

The works of a legend to be exhibited in a space conceived by another legend. How challenging was it to curate the exhibition in a Frank Gehry building?. How were the stark differences in design languages addressed?

Before we signed our agreement with Vitra Design Museum, it was important for us to cross check how the full-scale installations fit into that space, since we had to create a dialogue between the works of Doshi and Gehry's buildings. To my surprise, Gehry's building was very accommodative due to changing nature of spaces in each room. This helped me create varied experiences and movement pattern.

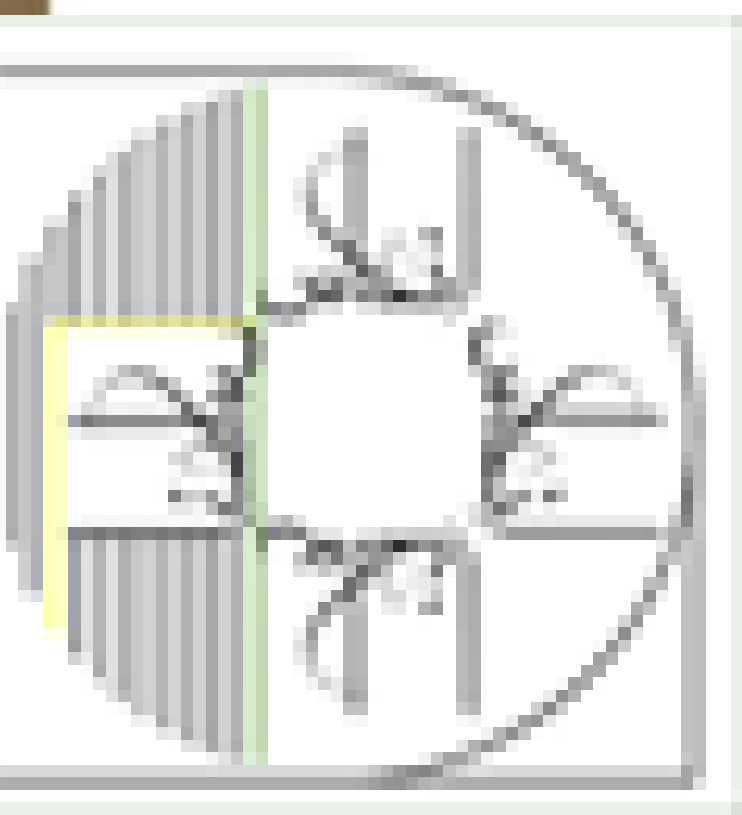
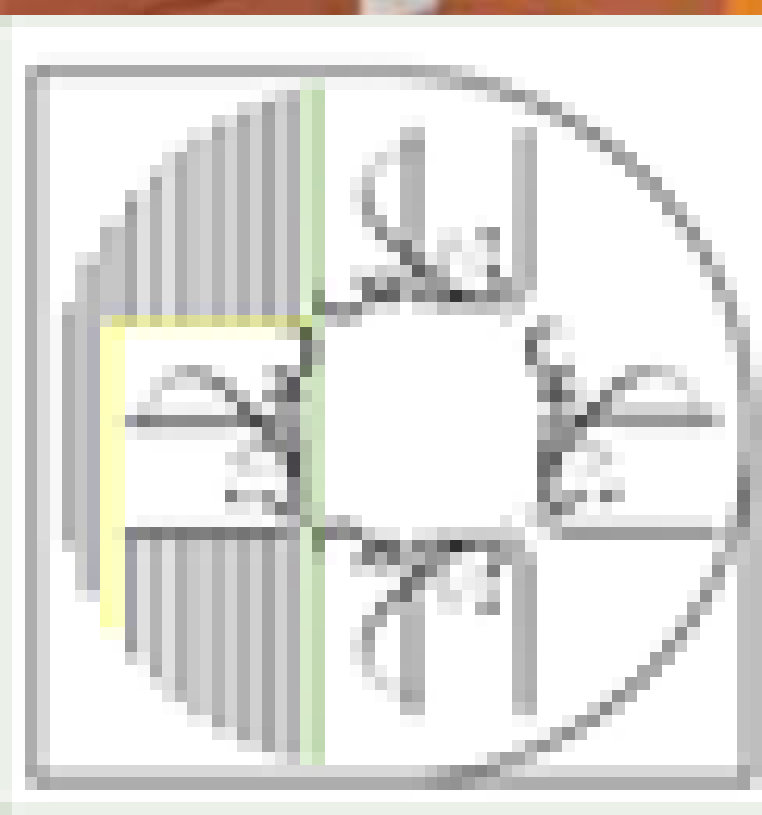


National Institute of Fashion Technology, New Delhi wooden model with IIM in the background



Bronze model of Amdavad Ni Gufa

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Township projects ECIL & GSFC, site and water tank models & photographs

Ar. B V Doshi is the first Pritzker Laureate from India, the highest honour in this field of profession; is it a late recognition for Indian architecture in the global arena?

I don't think it is a late recognition. Everything has its own time.

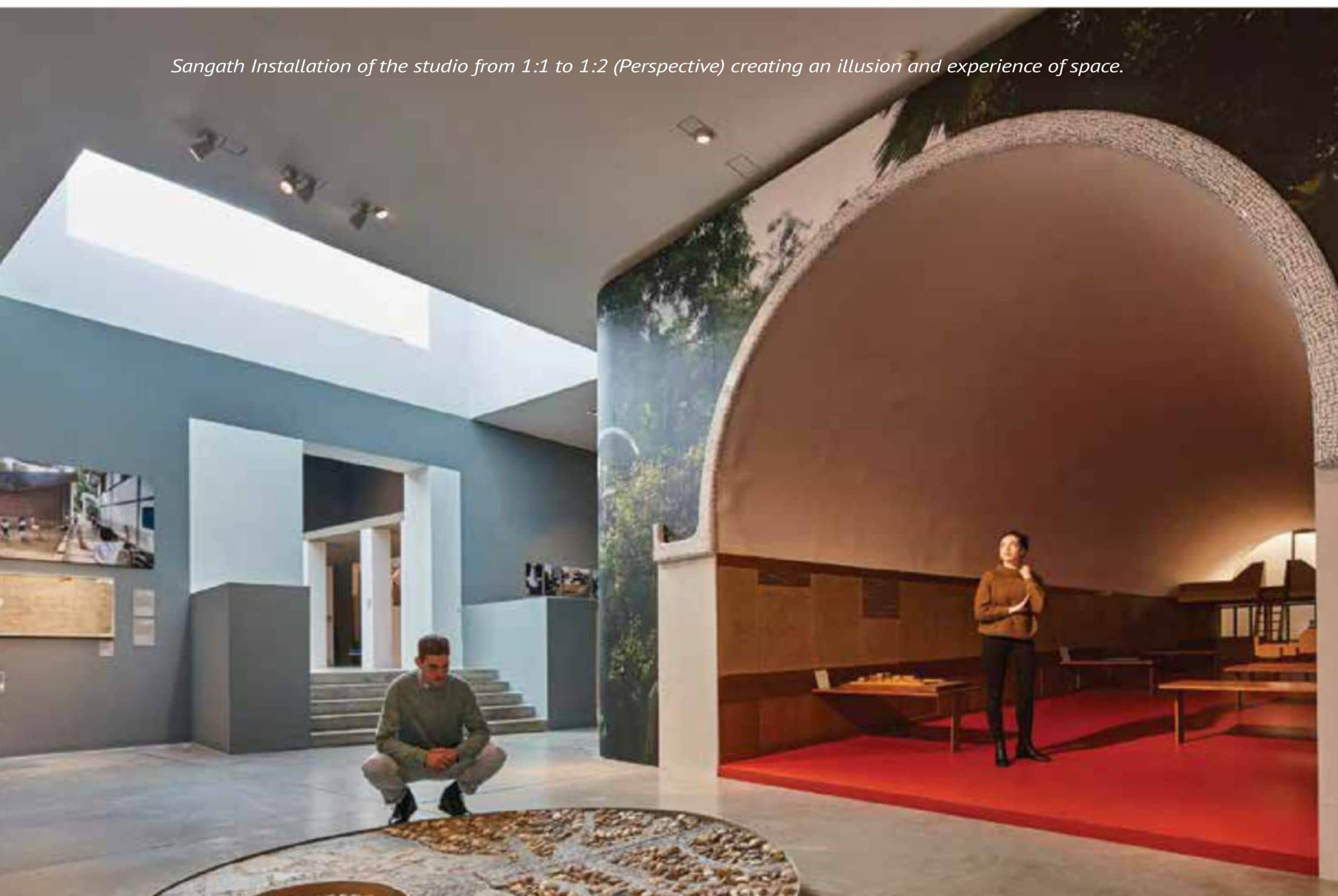
Can such international exhibitions help in portraying the rich and diverse architecture of India?

Yes, of course. More than architecture this exhibition talks about lifestyle, climate and celebration as the factors defining architecture. Doshi's participatory and open-ended approach to architecture renders a timeless quality to his works. Where architecture is not seen as a product but rather a living, evolving organism with possibilities to grow and

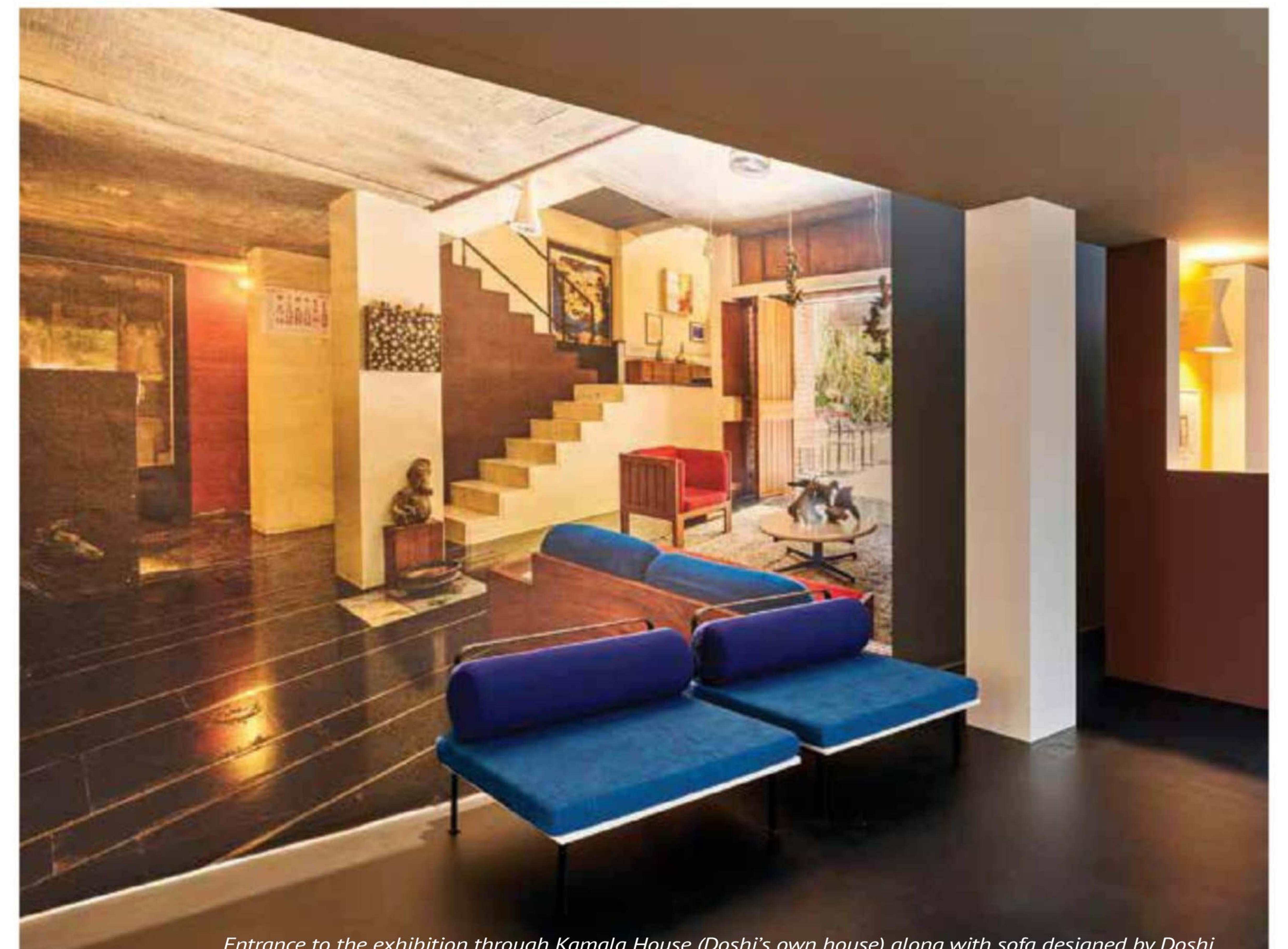
adapt. Moreover, the focus in most of his works has been to encourage dialogue and exchange between the inhabitants, break down social barriers, and inspire people with a sense of belonging. This personal search of for an appropriate architectural vocabulary in the Indian context with major emphasis on human behavioural patterns and lifestyle is unique to his ways of working.

Does being the granddaughter of Ar. B V Doshi pose an added challenge for curating an exhibition displaying his lifelong contributions to architecture?

Definitely, it is not easy and you have to work twice as hard. It comes with great responsibility. However, Doshi has also given all of us a lot of freedom to express and do what we intuitively feel is right. So I just went with that feeling.



Sangath Installation of the studio from 1:1 to 1:2 (Perspective) creating an illusion and experience of space.

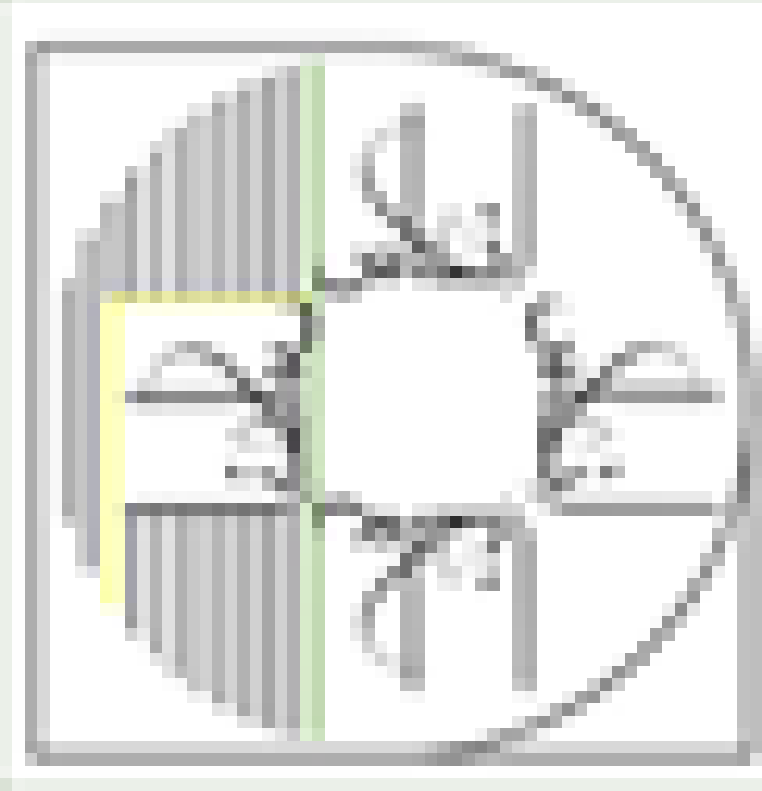


Entrance to the exhibition through Kamala House (Doshi's own house) along with sofa designed by Doshi

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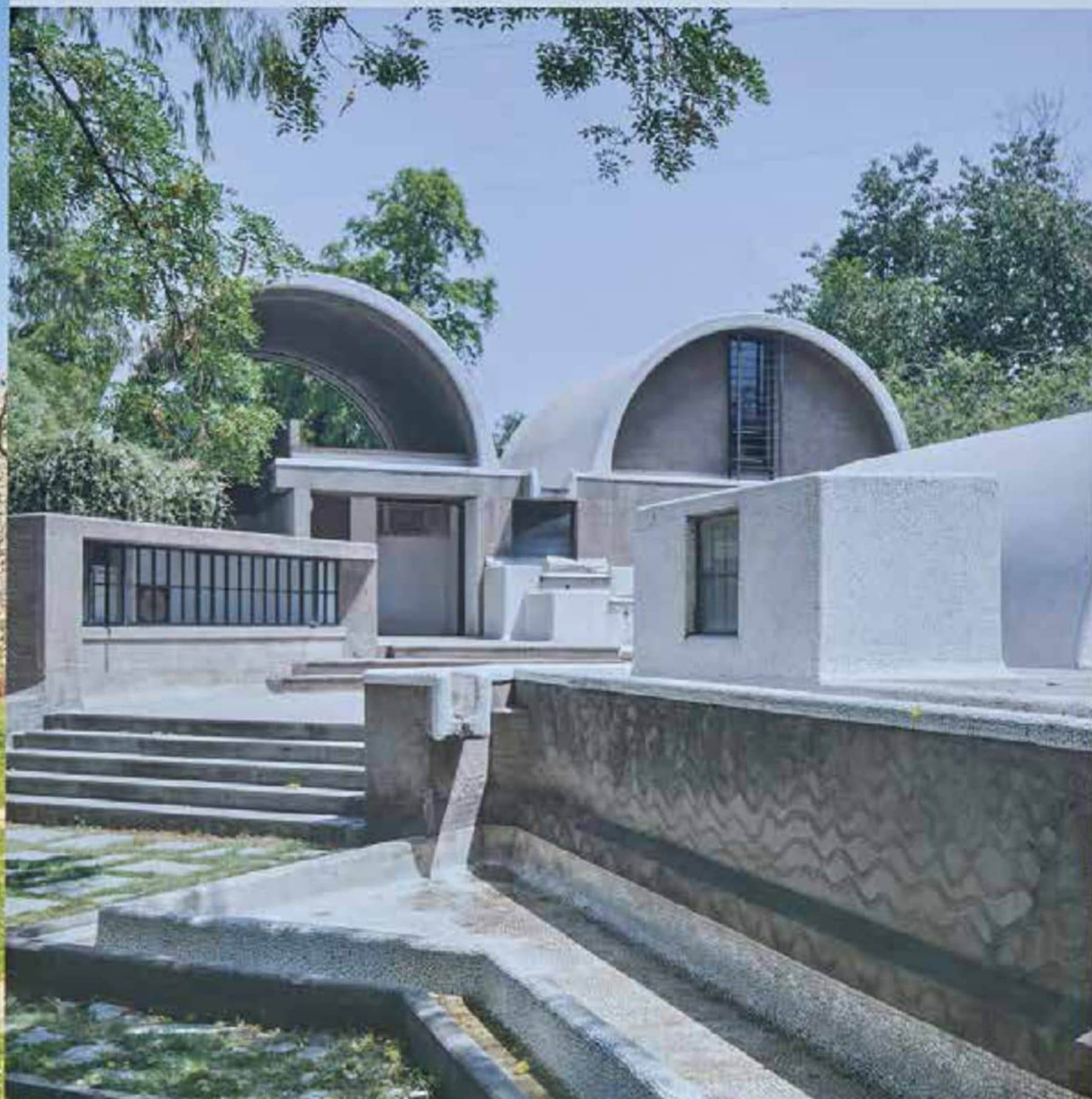
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BALKRISHNA DOSHI

ARCHITECTURE FOR THE PEOPLE

30.03. – 08.09.2019



“


The main concern while planning the exhibition was that it must talk to the masses, each one should take back something from it, an experience or a question or a thought or a sense of wonder

Would you agree that Indian architects and designers are seldom keen on documentation of their projects? Having curated quite a few exhibitions, any insights on the advantages and necessities of proper documentation?

We in general do not document anything I feel. Not just drawings but correspondences, talks, which we think are extremely essential for history. Every building has a story to tell and it's important to have everything documented in order to revisit and re-

evaluate what and how things happened and how we can bring about a change. We are still in the process of digitising and documenting Doshi's earlier works. Every time you look at the same project again you discover something new and that is very fascinating.

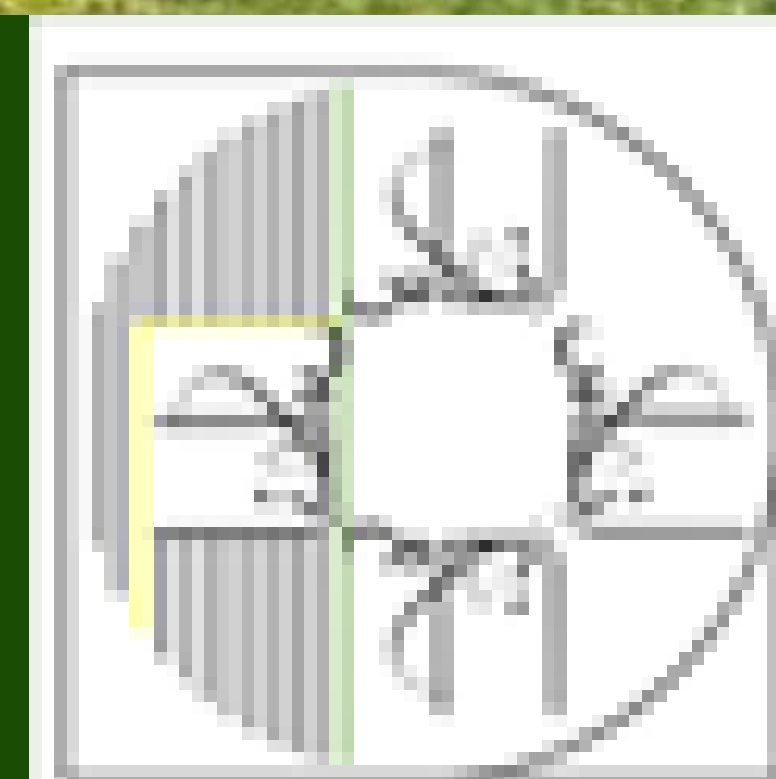
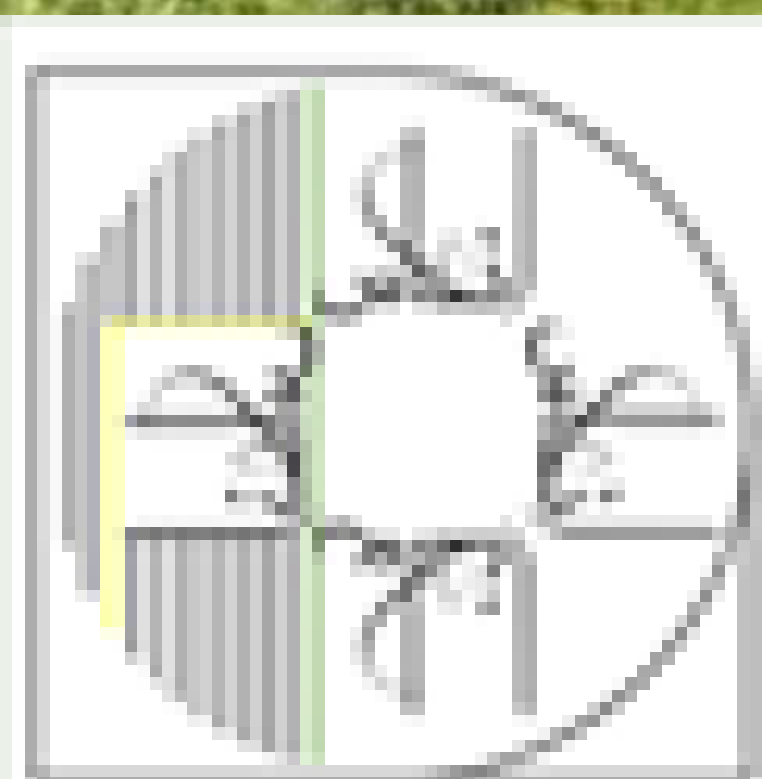
A word of advice to the multitudes of new architects and designers flooding the architecture profession in India?

How can I possibly advice when I still continue to learn everyday 

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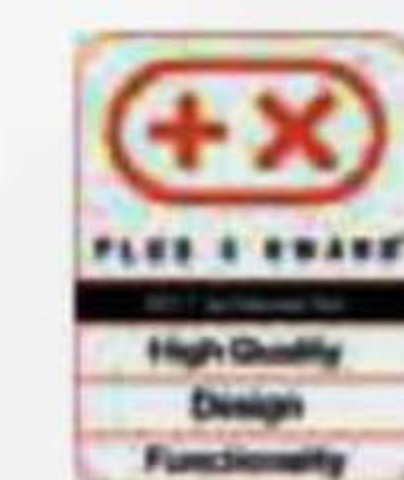
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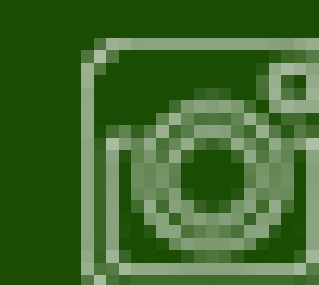
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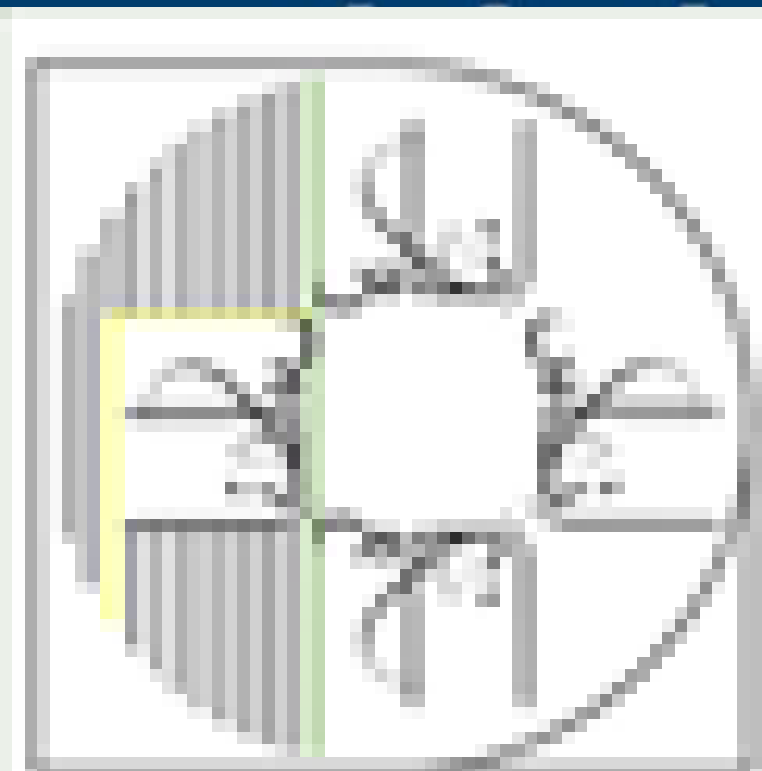
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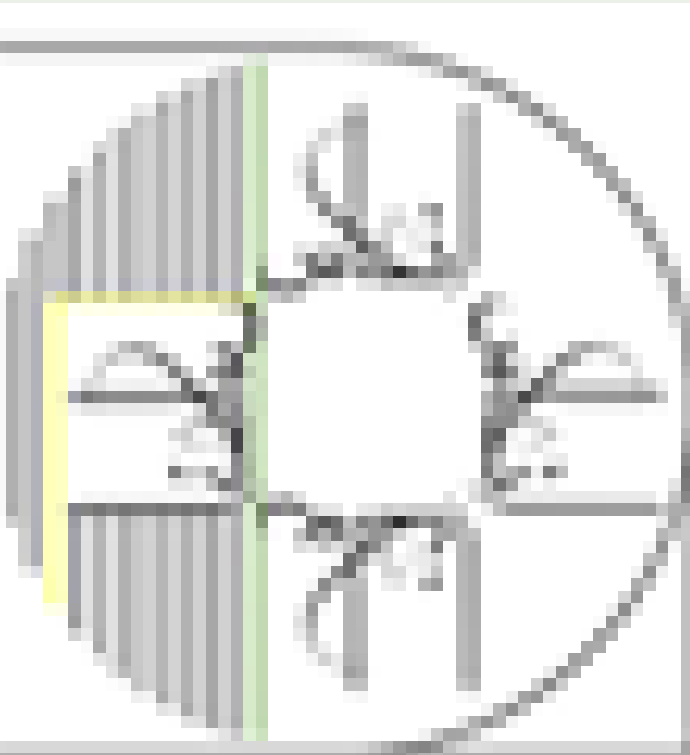
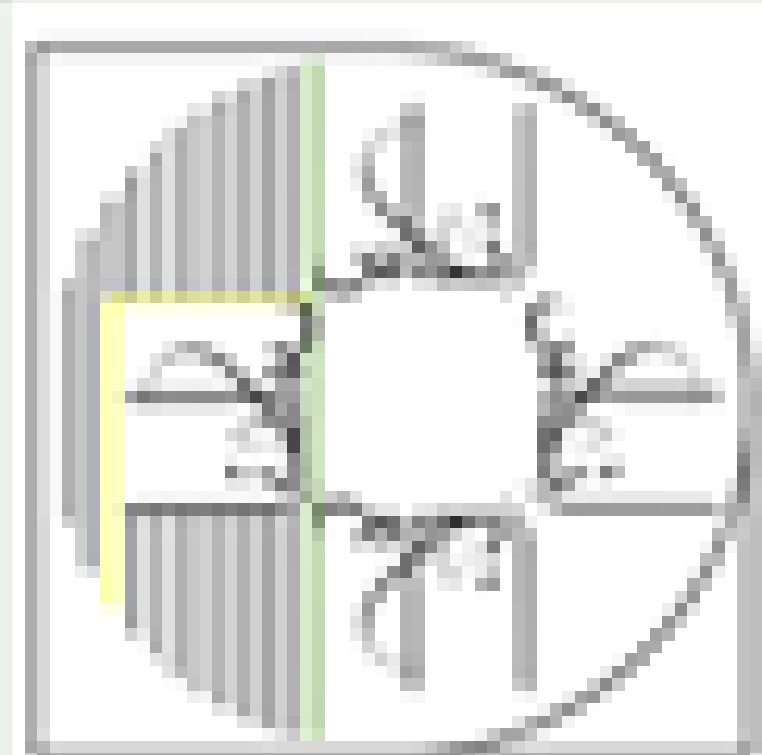
ESPOUSING AN EGALITARIAN ETHOS

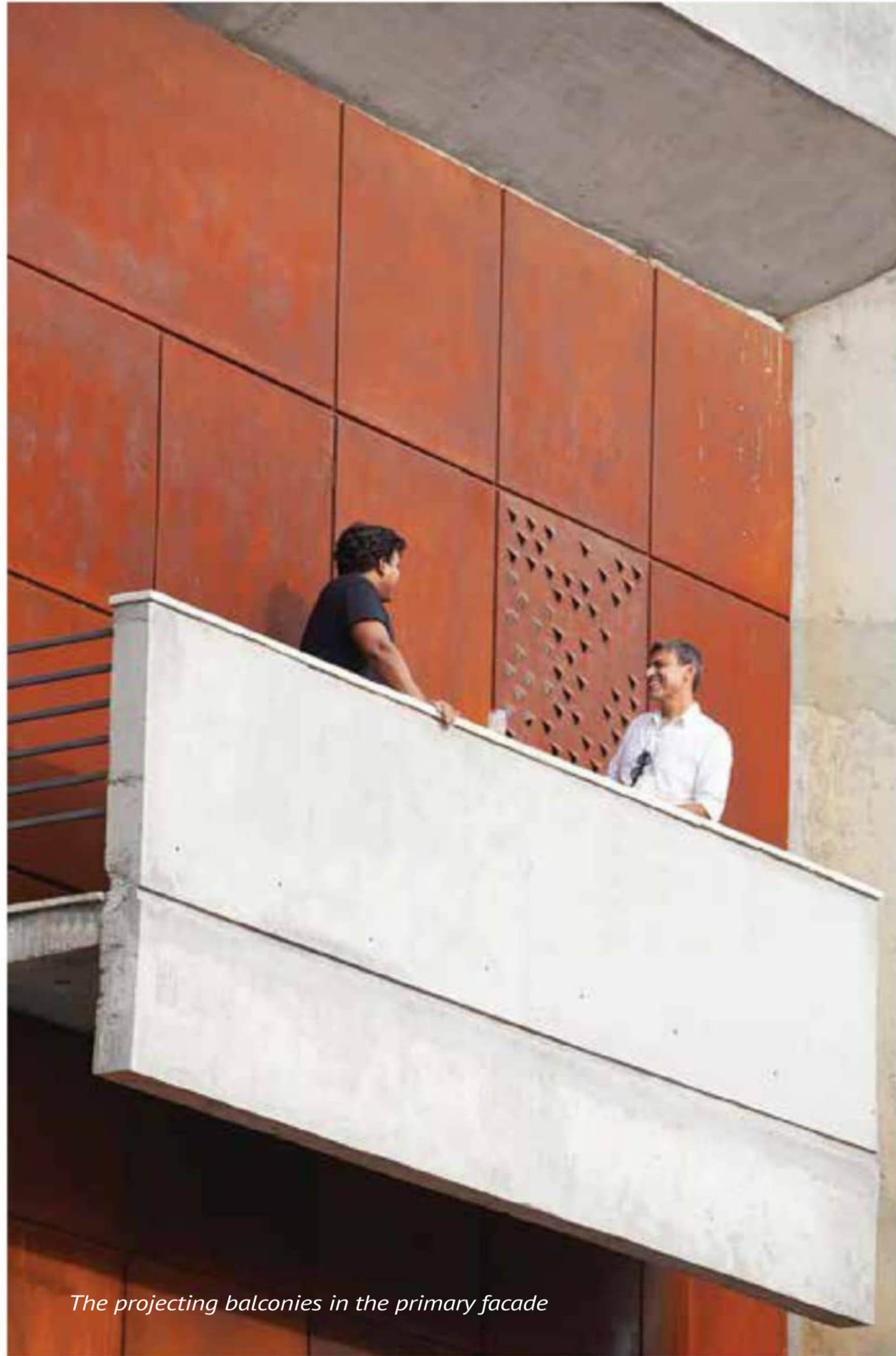
Text: Team Design Detail/Photos: Andre J. Fanthome

The 'profession pyramid' that adheres to the traditional notions of workspace hierarchy often subjugates and segregates not just the roles and responsibilities of its workforce, but also the liberty of an affable working ethos. From cramped cubicles in dreary lairs of the top tier, the polarity is preposterous. Seldom came by an office in yesteryears that defied such principles.

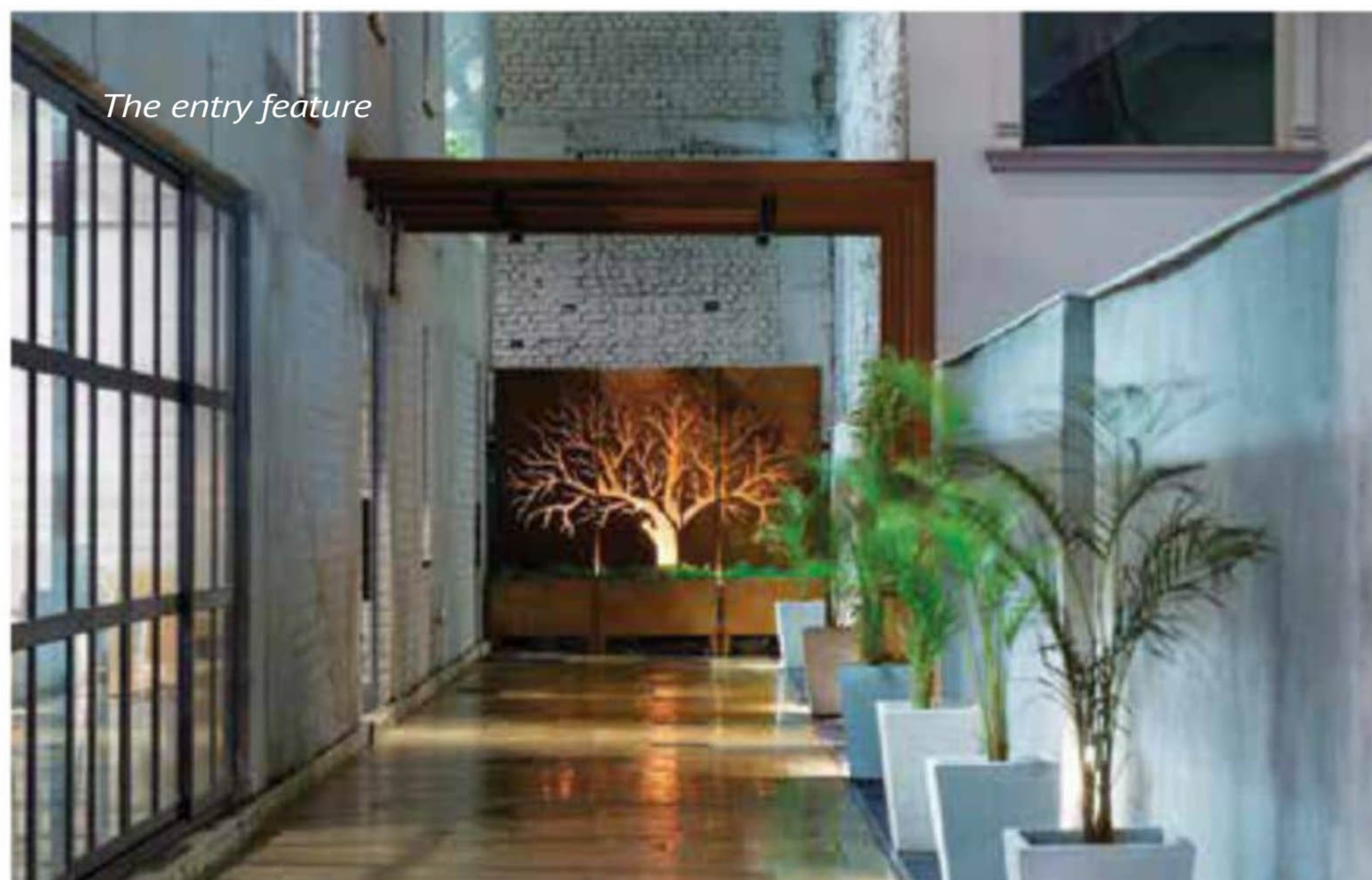


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The projecting balconies in the primary facade



The entry feature

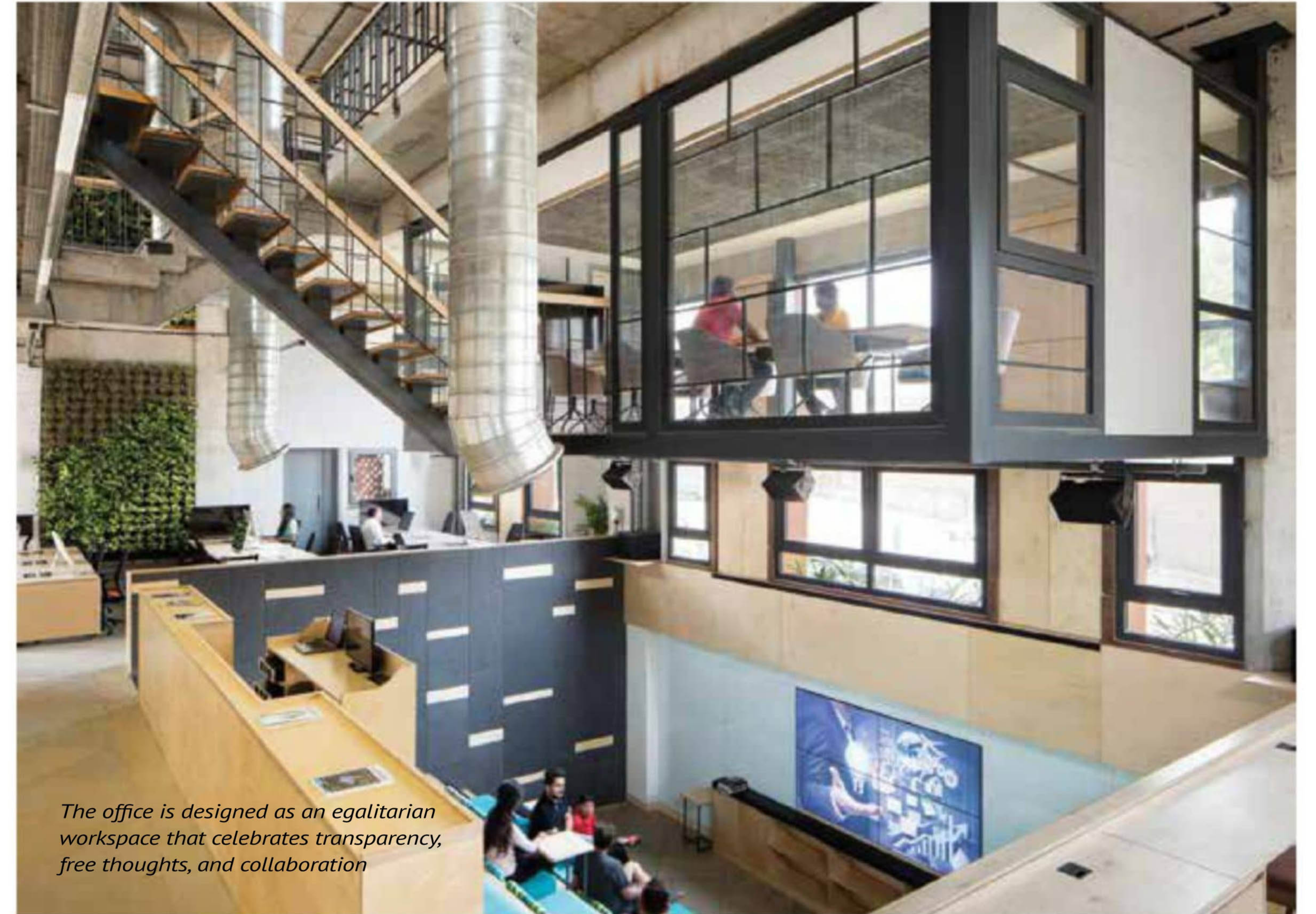
FACT FILE

PROJECT	: COMMUNIQUE MARKETING SOLUTIONS
LOCATION	: GURUGRAM
ARCHITECTS	: GROUP DCA
DESIGN TEAM	: VINI SAM, PRITHA MITRA
CLIENT	: MR.AMIT SANGHVI
PROJECT AREA	: 7560 SQ.FT
STATUS	: COMPLETED
YEAR	: 2018

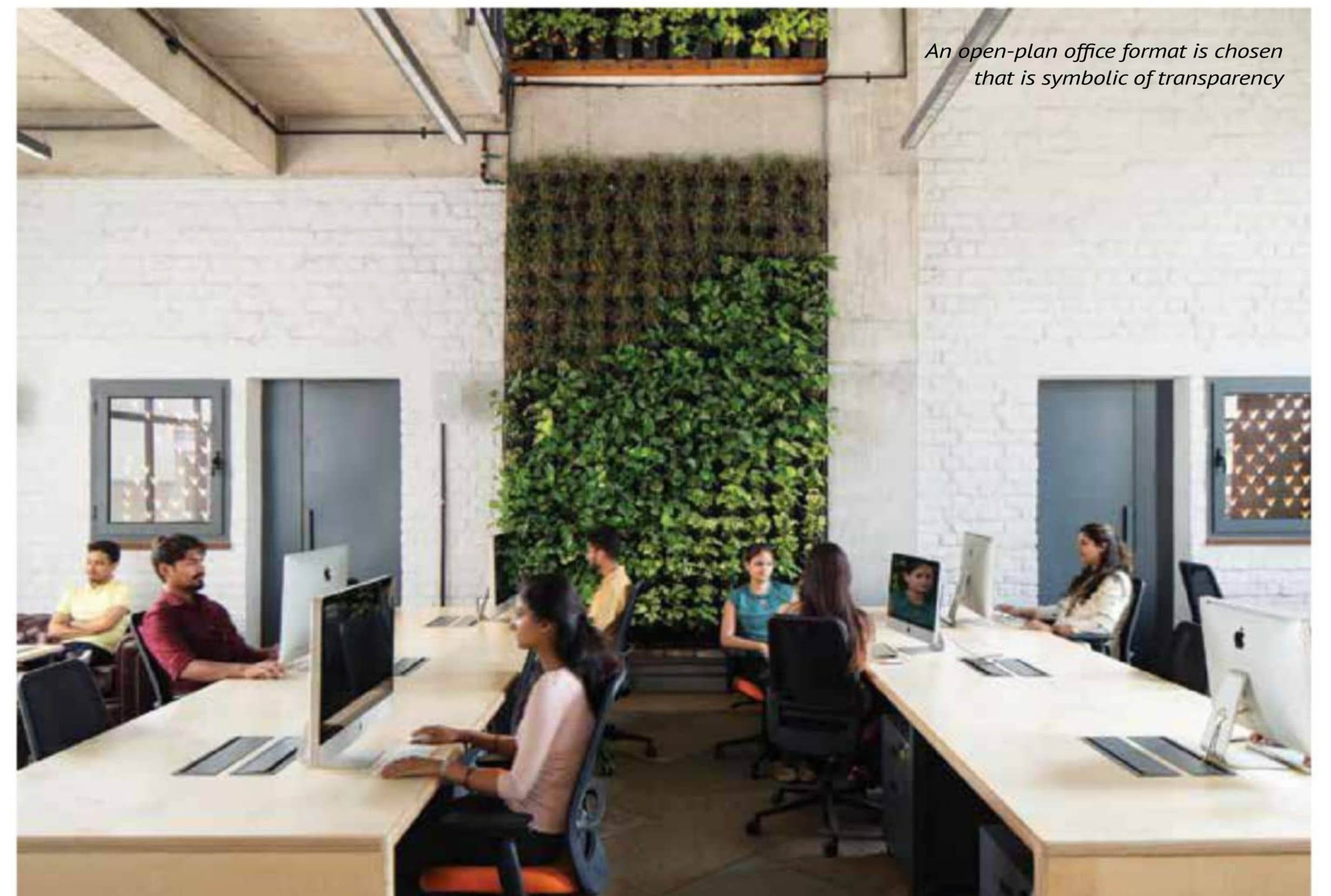
In the wake of the 21st century, along with waves of change transcending every discipline, a paradigm shift of perception, interpretation and adaptation of an egalitarian work culture is evidently underway.

Though tardy, these ideals have reached the Indian scenario too. The Communique Marketing Solutions office in Gurugram stand testament to these reforms. Conceived by the innovative minds of groupDCA, the design reflects the company's guiding philosophy predicated on establishing parity across the board, thereby enhancing employee experience, overall productivity, and general well-being.

The office is designed as a three-storeyed building that crafts a distinctive identity for itself within its immediate urban context. The balance between the corten steel facade panels and the expanse of exposed concrete essays an architectural vocabulary that is contextually unique and unmistakably brutalist. Honesty and humanism - both structural and materialistic, are central to the idea of Brutalism; its choice, therefore, reflects groupDCA's strong belief in the movement's foundational principles of

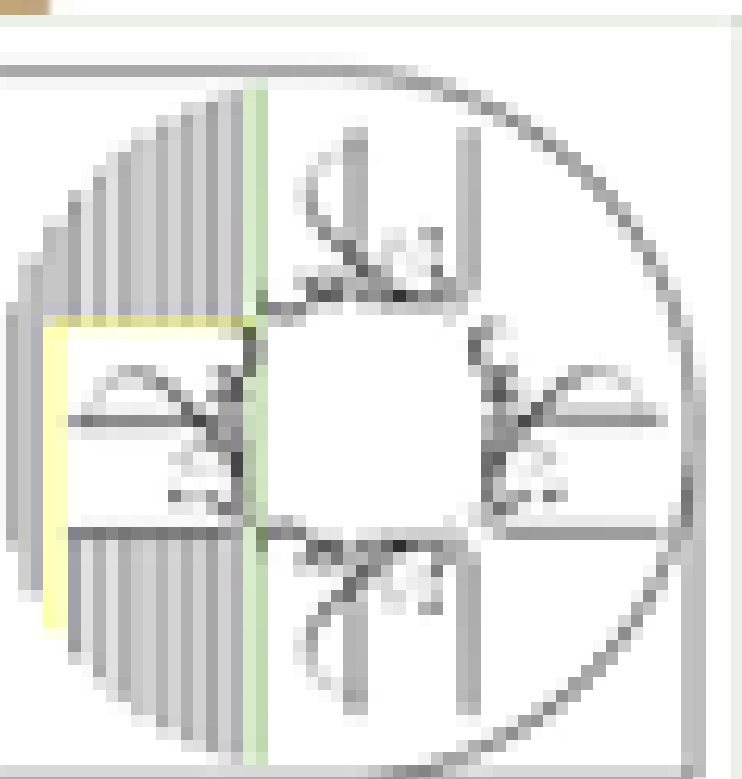
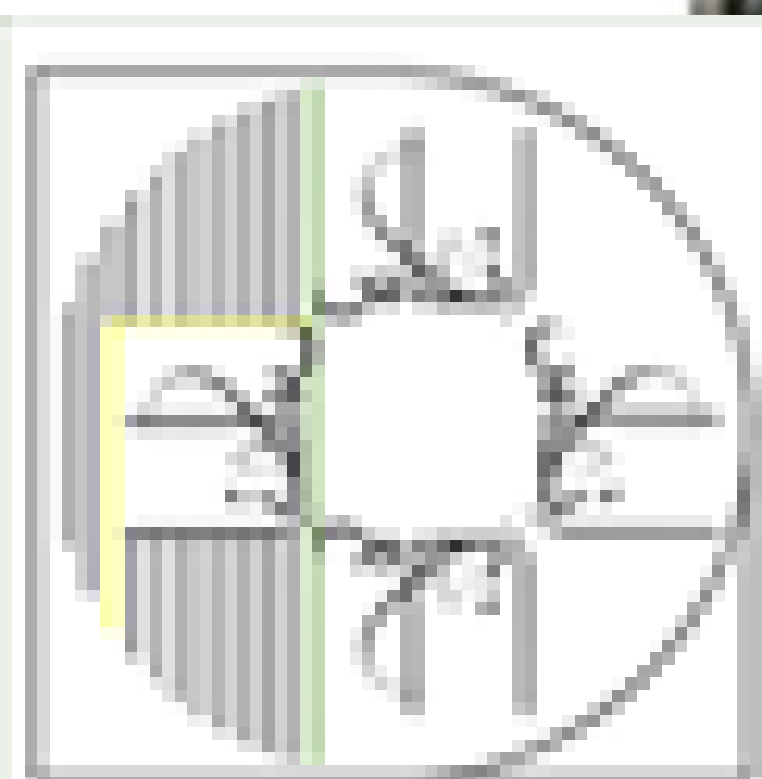


The office is designed as an egalitarian workspace that celebrates transparency, free thoughts, and collaboration



An open-plan office format is chosen that is symbolic of transparency

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To reduce the ingress of heat into the building, the primary façade on the west is completely blocked with a massive wall and an added layer of insulation.



AR. AMIT AURORA AND AR. RAHUL BANSAL

GROUP DCA

Founded in the year 1996, group DCA is a multi-disciplinary Architecture & Interior Design firm, based out of New Delhi, India. The team has several remarkable, award-winning and widely acclaimed projects in its portfolio, ranging from Residential, Retail, Hospitality and Workspaces. With an in-depth desire to redefine the paradigms of Design, group DCA has been focused in its approach as a skilful balance of talent, experience and hard work. Spearheading group DCA are Architects Amit Aurora and Rahul Bansal, who graduated in 1993 from the esteemed School of Planning and Architecture (SPA), New Delhi.

Each project is treated individually, with an approach that is most appropriate to the project's identity, vision, business format, target clientele, code of ethics, site location and budget. Rather than following current trends, or designing for the short term, the studio believes in sustainable design, which is exclusive, well-balanced, contextual and fosters longevity and practicality.

Through its contribution in the realm of Architecture and Interior Design, Group DCA has made a mark across India, South Asia, Africa and the Middle East.

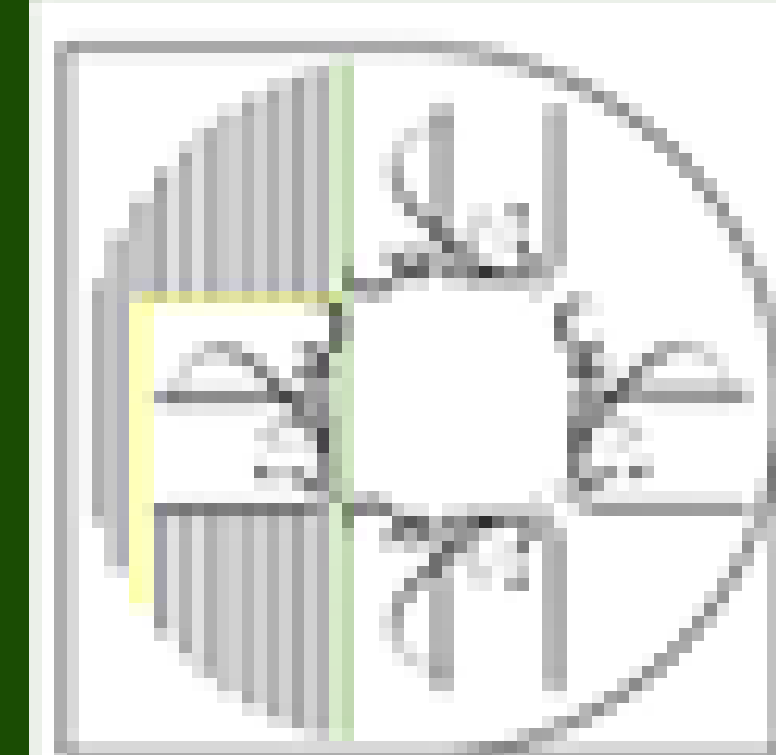
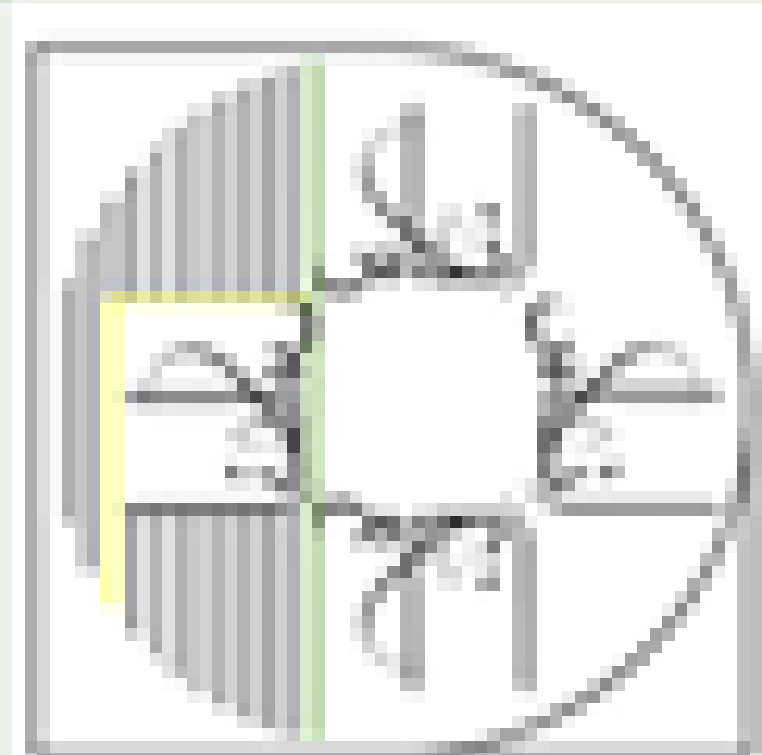
A custom-designed sculpture at the ground level guides the visitors to an entry foyer, and subsequently to the workspaces above. A seamless two floor volume accommodates the workspaces that weave across levels, an open office symbolically transparent yet not functionally compromising. The staggering levels are connected by a service core with nifty niches of informal meeting spaces abutting it on either side, all panned out across the south facade.

glare-free daylight into this volume, the northern and southern faces are designed to be porous; the fenestration scheme was arrived at through sophisticated metric-based daylight analysis. The inflow of heat into the building through the western edge was reduced by an innovative design of a completely insulated face. The only punctures on this wall are two projecting balconies that are elemental in the elevation of the

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First Floor Plan

1. AMPHITHEATRE (KNOWLEDGE CENTRE)
2. WORKSTATION AREA
3. MEN'S WASHROOM
4. WOMEN'S WASHROOM
5. BALCONY
6. PANTRY
7. INFORMAL MEETING ZONE



Second Floor Plan

1. MEETING ROOM
2. DOUBLE HEIGHT SPACE WITH WORKSTATIONS BELOW
3. MEN'S WASHROOM
4. WOMEN'S WASHROOM
5. BALCONY
6. MEETING AREA

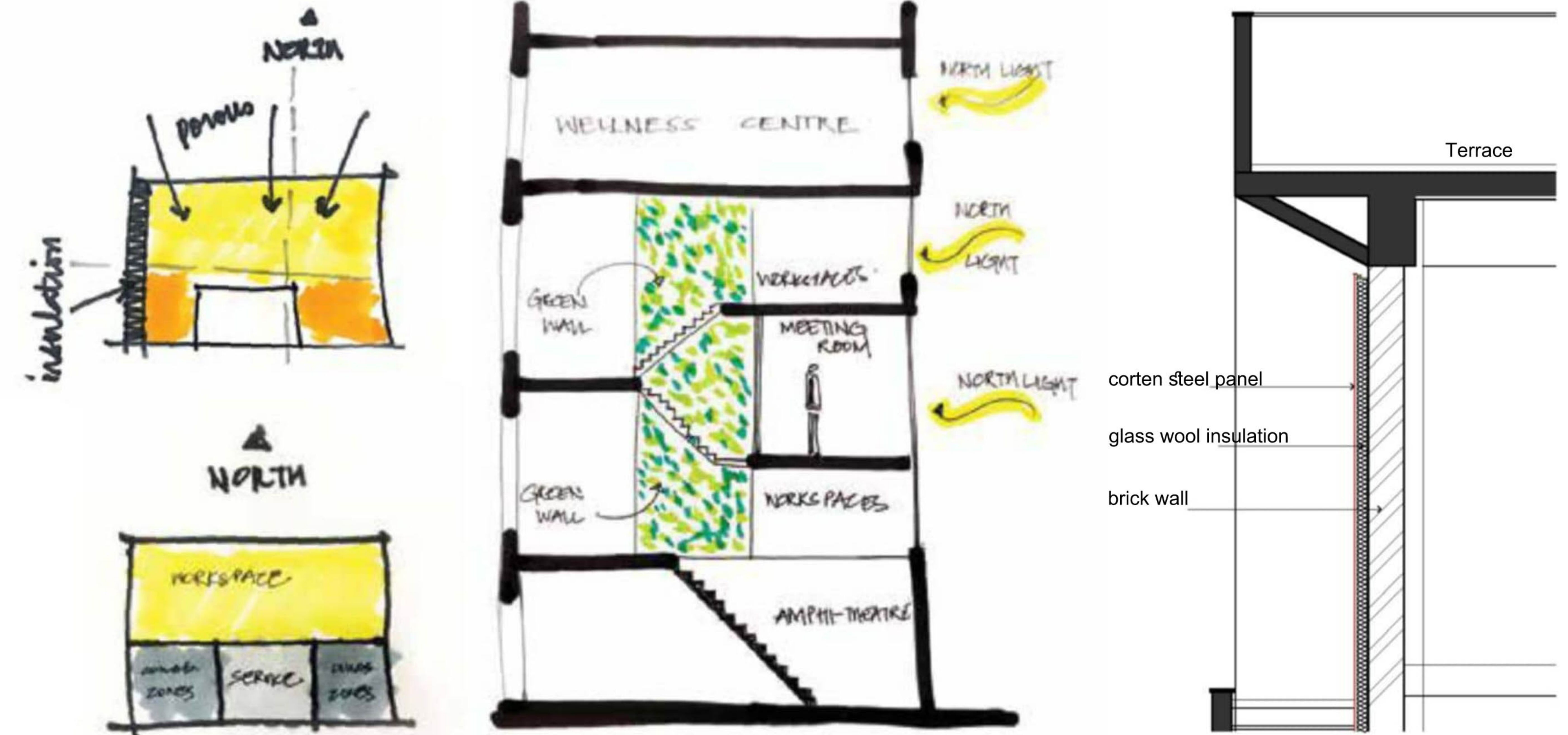


Second Floor Upper Level Plan

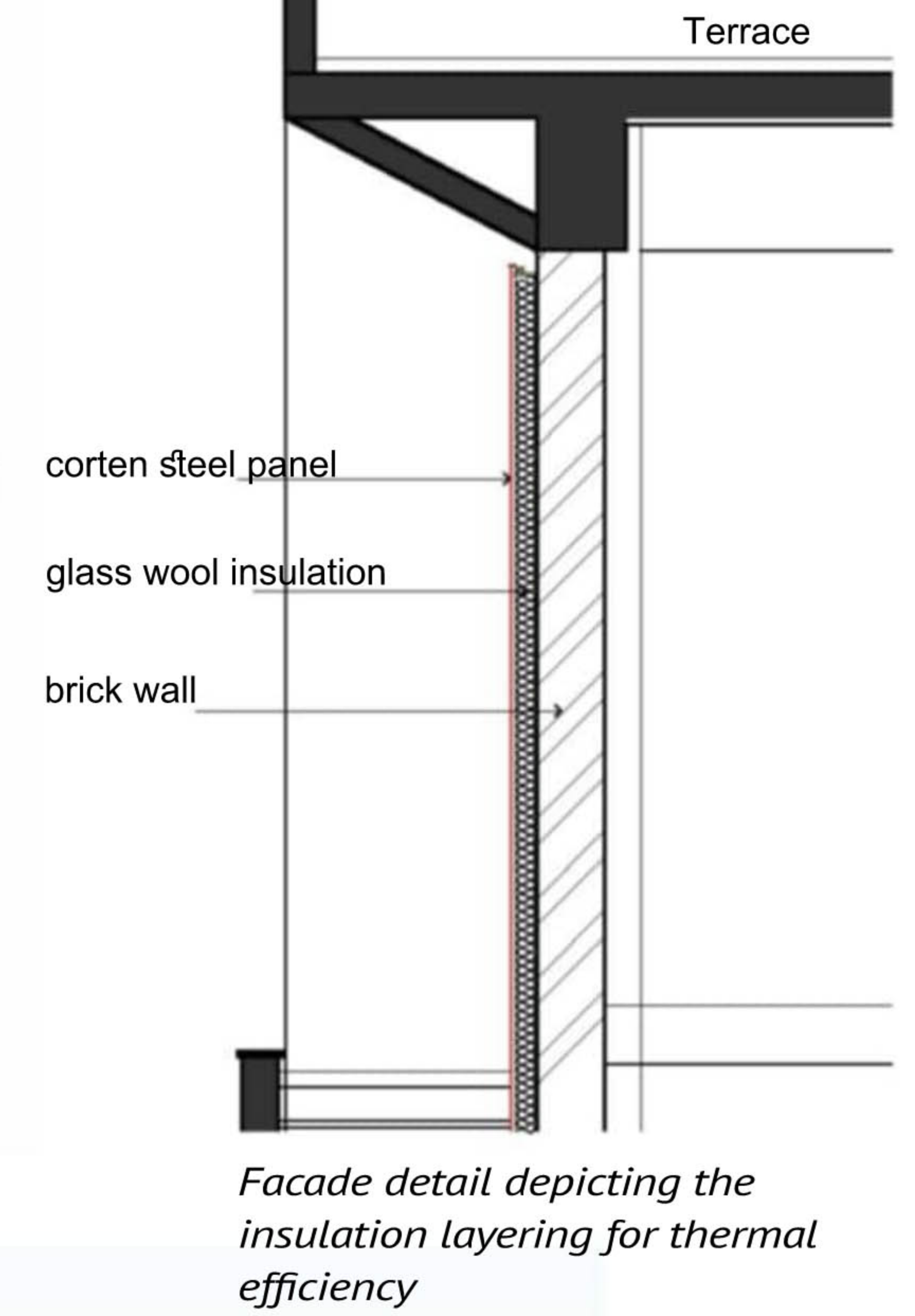
1. WORKSTATION AREA
2. BALCONY
3. MEN'S WASHROOM
4. WOMEN'S WASHROOM
5. MEETING AREA BELOW



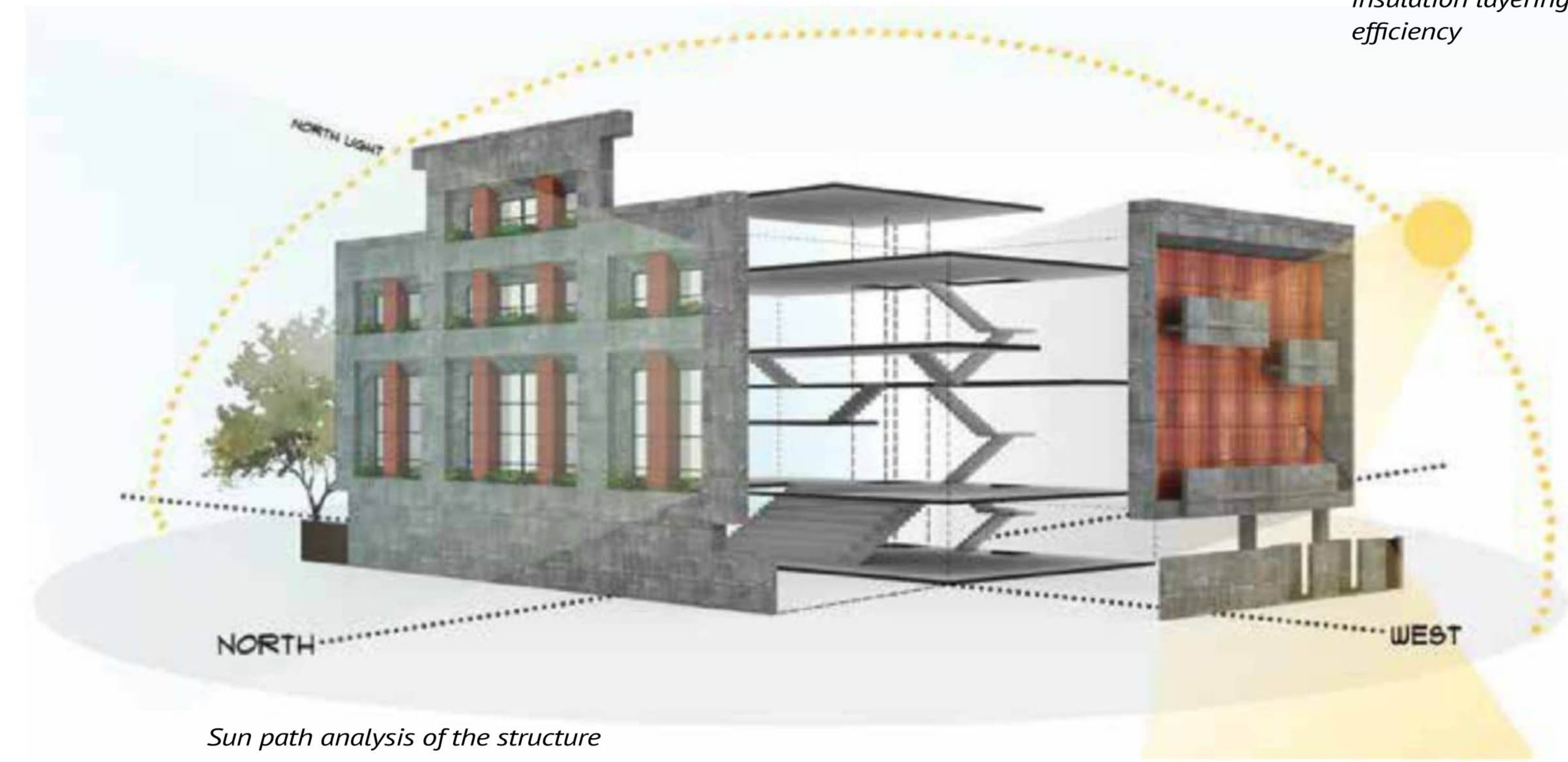
1. WELLNESS CENTRE AND YOGA STUDIO
2. TERRACE
3. WASHROOM



Conceptual sketches and schematic section of the workspace volume



Facade detail depicting the insulation layering for thermal efficiency



Sun path analysis of the structure



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SPEED THAT MAKES YOUR WORK FLOW



The flexible amphitheater-style multipurpose event area acts as the heart of the volume



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The crux of the interior volume however is the mezzanine conference room that floats above an amphitheatre-style, multipurpose event area. The fact that the heart of the volume is occupied by collaborative and flexible spaces as opposed to a director's room reflects groupDCA's intent to do away with physical metaphors of authoritarianism.

The larger design strategy - biophilia - endeavours to enhance human engagement with nature. Large windows, lined with planters are designed along the northern and southern edges of the floor-plates; opening to beautiful views of the surrounding greens, their careful

placement and sizing ensures adequate daylight ingress. Vertical green walls run along the entire two-floor height of the volume along its eastern and western edges, bringing in glances of green in every direction.

The design of the office is literally and figuratively green in every essence. Openings of all windows of the structure are double-glazed for thermal insulation. The corten steel clad western facade too has a glass wool insulating layer. Though flooded with ambient light throughout the day, the spaces are additionally provided with simple yet intelligent artificial lighting systems that augment

the natural daylight, creating optimal working conditions. The acoustic design front is also well-addressed; poly-fibre walls and ceiling panels are used to achieve the desired interior noise levels while complementing the overall spatial quality.

The brutalist vocabulary is iterated in the interiors as well; exposed brick, concrete and steel - all of them showcased in their natural and unfinished states. Be it the birch plywood carved furniture, the multi-hued limestone flooring, or the sculptural quality of the unconcealed air-conditioning ducts floating in mid-air, the raw rhetoric of the material palette accentuates aesthetics while ingeniously cutting down on the post-occupancy maintenance costs.

Centrally located on the third floor is a hall flanked by open terraces on both sides. Equipped to cater to diverse functions such as yoga, prayer meetings and parties, the Wellness Centre provides opportunities for the much-needed occasional revamp of a routine-led work life.

The office of Communique Marketing Solutions is thus an expression that celebrates transparency, free thought and collaboration- an expression of architecture, that is inherently socialist at



The Wellness centre

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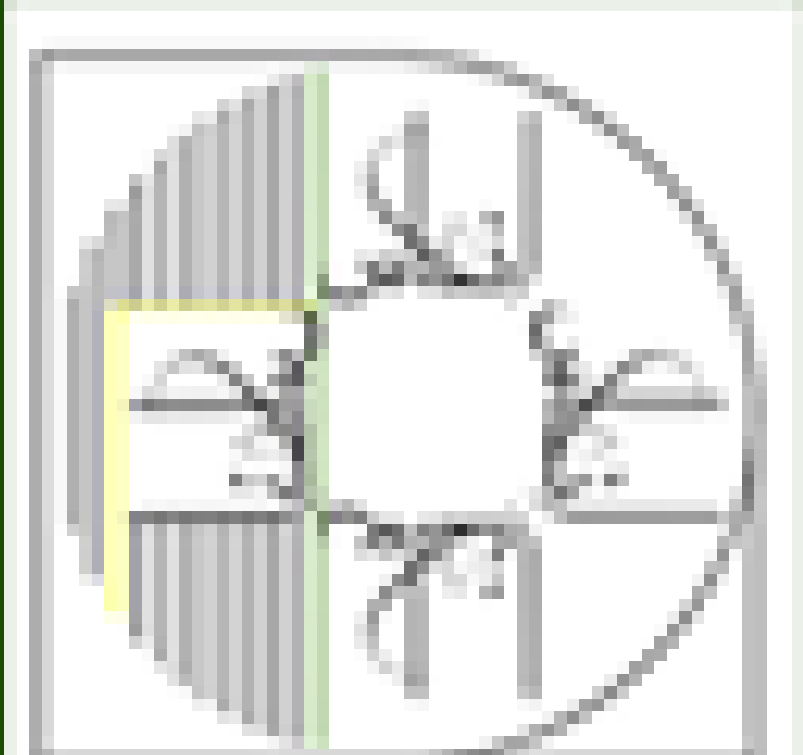
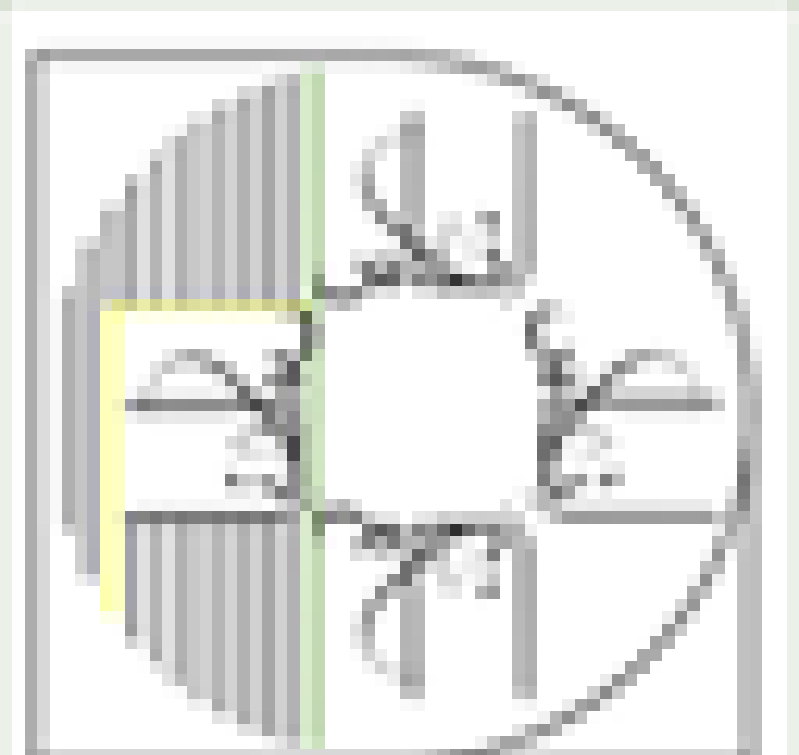


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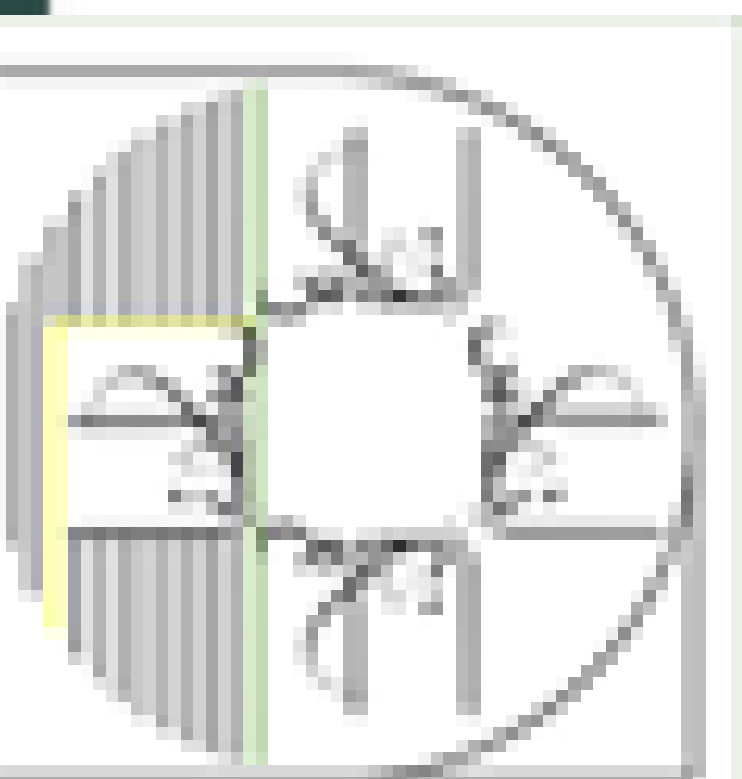
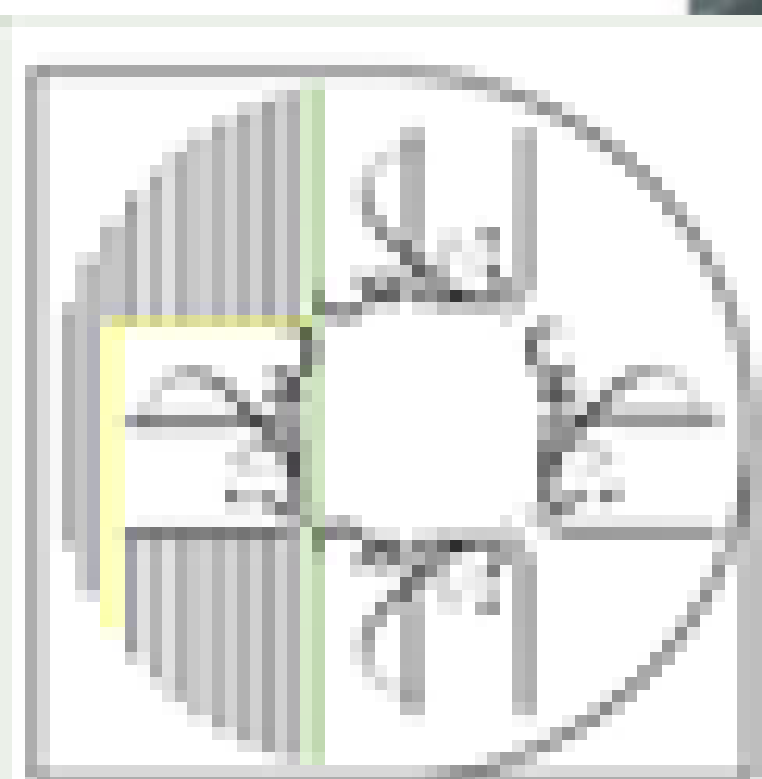


WADE WITHOUT WORRIES

Text: Team Design Detail / Photos: gh3*

Public swimming pools have been in existence since time immemorial as many ancient civilizations considered it as an ideal place for socializing. But at the same time studies have pointed out that the public pools are also places that could pose health hazards due to the chlorination of the water. Well, in this context it must be noted that the Canadian city Edmonton's latest attraction the Borden Park Natural Swimming Pool by gh3*architects is a safe place to take a plunge without any fear of contamination. As it is the first chemical free public outdoor pool to be built in Canada.

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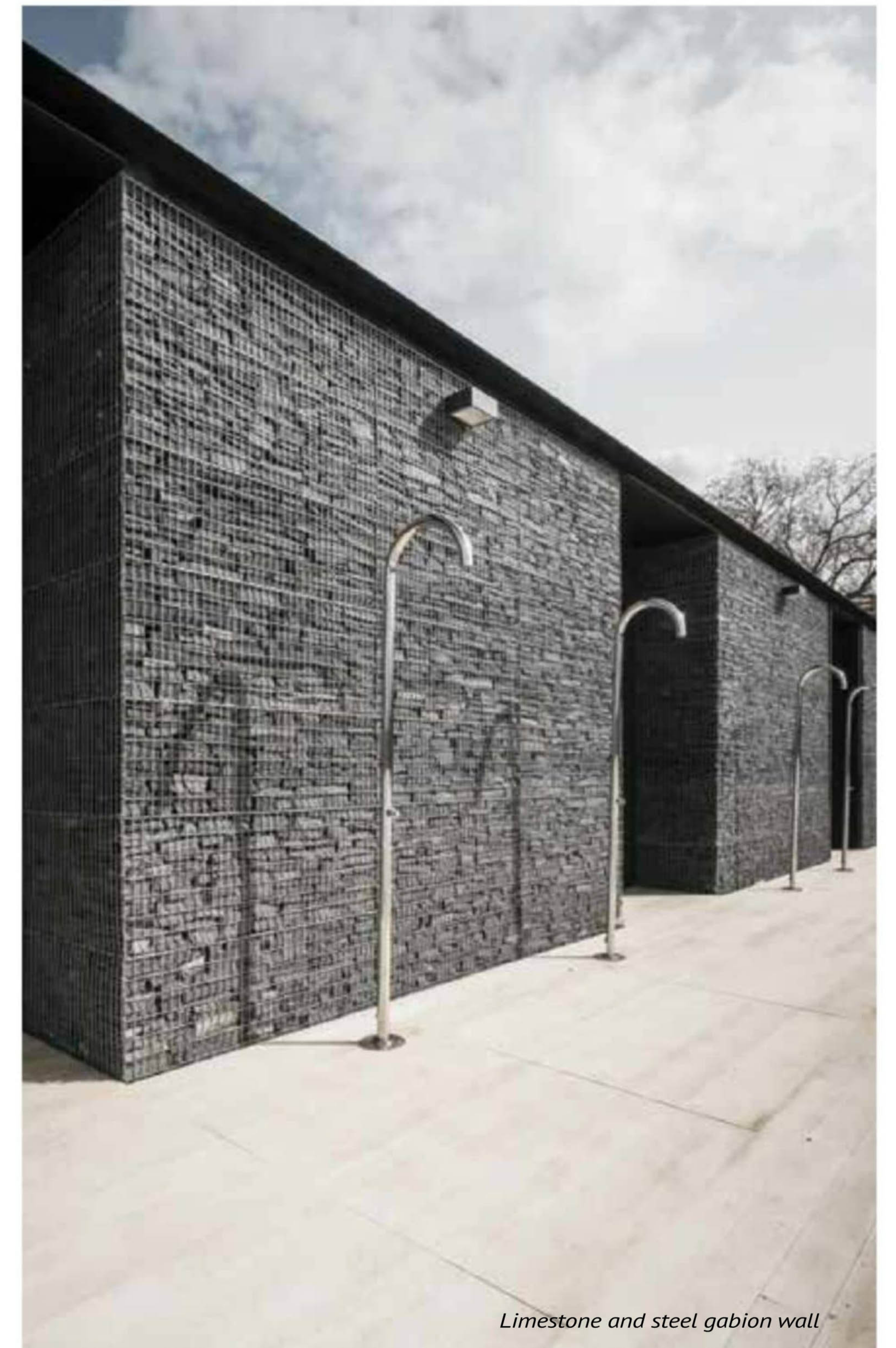
The challenge before the architects was that they have to create a large pool with high-quality water that replaces an existing public pool from the 1920s. They overcame this challenge by establishing a technology that cleanses the water through stone, gravel, sand, and botanic filtering processes.

The pool involves a balanced ecosystem where plant materials, microorganisms, and nutrients come together within a gravel and sand filtering process to create 'living water'. Filtration is achieved in two ways: by means of a biological-mechanical system or the constructed wetland and gravel filter, and on site with Zooplankton. This is a chemical and disinfectant free filtering system in which isolating membranes contain water as it circulates and is cleansed by means of a natural process. The process takes place at the north end of the pool precinct. On deck, water passes through a sand and stone pond and a planted hydro botanic pond. Adjacent to these ponds, a granular filter PO4 adsorption unit is enclosed by the gabion walls of the



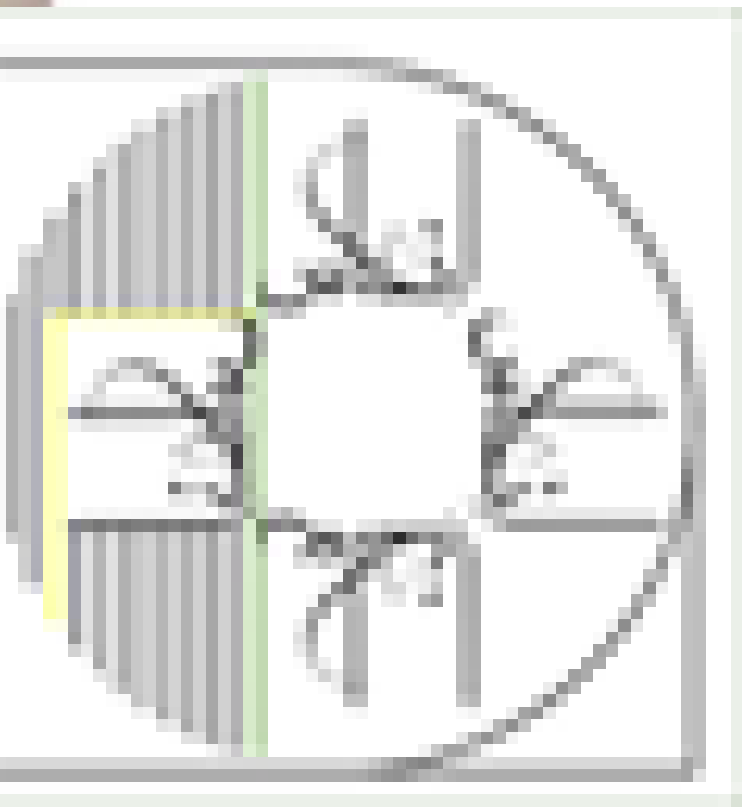
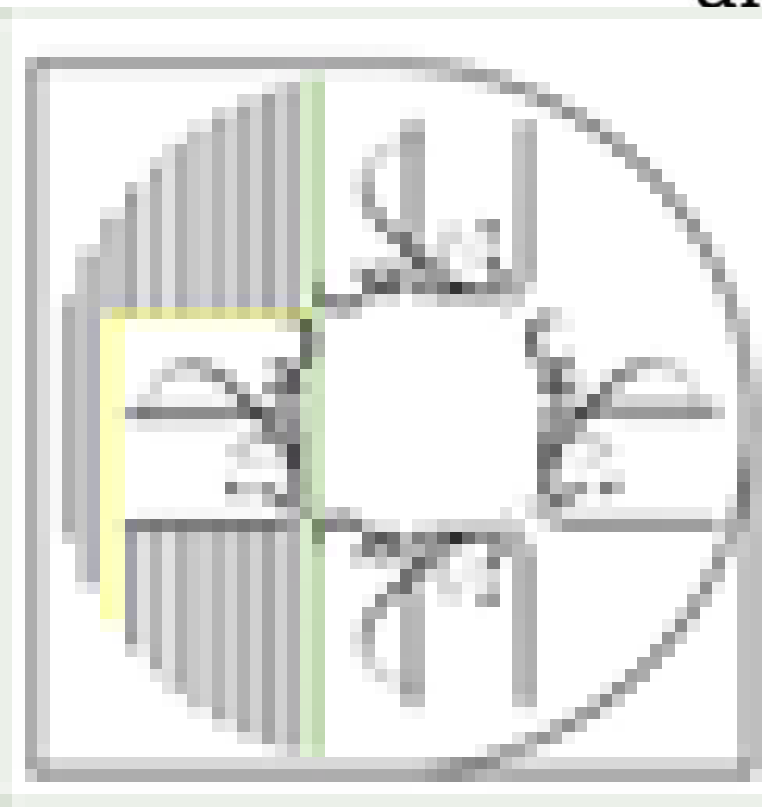
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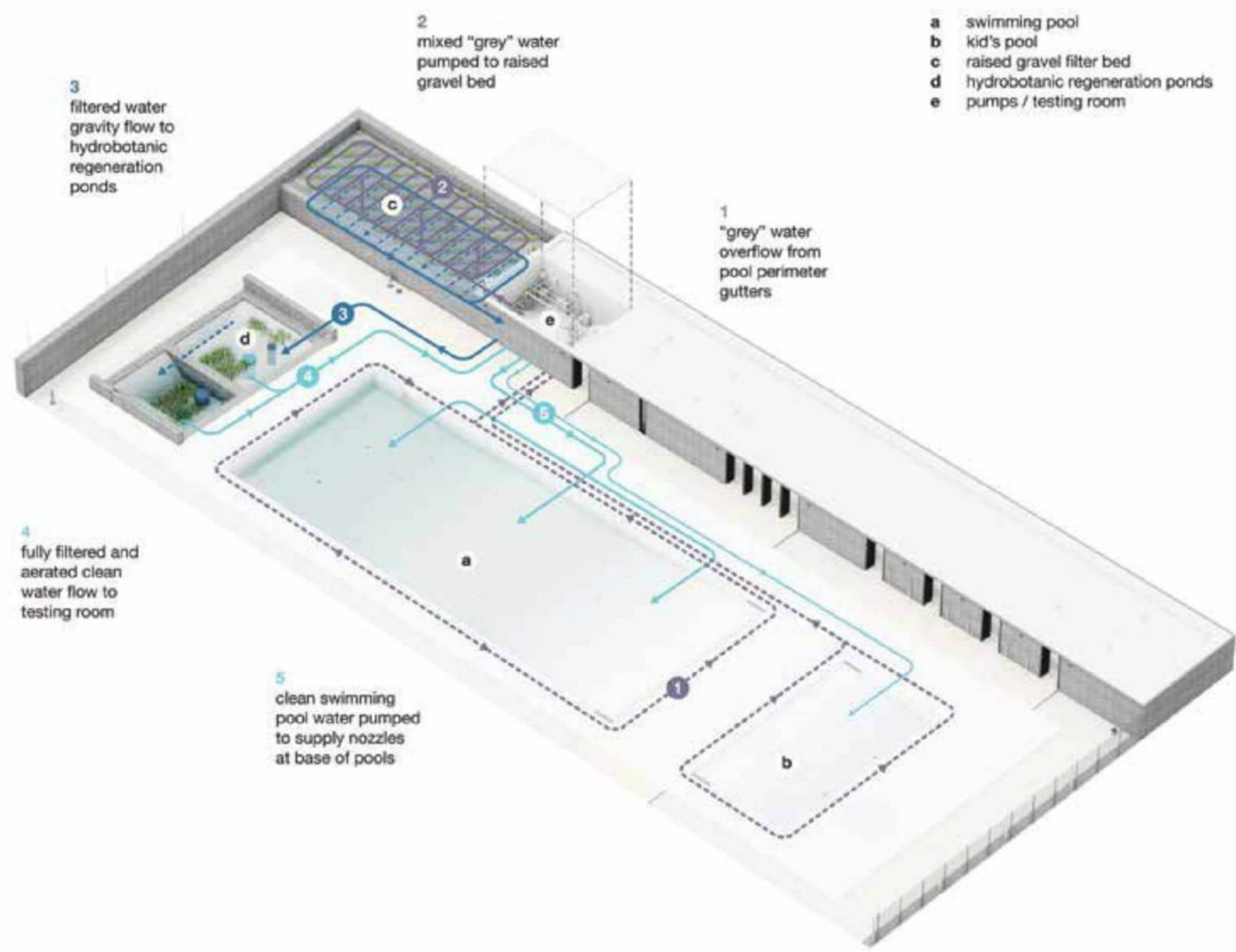
NAME OF PROJECT : BORDEN PARK NATURAL SWIMMING POOL
LOCATION : BORDEN PARK, EDMONTON, AB, CANADA
ARCHITECTURE, LANDSCAPE & INTERIORS : GH3*
CONTRACTOR : ELLIS DON
BUILDING AREA : 770 SM, 8288 SFT
YEAR OF COMPLETION : 2018



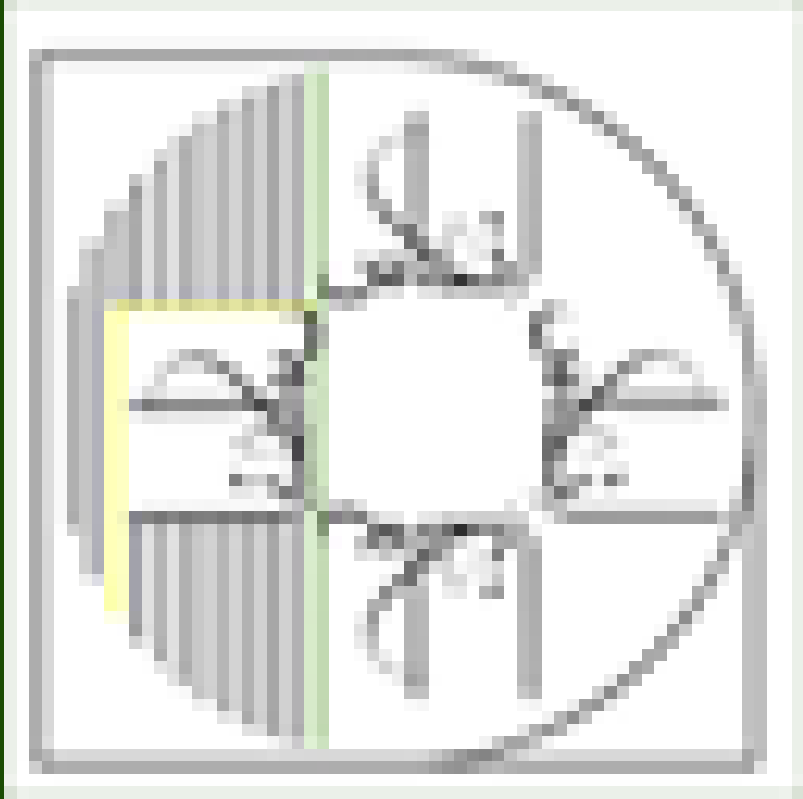
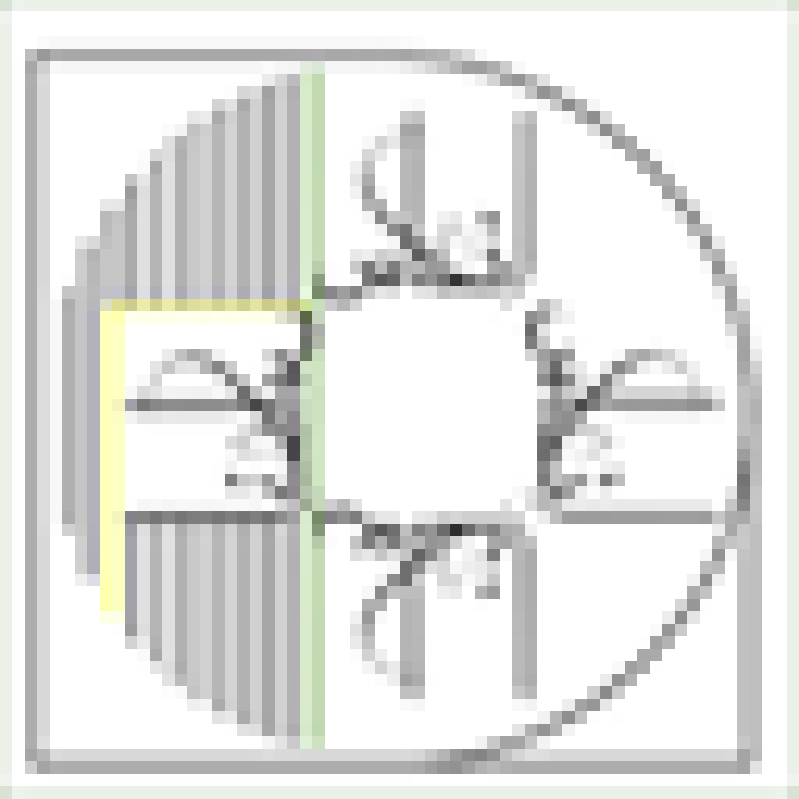
Limestone and steel gabion wall

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

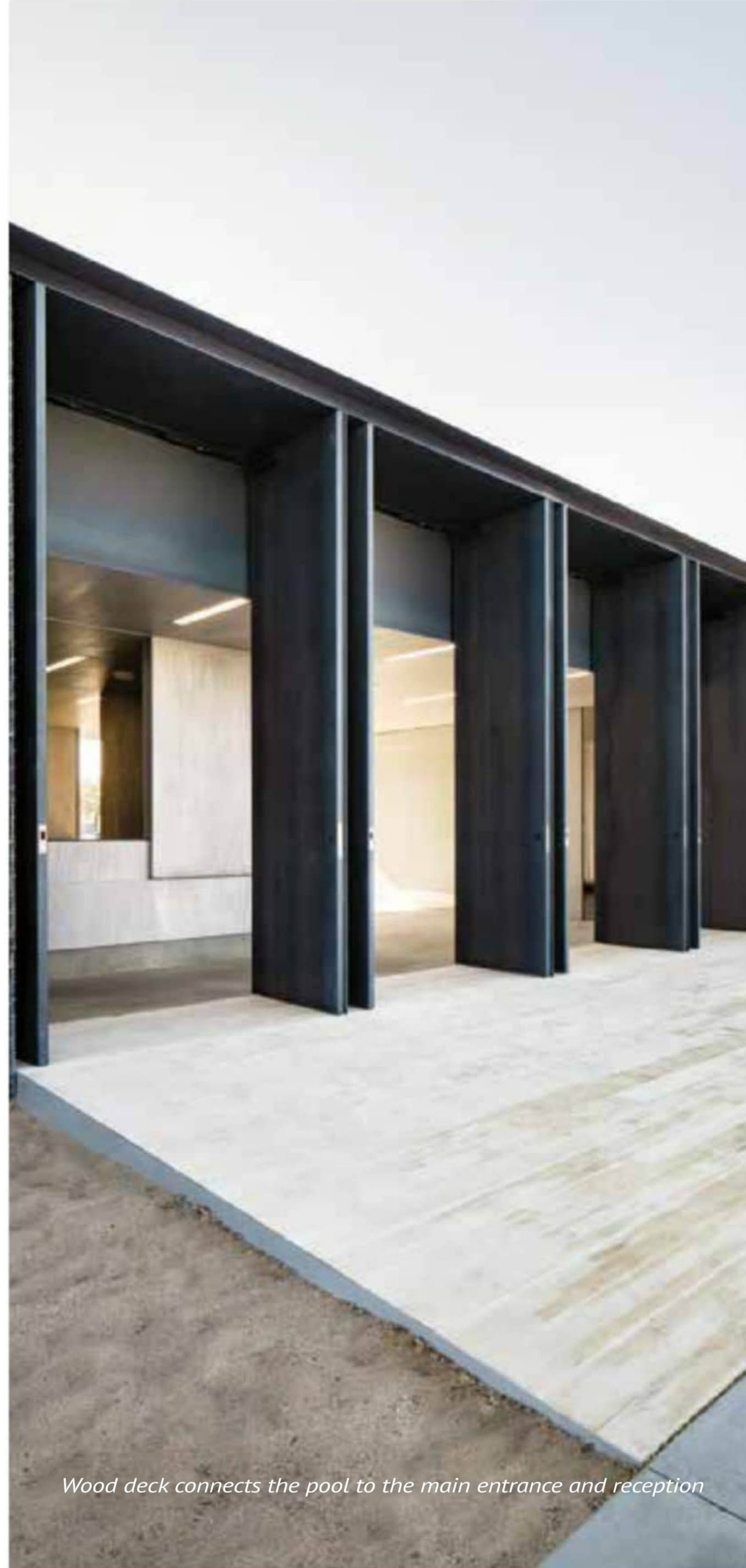




AR. PAT HANSON

GH3*

gh3* is an award-winning Canadian design practice lead by Ar Pat Hanson and Ar Raymond Chow. The team consists of 20 members that include architects, landscape architects, designers, and technical staff. The firm works with a modernist's eye to order, beauty, and social possibility, an environmentalist's awareness of sustainability and long term thinking. gh3* has been awarded Governor General's Medals for the Borden Park Pavilion in Edmonton and the Boathouse Studio on Stony Lake in Ontario. They have completed projects at every scale, from small park pavilions and private houses to large civic and transit infrastructure. The team is committed to the best in creative practice and brings a tailored, client-centred approach to every stage of the design and construction process, with the aim of achieving pragmatic, poetic, environmentally-responsible, and aesthetically powerful design solutions.

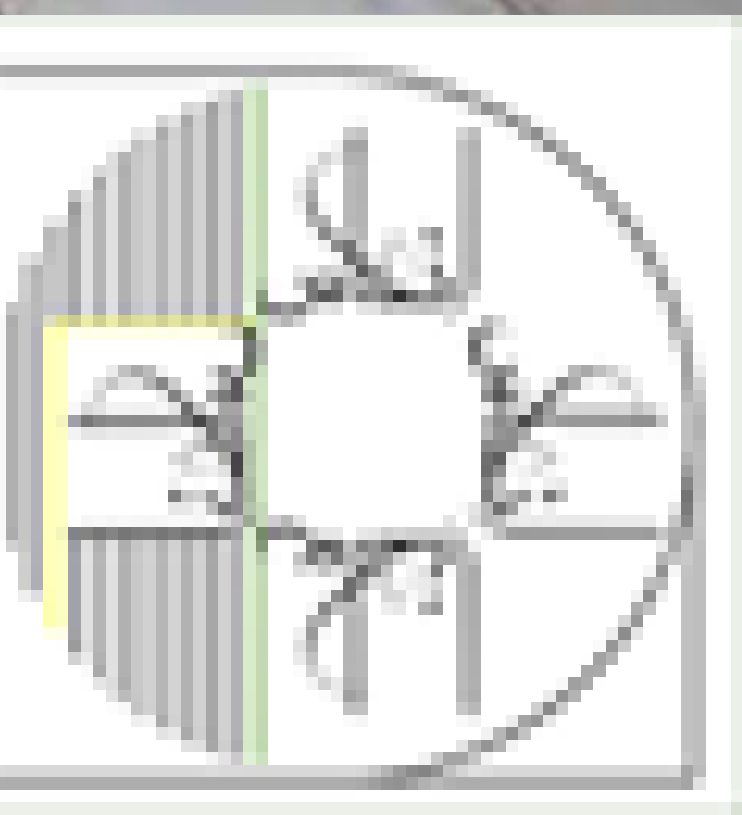
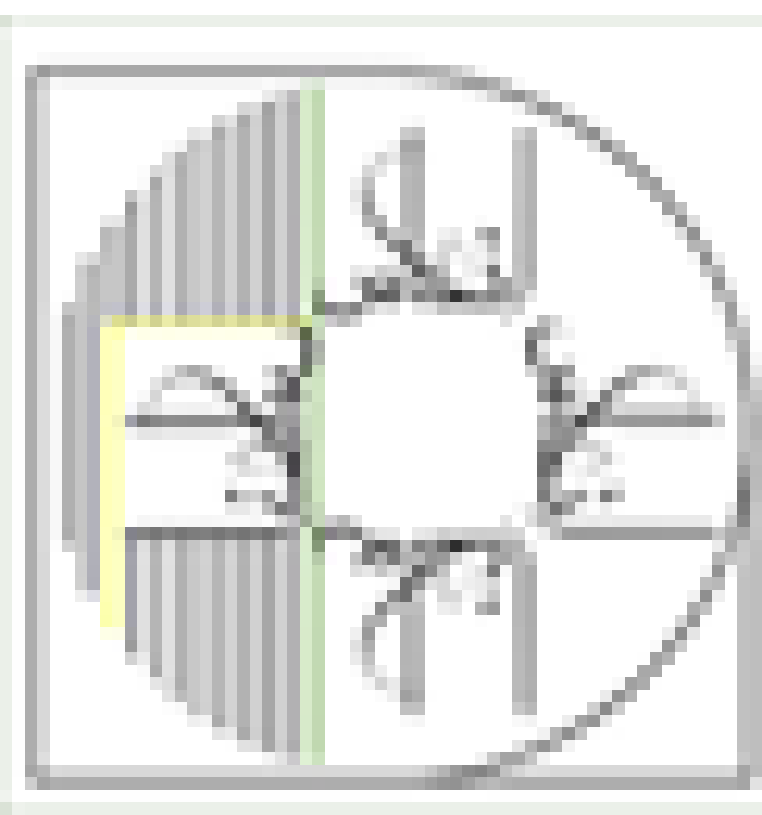


Wood deck connects the pool to the main entrance and reception

The natural materials used for this process are also reflected on the materials-oriented concept of the changing room facility. The dark limestone and steel of the gabion wall construction defines the enclosure's vertical dimension as filter-like or breathable, as granular and porous. The flat roof of the building that frames the gabion wall enhances the sensation of open-sky spaciousness within the pool precinct and the full height doors create a physical

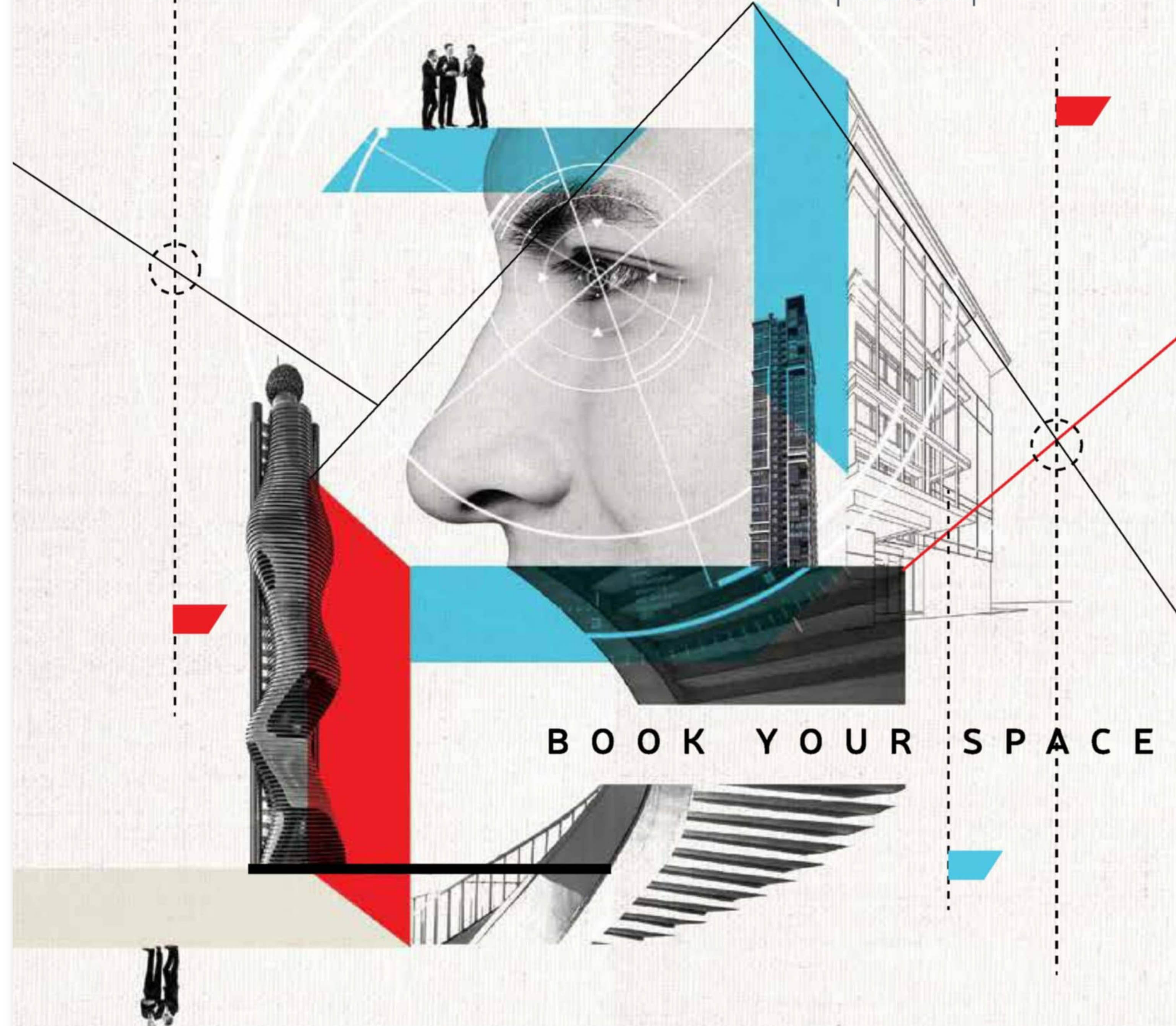


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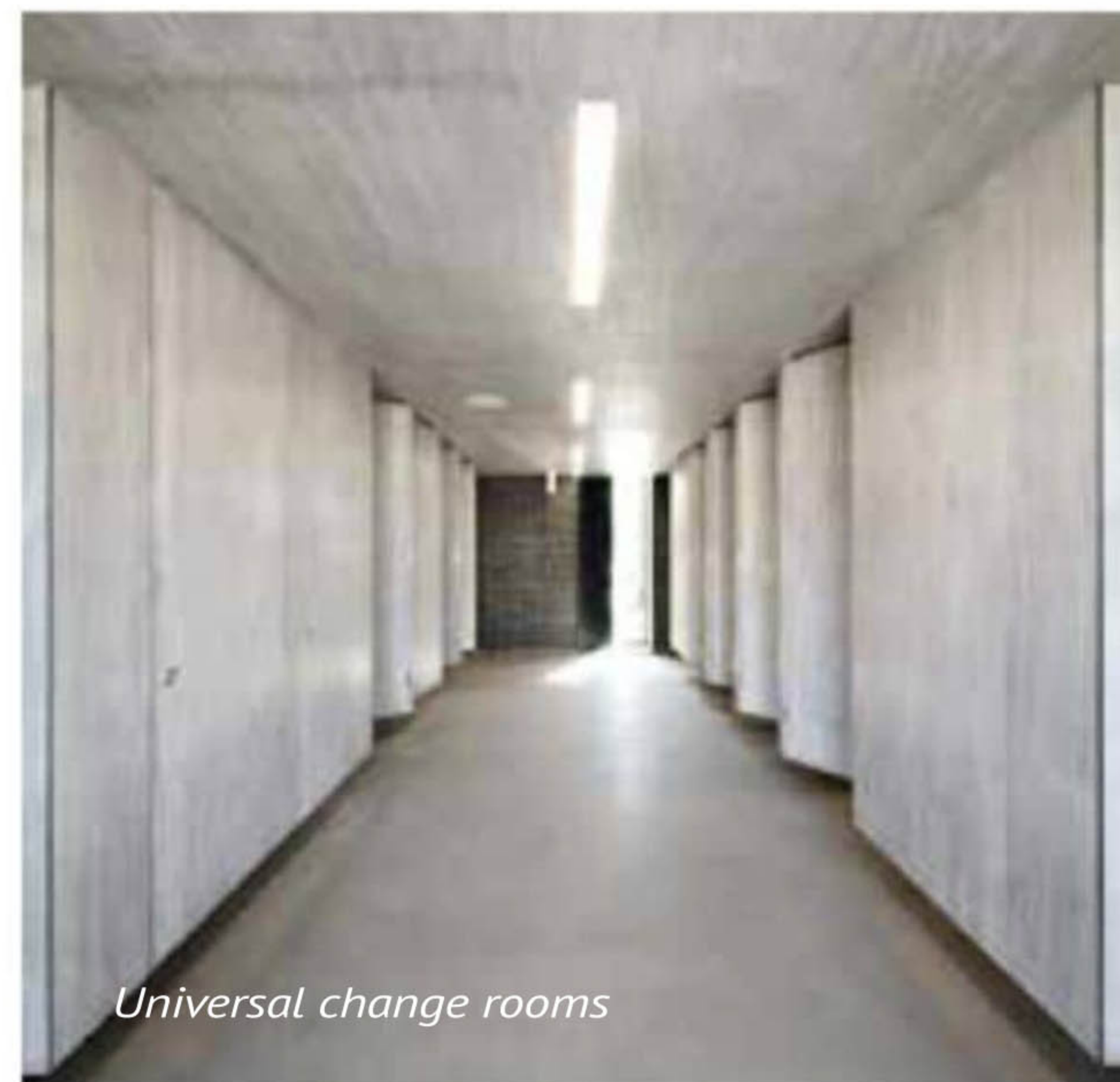
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Hydrobotanic filter pools



Universal change rooms

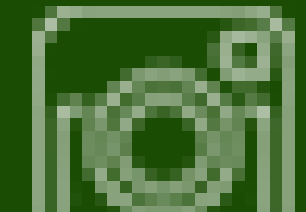


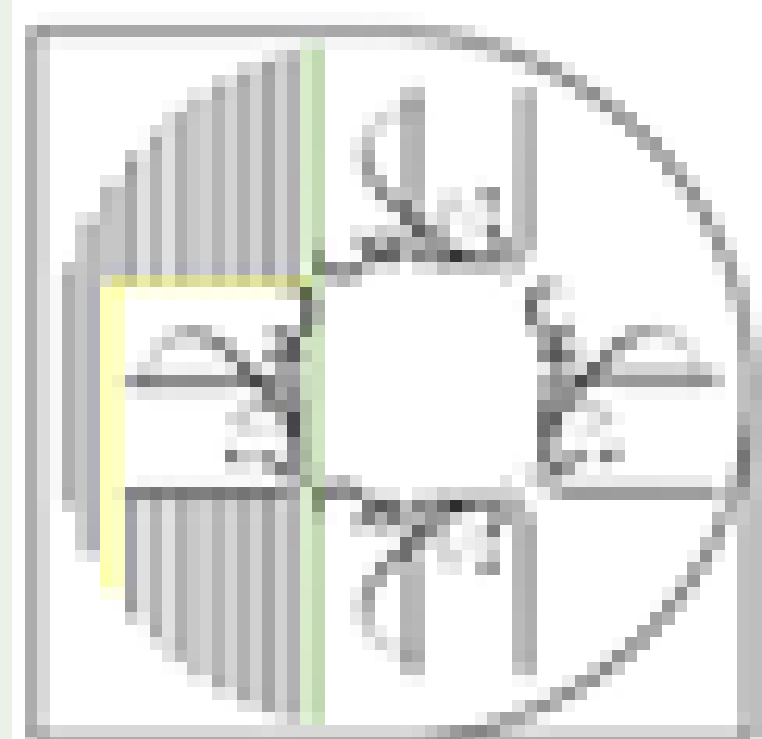
Interior of the changing rooms

The new design also replaced the existing poolside decking with sand to create a beach effect without worrying about contamination as the natural water filtering system will keep it clean. The pool building includes universal changing rooms, showers, washrooms, staff areas and the water filtration mechanisms. The facility also have a separate children's pool with pool guard rails and a deep pool, both indoor and outdoor stainless steel shower stanchions, picnic areas, and spaces for other pool related recreational

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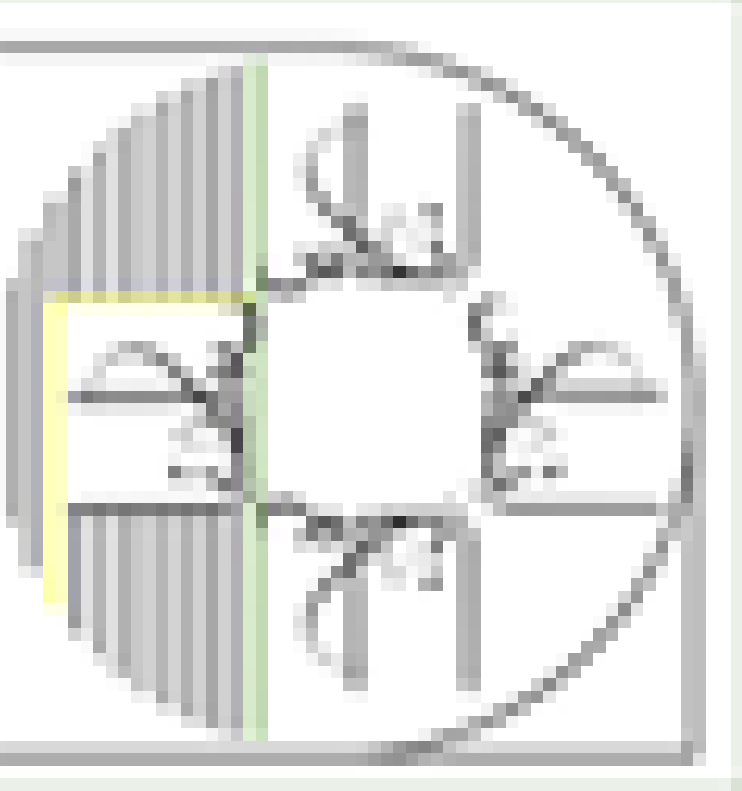
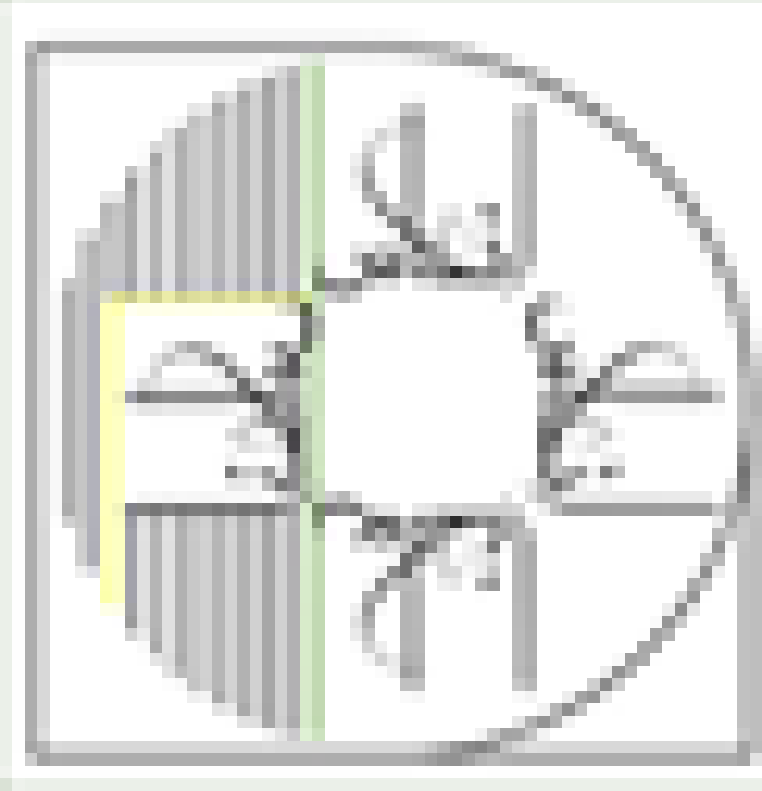


A KNITTED WALKWAY

Text: Team Design Detail/Photos: Andre J Fanthome

In the urban sprawl of the multilayered fragmented city of New Delhi, a public walkway has cocooned and fused onto one of the busiest stretches of this megacity. Connecting four principal streets, it has enlivened as an aid, that is spirally sewed to stimulate and revive a seamless pedestrian movement amidst the suffocating and congested junctions of ITO crossing and "W" point. It is an amalgamation of various materials integrated together to emerge as an icon conceived as a serpentine tube coiling around the major intersections in a symbiotic transformation of direction and movement in the urban sprawl.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



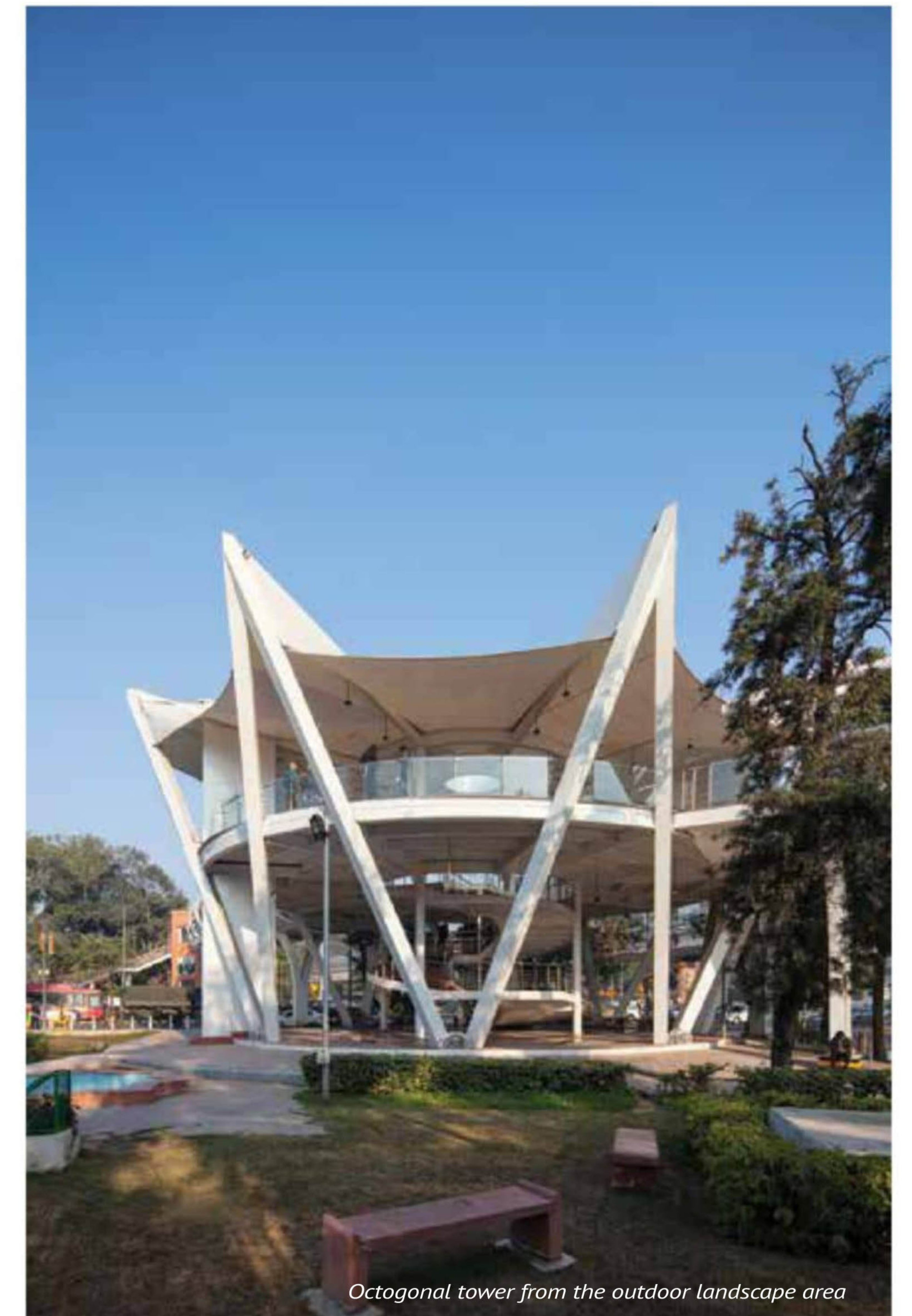
ITO Skywalk, a meandering framework of criss-crossing curves, spans about 535m across Sikandra Road, Mathura Road, Tilak Marg, and Bahadur Shah Zafar Marg, ITO and Pragati Maidan Metro stations through seven entry/exit points. It soars through the sky to commute office goers and other public to various corporate and government buildings in the vicinity such as the ITO, Police Headquarters, PWD Headquarters, GST Office, Supreme Court, DDA Vikas Minar, Lady Irwin College amongst others. The design program called for a unified response to the area's burgeoning commuter concerns, especially at the ITO Crossing and the 'W' Point Junction which sees maximum pedestrian traffic throughout the day. A network of public transport systems, including the two metro stations, Tilak Bridge railway station, and various DTC bus stops, are major hubs that mobilize traffic flow in that area, especially during rush hour. The analysis of the existing situation and factors made the designers to come up with the solution of a skywalk at "W" point and a foot over-bridge at Hans Bhawan. The reticulated profile of the skywalk; the structural silhouette and the crisscross boot lace trusses that are covered with tensile fabrics serve as a landmark for the city. The structure has a fusion of materials that strikes a complementing chord with the context such as steel, RCC and red Agra stone



View of the skywalk from road level segregating the vehicular and pedestrian movement

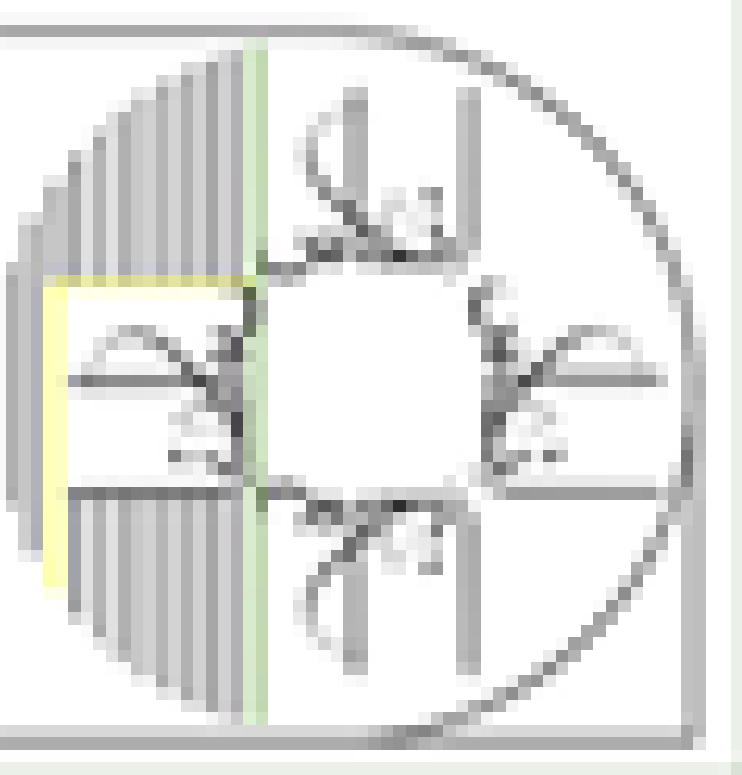
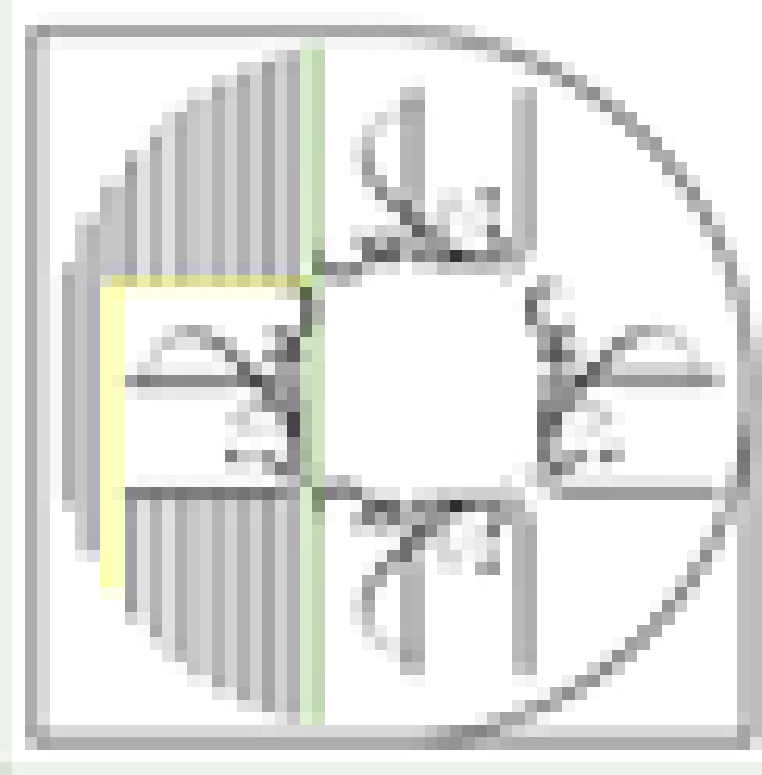


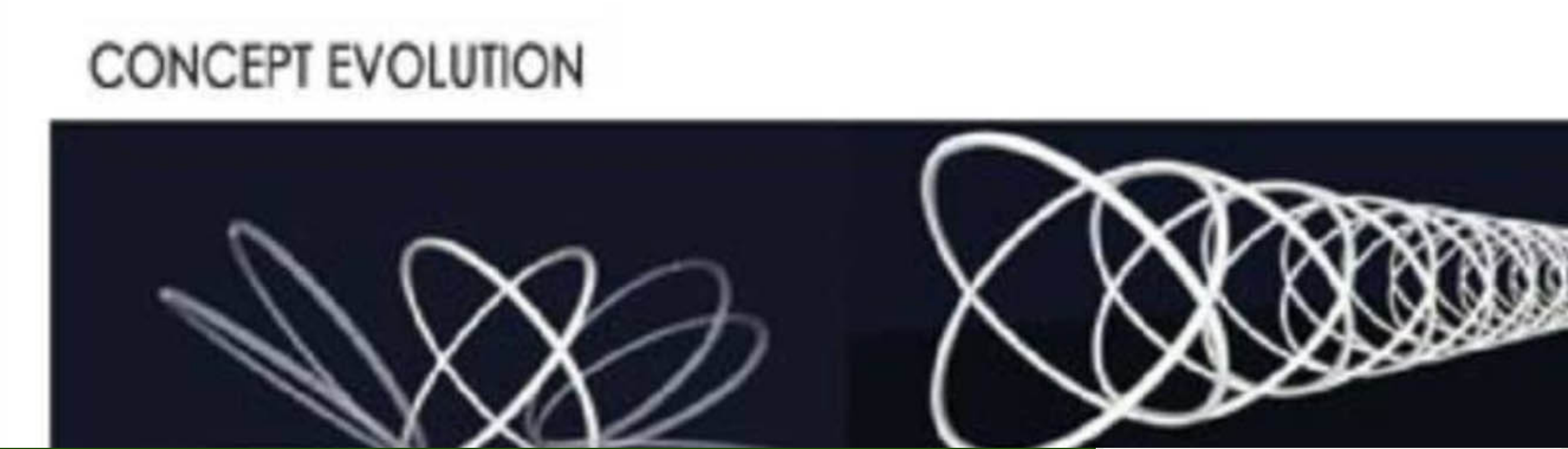
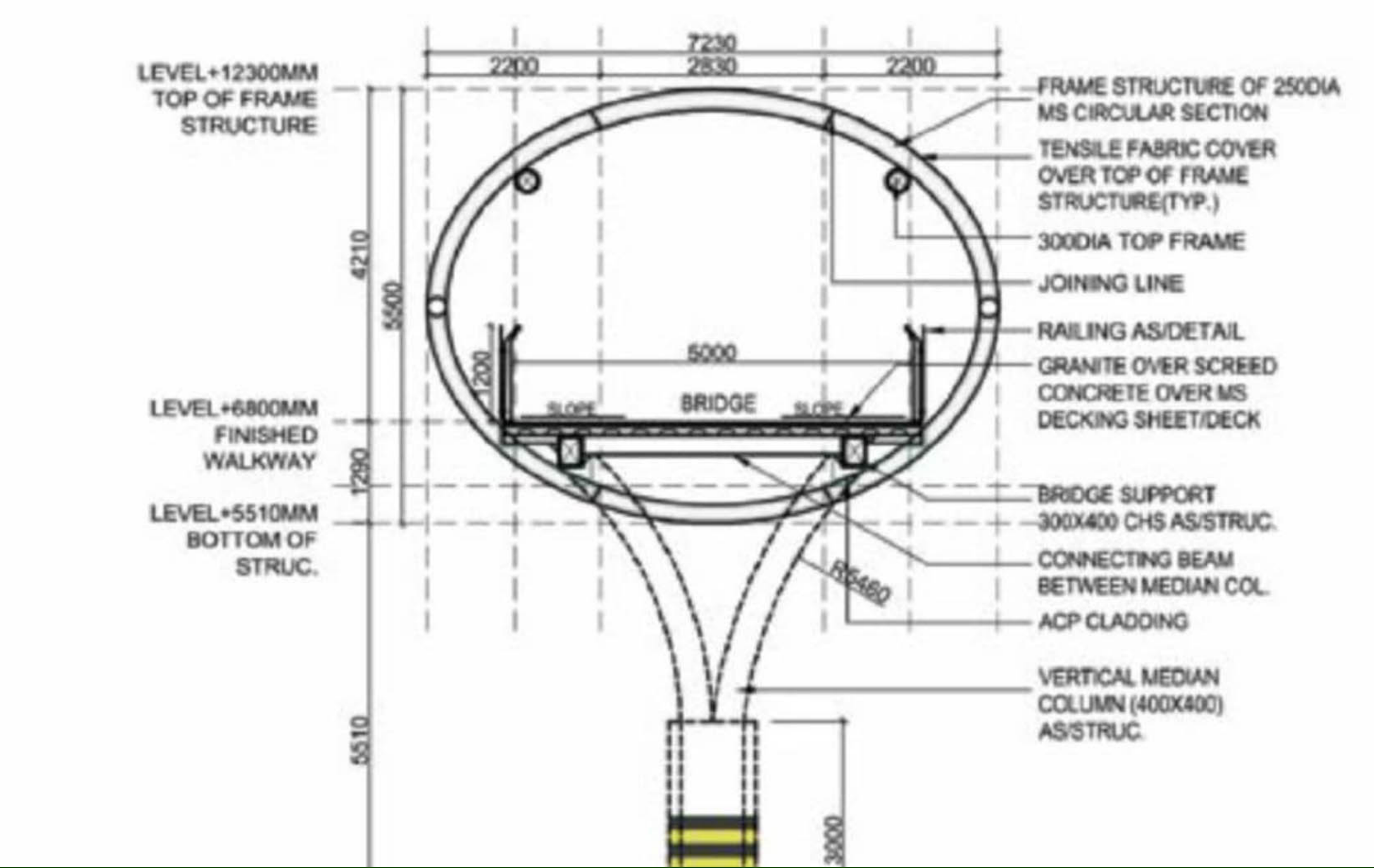
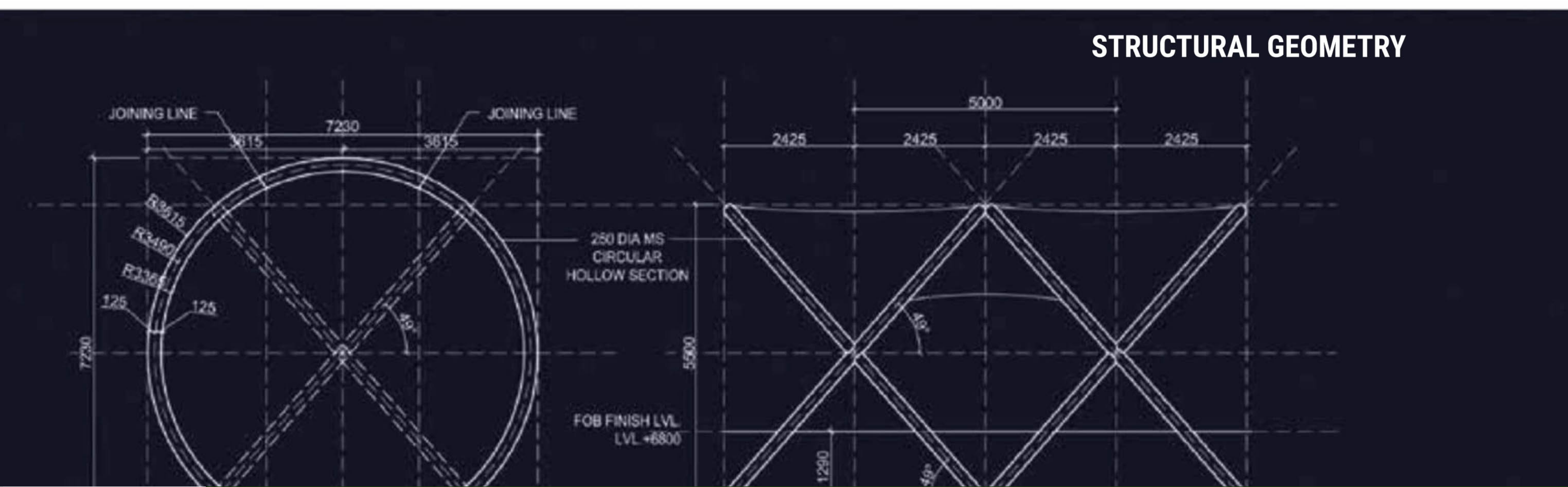
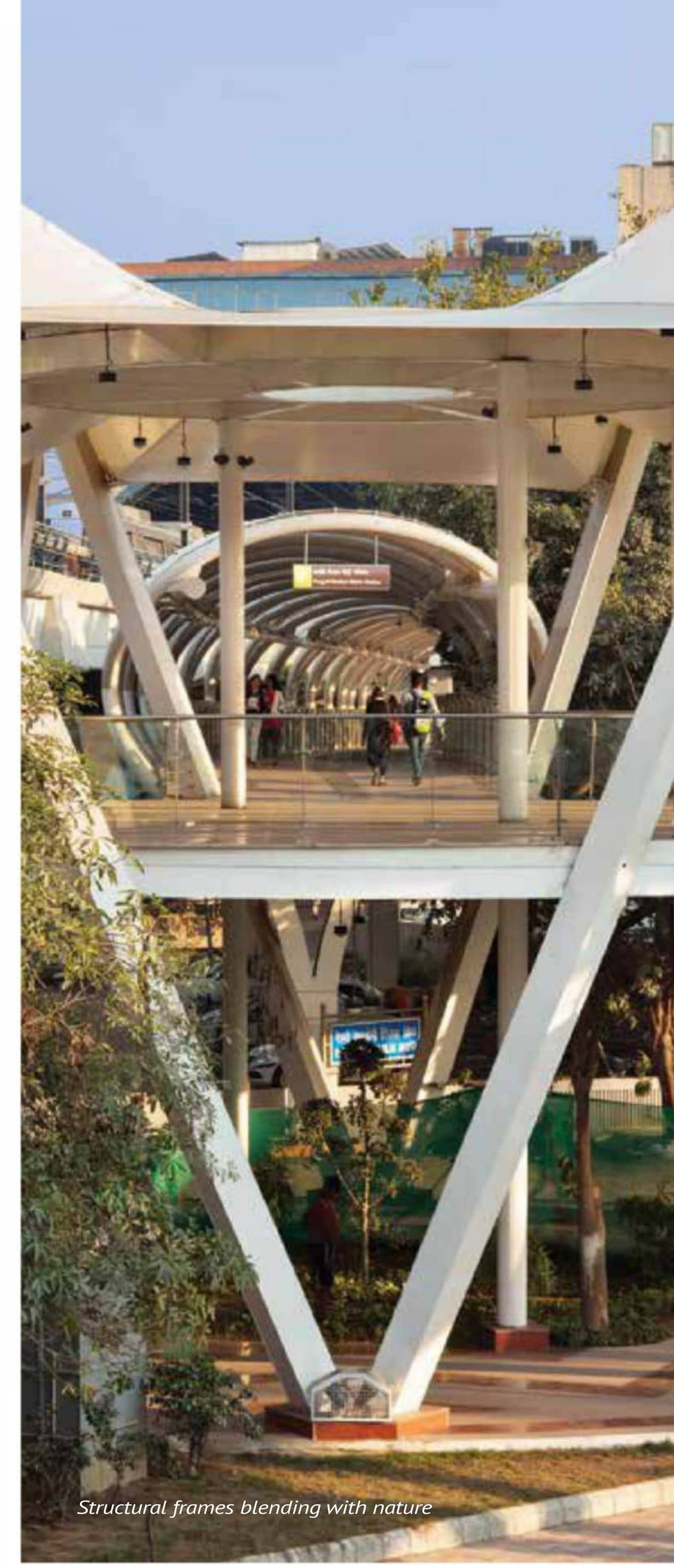
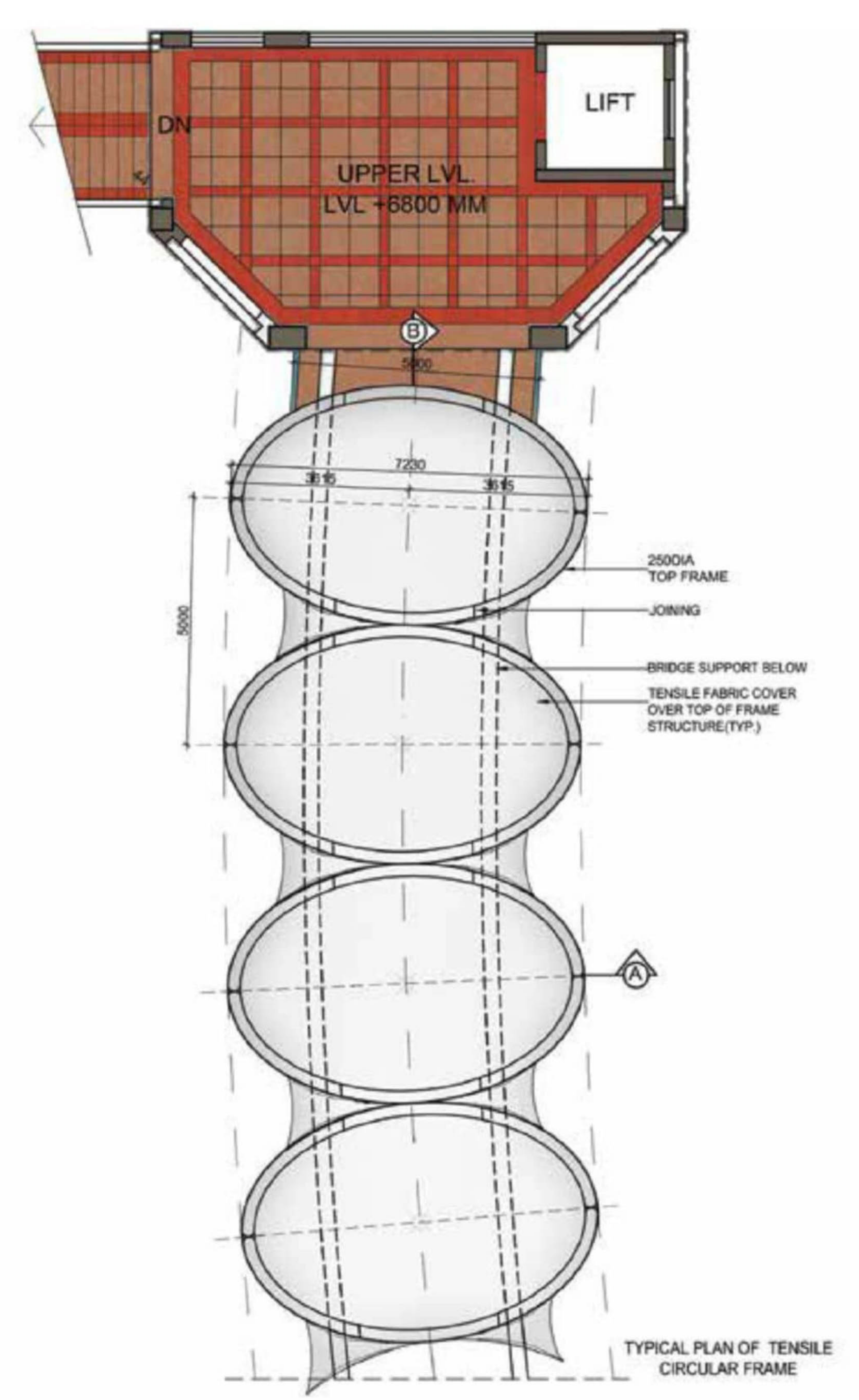
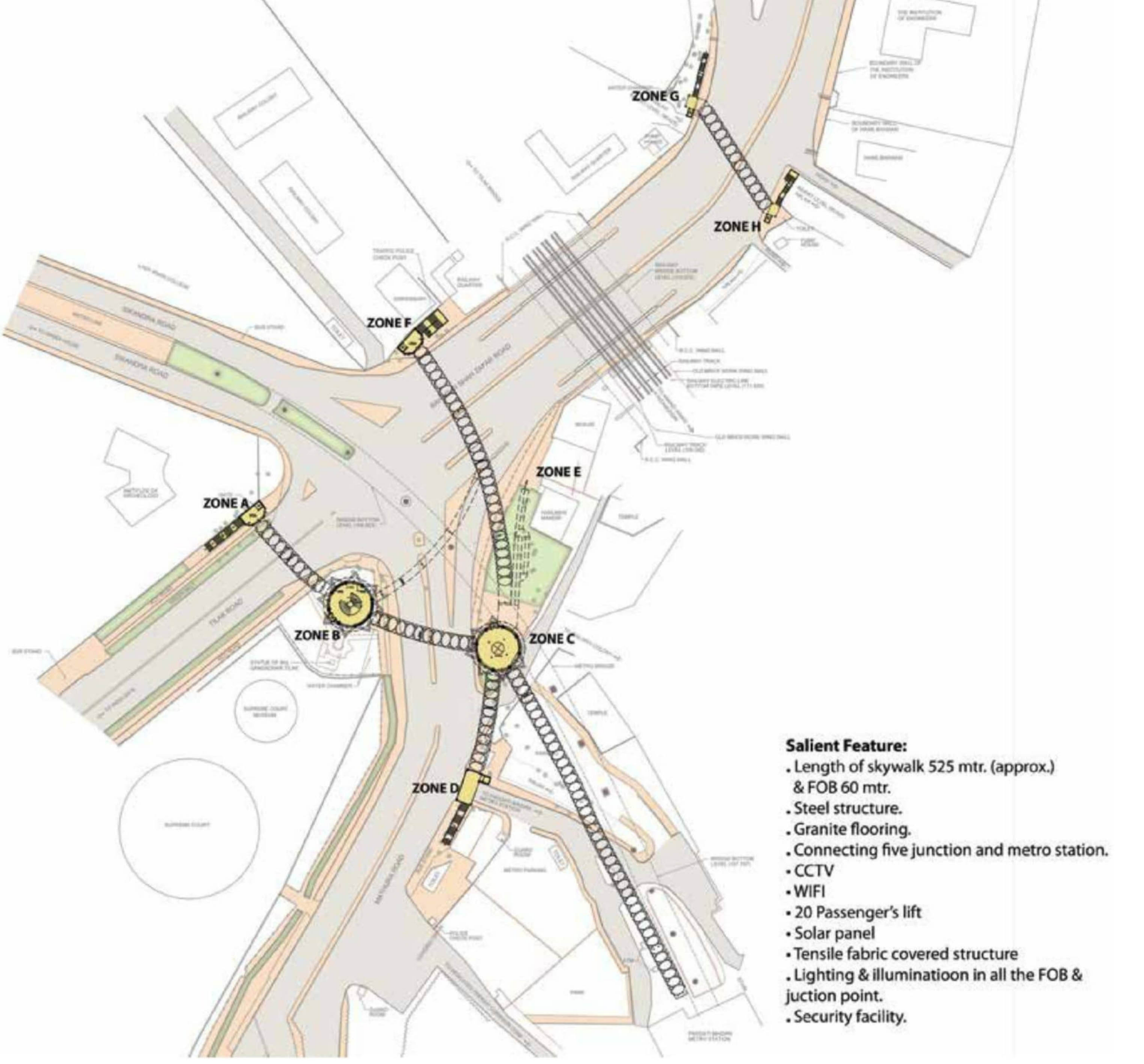
Bootlace trusses frames views from the bridge



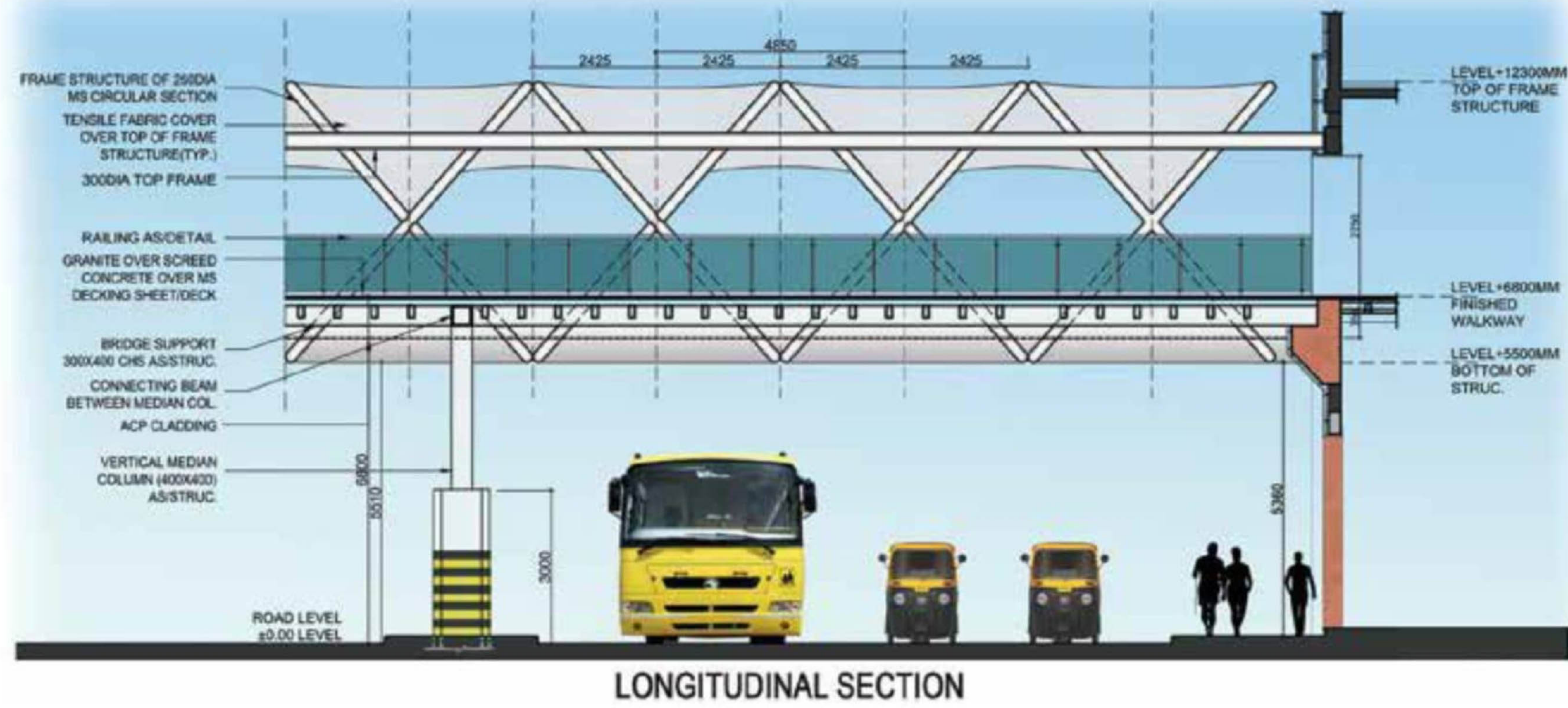
Octagonal tower from the outdoor landscape area

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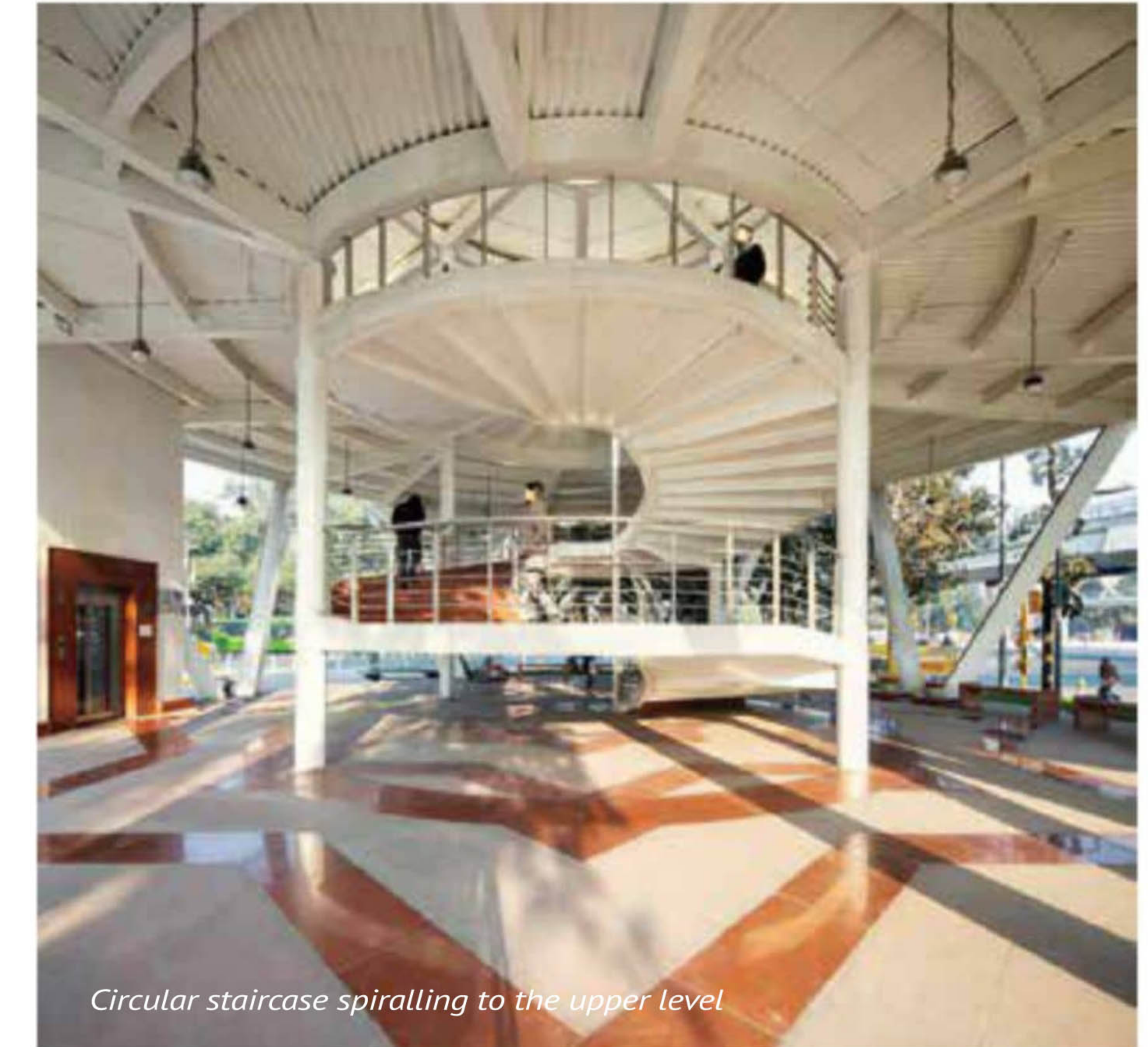




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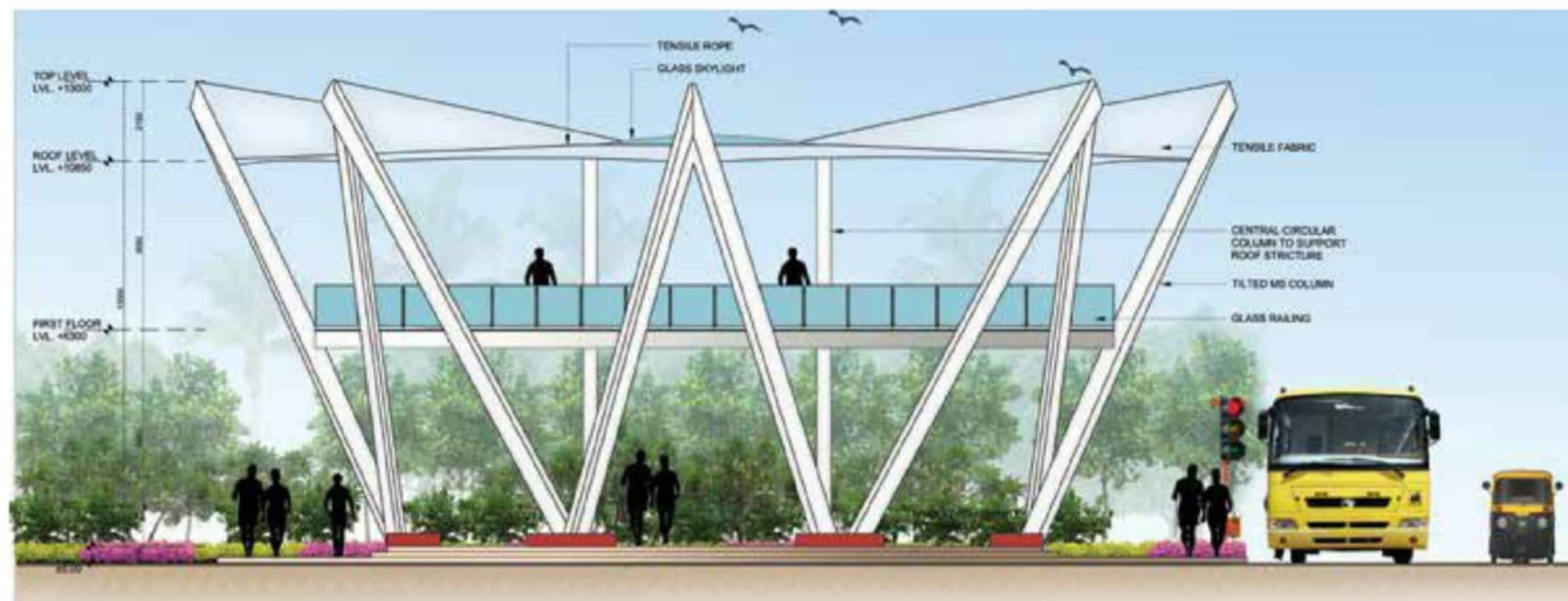
AR. GOONMEET S CHAUHAN



Circular staircase spiralling to the upper level



SKYWALK ELEVATION NEAR ASI



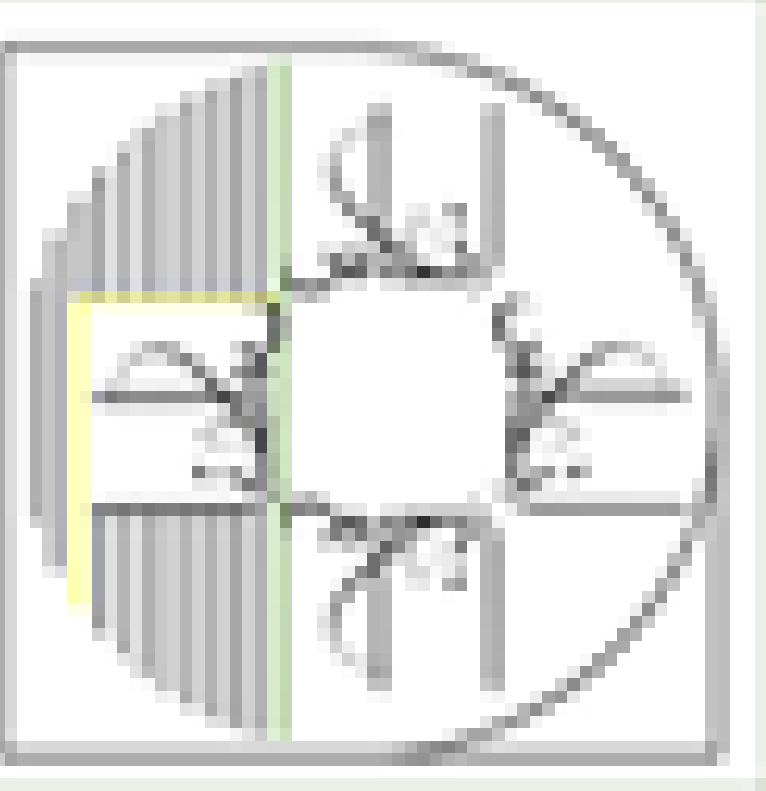
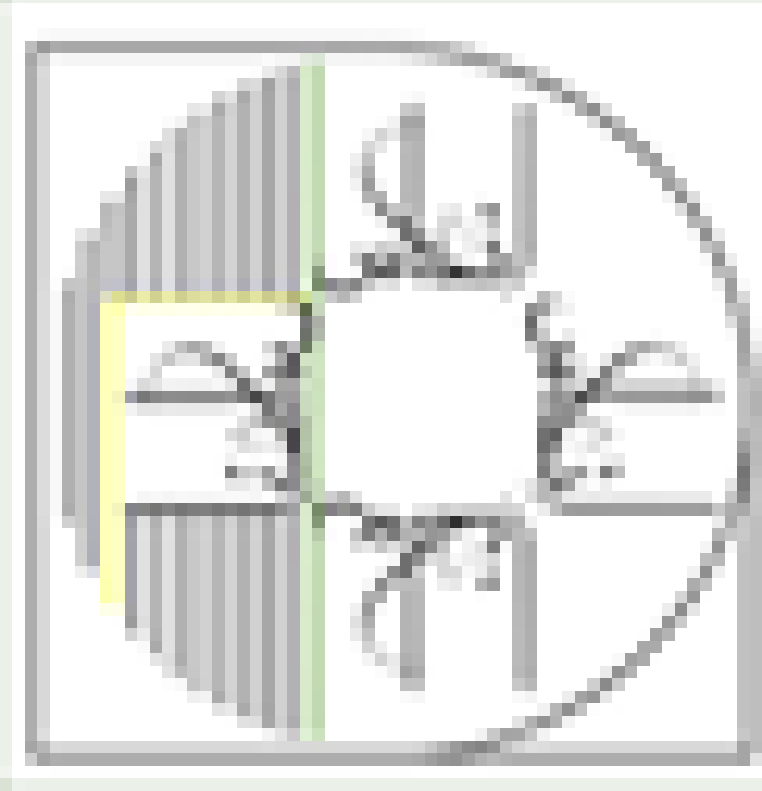
DESIGN FORUM INTERNATIONAL (DFI)

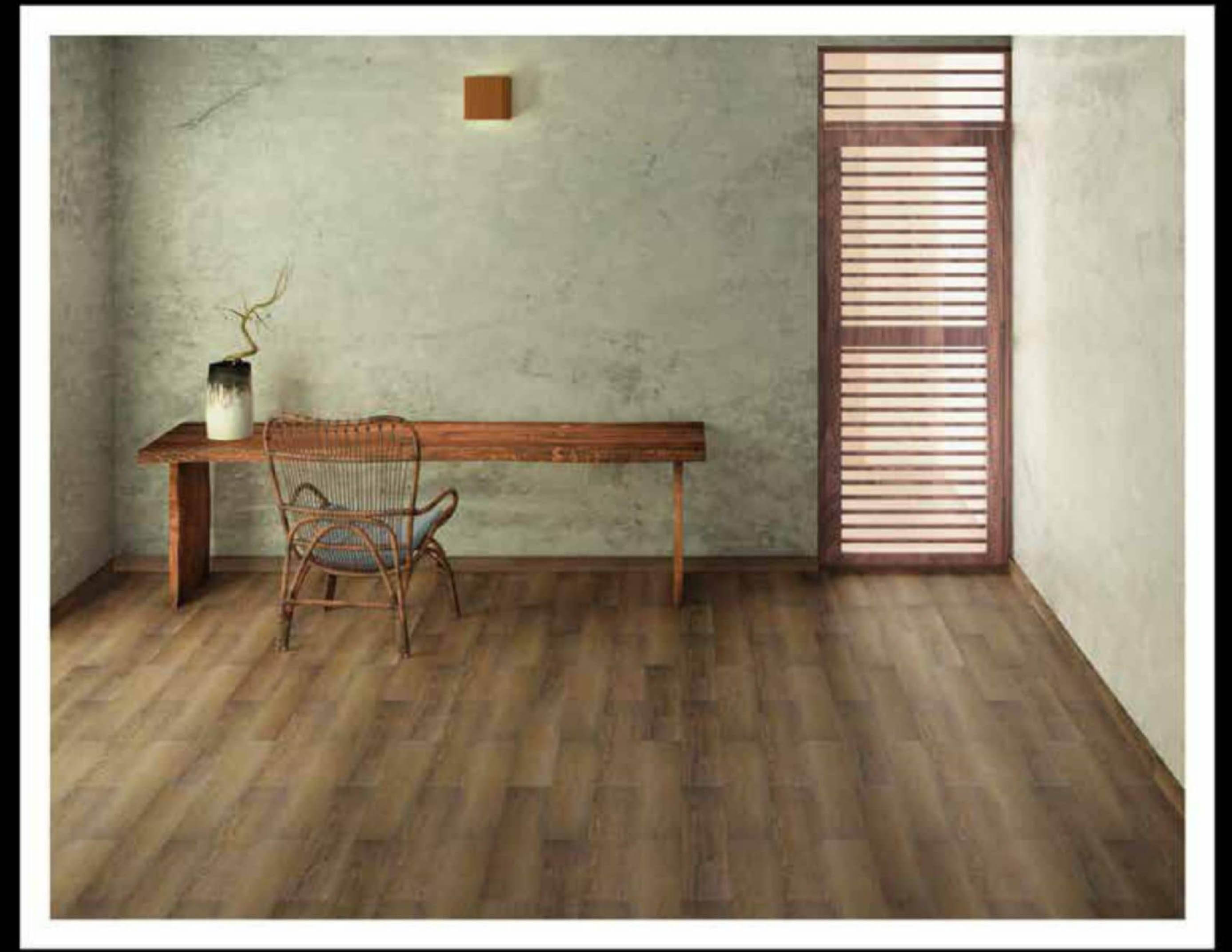
Three young architects from IIT, Kharagpur established Tevatia Chauhan & Sharma Architects in the year 1995, which was later rechristened as Design Forum International in 2003 intended to foster an egalitarian organizational ethos, where distinctive architectural talent finds self expression and come together in a collective work environment. A vibrant team of over 100 professionals ardently pursuing, the architectural values rooted in sustainable and contextual principles, forms the strength of their excellence. They have won many accolades for diverse oeuvre of work, attracting great design minds, while focusing on details and exploring new methodologies. Some of their key projects are The New Courts Block, Delhi High Court, Guwahati Airport: New Terminal & Dakshineswar Skywalk : Kolkata. Their philosophies follow a meaningful approach, arriving at design solutions in a sensitive and delightful urban artistry, with a conscience of people and place.



Public space under the bridge

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





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FACT FILE

PROJECT TITLE : ITO SKYWALK
 LOCATION : NEW DELHI
 PRACTICE : DESIGN FORUM INTERNATIONAL
 TYPOLOGY : PUBLIC INFRASTRUCTURE
 BUILT UP AREA : 471M IN LENGTH
 YEAR : 2018
 DESIGN TEAM : GOONMEET S CHAUHAN, ANOJ TEVATIA, ANAND SHARMA
 CLIENT : PWD DELHI

Octagonal structures are designed near the Supreme Court and Railway colony junction, which features a tensile fabric roof over a steel structure with granite flooring surrounded by glass railing, fulfilling the functional as well as aesthetic needs of the design. It houses kiosks and seating spaces on the plaza levels with a viewing gallery. Tensile fabric roof and steel structure members emphasize their form in the junctions exhibiting an architectural sculpture. These structures are surrounded by landscaping, that integrates into the spaces; generating a dialogue between the built and nature. Every junction houses a glass lift that ensures the safety and accessibility for the needs of differently-abled.

The whole walkway is provisioned with Wi-Fi, CCTV cameras and solar panels. Thoughtful and enriching integration of landscape and lighting, incorporating patches of green coalesce with a play of

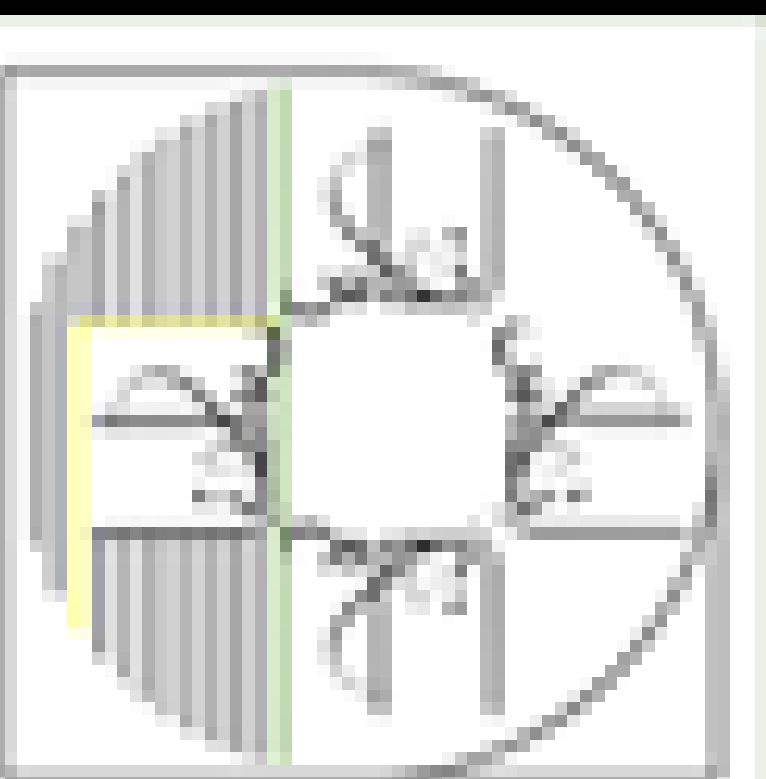
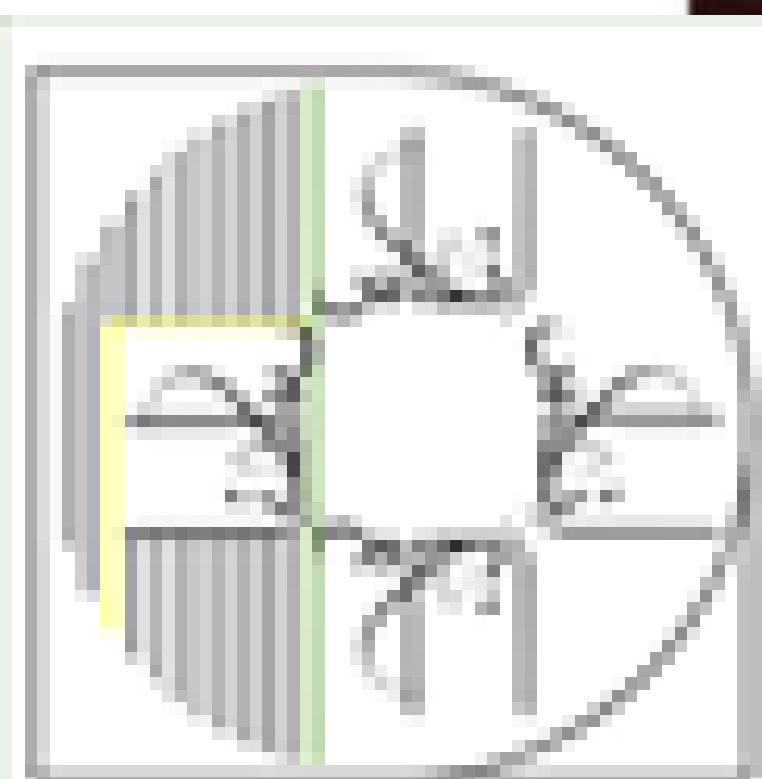
functional and façade lighting, renders the whole bridge enhancing the whole commuting experience. The deck under the bridge is illuminated using LEDs that provides a sense of height for the chain of vehicles that passes below. Challenges faced during the construction included circumventing the various existing underground services during the foundation work and bending the structural tubular members into the proposed form to enable assembly. The skywalk has brought a positive character to the existing neighborhood, serving thousands of people daily.

The ITO skywalk has provided the commuters with a sustainable network enabling them to cross junctions in the dense metropolis of New Delhi, serving not only as a mode of commute but also creating rejuvenating experiences through the spaces, thus emerging as a new image for the city. 



Tensile fabric envelops the whole structure providing diffused light

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



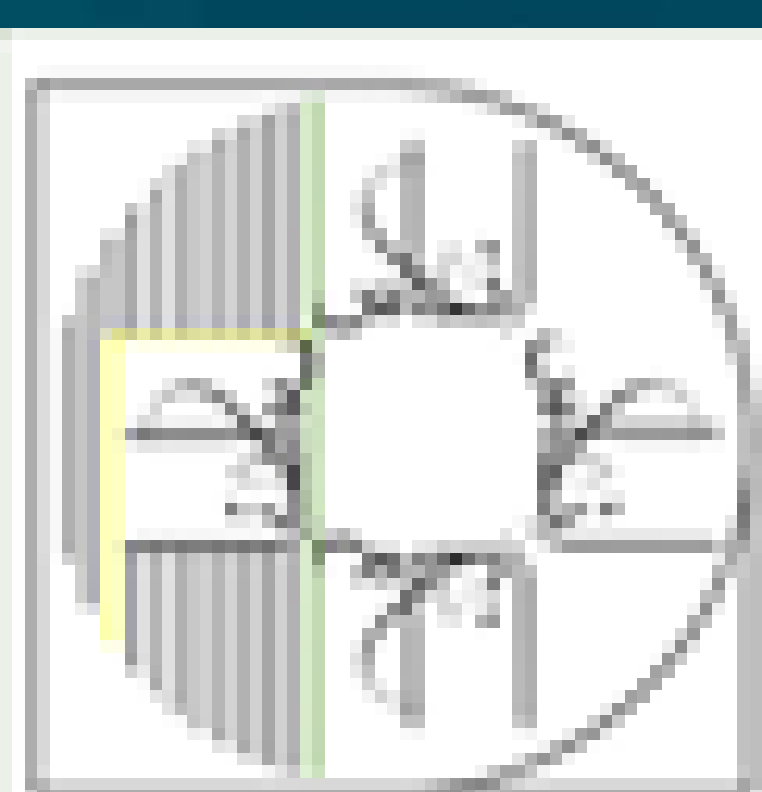
BOLD ISN'T UNDERSTATED

Text: Surya Jacob/Photos: Jacob Due

Following the town's landscape identity of rolling hills which is unusual among the flat topography of Denmark, the five towers creates a benchmark in Residential Design using TONALITY Façade Tiles.

Set in Vejle, an urban town of Denmark, 'The Wave' apartment was completed in 2018. The town narrates an opulence of rich architecture both old and new and is home to the country's leading architectural practices.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





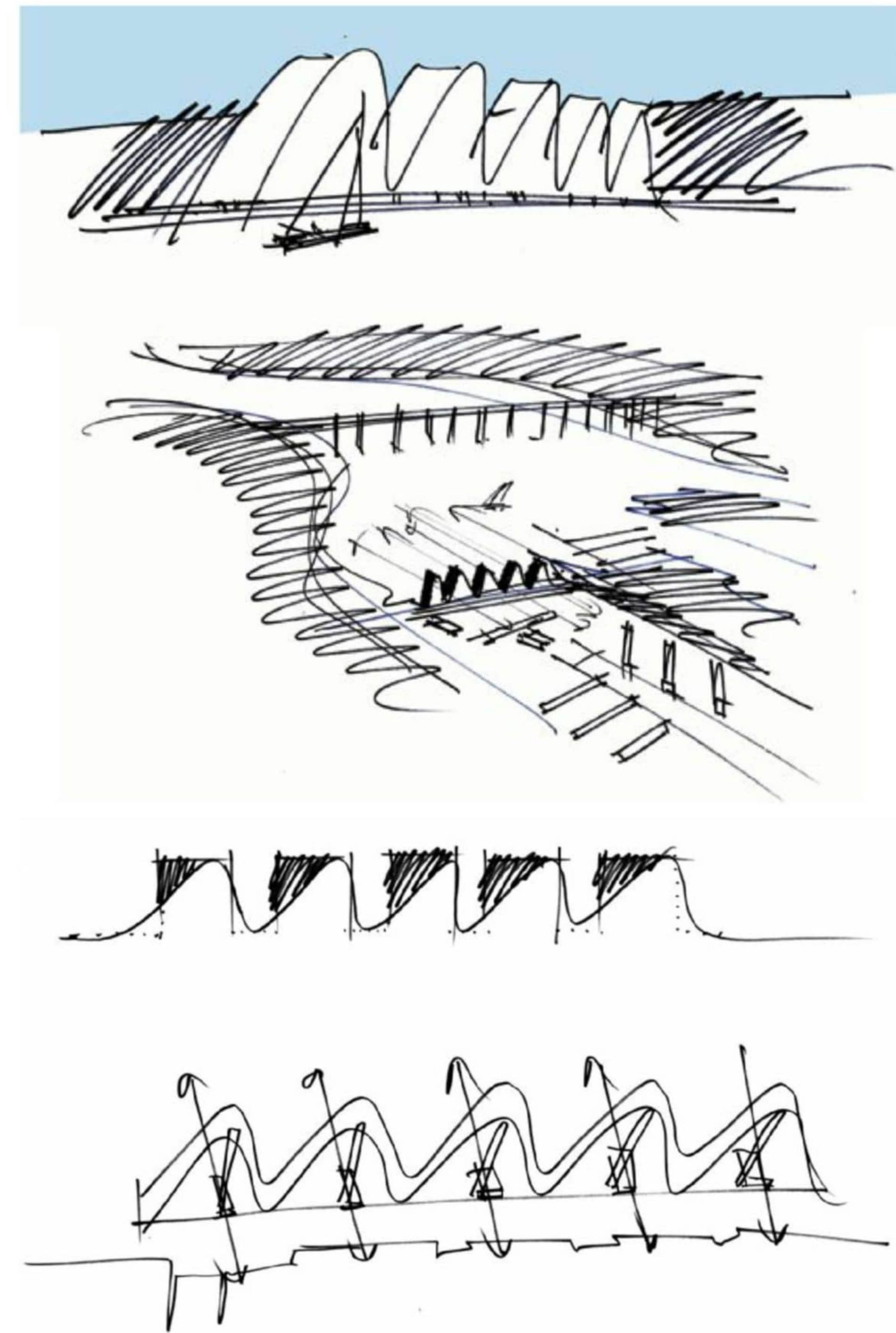
The strip windows along the profile fill the interiors with natural light

The launch of 'The Wave' project celebrates the successful completion of an architecture that passed 11 years in construction. The development which began in 2006 was disrupted by the global financial crisis in 2008. The construction was resumed in 2015, two years after the death of Ar. Henning Larzen.

A new visual identity for the town of

historic red brick building is the outlining principle of this project. The conceptual spark is characterized as an architectural tribute to the local setting.

Soaking up the natural setting, the five peaks of the apartment are projected as the architect's imagination of the landscape in the built form. Being the foundation for a revitalized waterfront,



open, public pier forming a social and residential hub that defines a lasting existence in the proposal.

Spread over an area of 3.5 acres, the project consists of 100 units. Each tower has nine floors, the highest of which forms a double-height penthouse apartment. The edge of the wave forms an eave over the large glazed facades connected

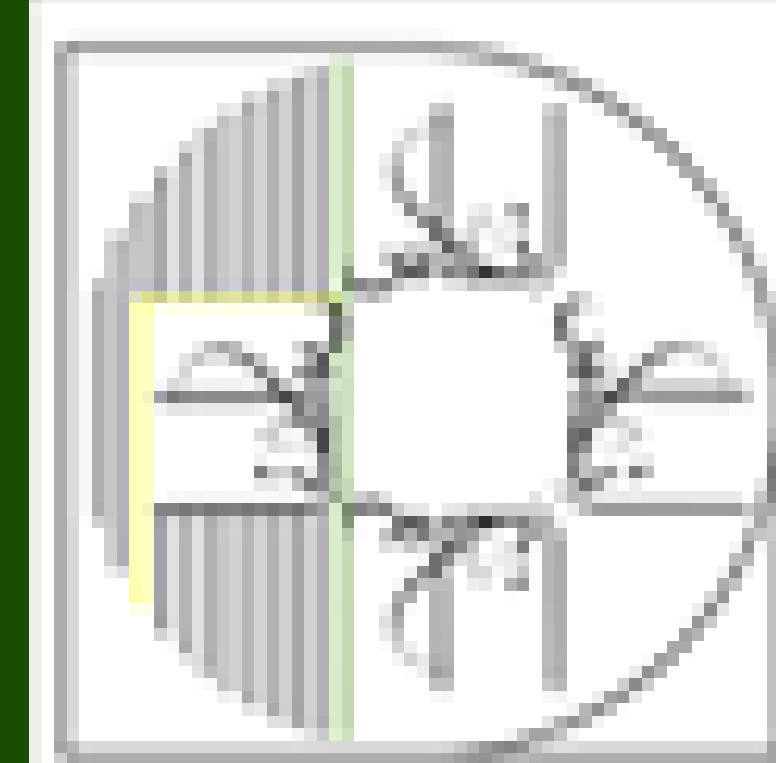
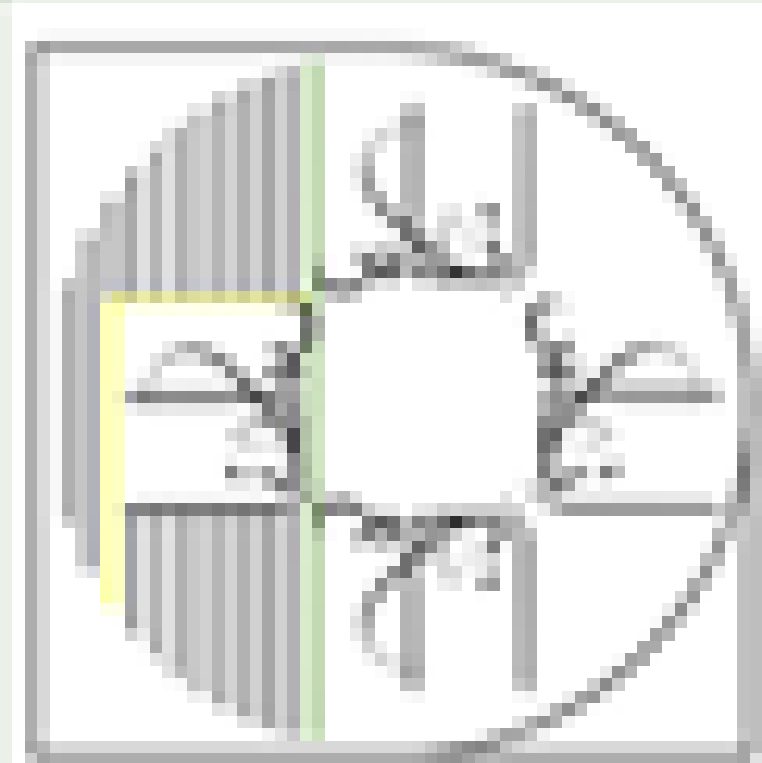
are partitioned by privacy screens. The rolling profile consists of thin strips of glass windows that act as a source of light into the apartments while they also form skylights over the top floors.

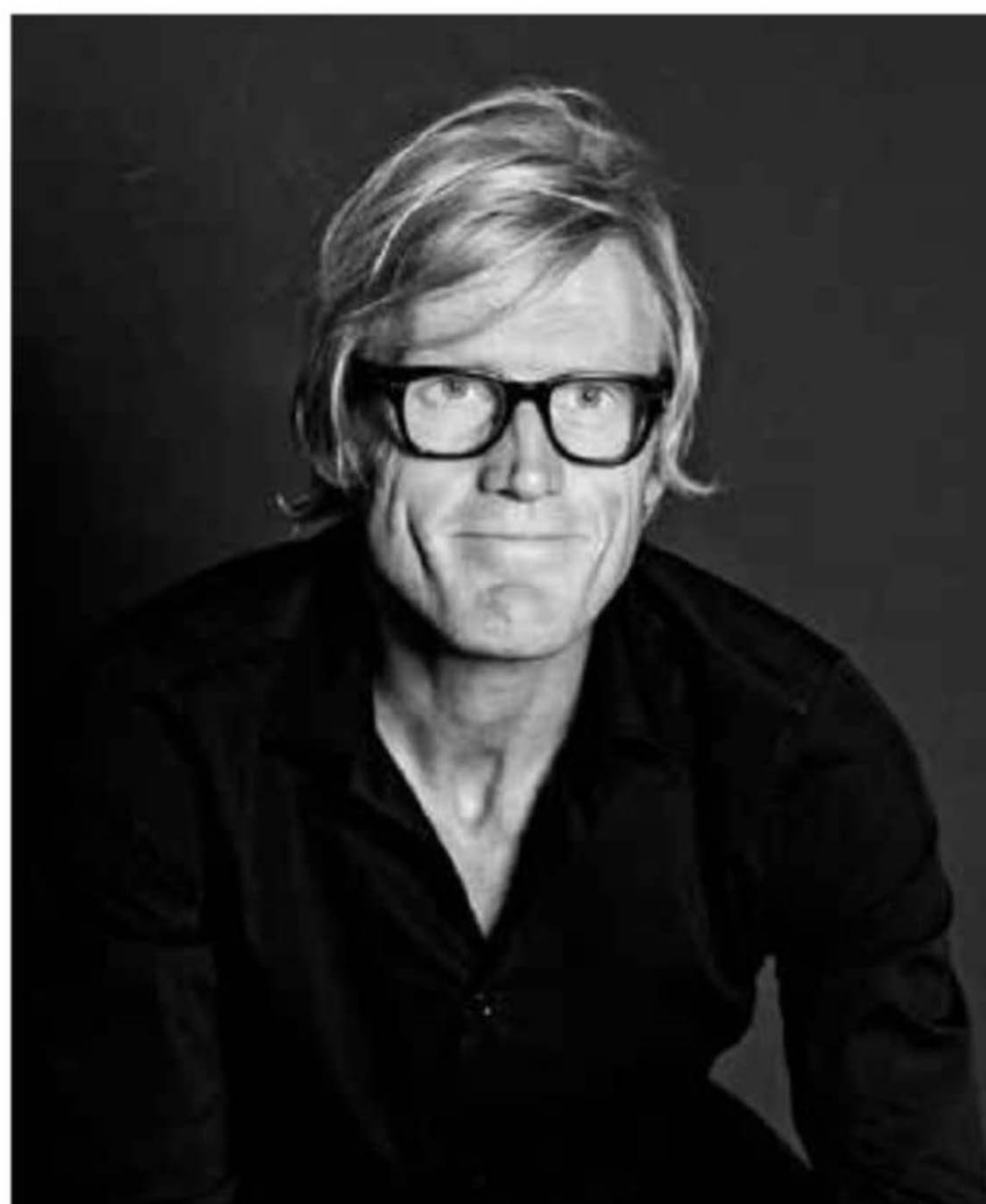
Sculptural and organic in form, a cladding using panels of terracotta rain screen is used to create the vision into reality that is perceived as a continuous white sheet

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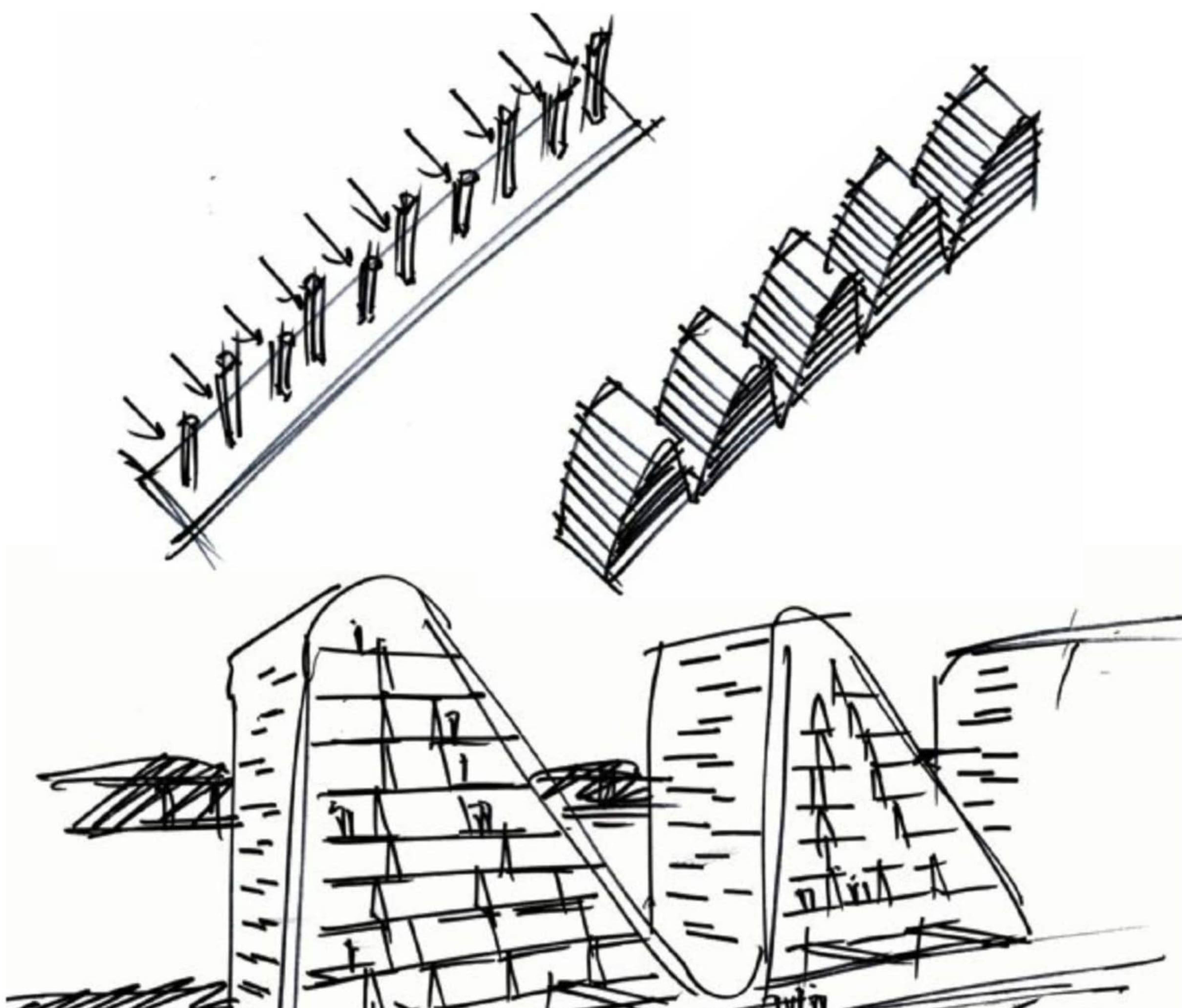




AR. SOREN-OLLGAARD

HENNING LARSEN ARCHITECTS

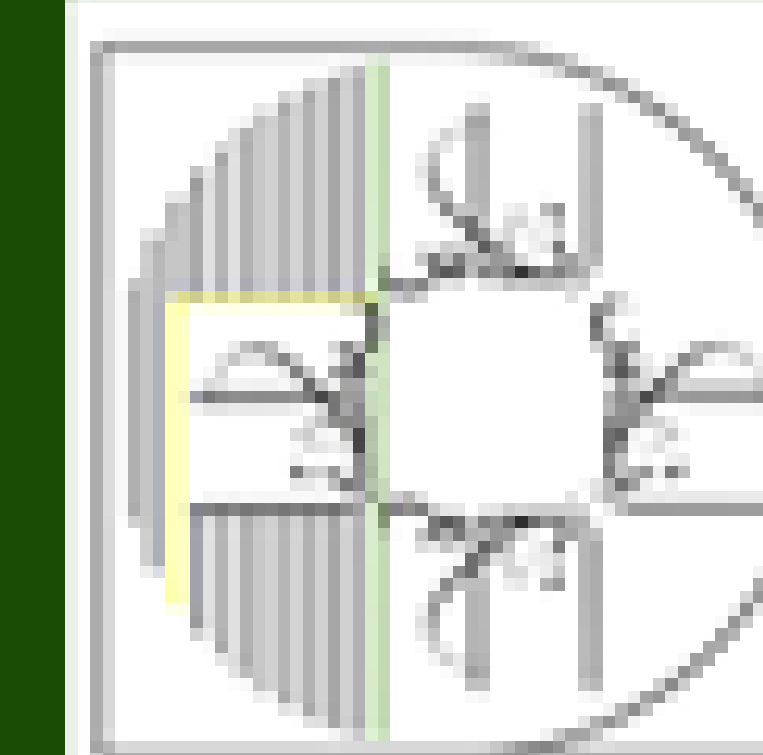
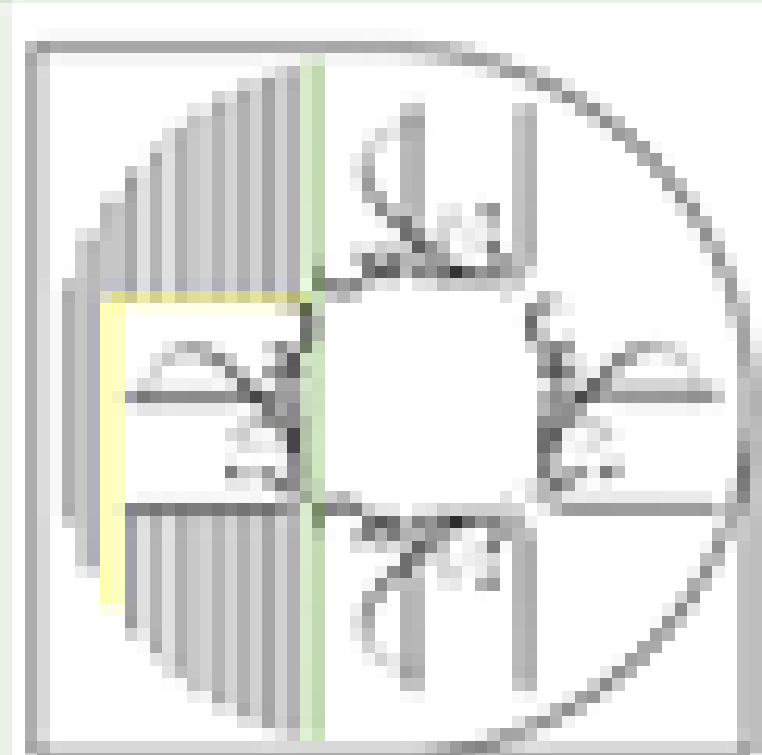
Copenhagen based Henning Larsen Architects wings out in New York, Munich, Hong Kong, Riyadh, Oslo, and the Faroe Islands. Founded in 1959 by Danish Architect Henning Larsen, the practice carries his name even today. The philosophy revolves around the Scandinavian design tradition of assimilating aesthetics, social and intellectual design features, to develop vibrant and sustainable architecture that extend beyond itself and provide an undying experience to the users and local context.



آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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idea that goes beyond imagination and is highly recommended for customized façade designs.

Tonality Façade Tiles are manufactured using 'Keralis' sinter firing process. The method uses higher grade clay in suitable preparation under high pressure. At 1200 degree Celsius, the extremely condensed molecular structure of the ceramic is transformed into a perfect cladding tile.

Some of the other characteristics of the product includes higher-performance surface that allows life-long colour fastness and UV resistance that contribute in maintaining the façade to remain vibrant from the day of installation. It is also dirt resistant and is not affected by any environmental and seasonal influences. The firing process guarantees that the tiles are resistant to pressure and are both impact and scratch proof. Hence, they become impermeable during transport and installation.

The meticulousness in detail provides an even and precise joint pattern on the façade without any overlaps. The tiles are cut independently, carefully down to the

last millimetre permitting fast and simple installation.

In addition, Tonality Façade Tiles are widely in use in all climatic regions of the world as they are easy to handle in large formats due to their low dead weight of only 23-35kg/m².

Modest details and materials also imbue the interiors and emphasize the assured views of the surroundings through floor to ceiling glazing. Wooden floors extend across all spaces, including the balconies. The daytime offers a notable reflection of the apartment in the waterfront while an illuminated multi splash of shades is portrayed at night.

Following the revitalization of the waterside, each tower has a series of generous steps on the ground level that lead to a public walkway which is linked to a wooden deck area and a small landing that lead to the waterfront. Sculptural yet functional, 'The Wave' reinforces the possibilities of context based exploration for a regular function such as a residential complex.

FACT FILE

PROJECT NAME : THE WAVE IN VEJLE
LOCATION : VEJLE, DENMARK
BUILDING TYPE : RESIDENTIAL
SITE AREA : 15,000 M²
ARCHITECTURAL PRACTICE : HENNING LARZEN ARCHITECTS
PROJECT LEAD : SØREN ØLLGAARD
YEAR OF COMPLETION : 2018
PROJECT SKETCHES CREDIT : HENNING LARSEN ARCHITECTS



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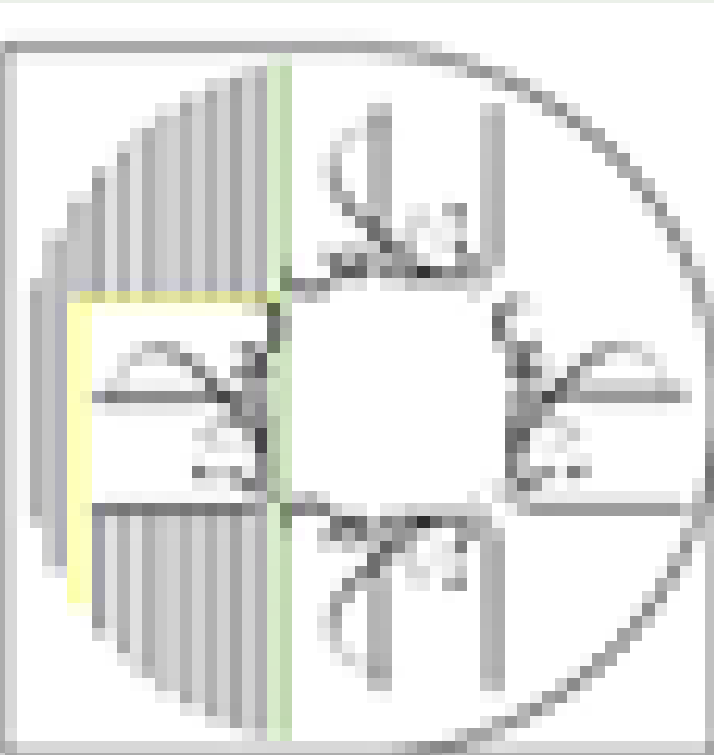
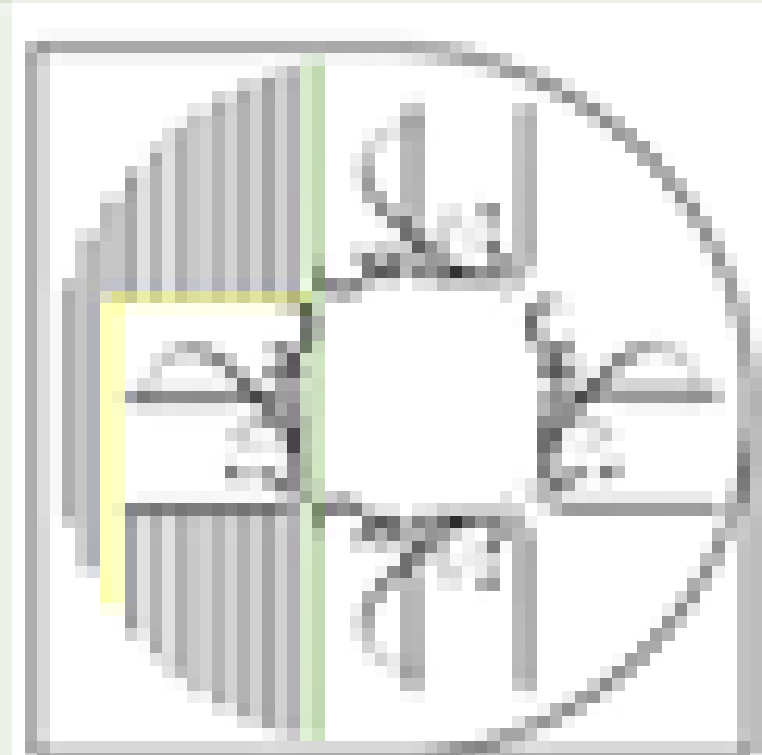
SUSTAINABLE

FUNCTIONAL

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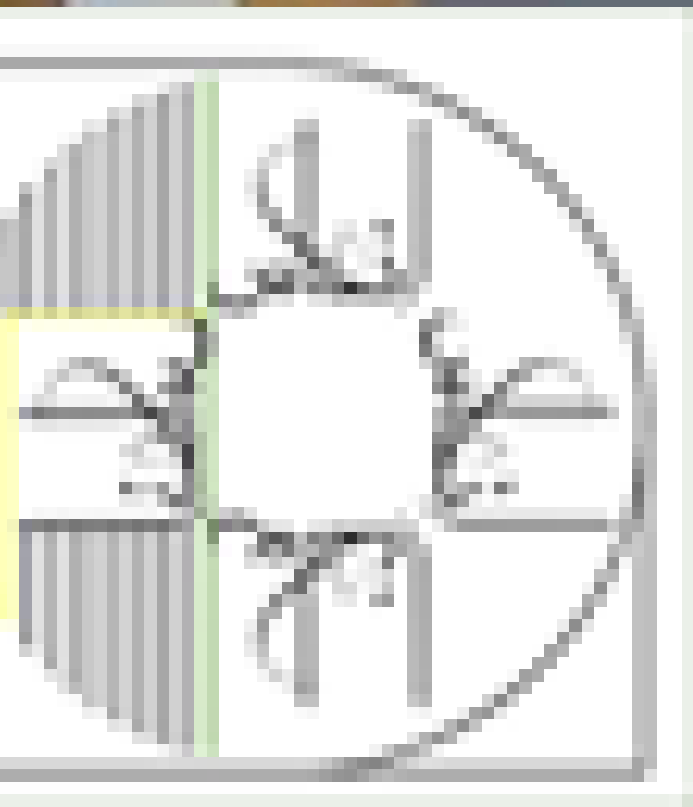
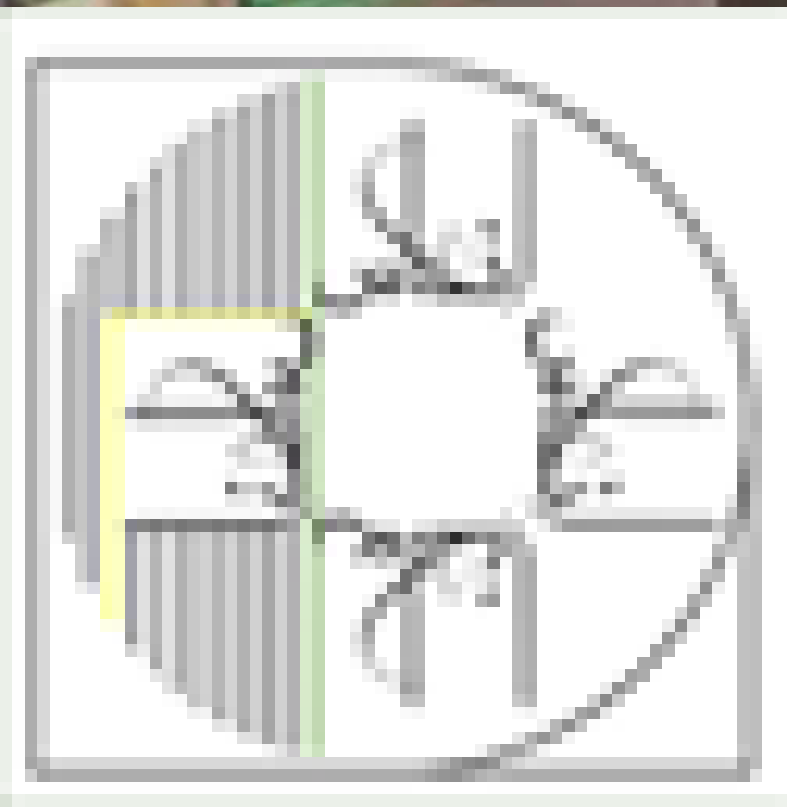
RECREATING LOST GRANDEUR

Text: Team Design Detail/Photos: Suryan / Dang

Bungalows once considered as the symbol of opulence in the Indian society have lost its sheen since the late 90's. This indigenous residential type had reached the height of extravaganza in the post-Colonial period. But the rapid expansion of the urban spaces since the beginning of 21st century and the unavailability of large land parcels are the main reasons attributed to its decline.



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





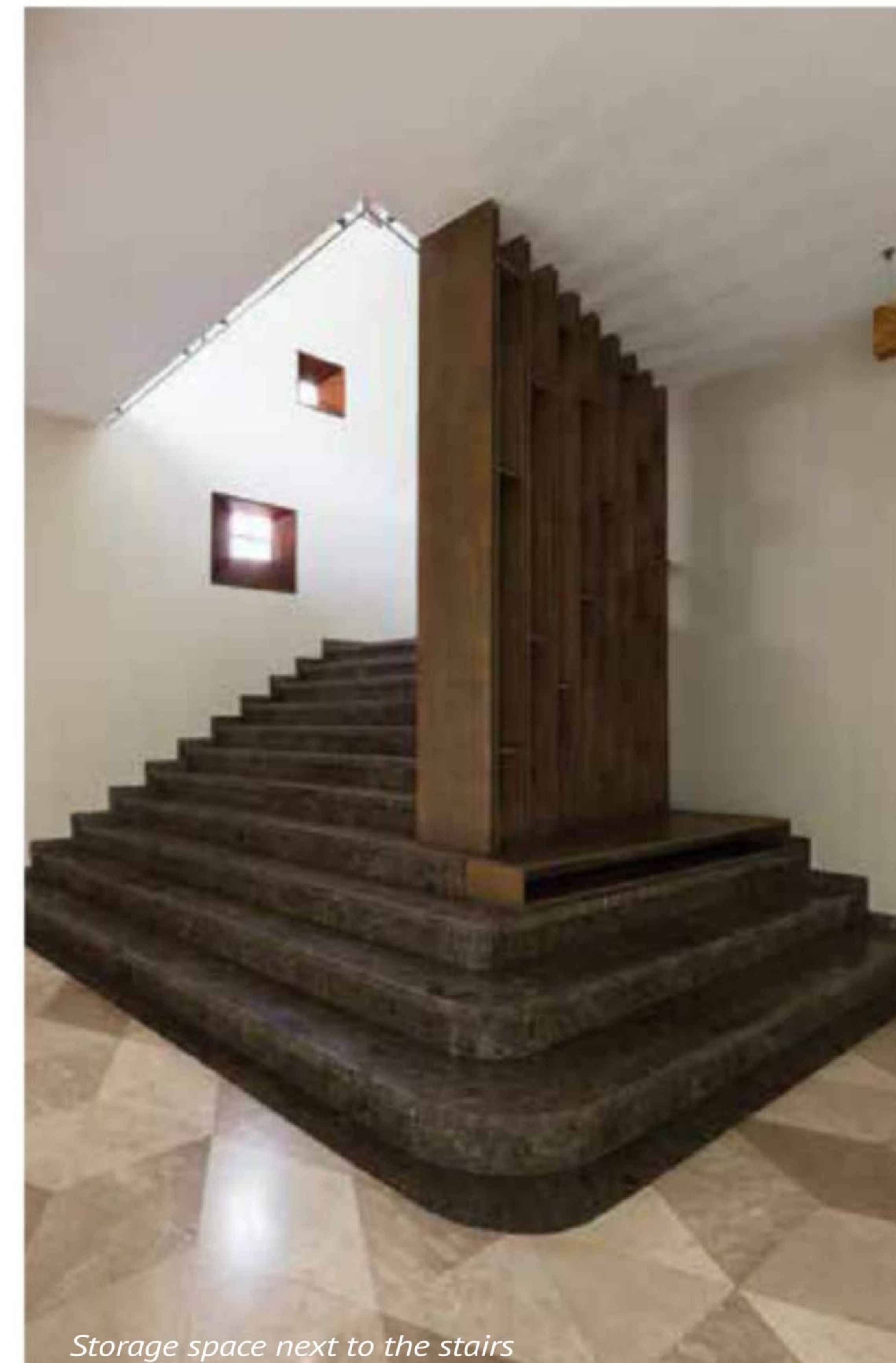
The major highlights of bungalows are the spacious, symmetrical layout, with huge veranda around the dwelling and a large landscaped compound. Recreating the opulence of this indigenous style on a substantially smaller plot is not a simple feat. But with skillful planning and execution of the project BungLOW, Anagram architects prove that this is not an impassable task.

The BungLOW located in the suburbs of India's National Capital Region Noida is built on a 900 sqm plot as it is currently for a nuclear family which is at the cusp of becoming a multi-generational household. The four bedroom suites and family spaces are slung, in stacked low-rise volumes, peripherally around a manicured lawn meant for social gathering.

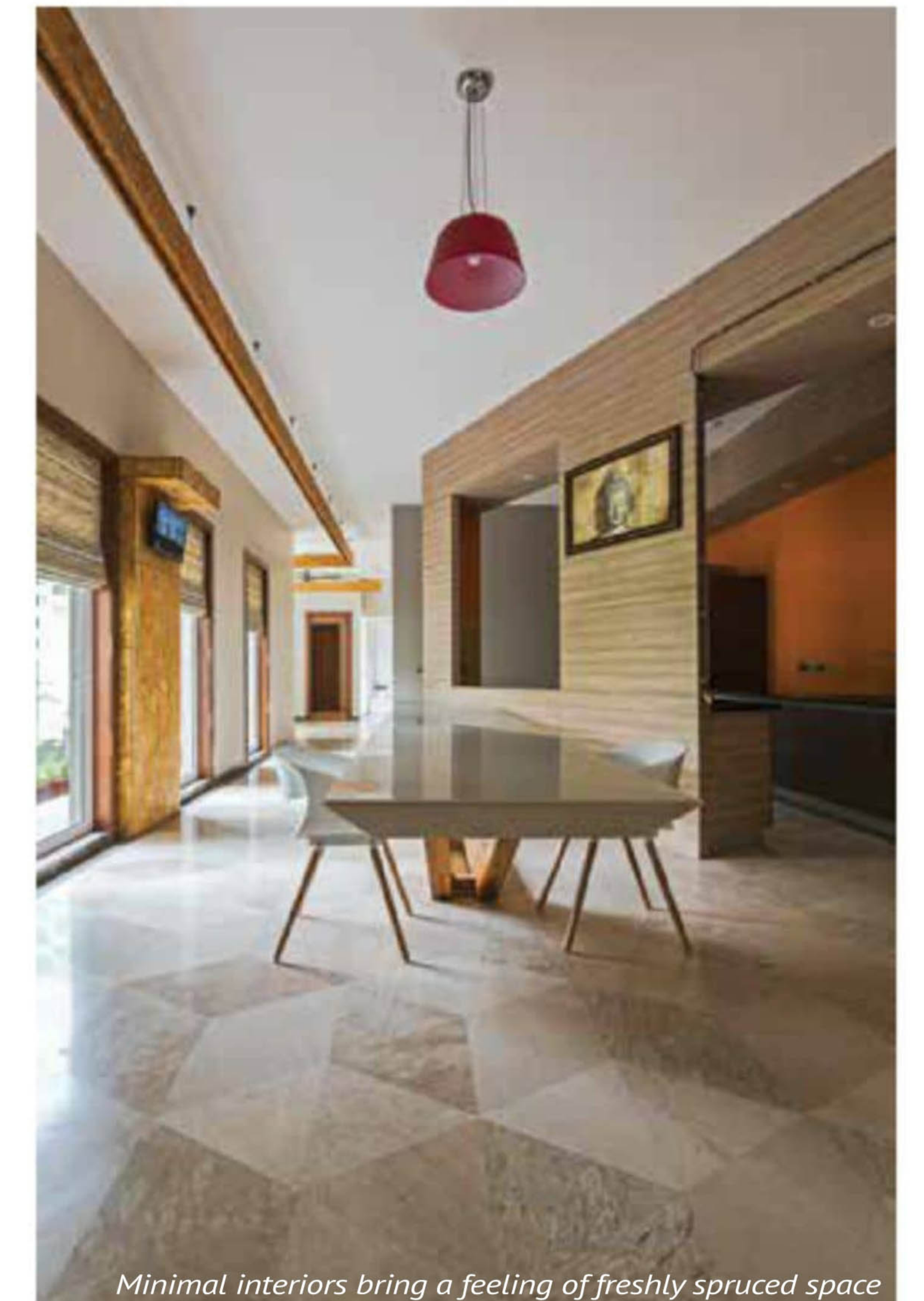
A green terraced roof which starts at the entrance raises along with the curve of the plot as a continuation of the landscape becomes the first floor of the house at the north-east wing. Public spaces such as the living and dining room and home-office, are placed under this wing. Reminiscent



Entrance shaded by the colonnade verandah

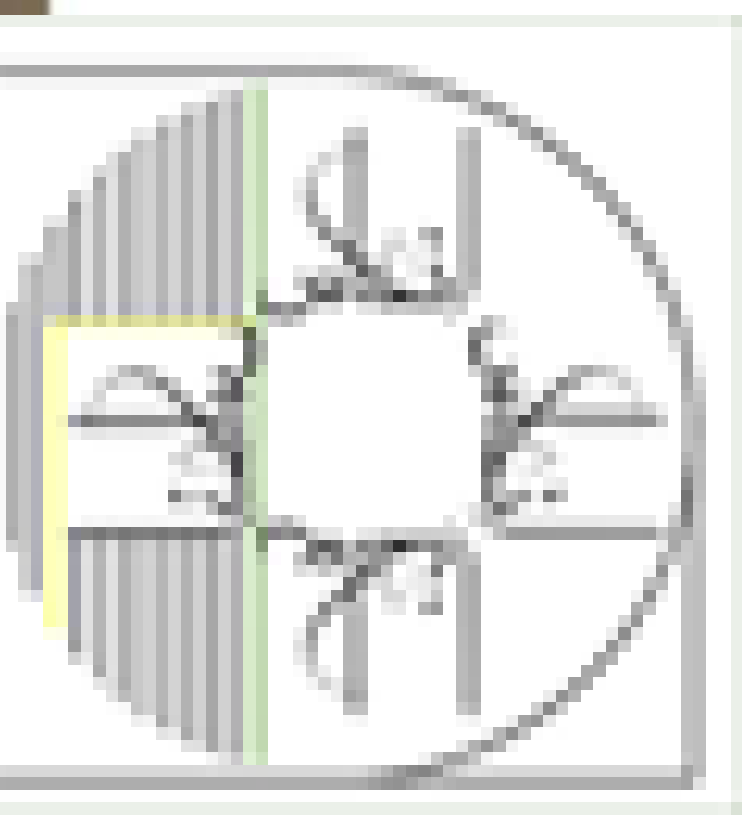
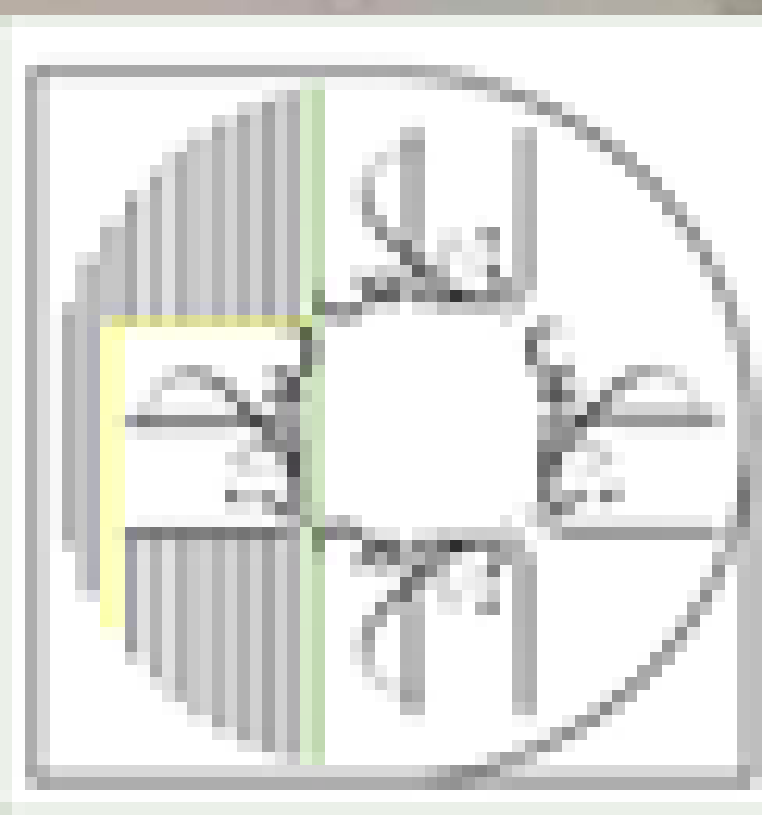


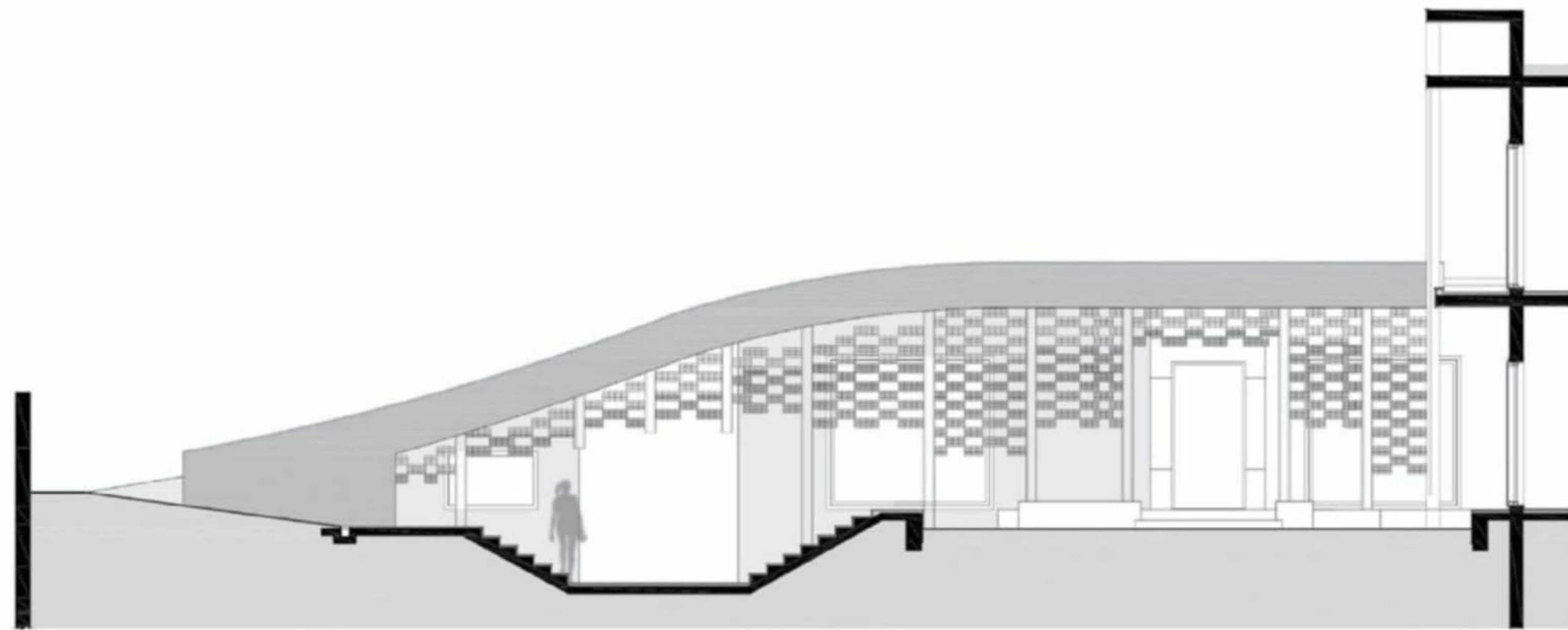
Storage space next to the stairs



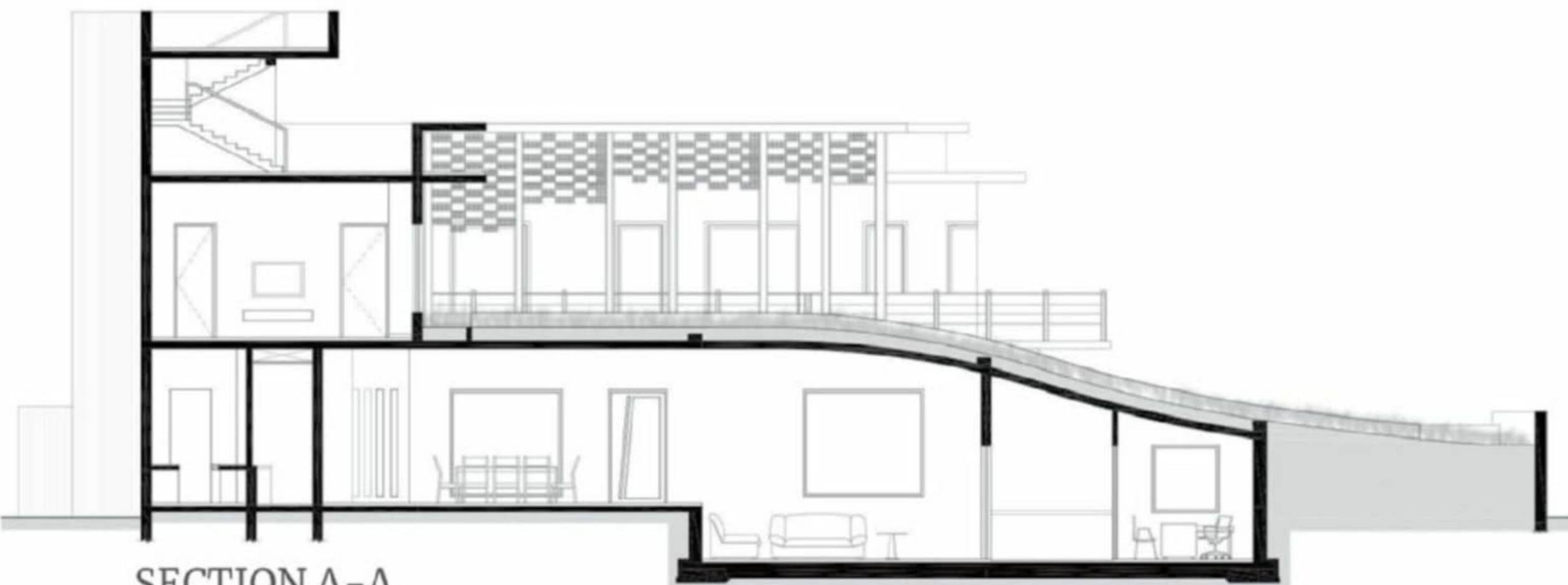
Minimal interiors bring a feeling of freshly spruced space

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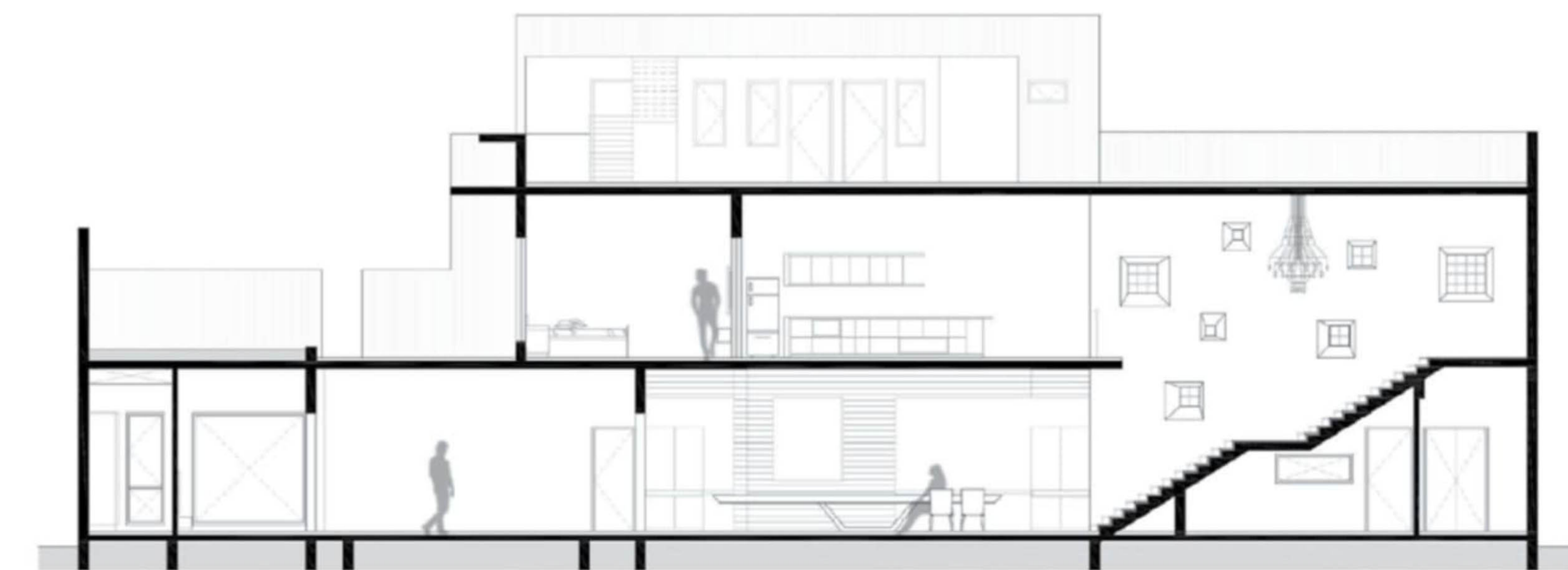




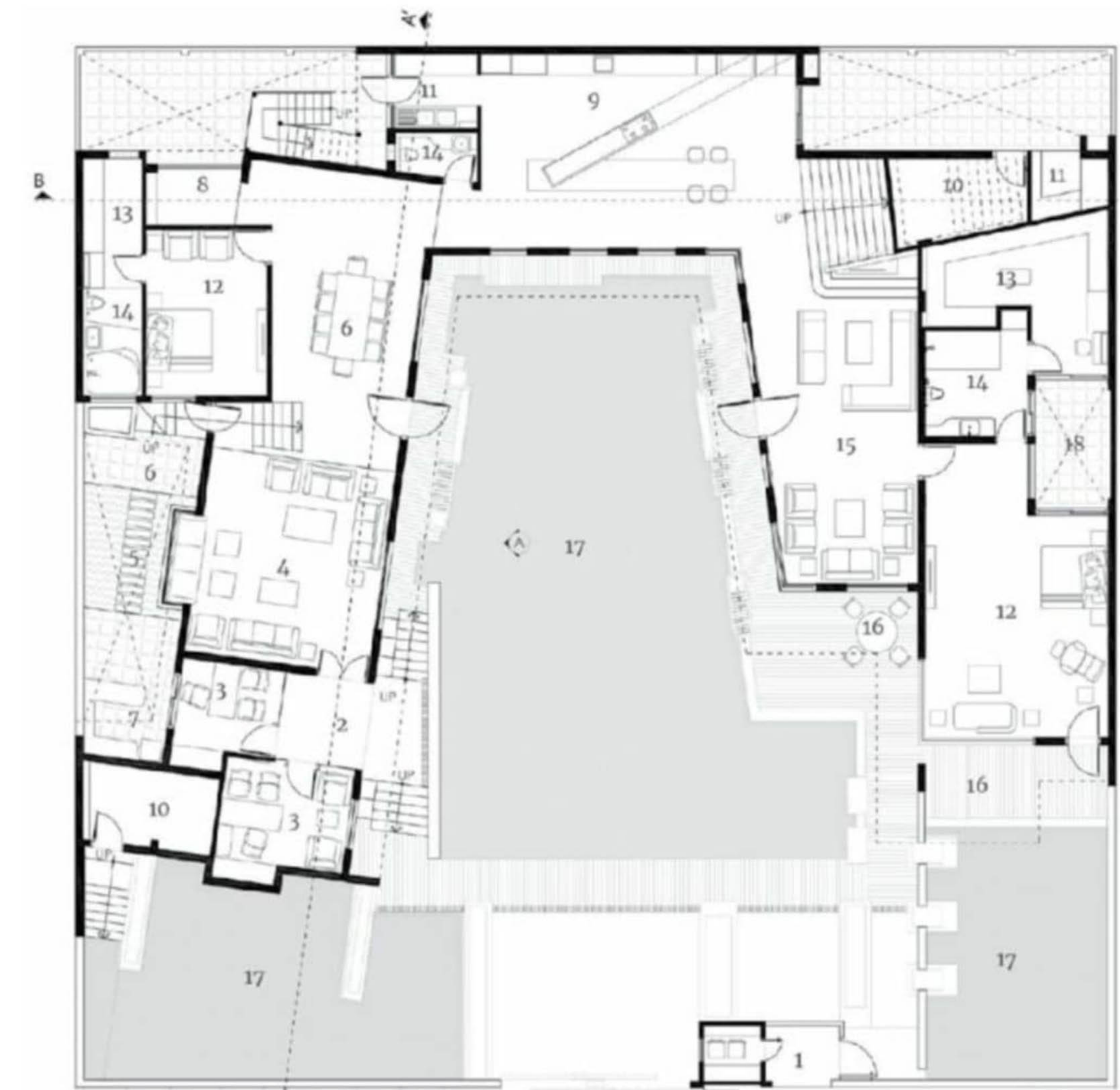
ELEVATION - A



SECTION A-A

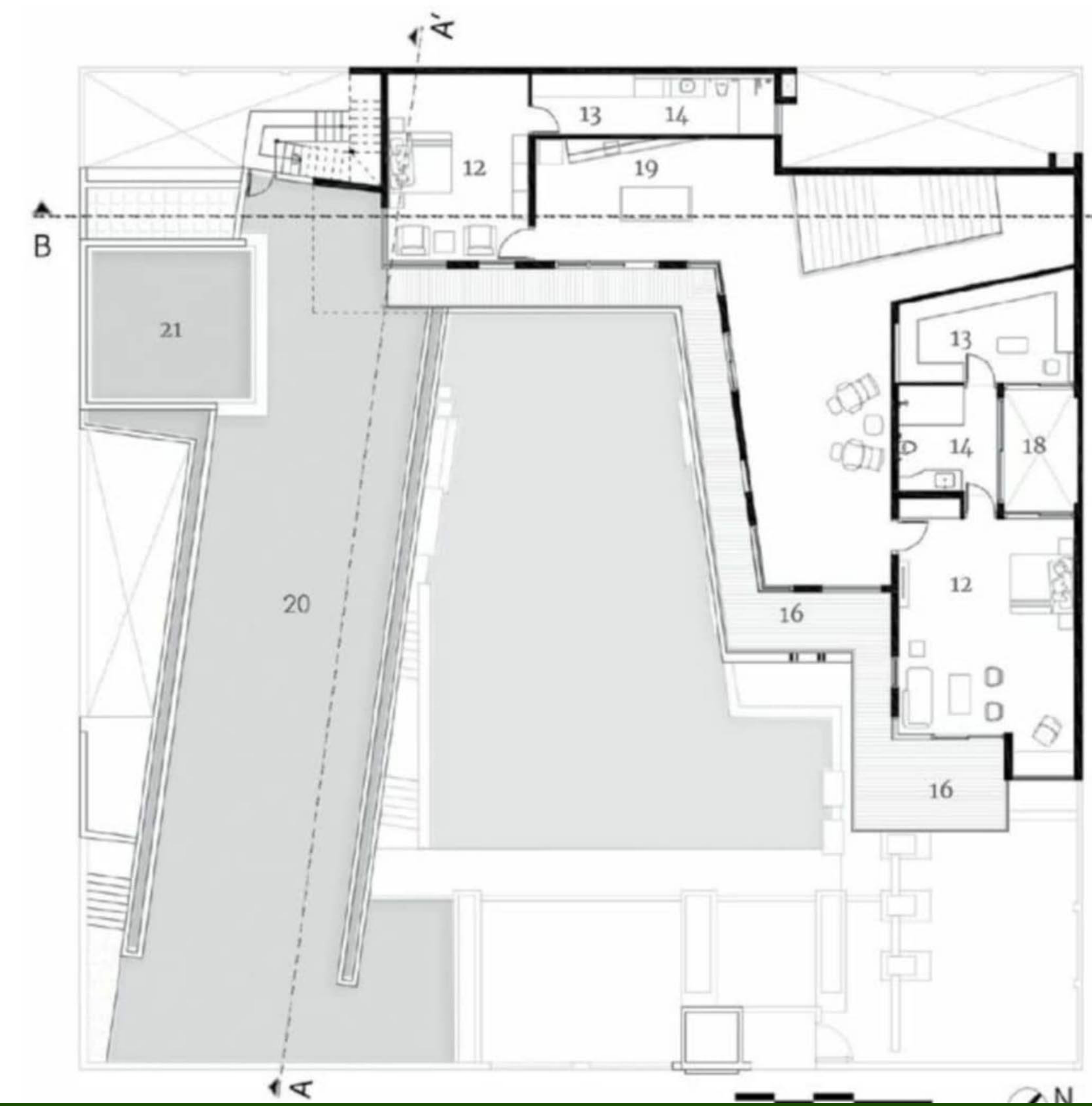


SECTION B-B



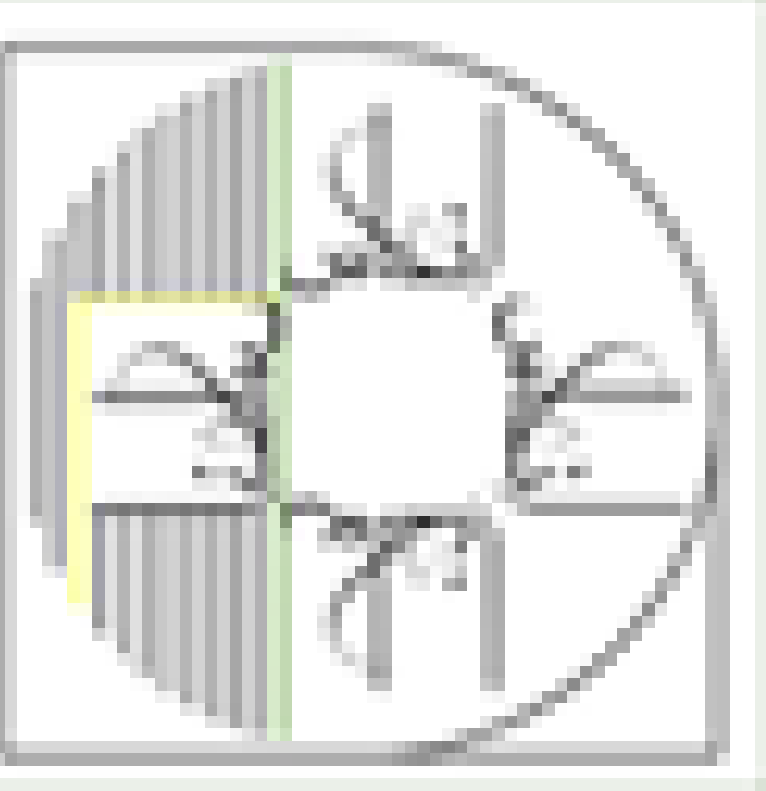
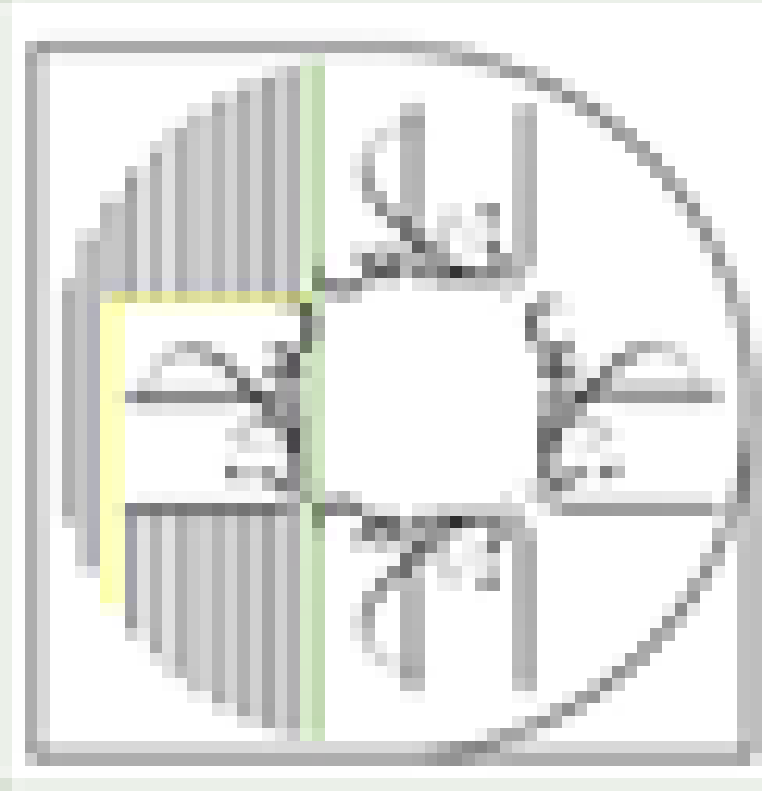
GROUND FLOOR PLAN

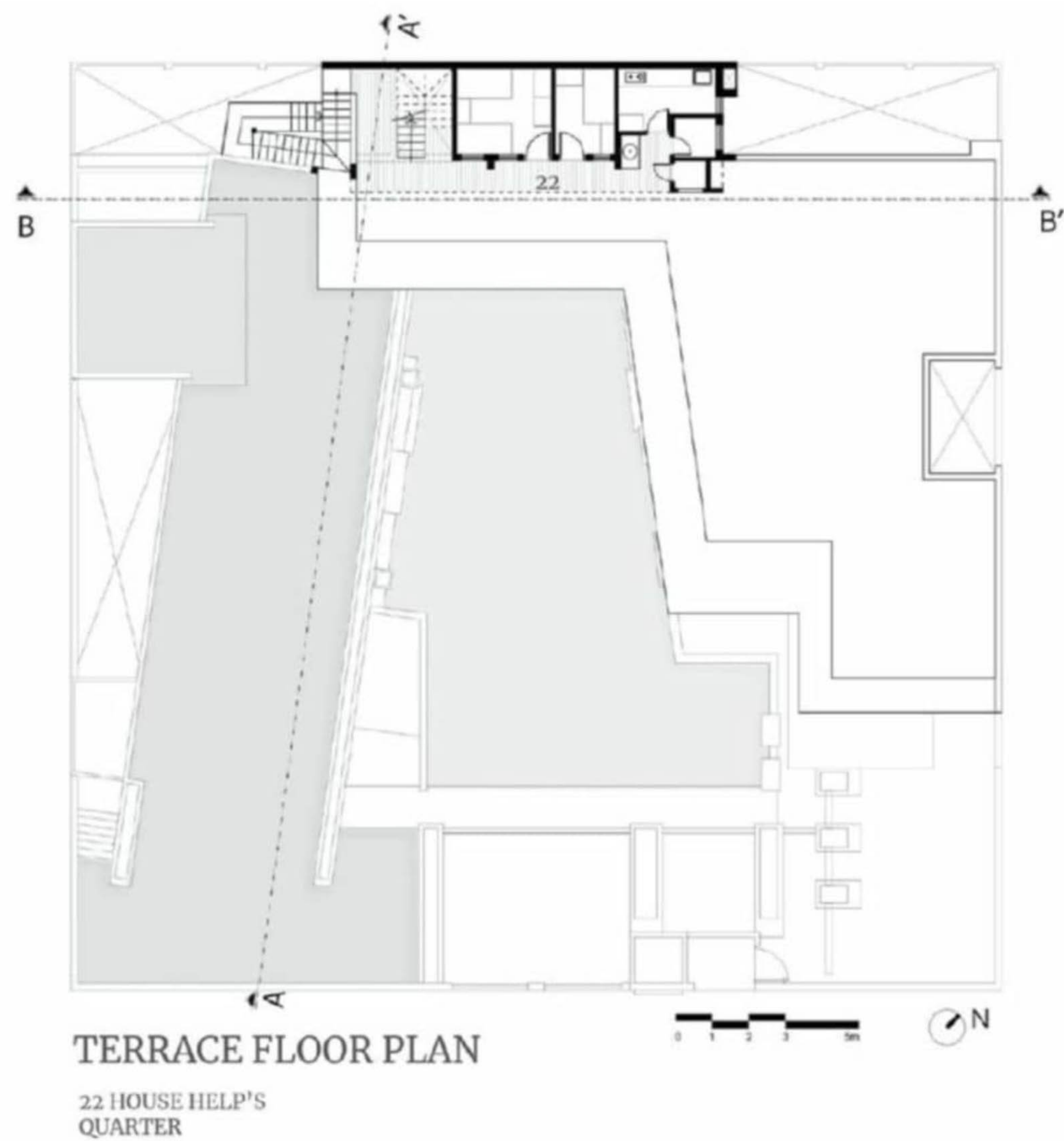
- 1 GUARD ROOM
- 2 ENTRANCE LOBBY
- 3 OFFICE
- 4 FORMAL LIVING
- 5 WATER BODY
- 6 DECK
- 7 DINING
- 8 PUJA
- 9 KITCHEN
- 10 STORE
- 11 UTILITY
- 12 BEDROOM
- 13 WALK IN WARDROBE
- 14 TOILET
- 15 FAMILY LIVING
- 16 COVERED SIT-OUT
- 17 GARDEN
- 18 COURTYARD



- 12 BEDROOM
- 13 WALK IN WARDROBE
- 14 TOILET
- 15 FAMILY LIVING
- 16 COVERED SIT-OUT
- 17 GARDEN
- 18 COURTYARD
- 19 PANTRY AND SNOOKER
- 20 TERRACE GARDEN
- 21 KITCHEN GARDEN
- 22 HOUSE HELP'S QUARTER

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TERRACE FLOOR PLAN

22 HOUSE HELP'S QUARTER

The BungaLOW



AR MADHAV RAMAN



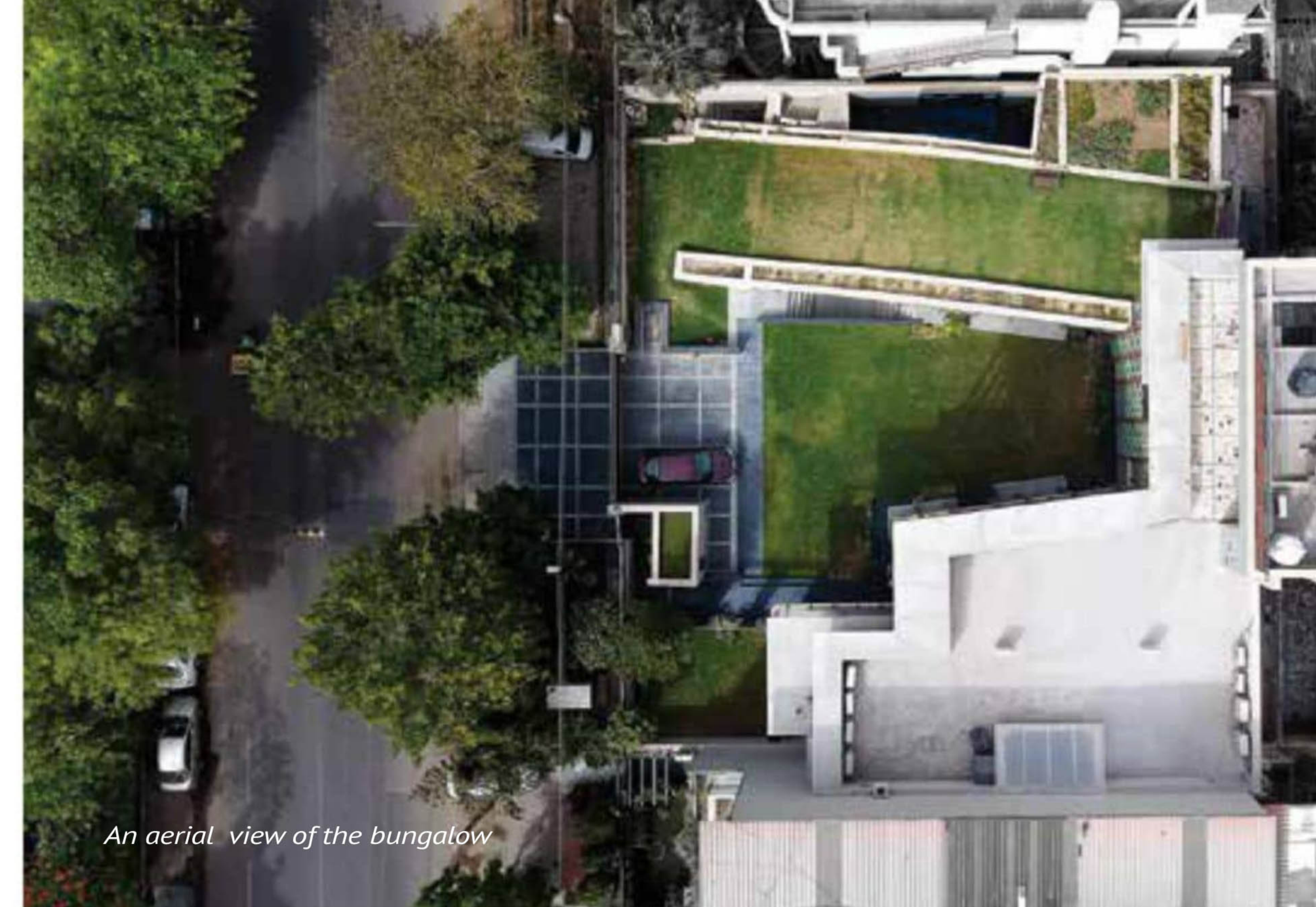
AR VAIBHAV DIMRI

ANAGRAM ARCHITECTS

The firm was established by Ar Madhav Raman and Ar Vaibhav Dimri after graduating from the School of Planning and Architecture, Delhi, in 2004. Today, the practice is recognised for its commitment towards delivering deeply contextual designs that encourage sustainable lifestyles. The firm offers services in architecture, interior design, urban design, public infrastructure planning and environmental design. It practices conceptually bold and fresh spatial design that seeks sustainability across various registers, including optimum resource management, market forces, urban governance, globalisation, traditional practices, cultural identities, evolving technology and changing climate. It promotes an experiential reconnect with ecology through extensive research into mainstream and alternative building practices. Motivated to contribute towards greater environmental sustainability and social well being

traditional bungalows, a colonnade verandah runs along both levels of the facade providing a contiguous buffer to the residence from the front lawn.

The rooms are placed behind the verandah to protect them from the harsh sun. A shade to reduce glare is also created around the verandah using a pattern of green porcelain tiles on thin steel lattice that matches the green roof. The shade along with the angular green roof ensures the thermal comfort level inside the bungalow. There is also a covered sit-out at the north-west wing where the verandah ends.

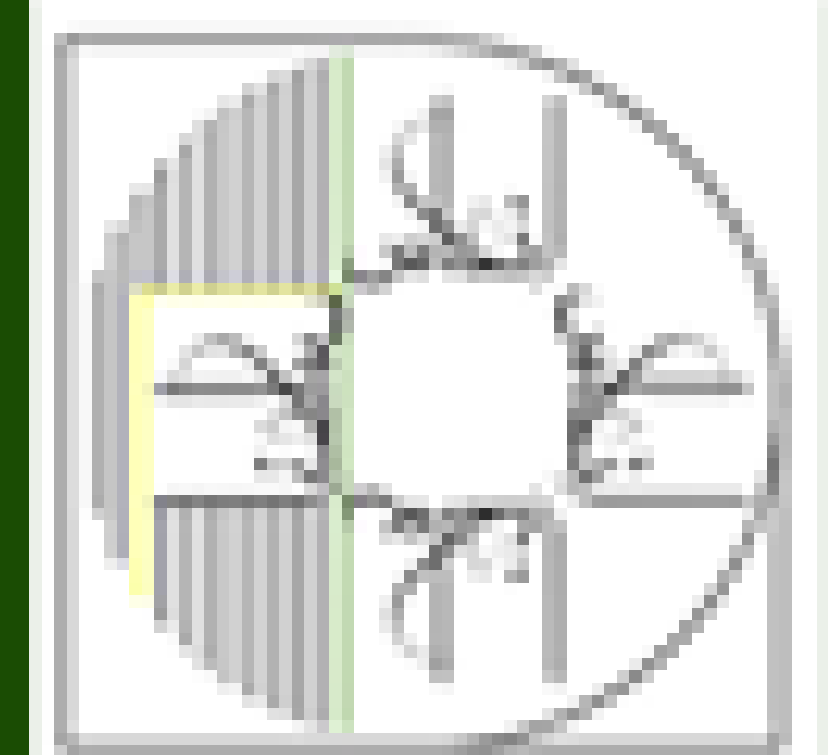
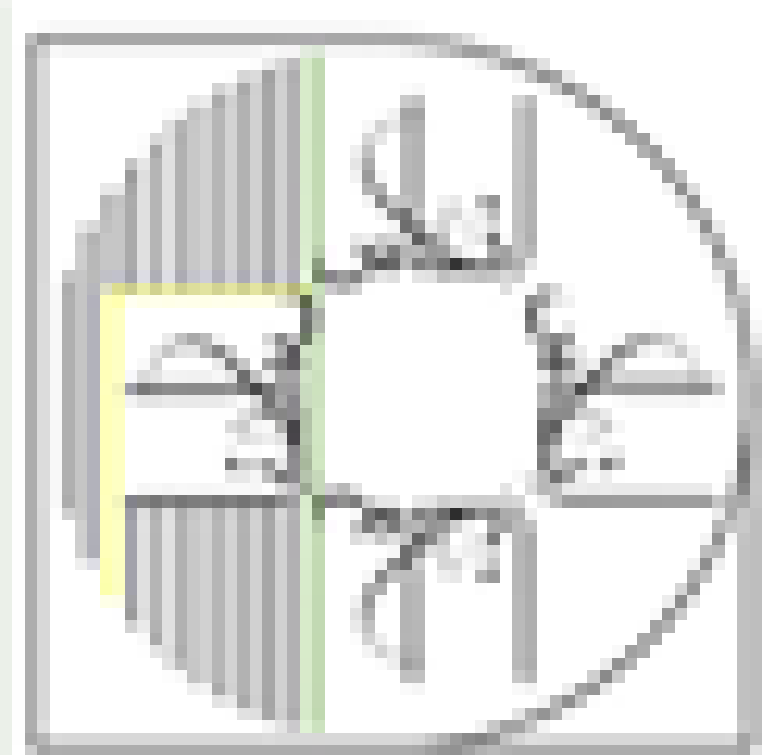


An aerial view of the bungalow



Colonnade verandah runs

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Shade created using a pattern of green porcelain tiles on thin steel lattice

FACT FILE

PROJECT	: THE BUNGALOW
LOCATION	: NOIDA, UTTAR PRADESH, INDIA
ARCHITECT	: ANAGRAM ARCHITECTS
DESIGN TEAM	: VAIBHAV DIMRI, MADHAV RAMAN, AYUSH PRAKASH, TRISHA GUPTA
SITE AREA	: 900 SQM
PROJECT AREA	: 715 SQM (BUA)
STRUCTURAL ENGINEERS	: AROHI CONSULTANTS
OTHER CONSULTANTS	: ELECTRICAL - SQUARETECH ENGINEERS
PLUMBING	: DSR ENGINEERING SERVICES
COMPLETION OF PROJECT	: DECEMBER 2018



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The interior of the two-floor bungalow is kept minimal with neutral shades and in open style that blurs the line between the interior and nature. The ground floor consists of office spaces, formal living, dining space, kitchen which has a uniquely designed breakfast counter and two bedrooms. The other two bedrooms are located on the first floor which also houses a pantry and snooker. The terrace and the kitchen gardens are also on this level. All the four bedrooms in the bungalow are provided with walk-in wardrobes. The house help's accommodation is placed on the third floor which also include the terrace area.

The traditional Indian architectural component courtyard is also included here. The architects have thus conceived a design which is consistent to the bungalow typology but with a



Bedroom that opens to a courtyard

Continental, Enamelled Tiles, CERAMIC

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 Enekas.Academy

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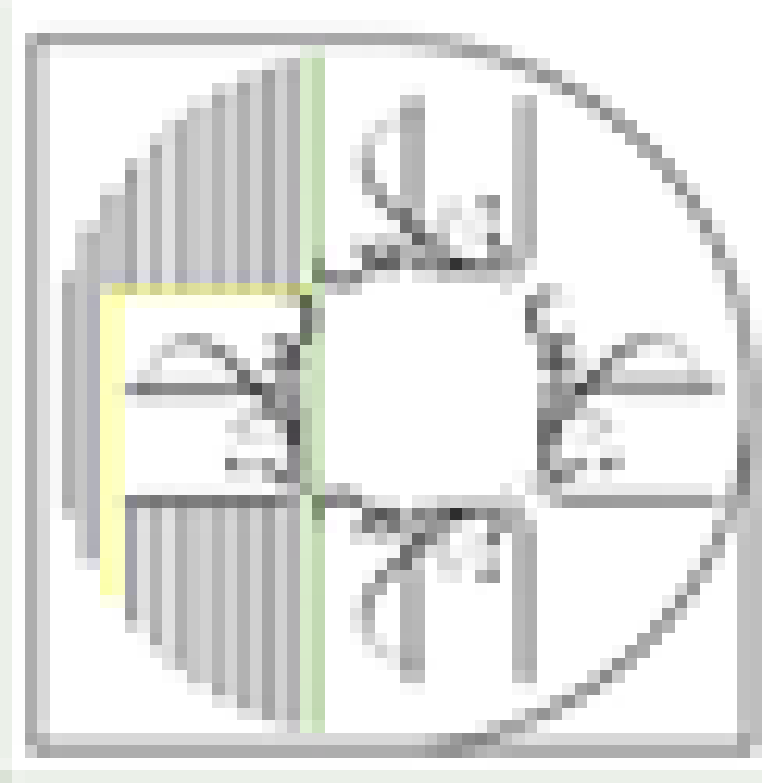
ELEGANCE IN GREY SHADES

Text: Team Design Detail/Photos: Evolution Works, India

This intriguing space is set in the shades of grey tones, bold and striking among the clouds encompassing the wide enriching views of Rankala Lake and the shimmers of the iconic Royal Shalini Palace in the historic city of Kolhapur.

'Grey Stone' as the architect calls it, was conceptualized to create a visual permeability with wide openings, grey interiors and pastel coloured upholstery weaved between the 10th and 11th floors of an apartment envisioning the whole cityscape.

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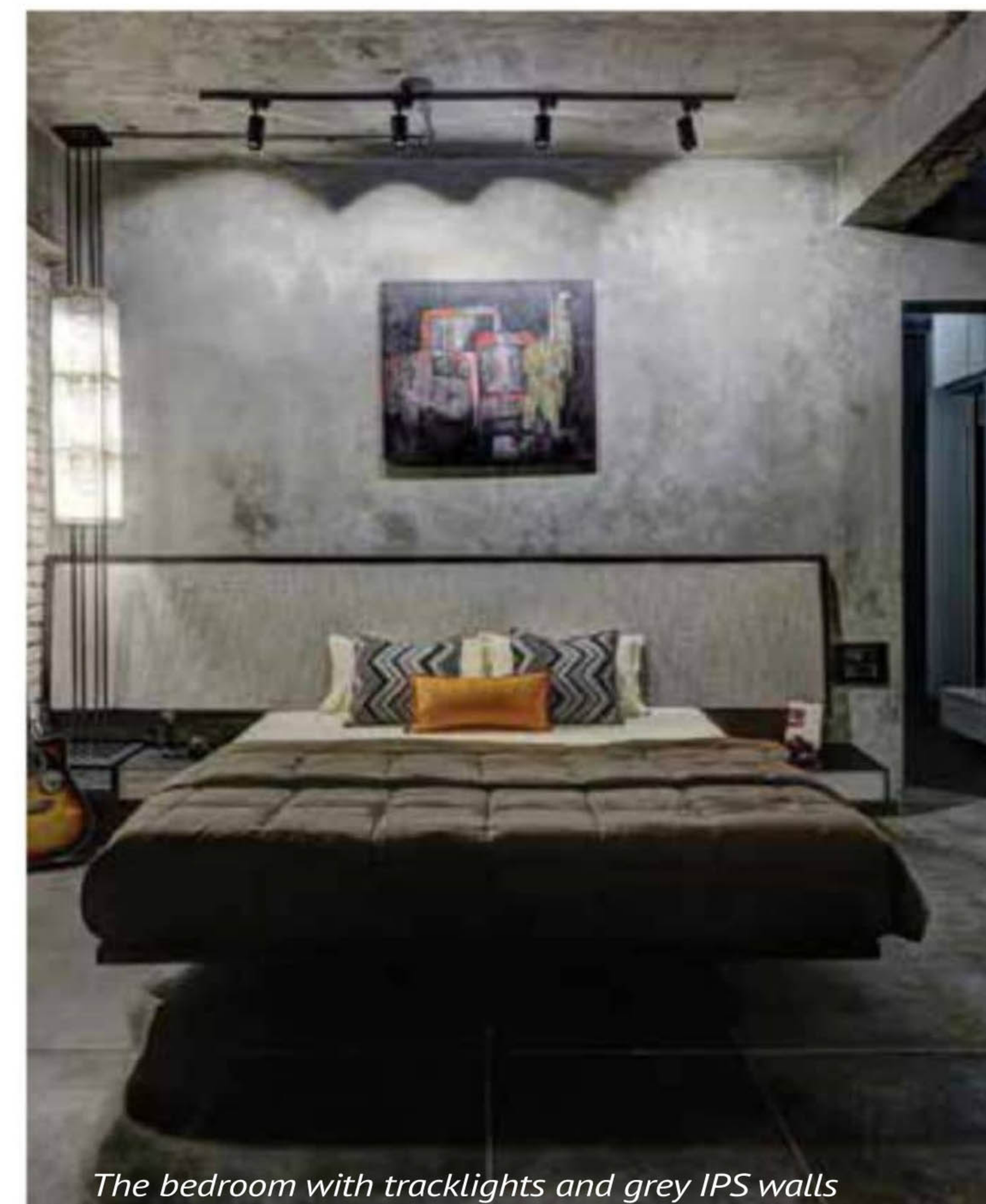
Orange and red luminaires adds vibrance of the living room



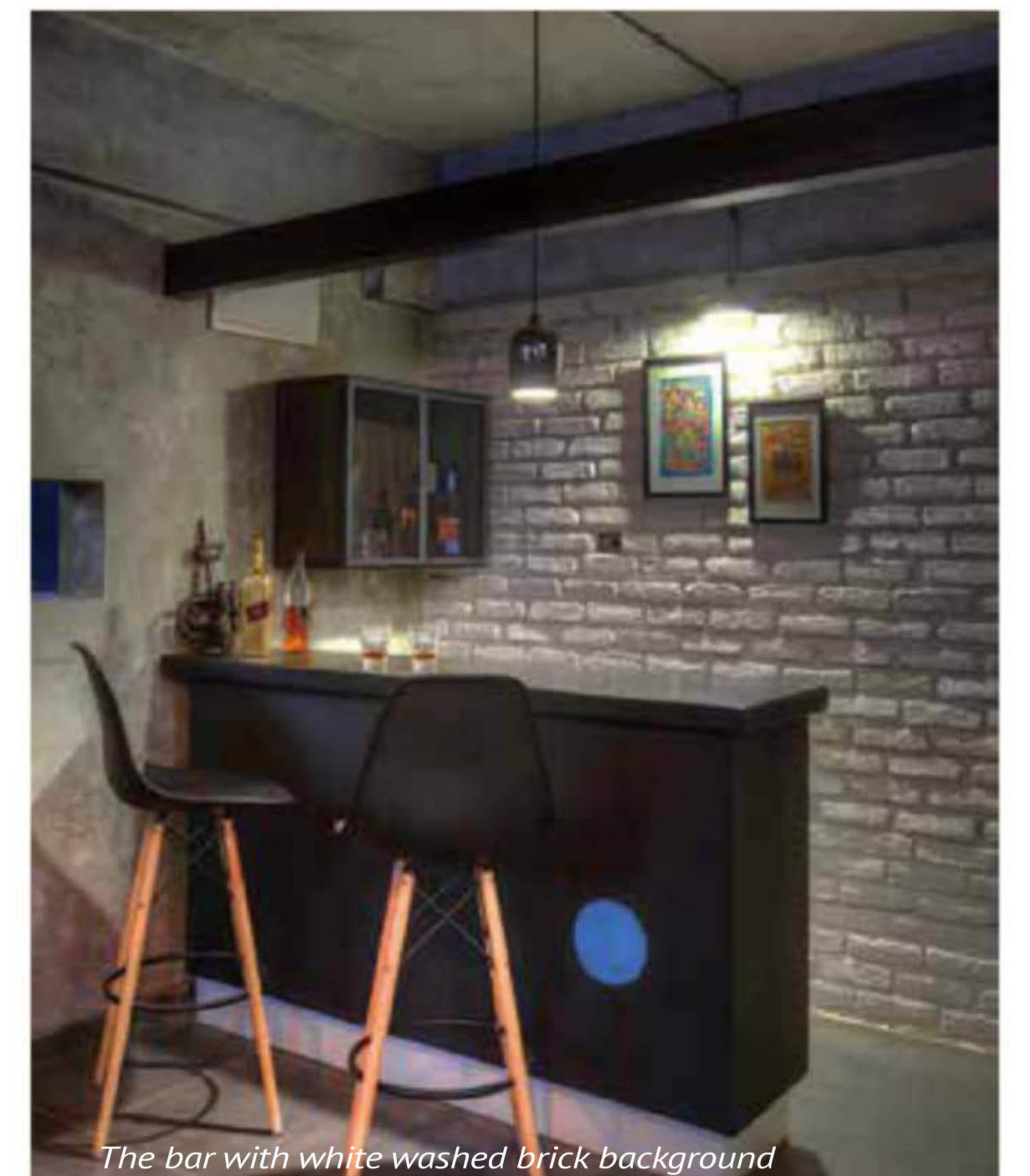
Contrasting elements in the entrance lobby



Dining and living areas



The bedroom with tracklights and grey IPS walls

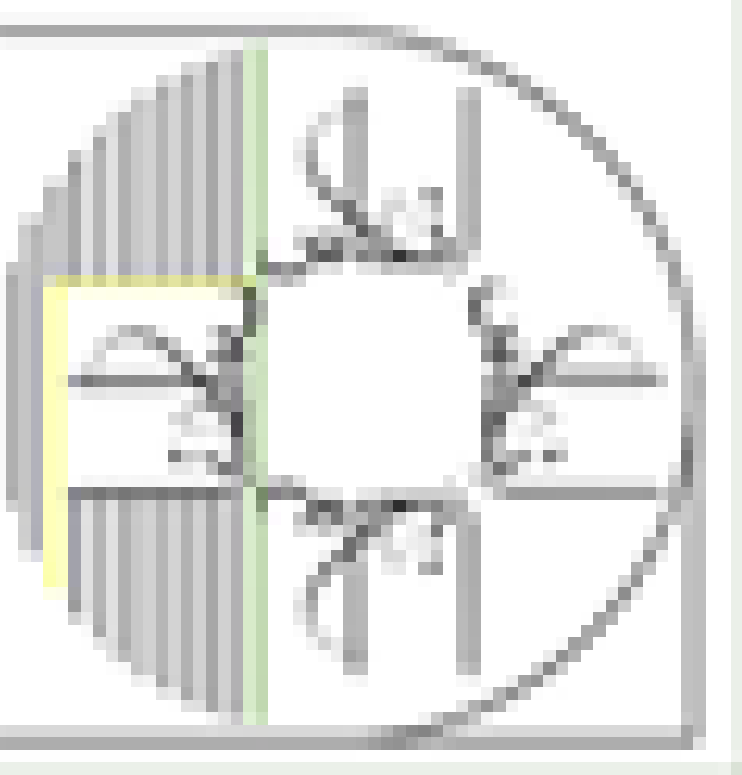


The bar with white washed brick background

The architect's intent was to create a scenic view from the penthouse for the users in an elegant and clutter free environment, while directing their gaze towards the vast exciting landscape.

Functionality and simplicity along with aesthetics was the core idea of the design. The grey shades of the interiors along with the blend of various kinds of furnishing invigorates an industrial and contrasting experience. A monotonous, yet stimulating grey IPS walls, blends with grey tiles on the floor that integrates skilfully with white brick texture on the walls. Brown textured polished pots of varying sizes are showcased in particular places that dazzles when light falls on them expressing an emotional drama in

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AR. PRASHANT KAPADI



AR. PALLAVI P. SHINDE



View from the stairway towards the lower and upper floors

VISION ASSOCIATES

Vision Associates is a Kolhapur based firm helmed by Ar. Prashant Kapdi and Ar. Pallavi Shinde. Started in the year 1994, they have strived hard to earn their name through word of mouth. The firm's design motto is based on the practical and functional aspects of architecture, bringing the essence of context and surroundings into the design. The strength of the firm lies in their teamwork, handling various types of projects like apartments, bungalows, commercial buildings, hospitals, hotels and institutional buildings.

The entrance lobby showcases a mix of grey wall with multicoloured seatings and colourful sculptural boxes that partition strikingly in contrast with the theme of the design. Living cum dining space opens out to a terrace garden in three frames that captures the silent reflective Rankala Lake.

Furnishing adds a touch of drama with the grey tones, sky-blue sofa, leather chairs and multicoloured high metallic seating in the terrace.

Clean and metallic coffee tables sits firmly in the spaces complementing the grey tiles. Orange and red luminaries and portraits of different cities hanging on the walls add a flavour of vibrance to the whole space. Rustic metallic lampshades LAO generates an ambience of warm

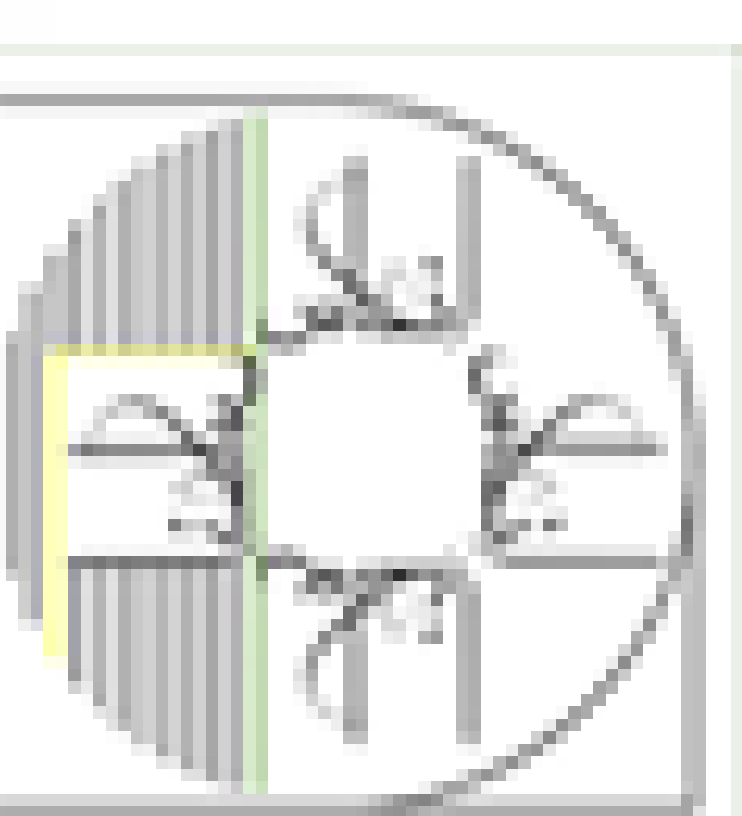
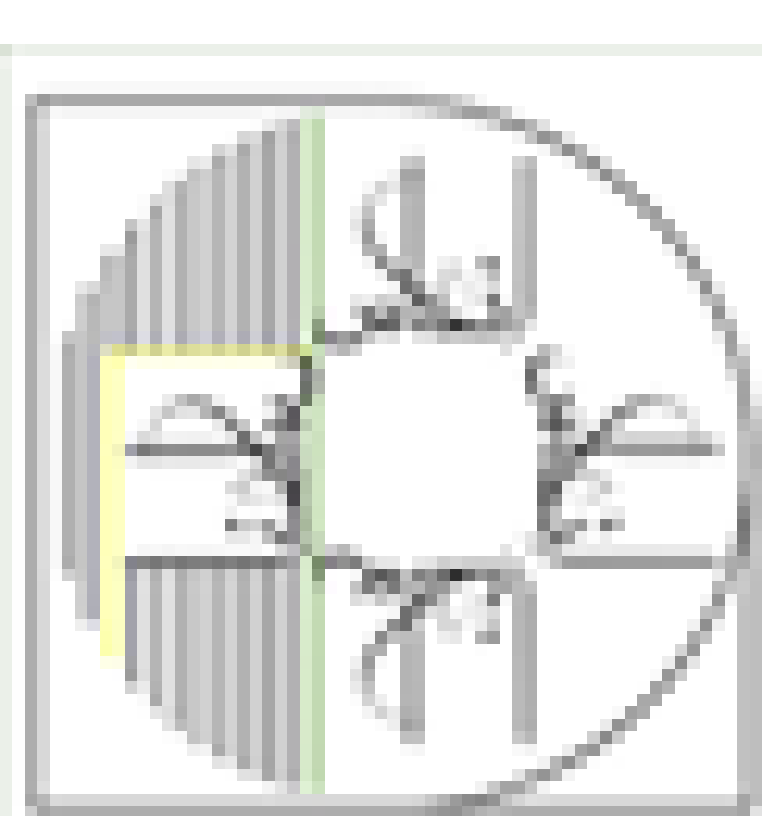


LOWER FLOOR



UPPER FLOOR

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FACT FILE

PROJECT TITLE : GREY STONE
 CLIENT NAME : MR. SUMIT MEDSHINGE
 LOCATION : KOLHAPUR, MAHARASHTRA
 PRACTICE : VISION ASSOCIATES
 TYPOLOGY : PENTHOUSE
 AREA : 1973.70 SQ.FT
 YEAR : 2018
 PRINCIPAL ARCHITECTS : AR. PRASHANT KAPDI, AR. PALLAVI SHINDE
 DESIGN TEAM : AR. PRASHANT KAPDI, AR. PALLAVI SHINDE, KETAKI BHOSALE
 ARTIST : RAHUL REPE



The artwork and pots dramatically adds more meaning to spaces

The dining strikes a tanned appearance which serves as the centre of attraction, where kitchen adds a dialogue through an opening that acts as a counter. The space is cornered by an exquisite bar following the language of dining area with white washed brick background and a spotlight hanging on the countertop. An IPS stone three legged stairway flanks the bar counter leading to the upper floor, that houses two bedrooms with a terrace and a private living space.

Bedrooms express the whole concepts of material and texture that aims to provide the sense of security, privacy and serenity. Separate balconies that capture the landscape through a different frame of vision entice the users to experience the space with admiration.

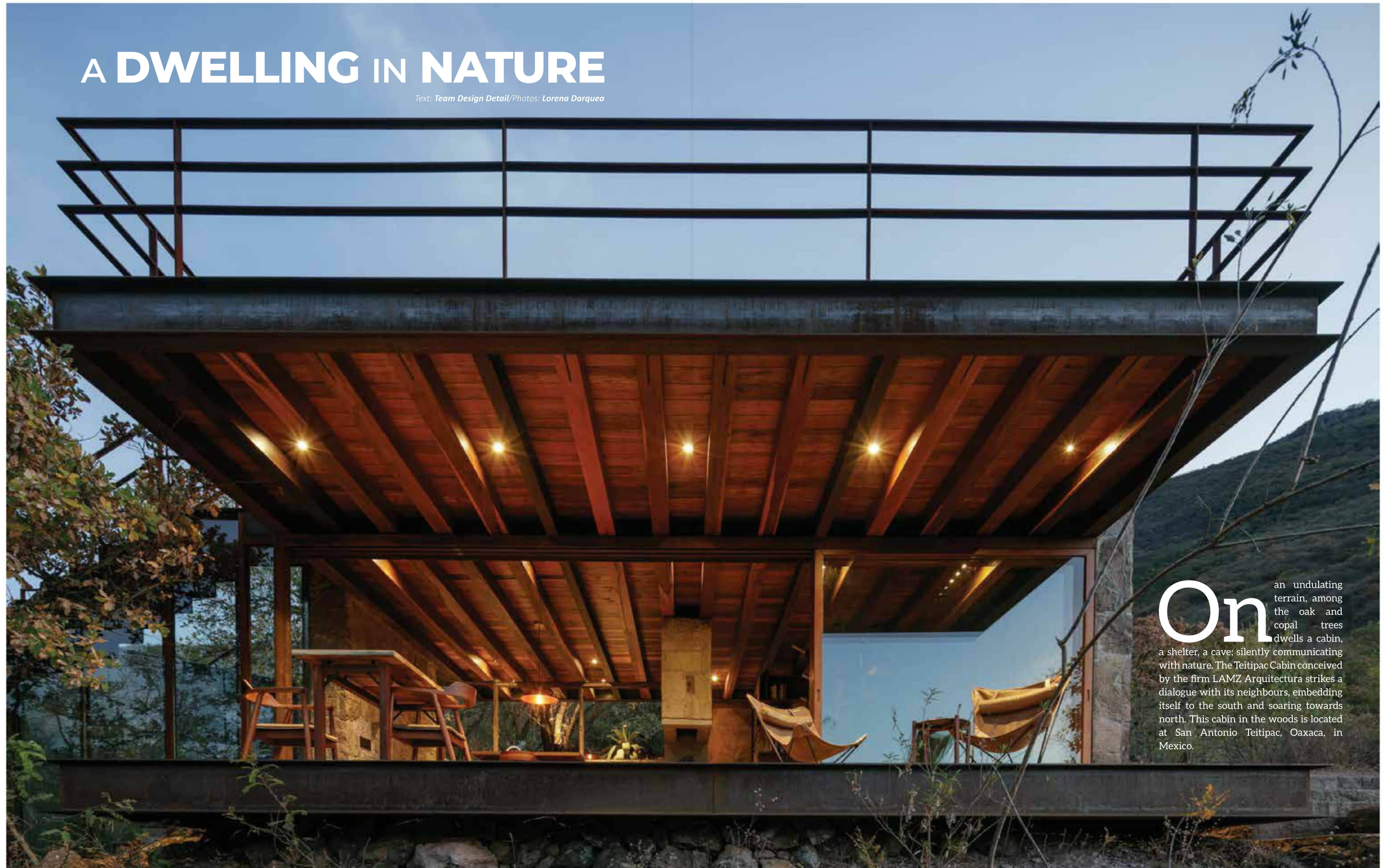
The integration of interior and exterior, emphasizing the views captured by various frames and the play of different materials and textures allows the travellers to fully delve into the depths of drama and emotions that vibrates in the



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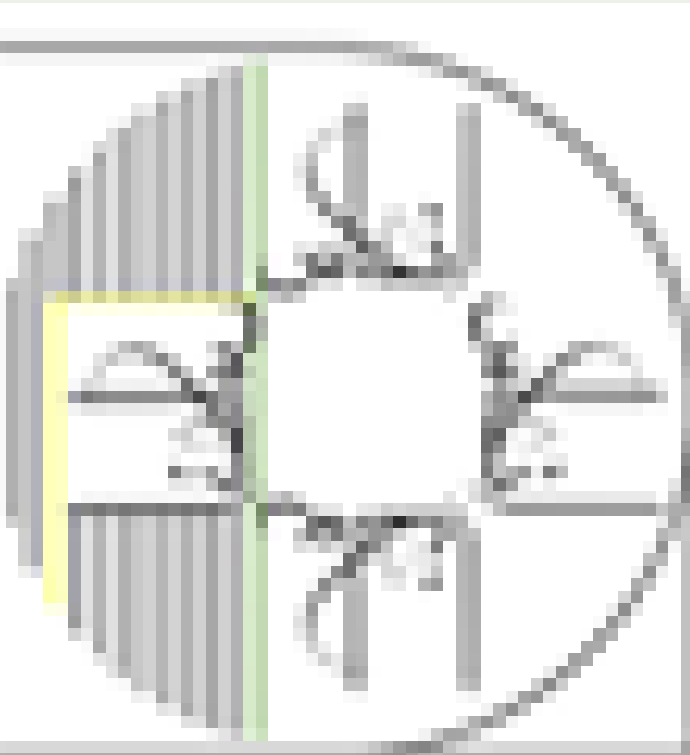
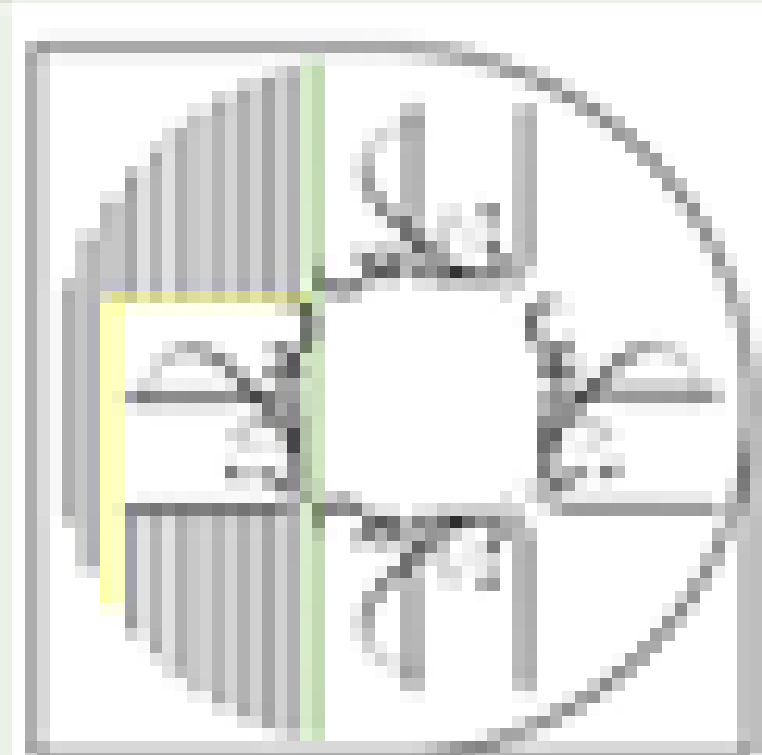
A DWELLING IN NATURE

Text: Team Design Detail/Photos: Lorena Darquea



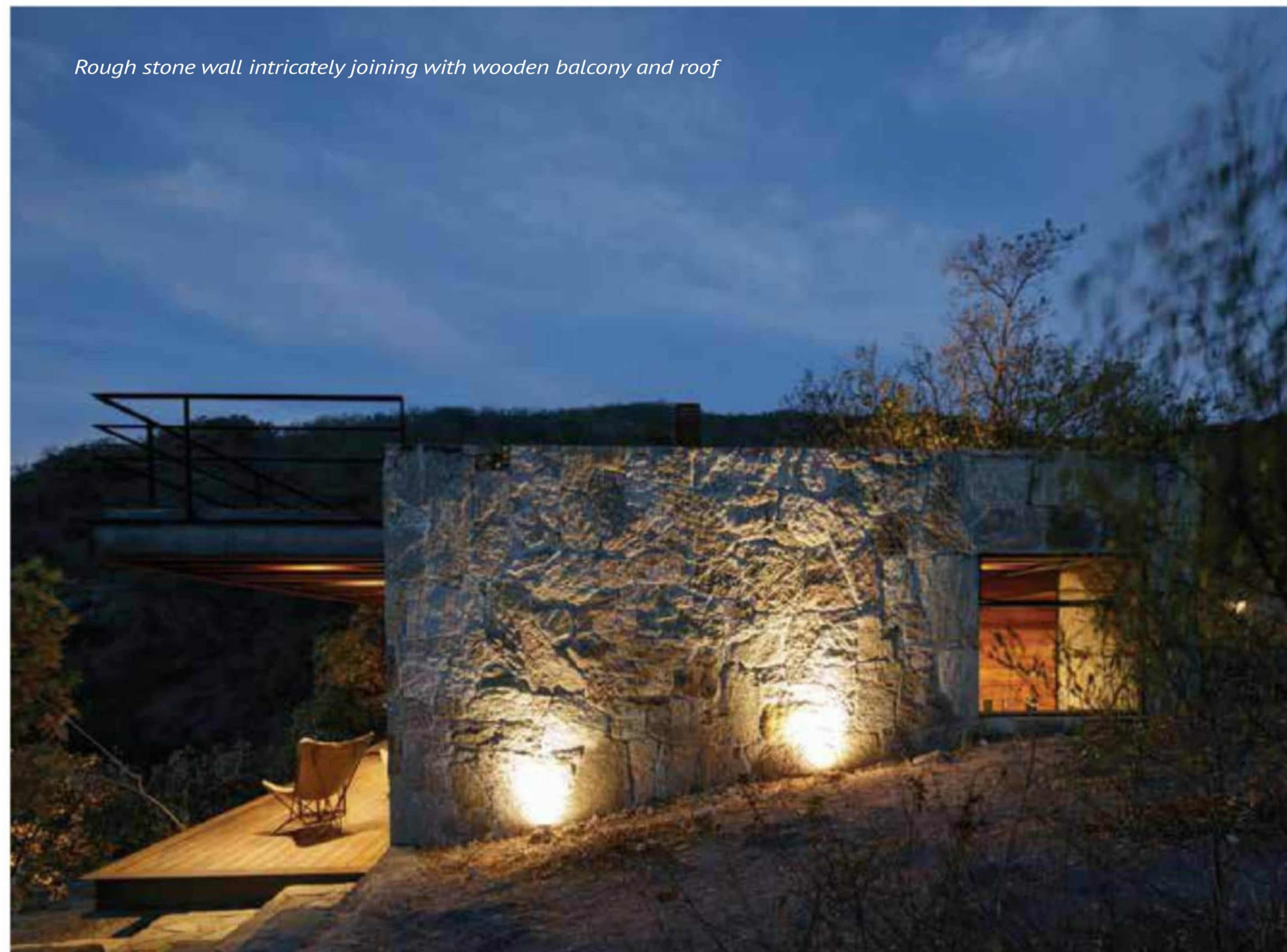
On an undulating terrain, among the oak and copal trees dwells a cabin, a shelter, a cave; silently communicating with nature. The Teitipac Cabin conceived by the firm LAMZ Arquitectura strikes a dialogue with its neighbours, embedding itself to the south and soaring towards north. This cabin in the woods is located at San Antonio Teitipac, Oaxaca, in Mexico.

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Outdoor walkway



Rough stone wall intricately joining with wooden balcony and roof

COMPOSITION

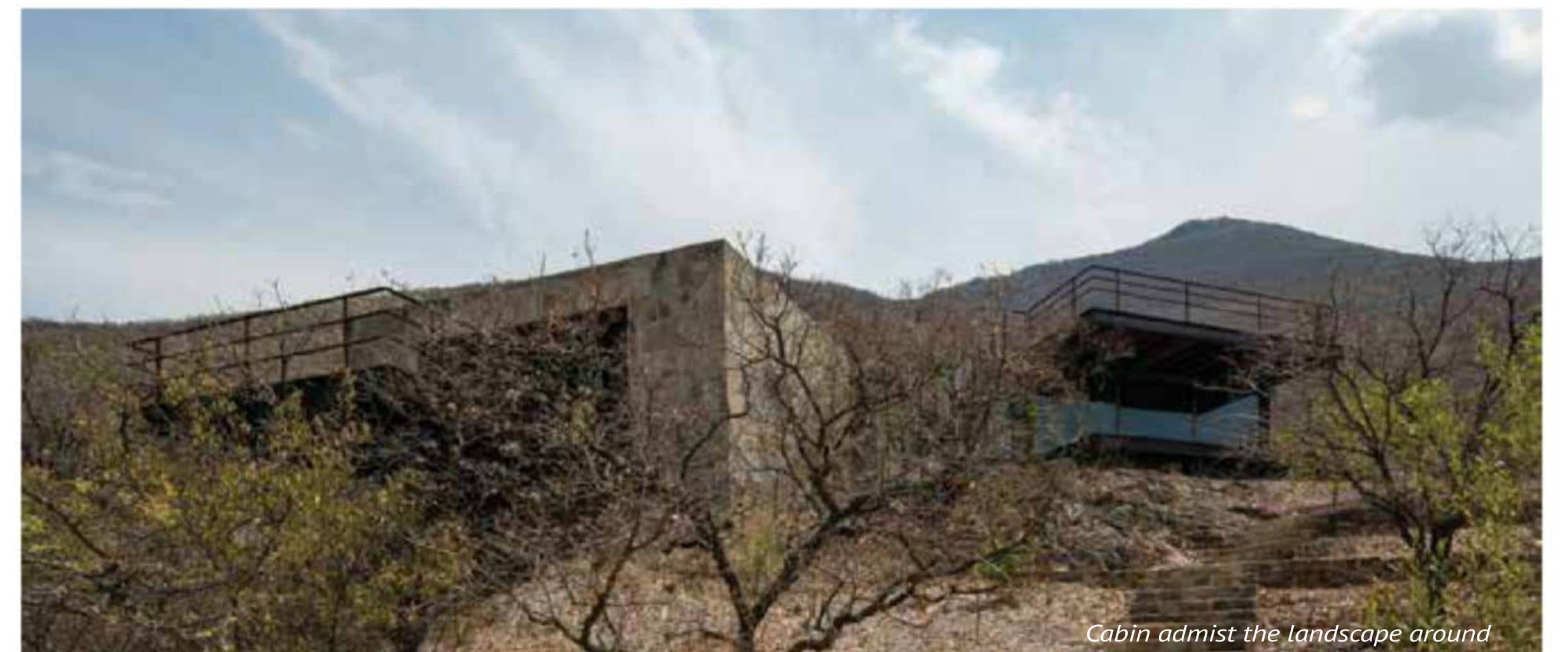
The concept is derived from a set of two squares, juxtaposed at acute angles which are crossed by a perpendicular line engaging a sense of rigor and movement. The rectilinear forms attunes to the undulating landform like two characters ardently watching and engaging with the drama of nature. The varying levels of voluminous exposition invoke a deep sense of harmonic rhythm with the synonymous dramatic landscape.

MATERIAL INTERPLAY

The main idea of the design was to ennoble the sense of architectural dialogue between the built space and nature. Locally existing materials such as stone, steel and wood infuses and vibrates the whole fabric of space and time, invoking a warm atmosphere. The timeless quality of the materials enhances the cabin amid the vast landscape. Steel frames cuts, moulds and penetrates through the stone walls forming the spaces in a geometric paradigm. The horizontal wooden panelled floors in the interiors are annexed into various levels connected by steel stair-paths which later flows out into the exterior stone walkways.

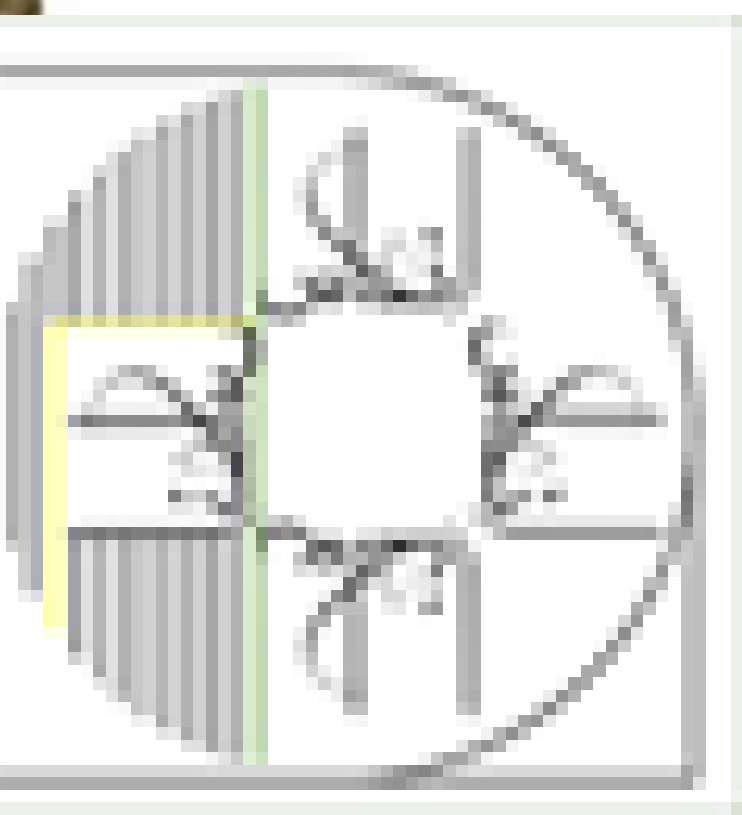
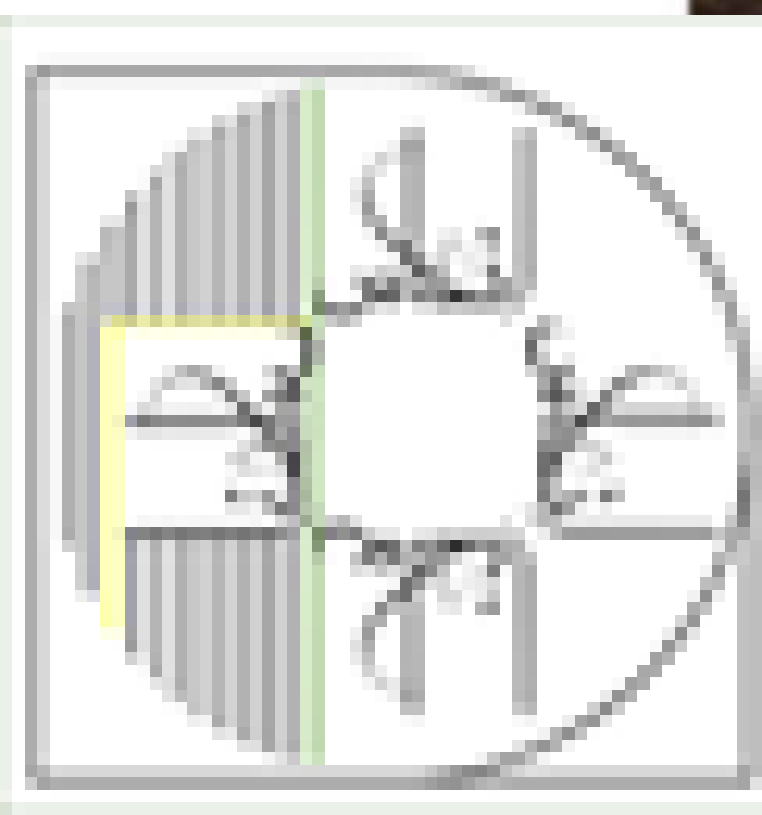


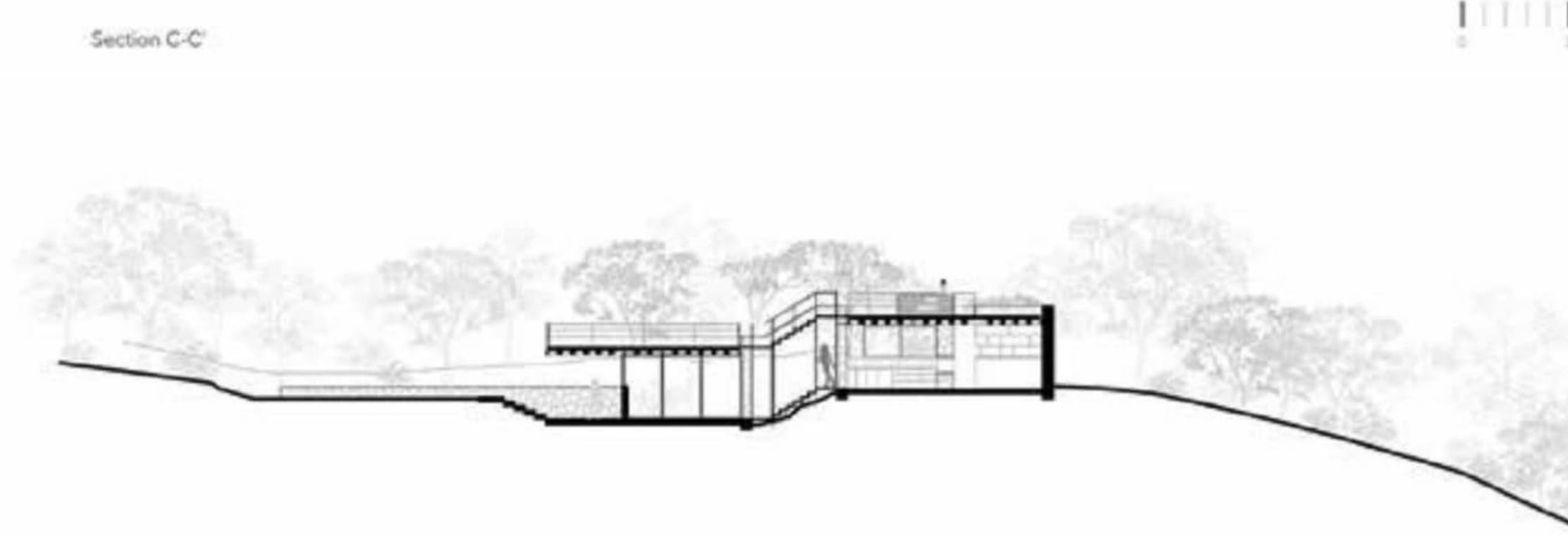
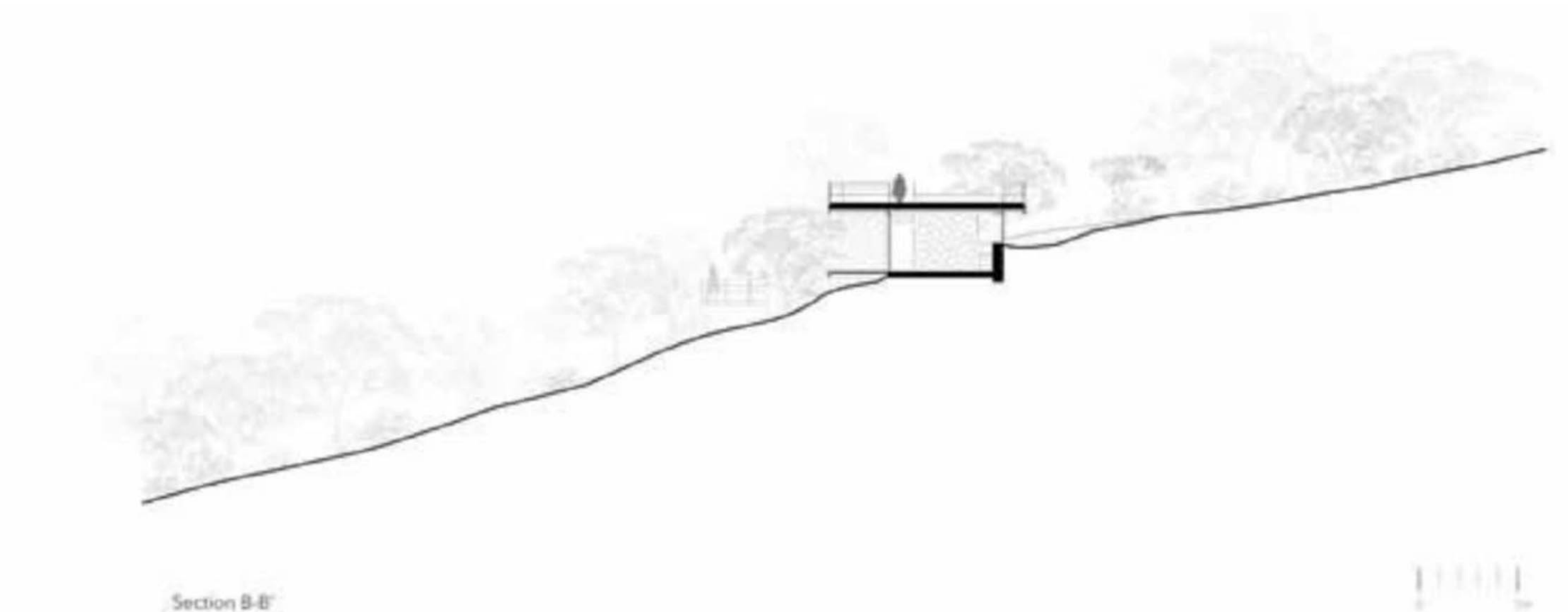
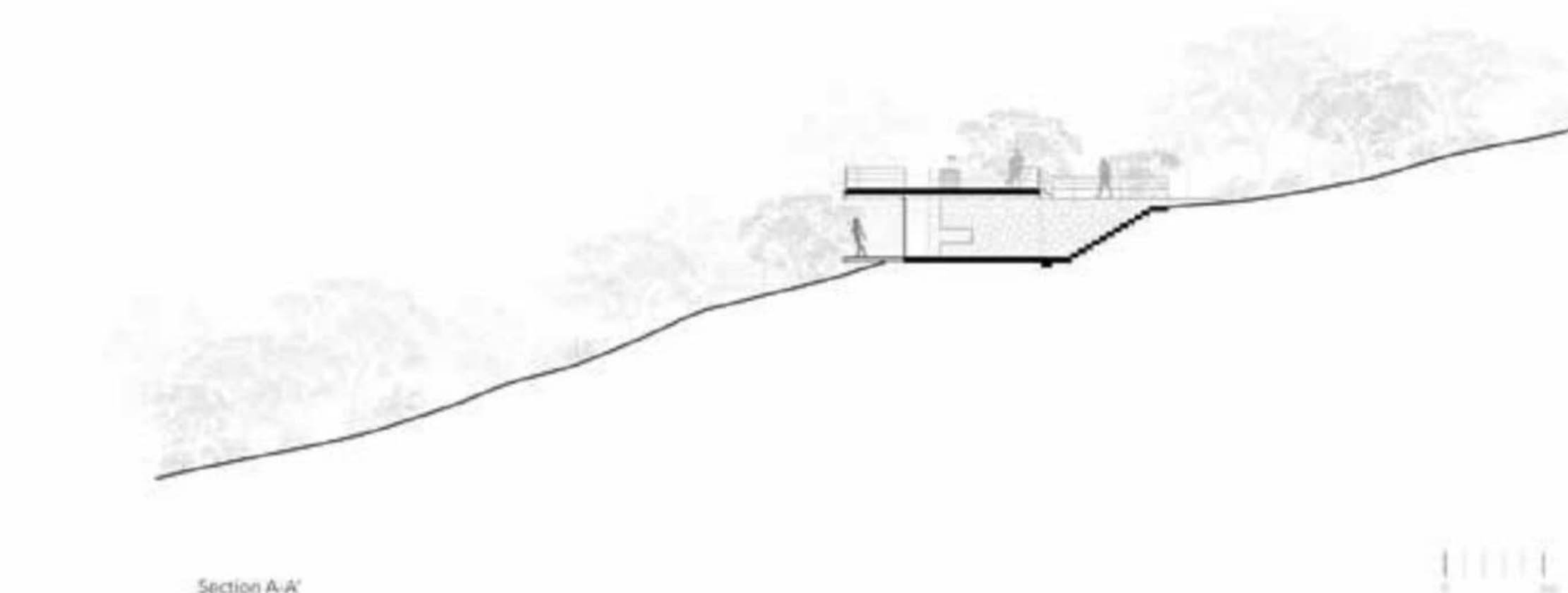
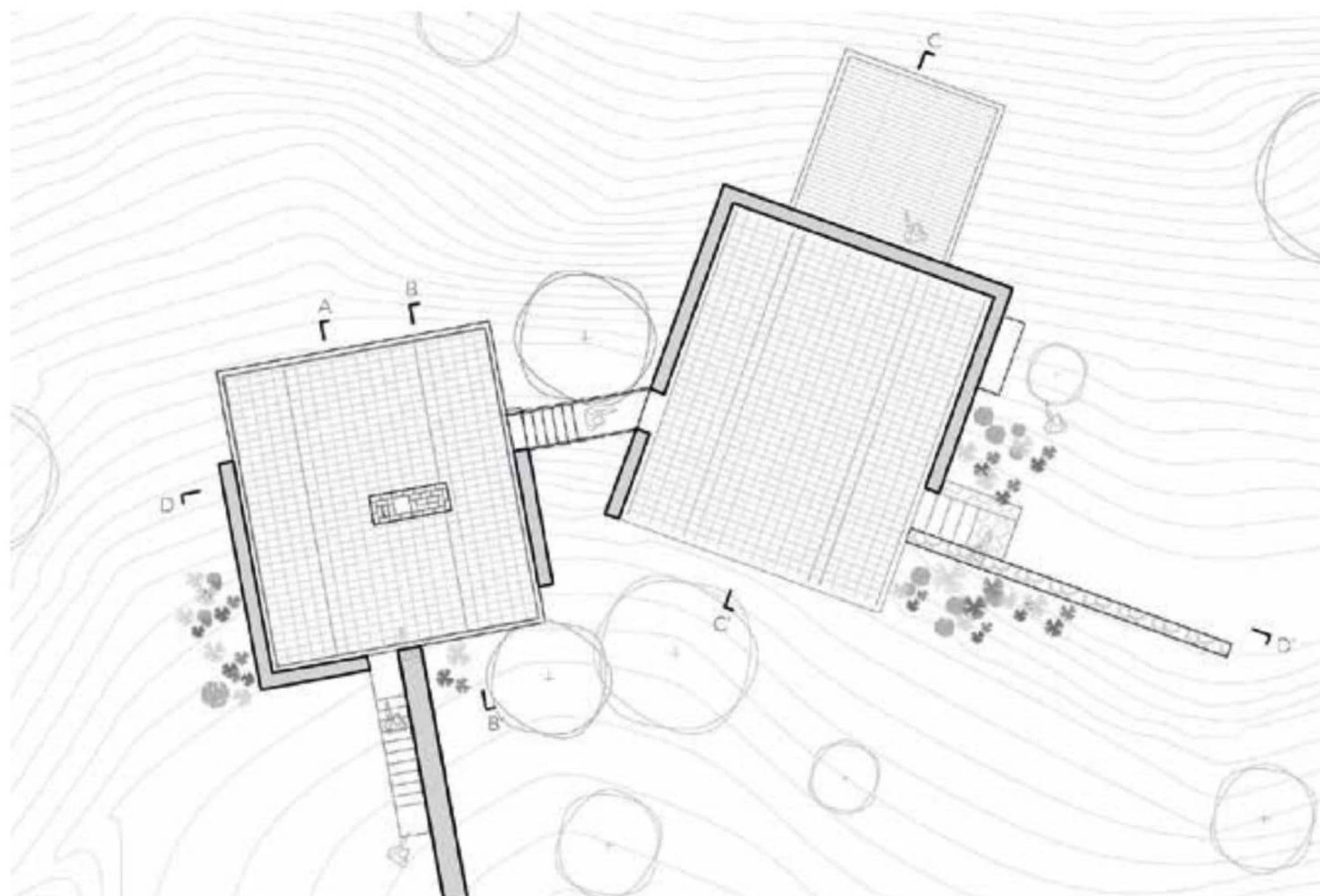
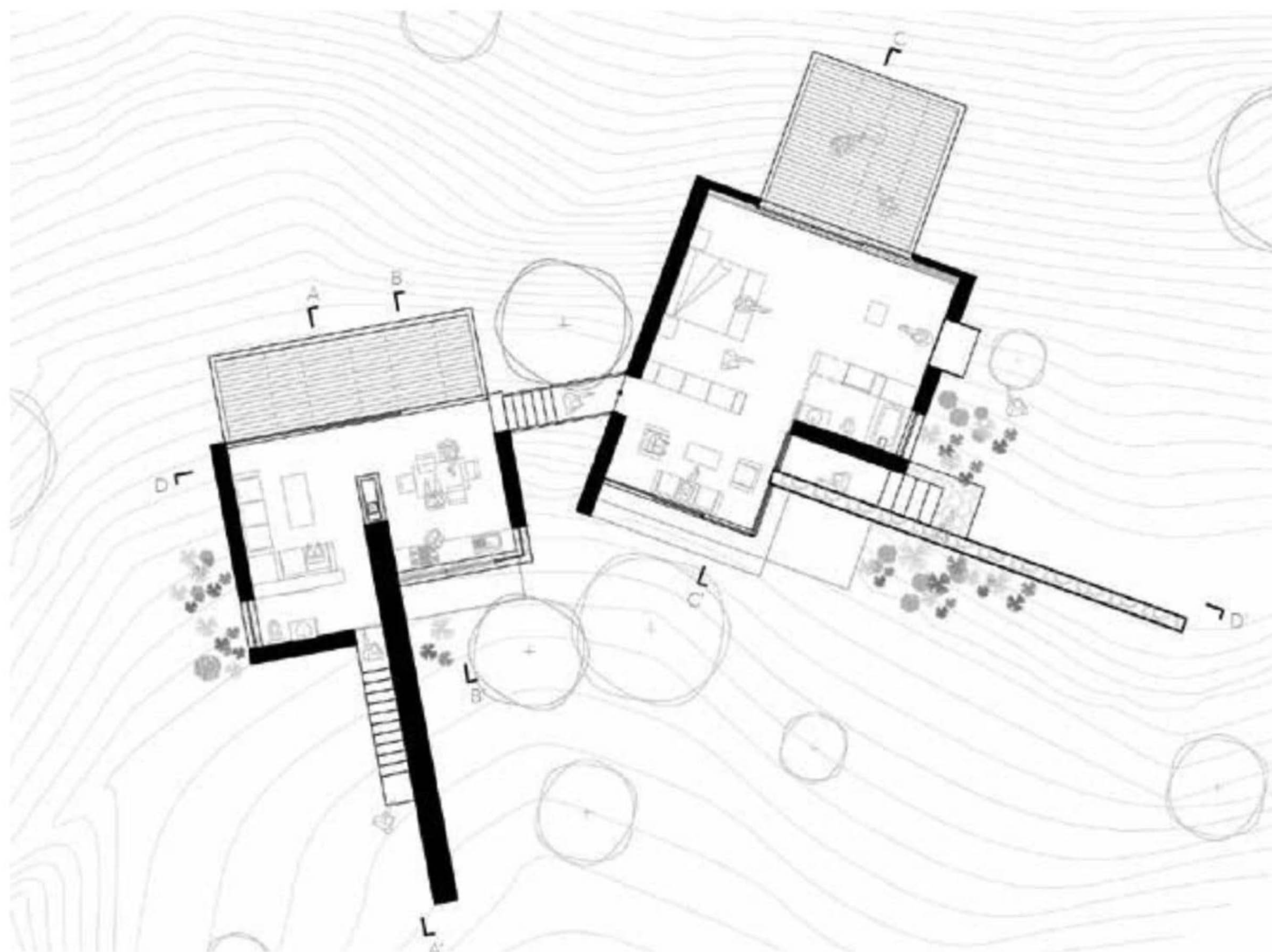
A clinical composition of steel, stone and glass



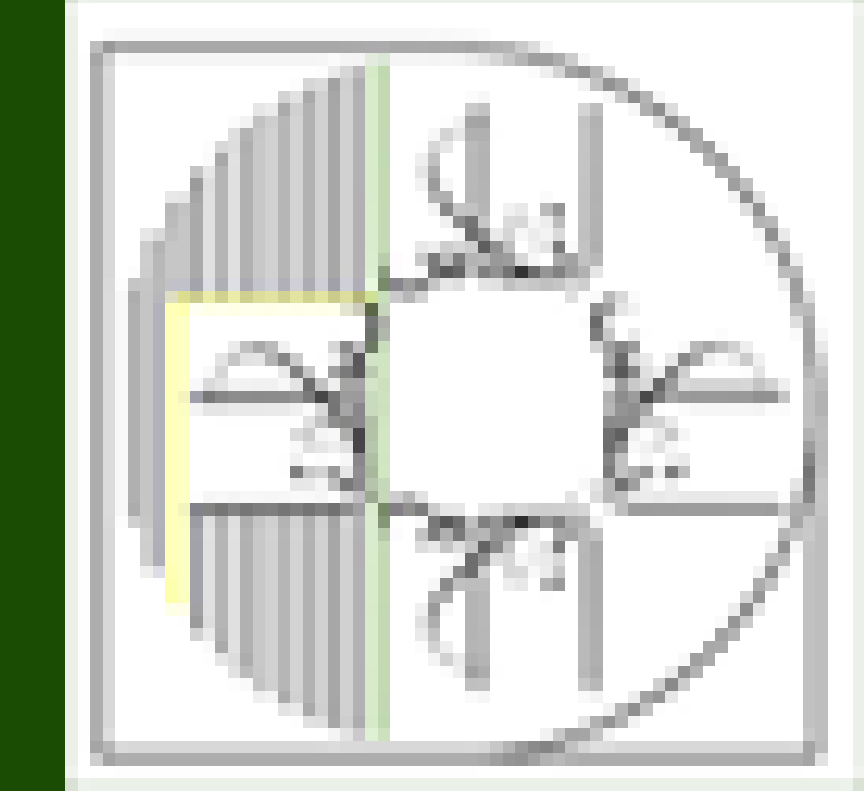
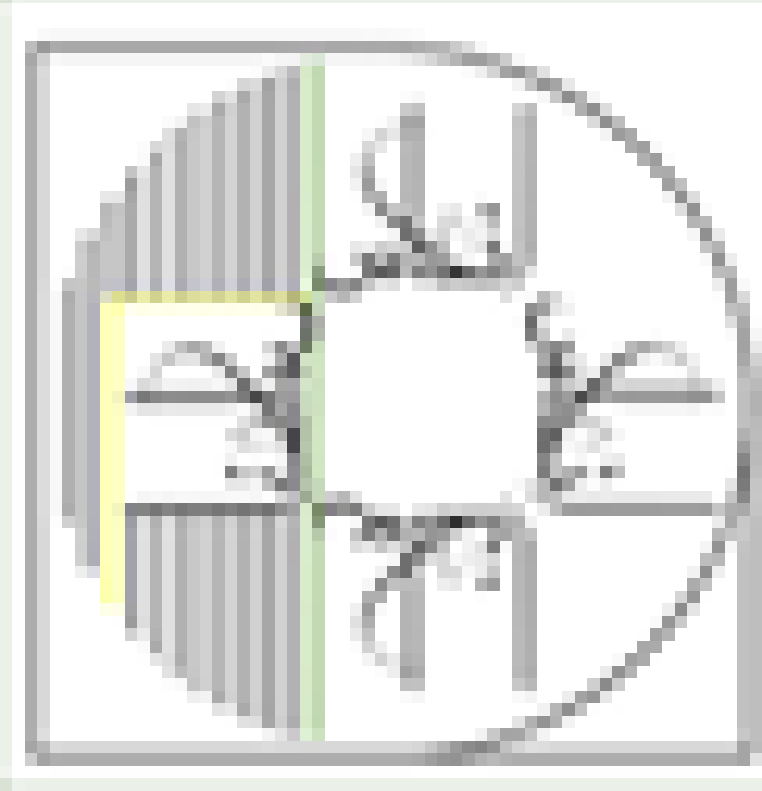
Cabin amidst the landscape around

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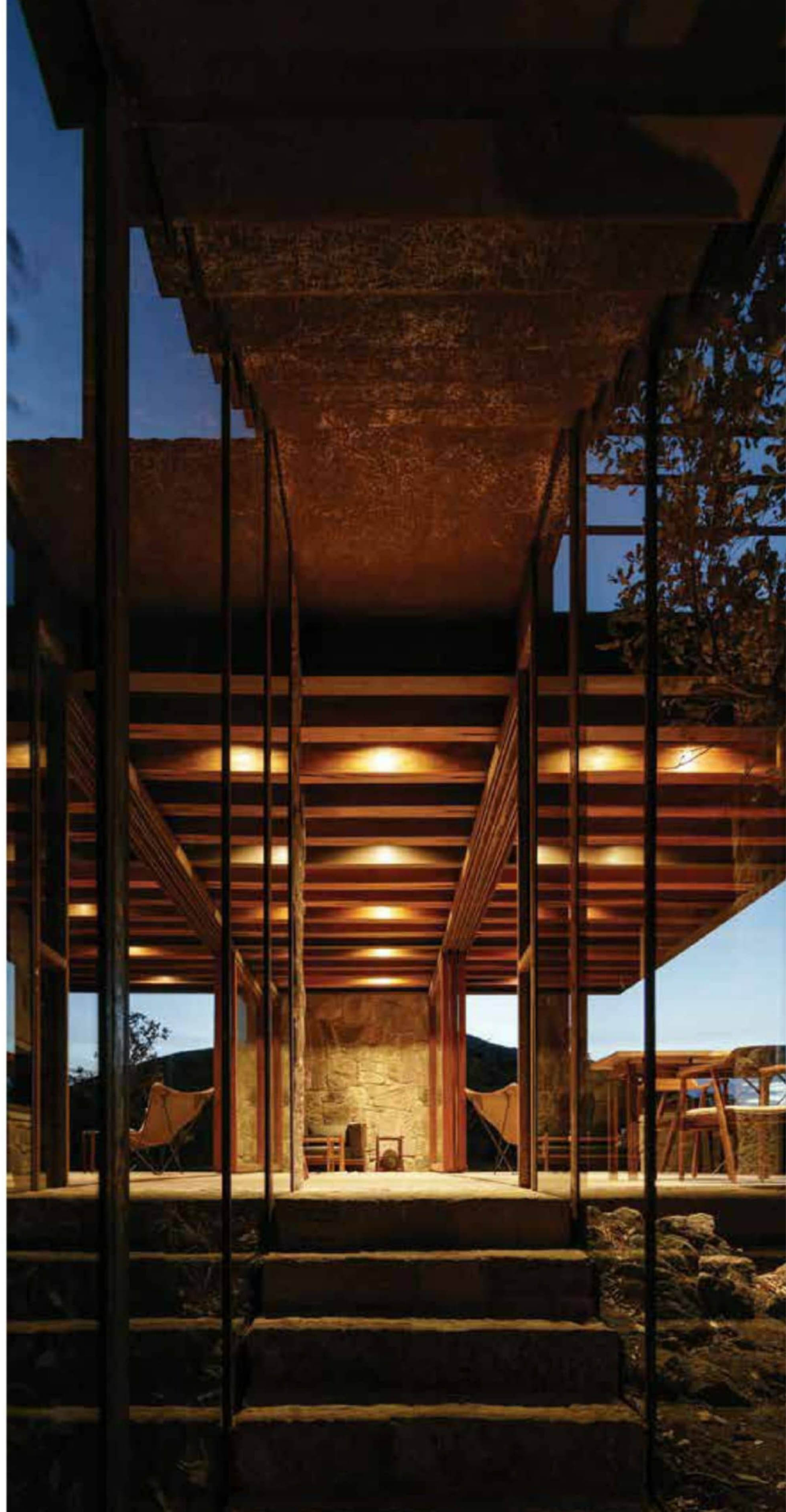
FACT FILE

PROJECT NAME : TEITIPAC CABIN
LOCATION : SAN ANTONIO TEITIPAC, OAXACA
PROGRAM : RESIDENTIAL
BUILDING AREA : 185 M²
COMPLETION : 2018
PRINCIPAL ARCHITECT : LAMZ ARQUITECTURA
PROJECT ARCHITECT : LUIS ALBERTO MARTÍNEZ ZÚÑIGA
DESIGN TEAM : FRANCISCO GUILLERMO LÓPEZ CHÁVEZ, ROMEO ELI ANTONIO AYUSO, ÓSCAR MATÍAS ACEVEDO
STRUCTURAL ENGINEER : EDUARDO FERNÁNDEZ

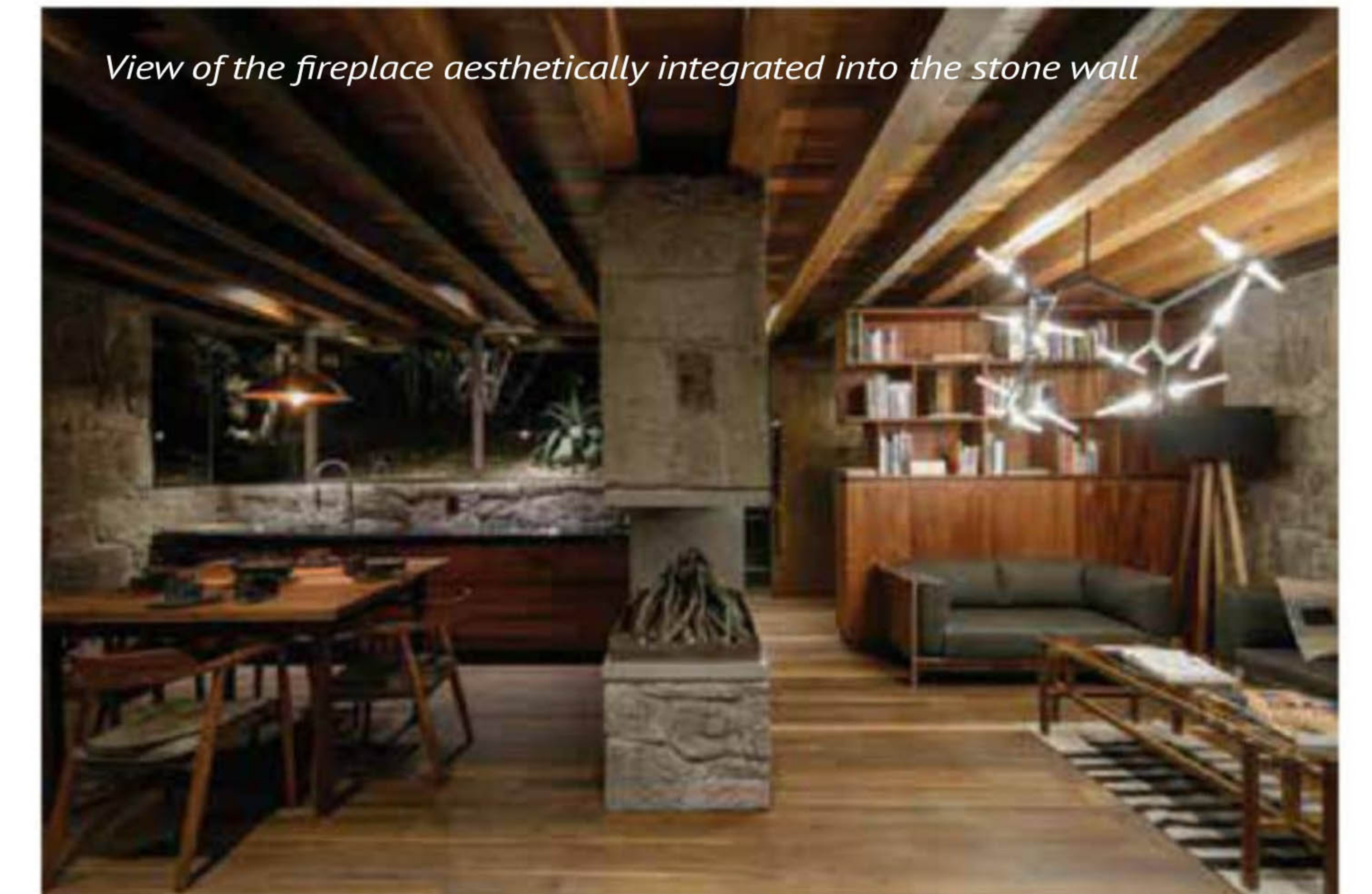
A series of wooden beams runs along the ceiling, directing the dwellers view towards the captivating hills around. The combination of stone, steel, wood and glass work together to encompass the picturesque landscape, like a painting on a canvas that breathes.

A CONVERSATION OF SPACES

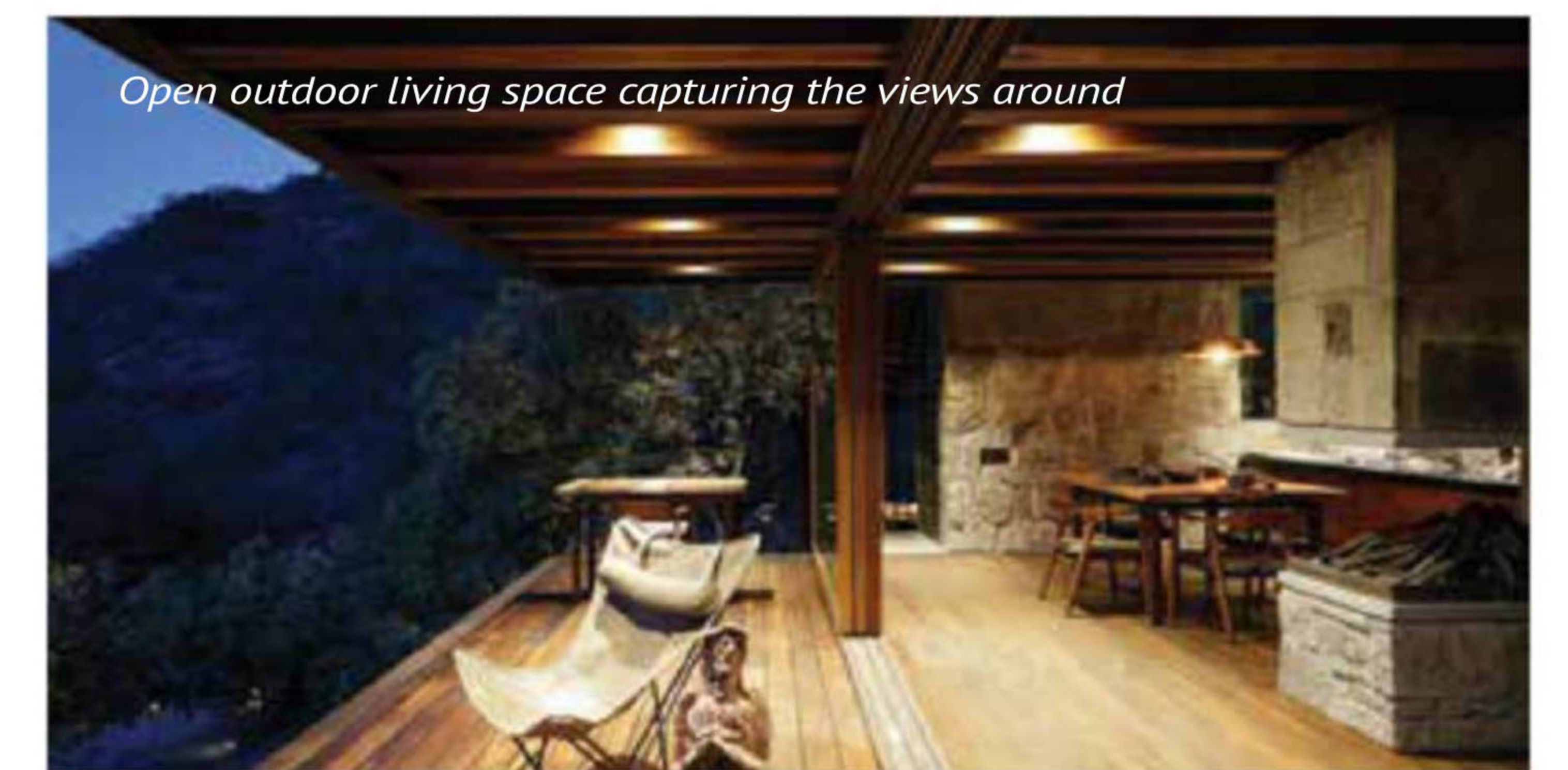
Approaching the place from a higher ground is a stone wall walkway that leads to an open terrace that captures the whole site and its surroundings. The first element that strikes a viewer's eye is the vertical shaft of the fireplace which stands boldly on the terrace. A series of stairs flanked along the stonewall leads to the entry which dives into the ground; a smooth transition from the open hill into a cavernous living space. The living room is furnished with wooden cosy furniture with a stylized lighting that sparks an



AR. LUIS ALBERTO MARTÍNEZ ZÚÑIGA



View of the fireplace aesthetically integrated into the stone wall



Open outdoor living space capturing the views around

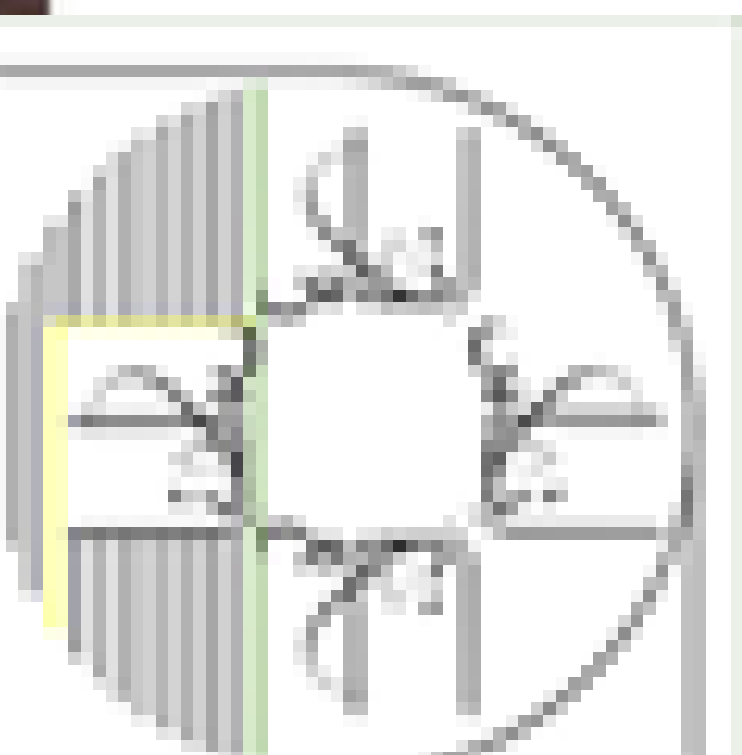
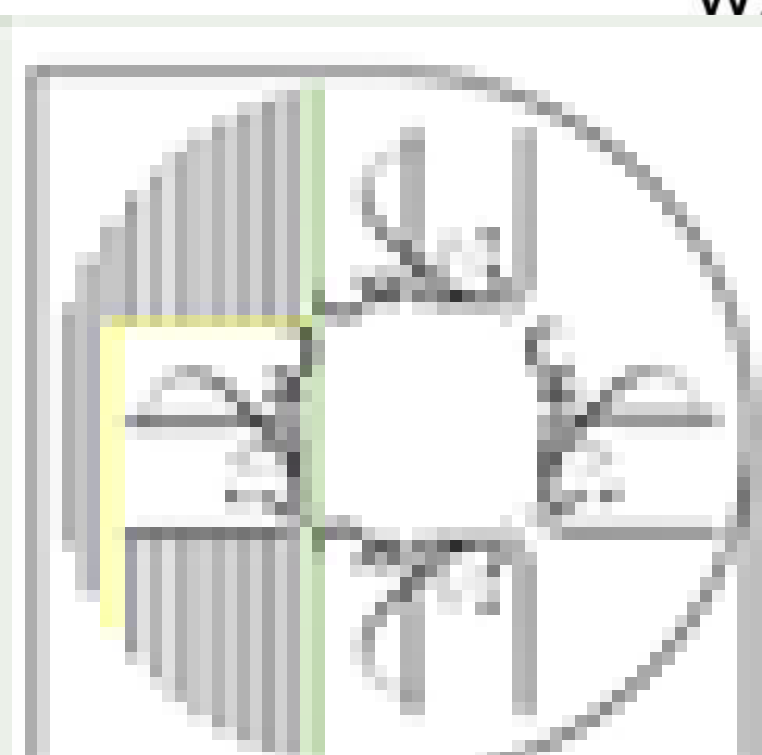
LAMZ ARQUITECTURA

LAMZ Arquitectura is a workshop that concentrates on form, space and order as an expression of architectural ideas. Translating the characteristics of the existing context and surroundings through a harmonious use of locally available materials and design principles. Their aim is to explore and experience the space by a user through a series of dialogues between the built and nature.



Bedroom and adjacent balcony


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The exterior stone wall continues inside and culminates in a fireplace carved into it, which separates the living and dining space. Both the space opens out to a wooden decked balcony, capturing the serene and enticing landscape. The space grows further through a series of stairs that leads to another level which are flanked by glass panels on either side, communicating with the outdoor characters.

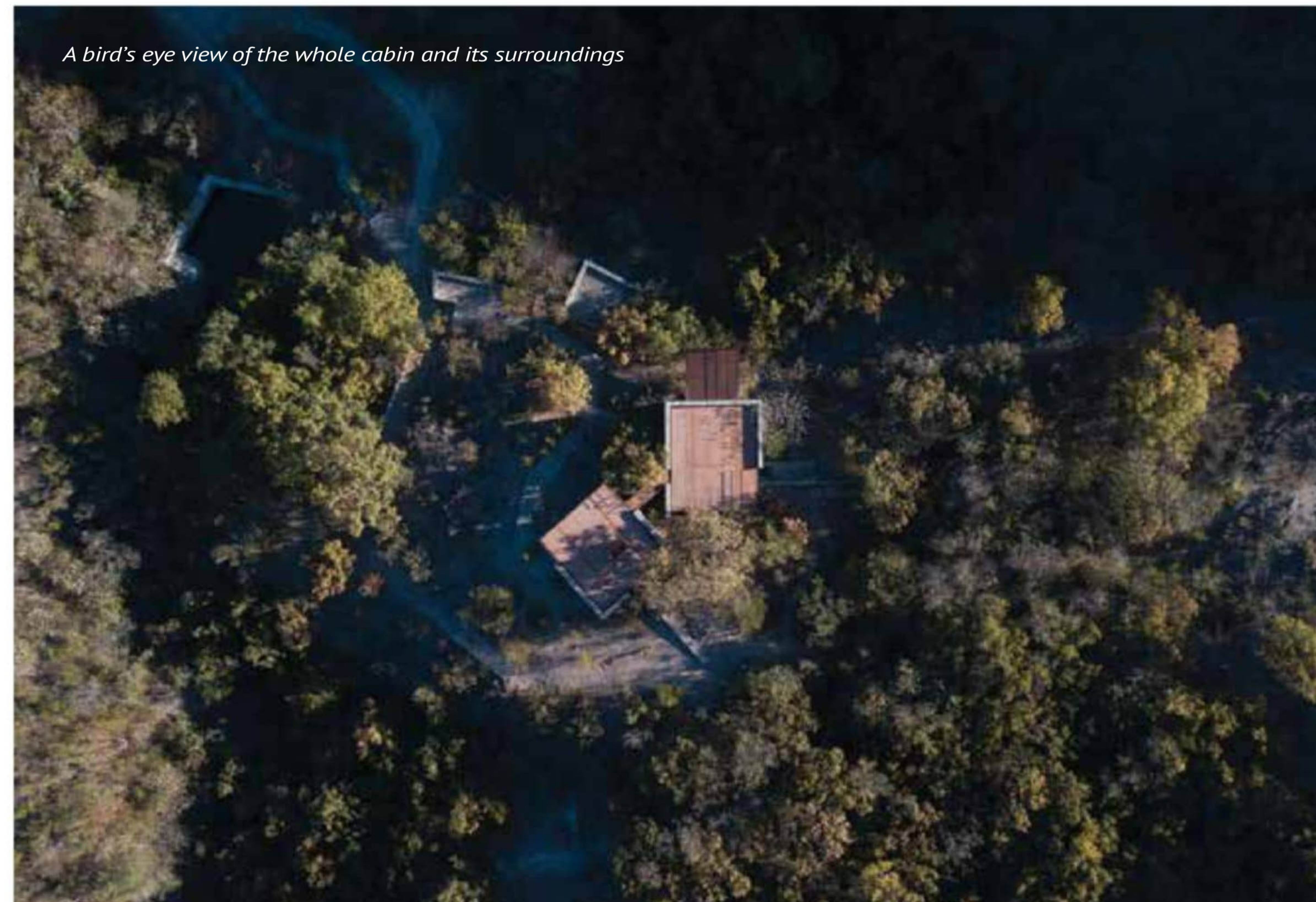
A sense of exploration and anticipation is created by the walkway that dives into a private living space.

An open bedroom with wooden wardrobes, minimalistic side tables, simple and ergonomic coffee tables and chairs breathes the whole space a sense of harmony, balance and tranquillity.

A silent transition from the bedroom to a large cantilevered balcony captures the whole mystical ambience of the hills. 



Bedroom opens to cantilevered balcony



A bird's eye view of the whole cabin and its surroundings

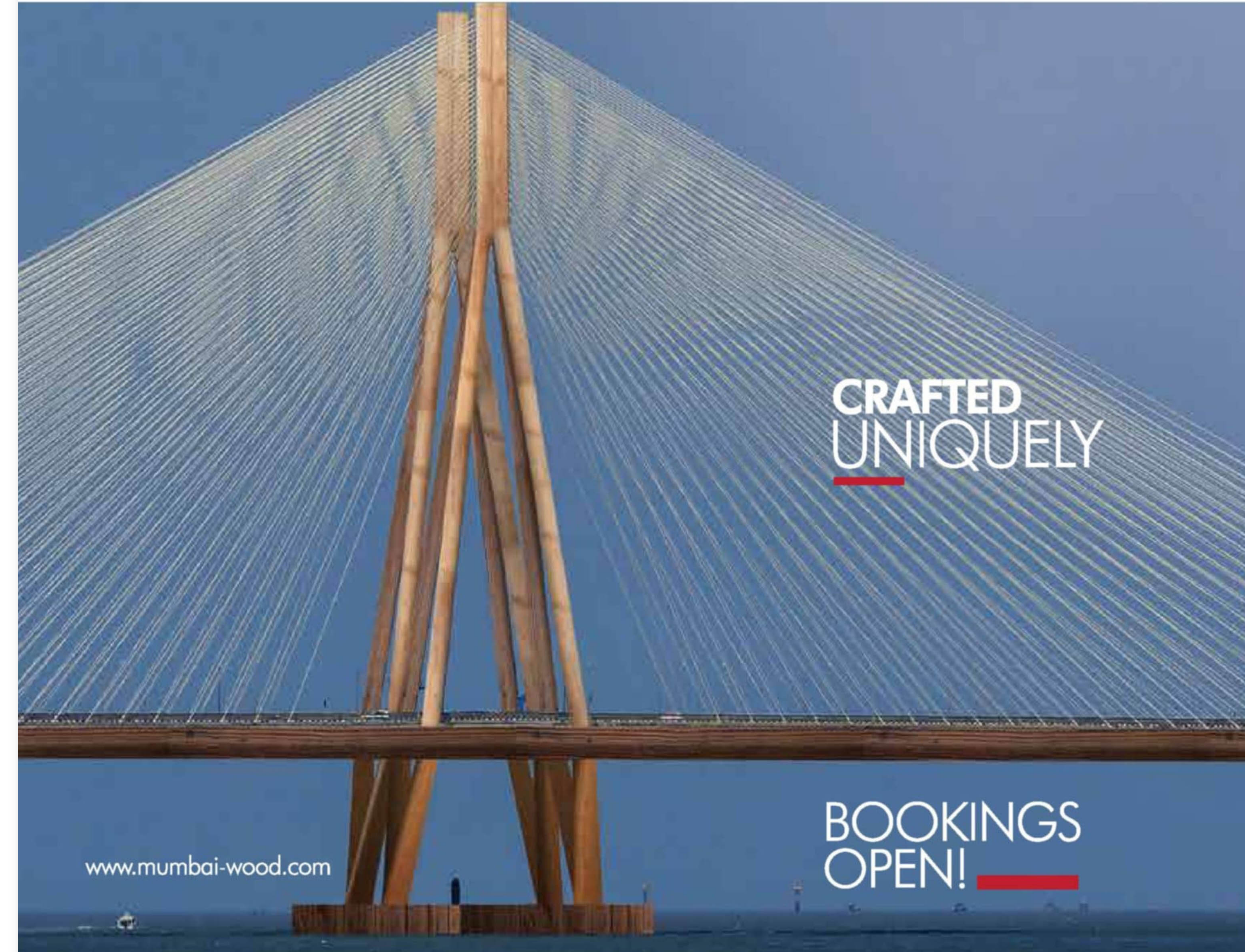
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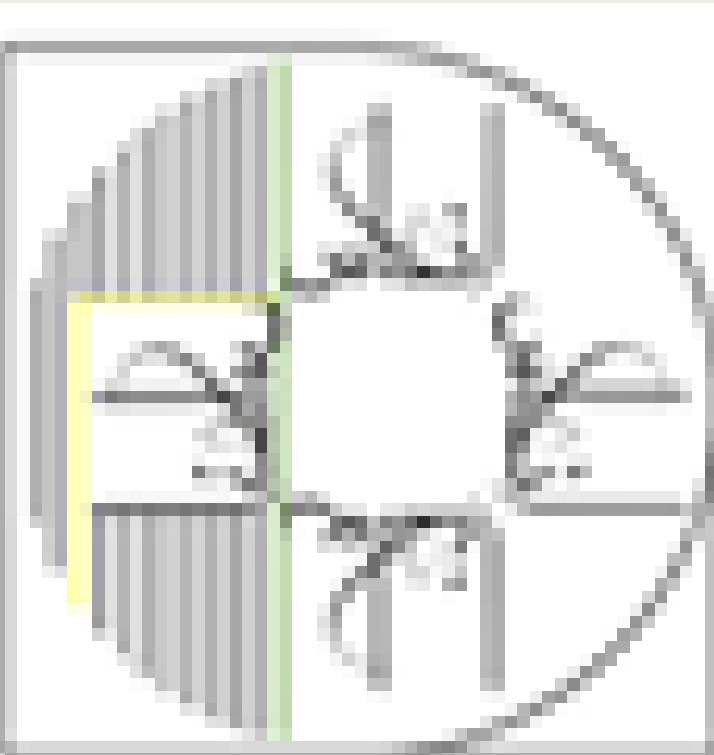
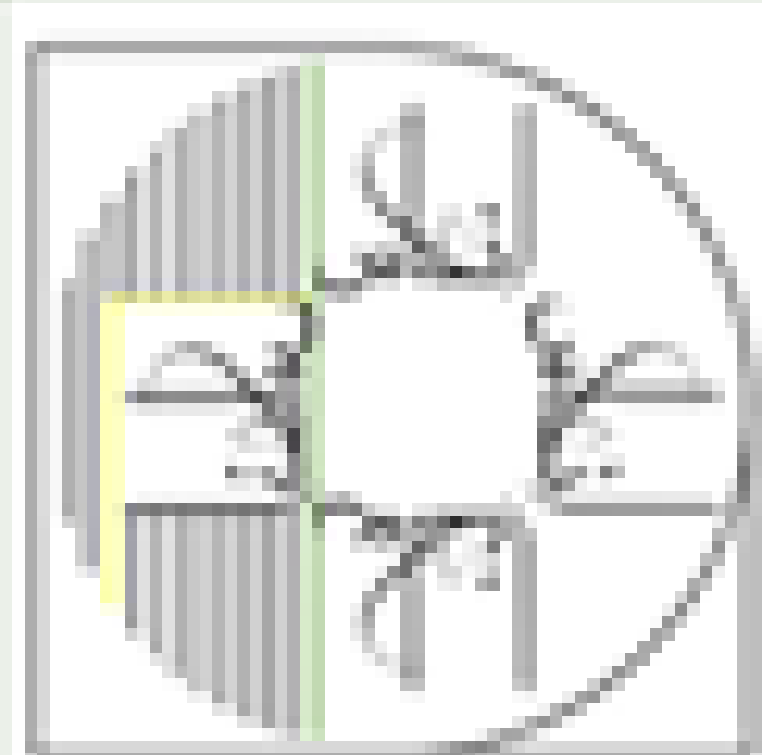
Pradeep Kumar Gopal
Project Director

Belliappa M K
Project Manager

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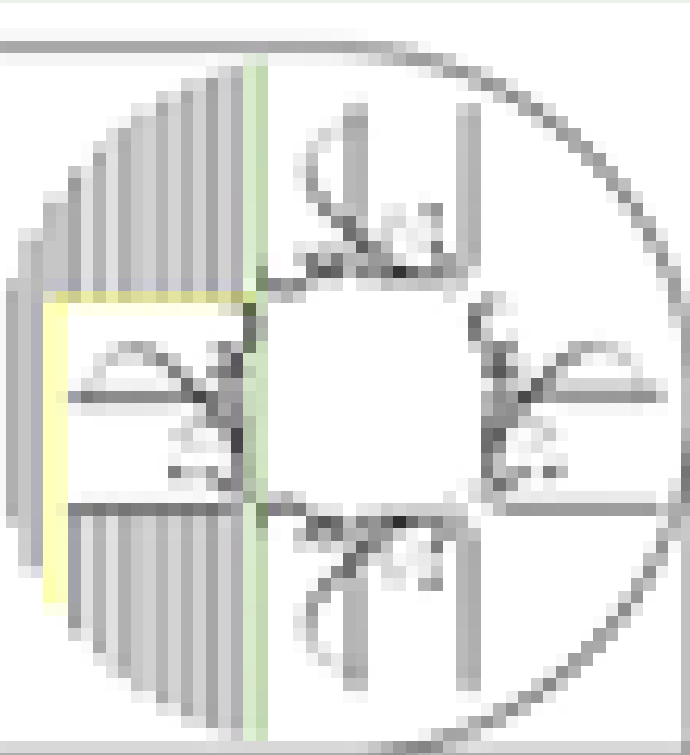
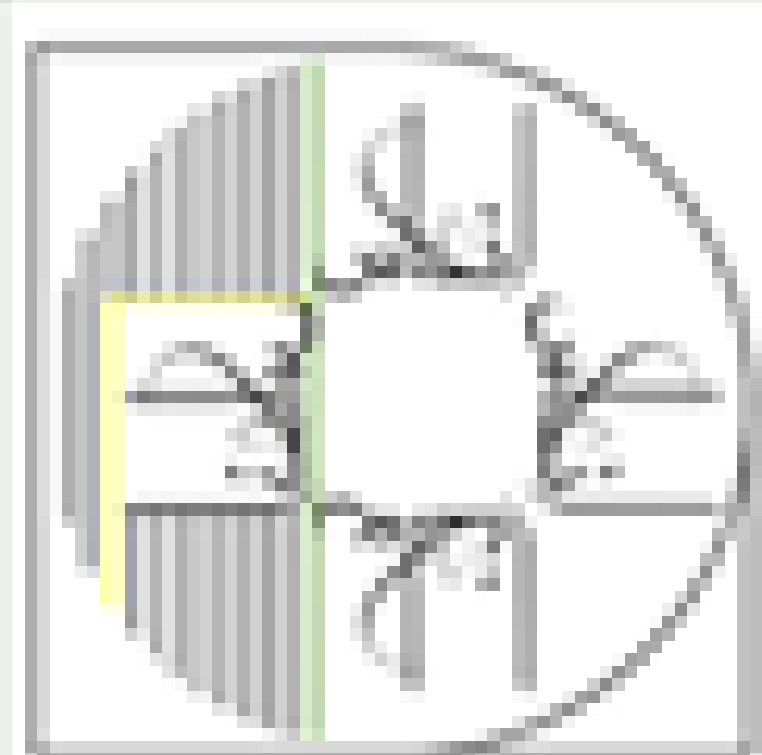


SHIMMERS OF SPACES

Text: Team Design Detail/Photos: Ricken Desai

A narrative of spaces in the city of pearls, set on the curve of Road No.36 at Jubilee Hills, Hyderabad. 'Flashblack' by the firm 'Urban Zen' is a fusion of architecture and drama that elevates the human spirit and initiates a conversation with the visitors. A multi-level lounge and bar that triggers a nostalgic exuberance contrasting and reminiscing with the architectural elements stimulating an emotive experience. Etching indelible ink graffiti on grey walls and ceilings with splashes of bluish-pink tones that frames visual dramatic scenes of rigorous action, dialogue and emotion.

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Double height dining areas with vertical fins of pinewood



Exciting and eloquent bar counter



Lounge area with gleaming hanging lights



ROHIT SURAJ

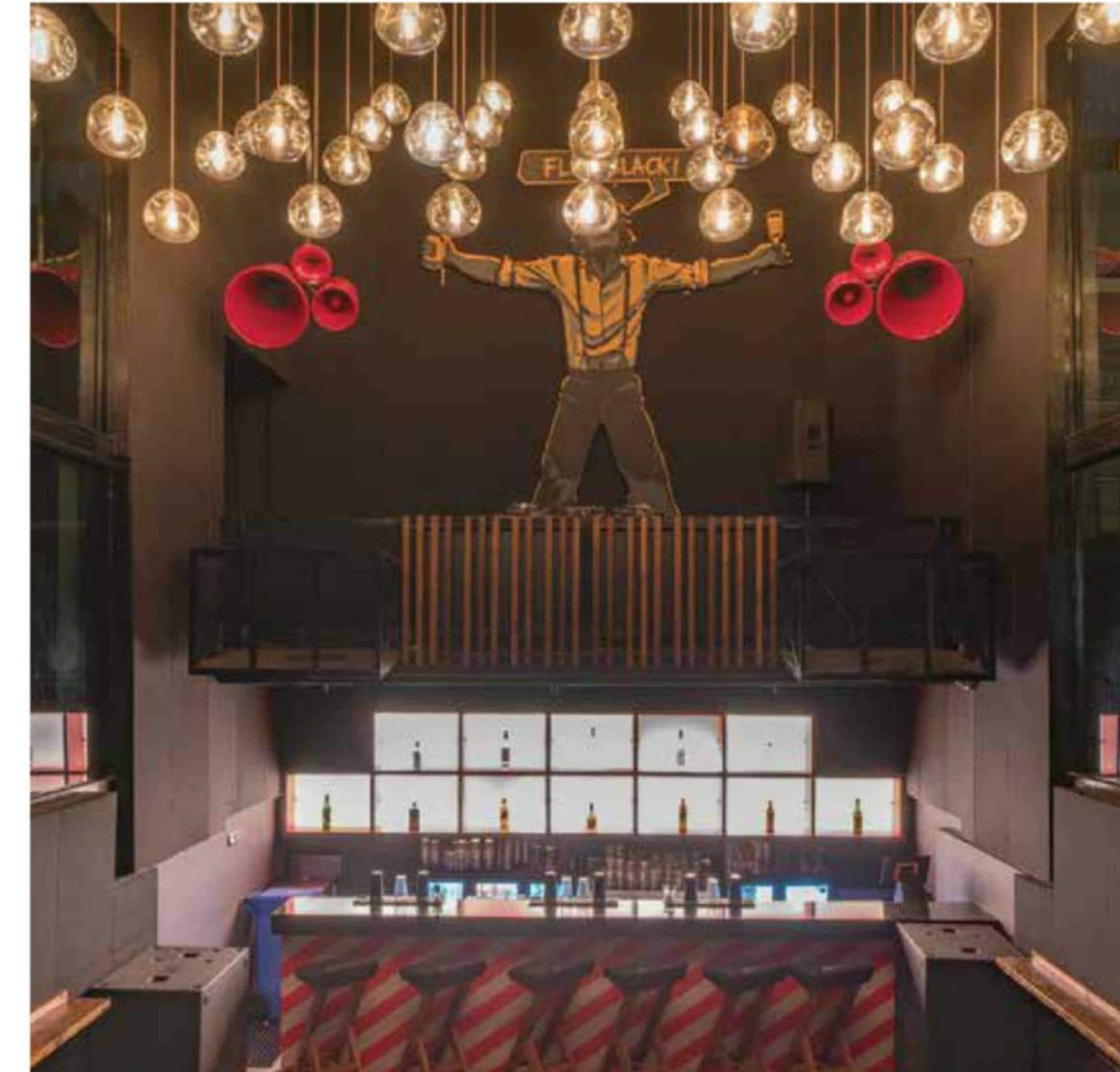
URBAN ZEN

A passionate proponent and independent thinker of creative change, Rohit Suraj is the CEO and Founder of his design firm 'Urban Zen' that started in the year 2011. The greatest strength he believes is that he has no precedent to follow, it's his intuition mostly that leads to the firm's dramatic outlook in design and execution. The firm ardently believes in conversations and human spirit through the design spaces with passion and perfection striving to deliver living environments that are timeless, experimental and innovative. He has designed and executed a vast spectrum of projects. From multi-million dollar projects to masterplan developments, mid rise buildings, niche villas and boutiques. Planning at a city level to design of a door, his attention to detail forms the foundations of Urban Zen; that delivers a strong message.

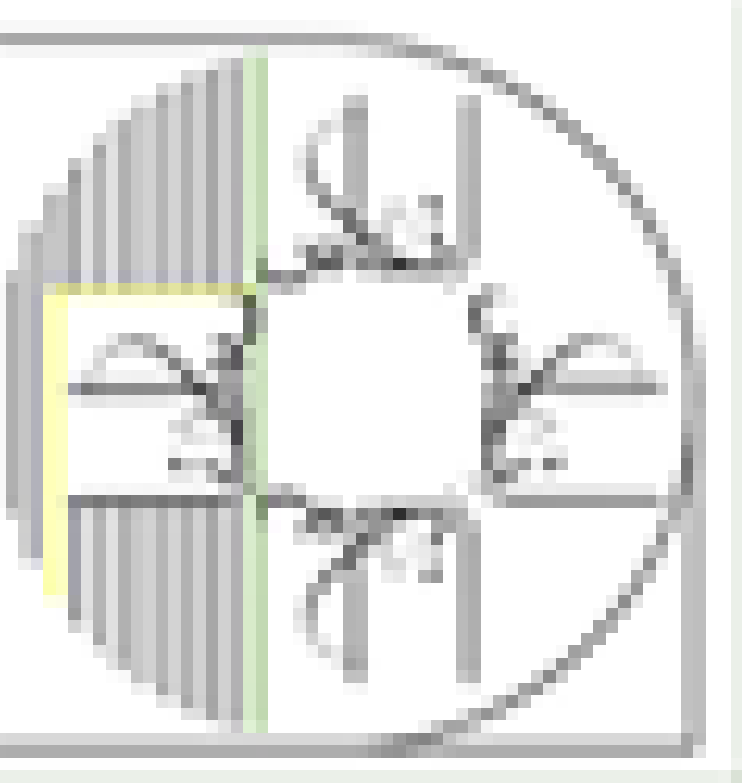
He has received numerous accolades for his works and contribution to design by Realty Plus as Best Interior Design firm for House of Tropics in 2018 and IES Award 2017. He has been a juror, panelist and speaker for celebrated design panels like FOAID Mumbai in 2018 amongst others.

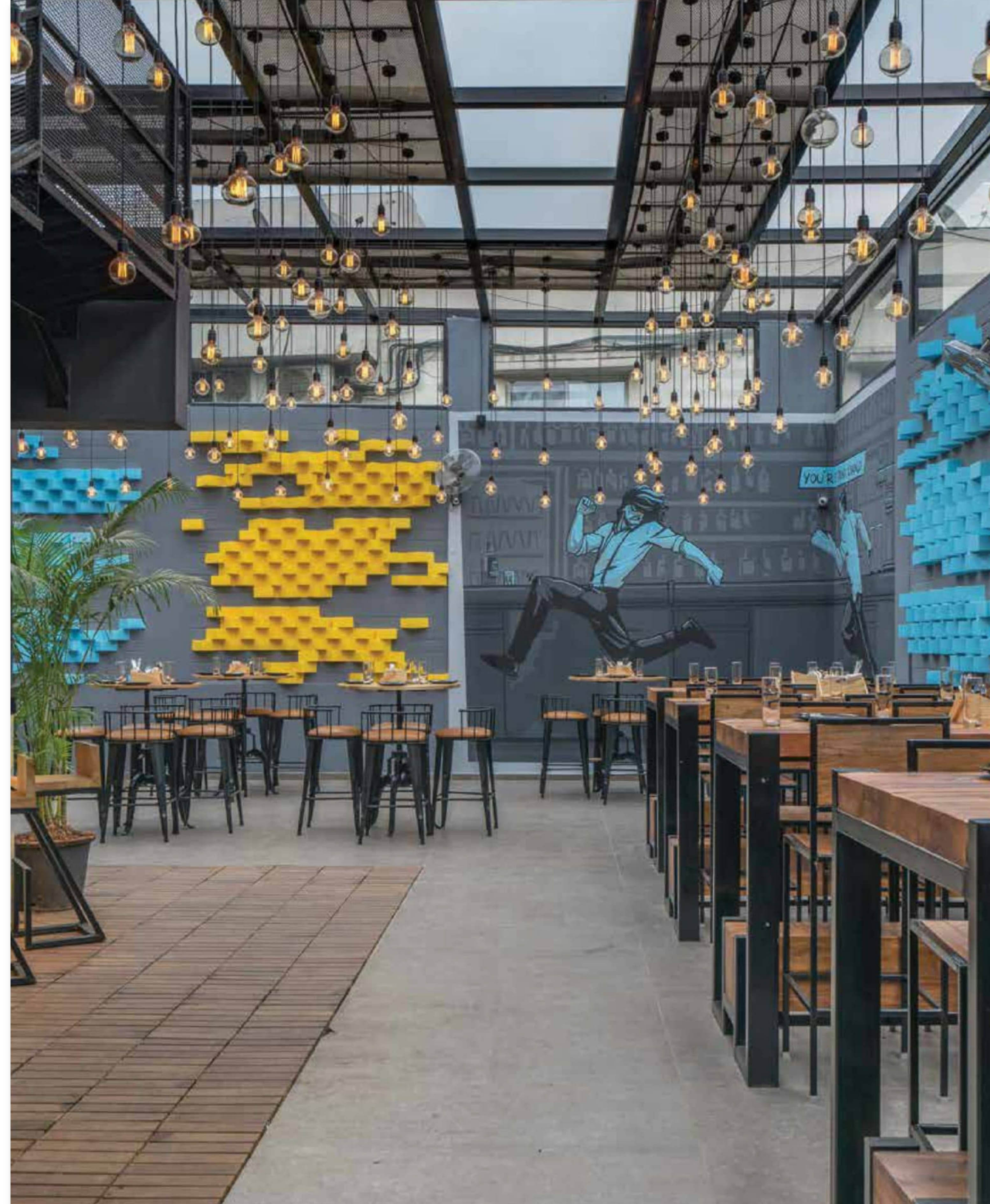
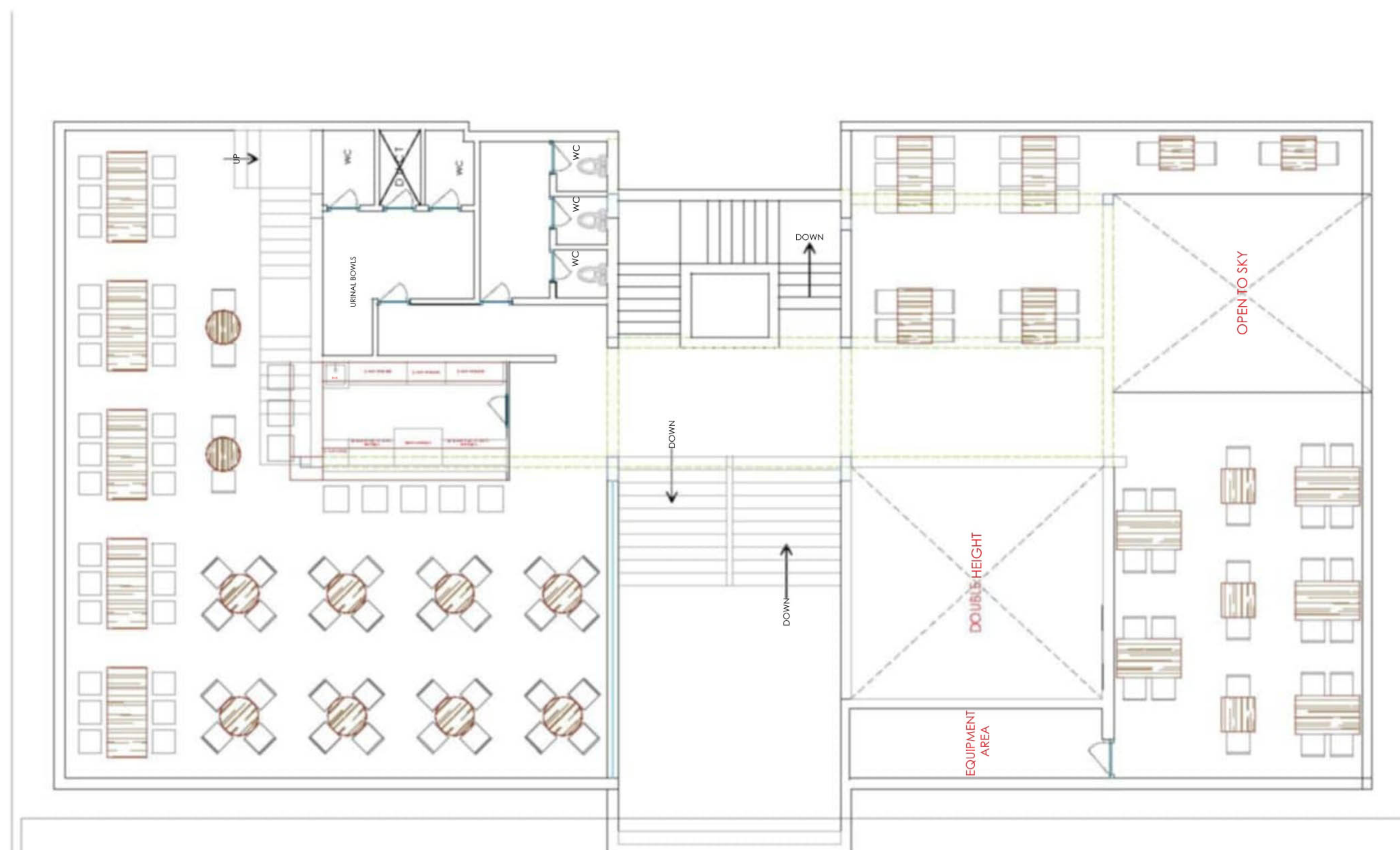
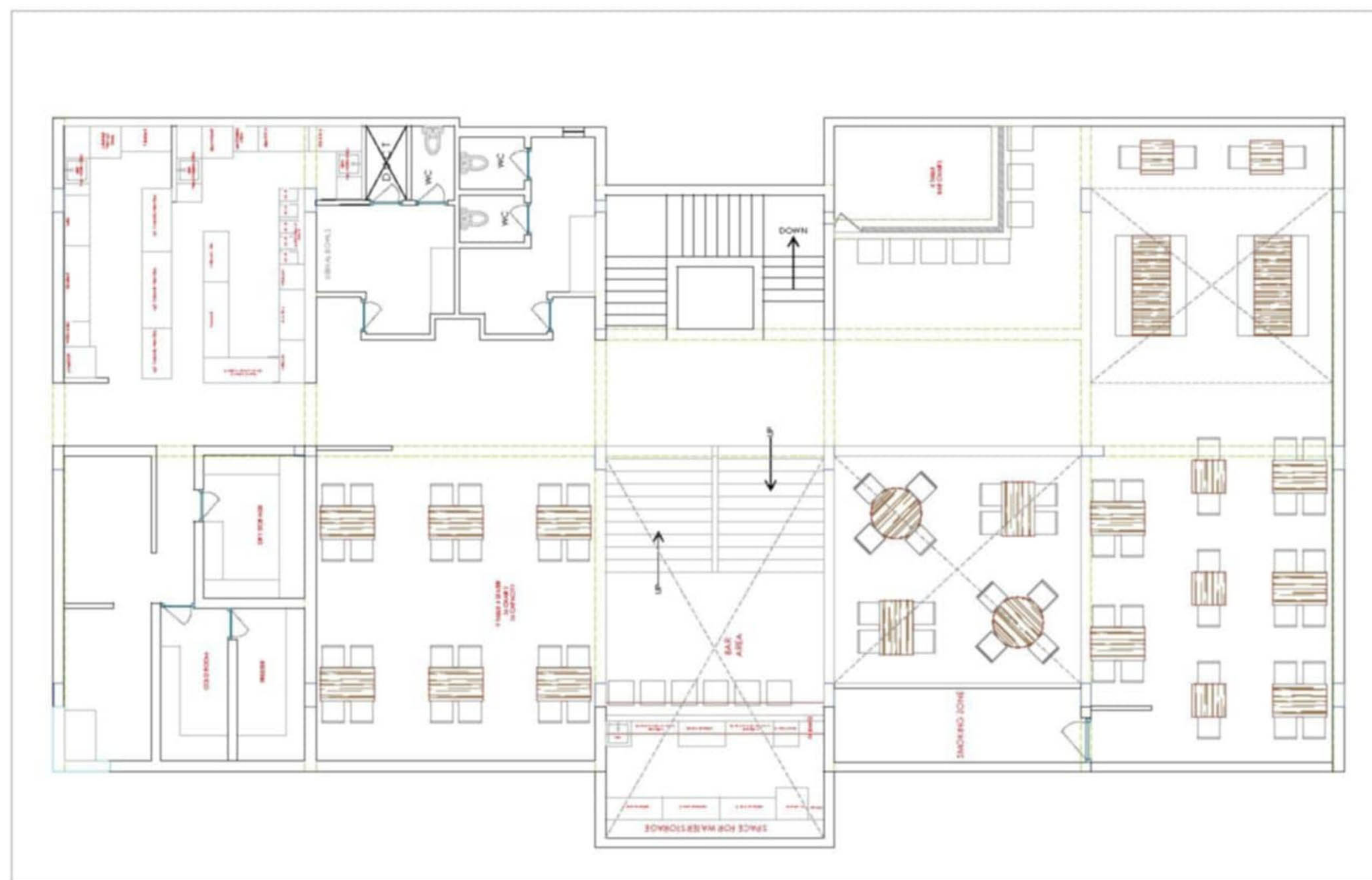
A splendid space that attunes with colourful streaks and shades of grey, dazzling with showering illumination was the conceptual theme that brewed to the design of Flashblack.

The exterior of the lounge has vertical strips of pinewood on the facade that imparts a delightful curiosity. The design is thoughtfully arranged into spaces from second floor to the terrace floor, with mezzanine levels that invoke anticipation, excitement, and exploration. Inside a double height voluminous space enchants the visitors with awe and excitement. A paradigm of dark and light shades of brown furnishing and upholstery conversely exudes a bold and austere statement in the lounge areas with ambient yellow lighting. The black tandoor flooring and vertical fins of pinewood emphasize the interior double height pockets with an uplifting emotion, communicating with the other spaces above. The stylish bar zone contrasts the lounge areas by its vibrant epoxy floor finish with a dramatic background light and a human graffiti on the wall that imparts an expansive heed of life. As you journey towards the upper floors, an accentuated colourful mosaic pattern breaks the monotonous grey theme of the decor, invoking an illusionistic transition of levels in space. The corridors breathe, in subtle and vital dimensions, refreshing the visitors in an emotional

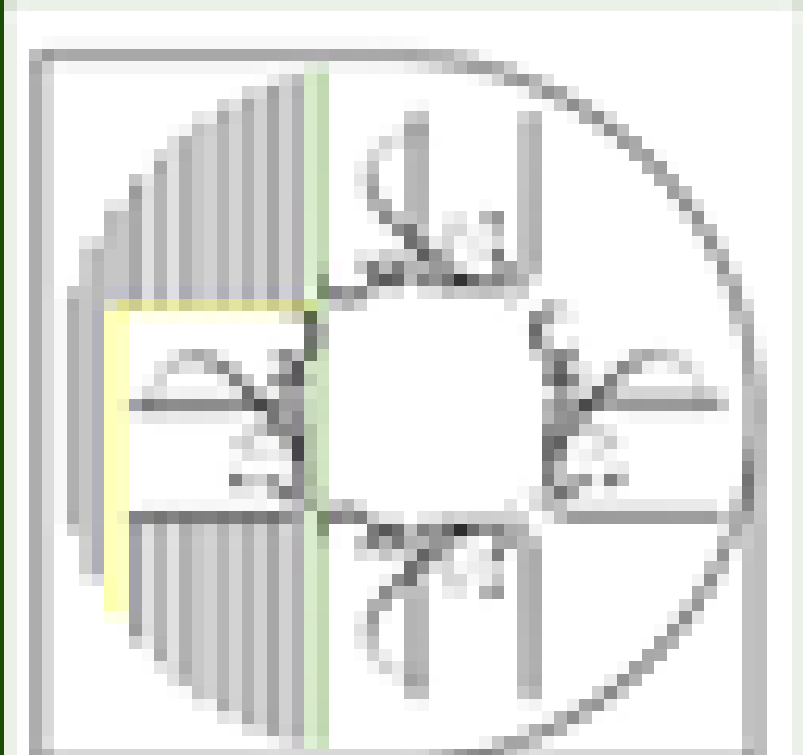
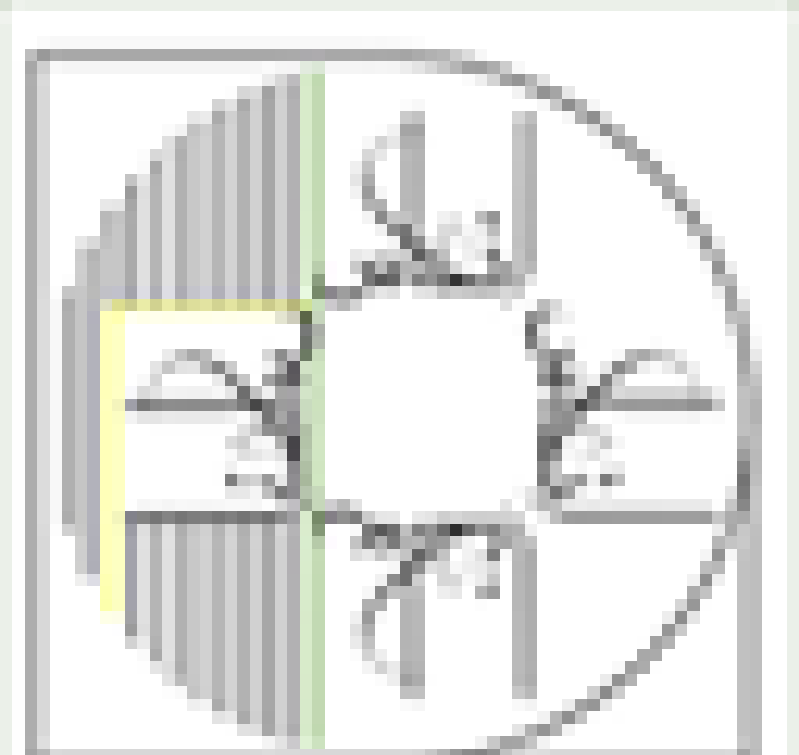


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transformation by the wooden massing and green wall installation.

The mezzanine level houses a bar with a vibrant epoxy floor finish and mild steel structuring a pendent lighting on the ceiling that exudes its charming layout. The bar is acoustically treated and DGU glazed that aids in enhancing the ambience. The next level is a quaint composition of one indoor and two outdoor seating areas. A combination of deck wood flooring and vintage lights embraces the classy fervour in the bar. Illuminated neon art on the walls intimates deep emotions filled with passion and ecstasy. The outdoor seating arenas are set in mild steel frames that envelop the area with about 300 Edison bulbs hanging from the frames. The whole ambience instils a golden gleam that transforms the space creating a euphoric experience.

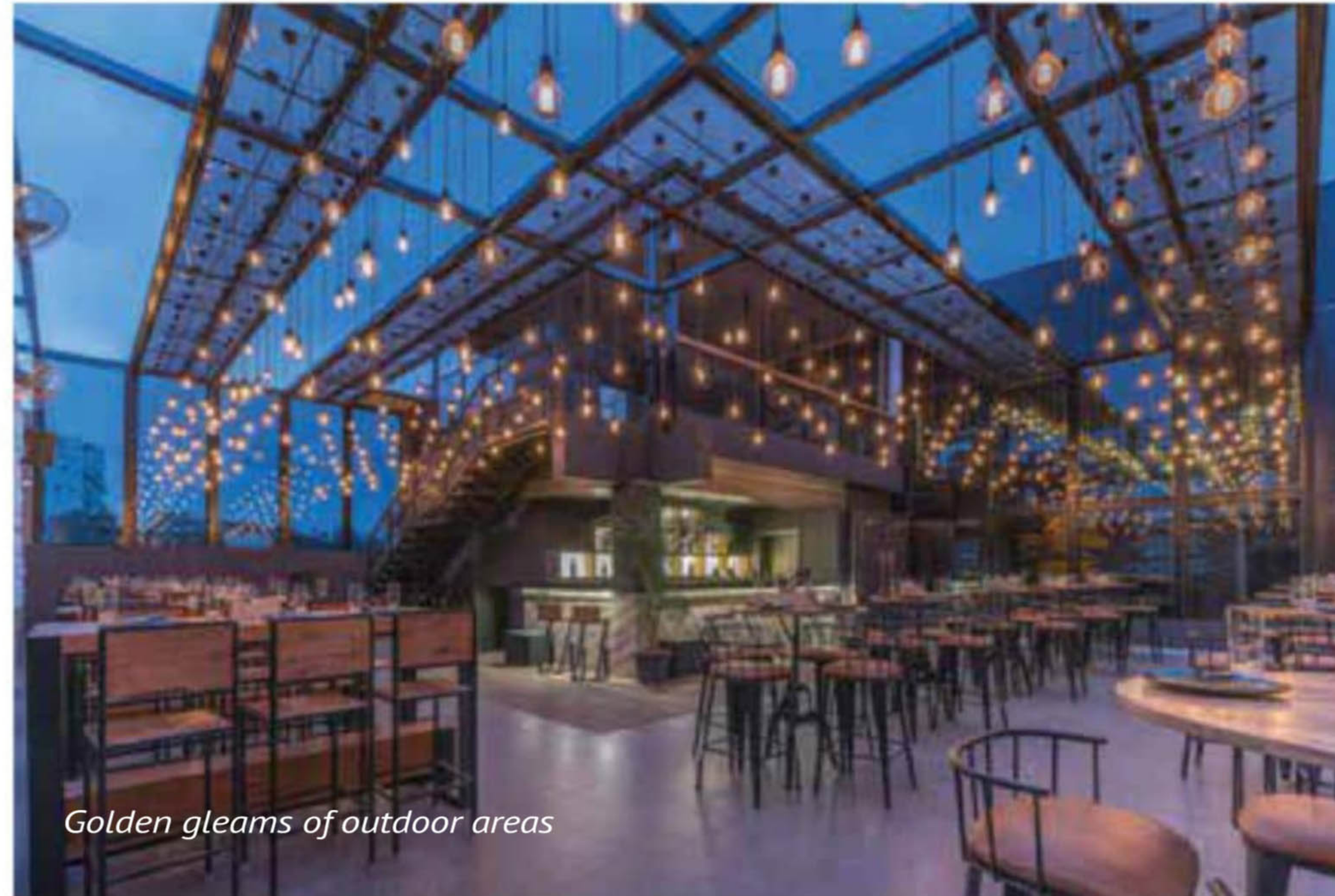
The culminating level is divided into two semi open seating spaces and an exquisite private lounge.

Three dimensional cubic art of blue and yellow hues contrasts the grey wall, with illuminated cone lights that emotes an aura of serene and enlightening vibe. The stylized compositional schemes of upbeat, being naive to posing characterization, and the interplay of various materials showcase a sophisticated opulence.

'Flashblack' does serve its name and ambitions evoking the past memories, the zeal of the intimate and delightful setting that explores to transcend beyond the materials and structure interpreting the architecture in an elemental drama that tells everyone a story. 

FACT FILE

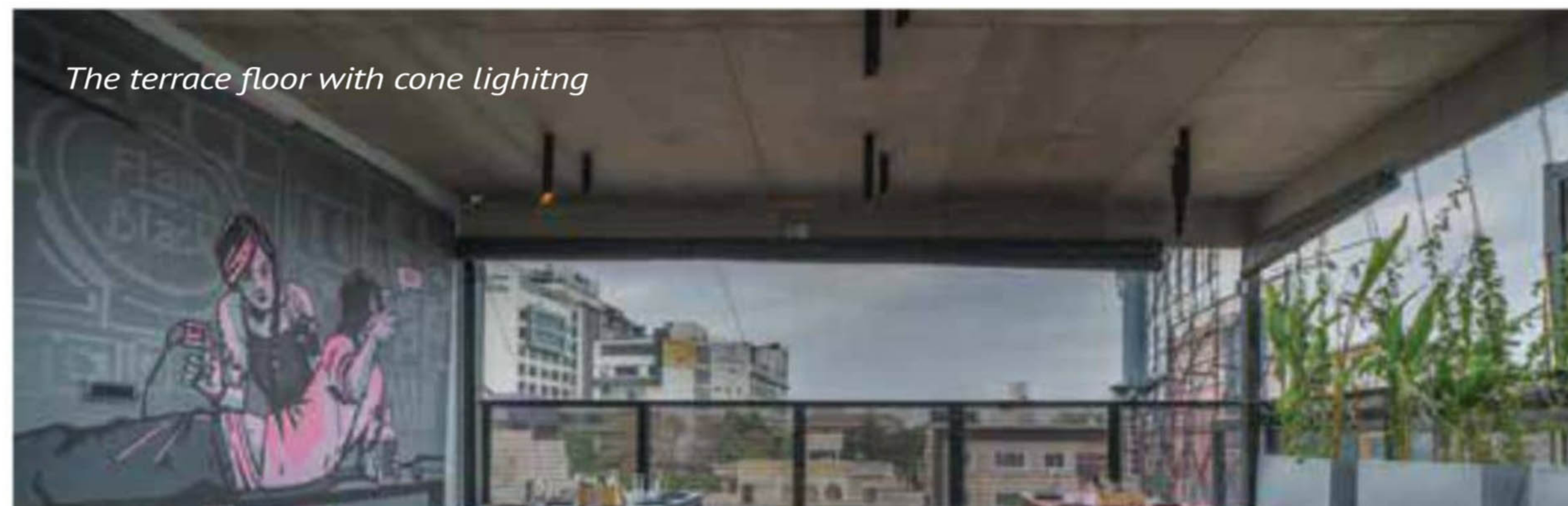
PROJECT TITLE : FLASHBLACK
 LOCATION : JUBILEE HILLS, HYDERABAD
 PRACTICE : URBAN ZEN
 TYPOLOGY : HOSPITALITY
 AREA : 15,000 SQ.FT
 YEAR : OCTOBER 2018
 DESIGN TEAM : ROHIT SURAJ, ROHIT PATNALA



Golden gleams of outdoor areas



Semi open seating space in the culminating level



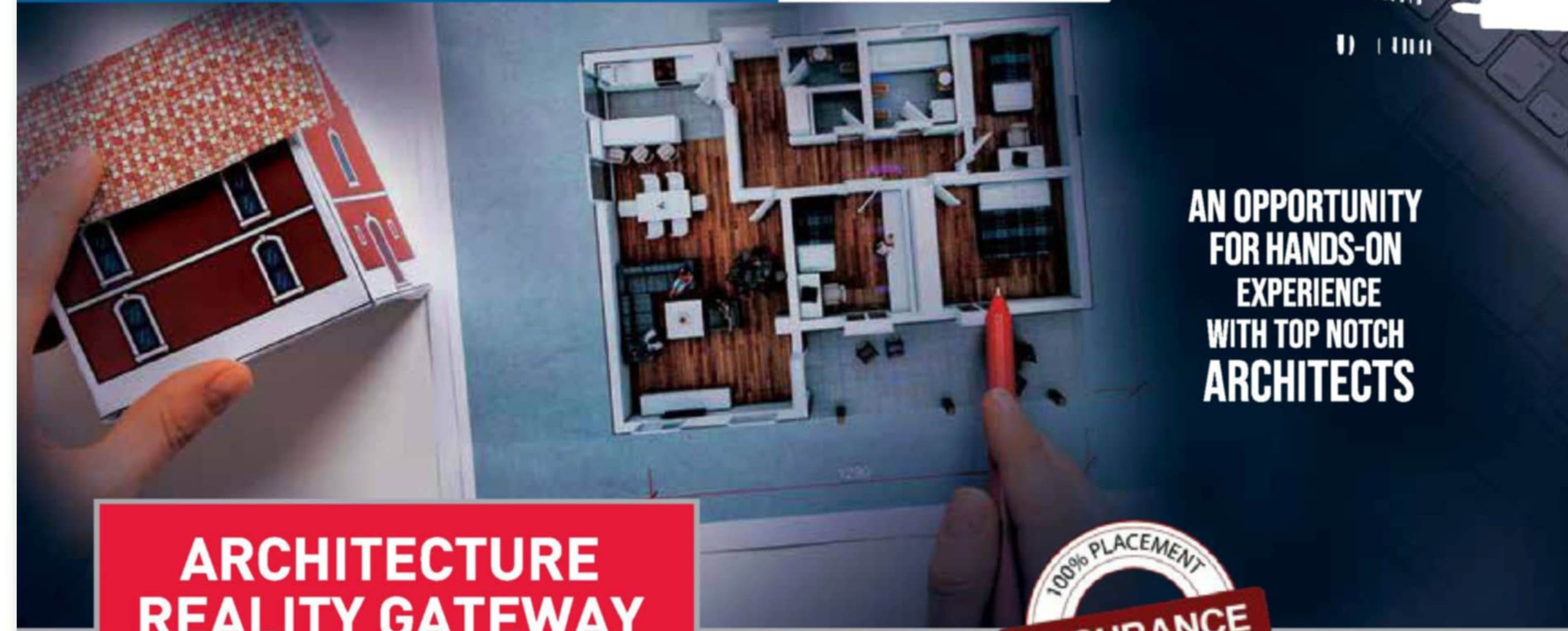
The terrace floor with cone lighting



Stairway to the upper levels breaking

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- JOINERY DETAILS
- COMPLETION PLAN
- PERIODIC SITE VISITS


Kudos
 and welcome to the architectural arena!!

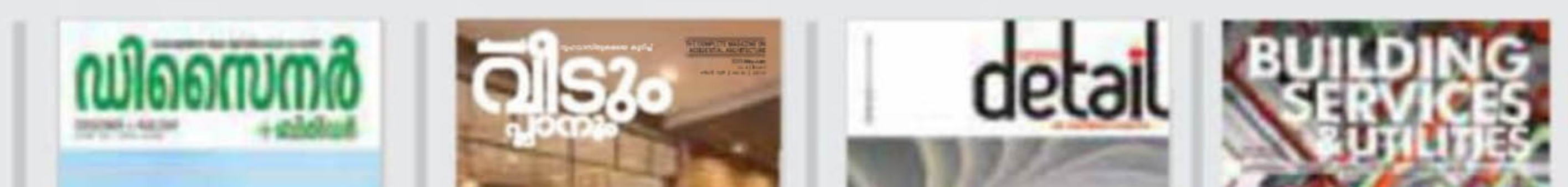


AN OPPORTUNITY FOR HANDS-ON EXPERIENCE WITH TOP NOTCH ARCHITECTS

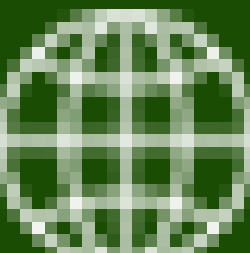


 **DESIGNER INSTITUTE OF INTERIOR DESIGN**

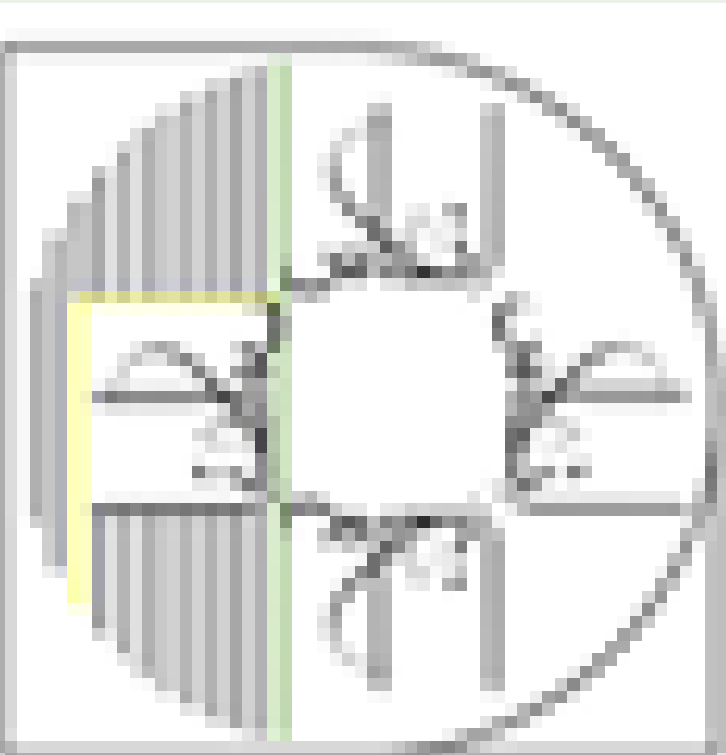
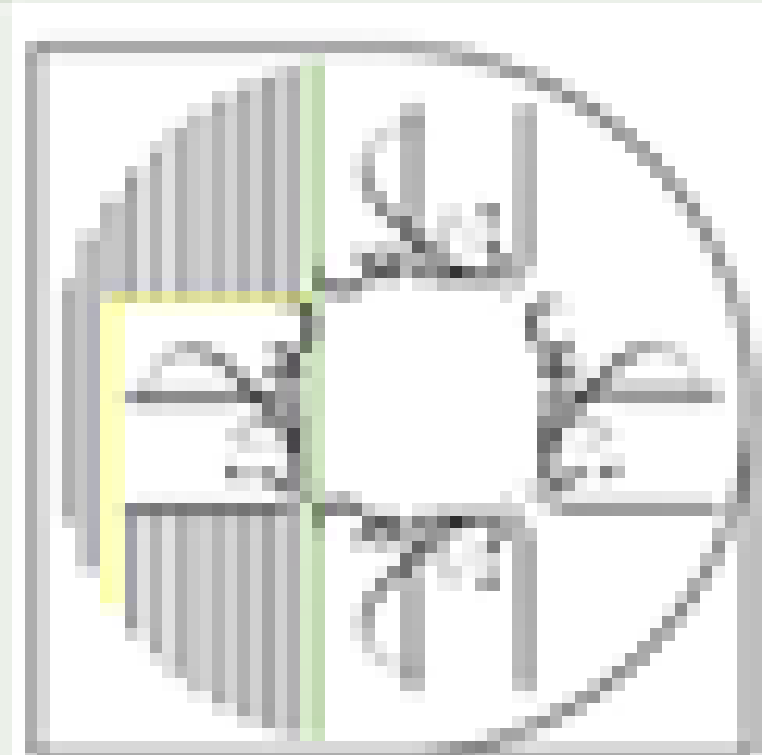
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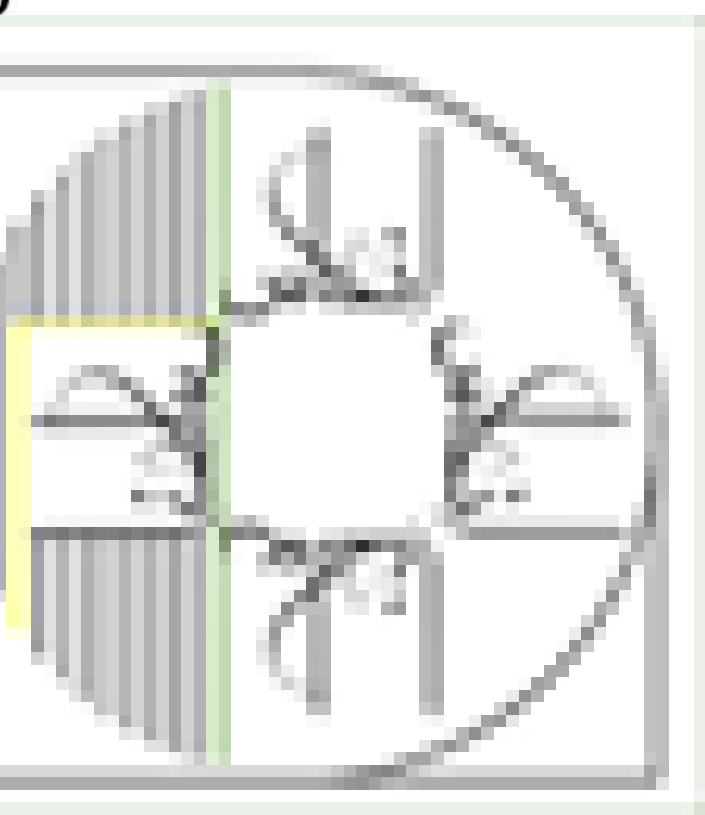
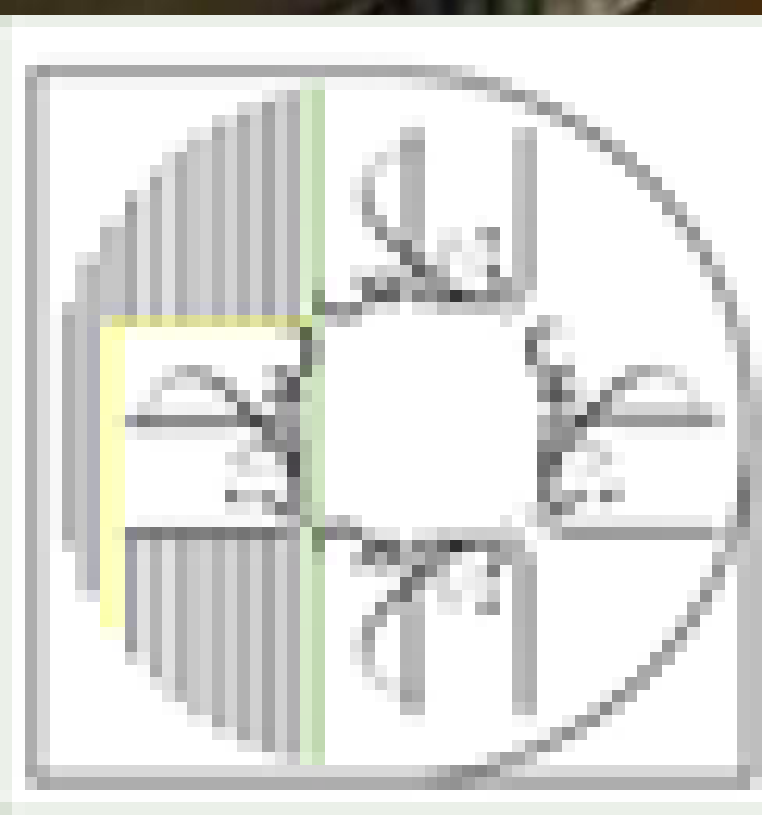
A COLOURFUL MEDLEY

Text: Team Design Detail / Photo Credits: Tejas Shah

There are a lot of things to consider when you are developing a rented place. There are limitations like you can't just alter anything in the structure as you wish. This was the challenge Manoj Patel Design Studio had to face while developing the 1600 sqft-Keshav Kutir Restaurant in a rented space in Vadodara, Gujarat.

As the client was shifting a 16 year-old restaurant to a new location they wanted a captivating space that include both dine-in and take-away service. They also wanted a low cost design with reusable materials that would facilitate them to

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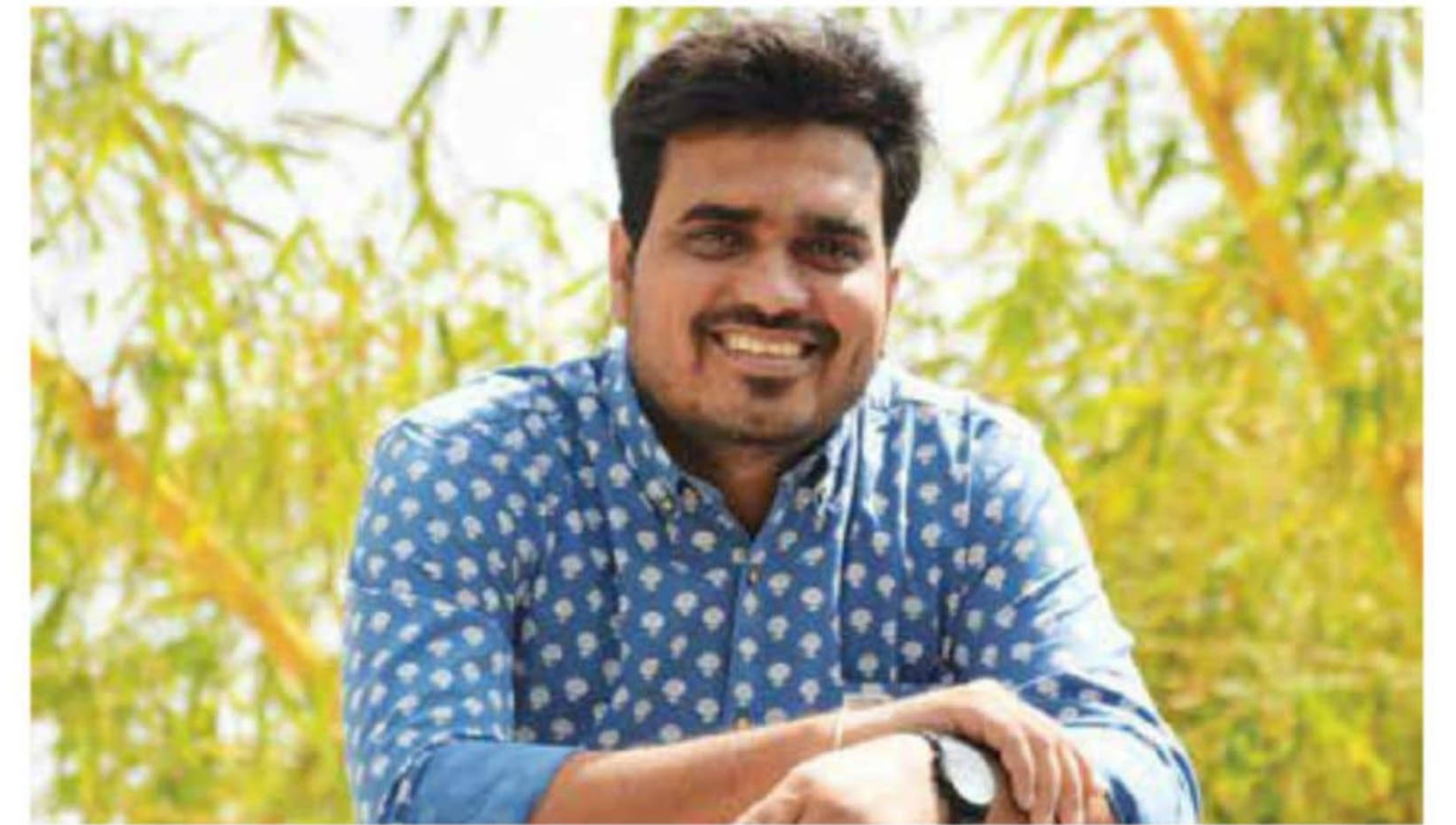


Interiors highlighted through urban graphical patterns

Keeping all these in mind, the architects designed the restaurant using low cost reusable materials that could be easily revamped or moved to another location in the future. The layout was done to allow maximum functional space utilization that would provide communal dining experience.

The design and development process involved understanding the clients' requirement - optimizing space utilization and maintain budgets - while ensuring that the design remains focused on the target customers. The architects set up a vibrant, colorful and dynamic space that is appealing to any passerby from the front road.

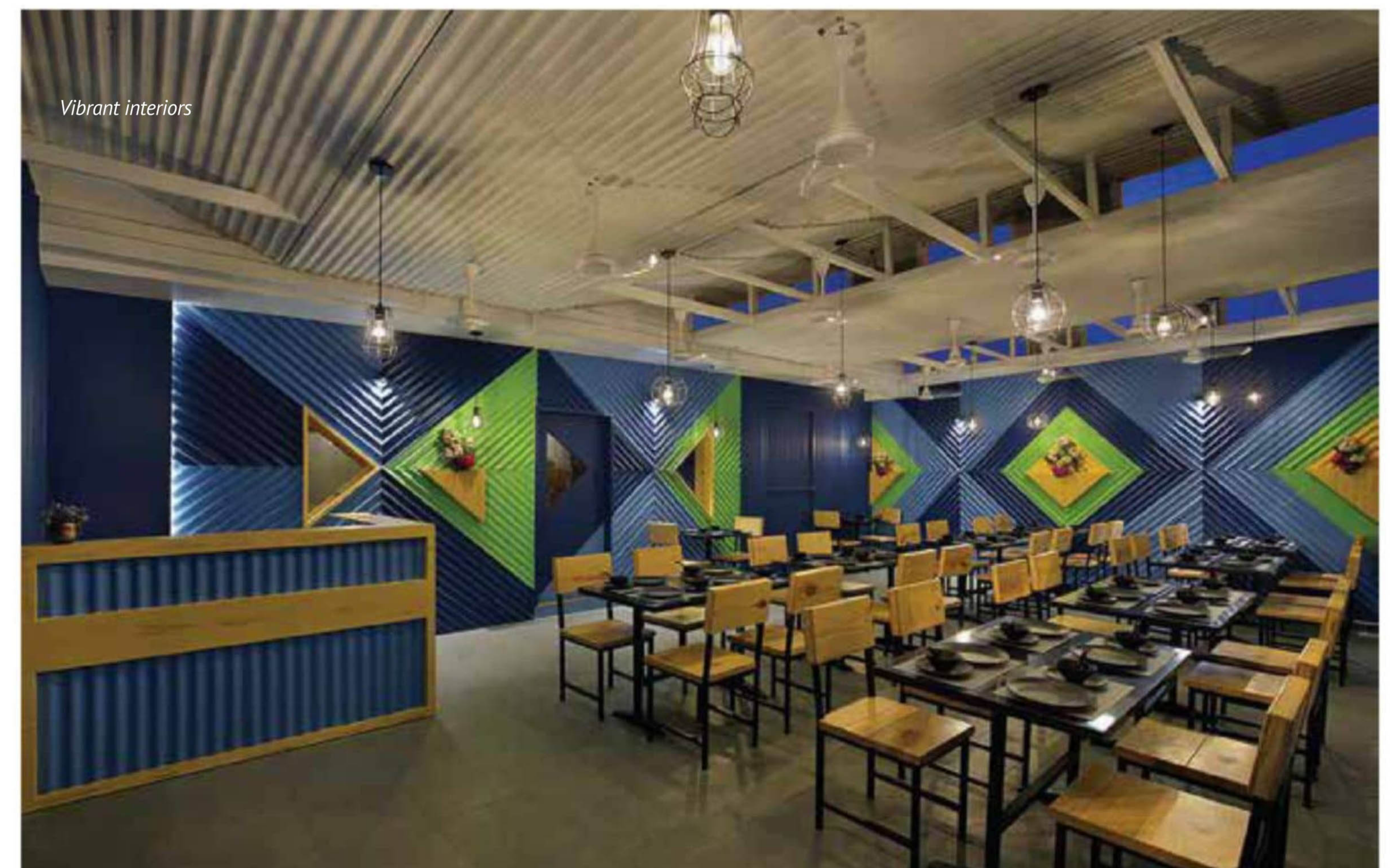
To ensure that the restaurant gets ample natural light and at the same time has a pleasant temperature, a north facing entry was adopted in order to minimize the heat conduction through the metal façade. After experimenting with a number of alternatives for the roofing system they finalized a material and insulation that would provide a pleasant atmosphere in the most cost effective way.



AR. MANOJ PATEL

MANOJ PATEL DESIGN STUDIO

Established in 2014, the design team manages projects varying across architecture, interior and product design. The firm focuses on devising contemporary designs with its roots attached to vernacular theory, to state its singularity. The studio based in Vadodara, Gujarat has architects with varied and divergent line of thought in shaping every individual project that casts the fine touch of transcendence and sustainability. The firm believes in reusing the reclaimed materials into a trendy decor as an element of product design. Addressing broad spectrum of issues, especially for small-scale projects and low budget clients, through utilization of space, materials and natural resources have easily led the firm to a prominent stratum in a very short span of time.

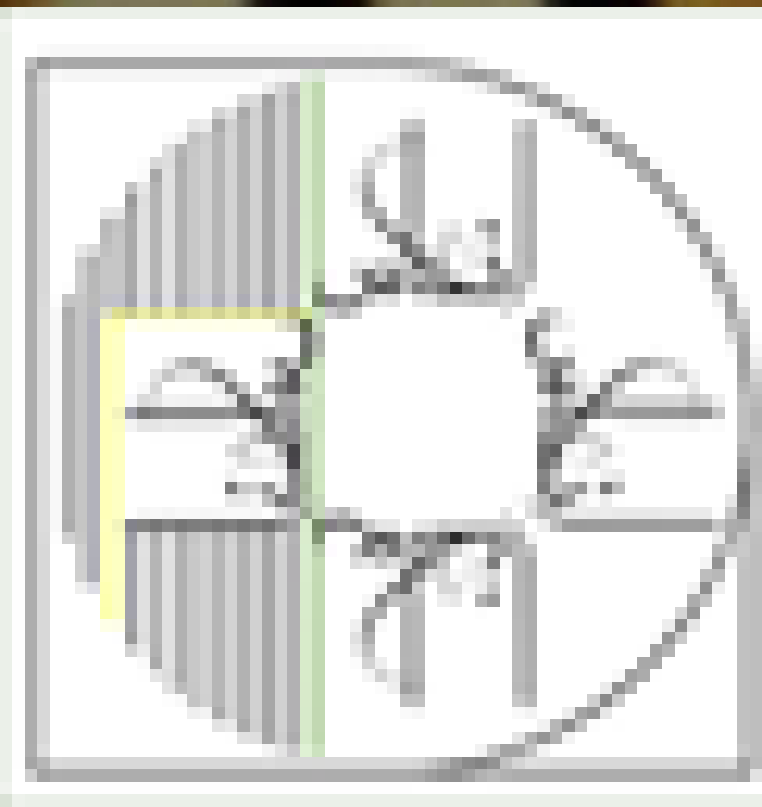


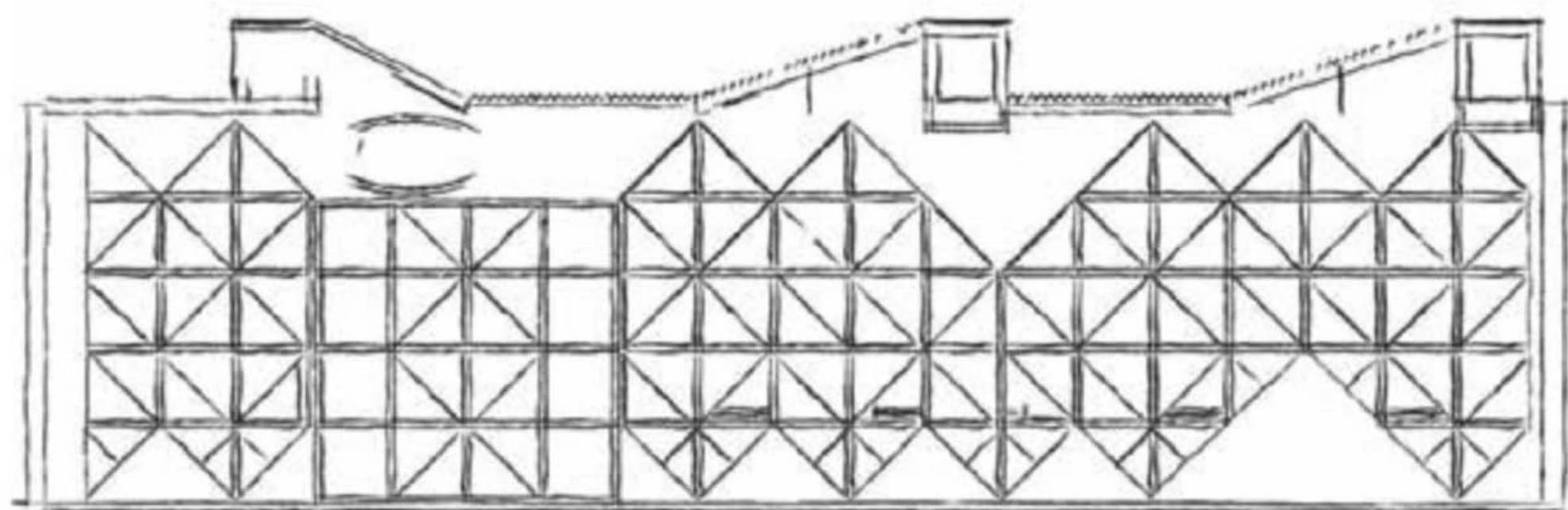
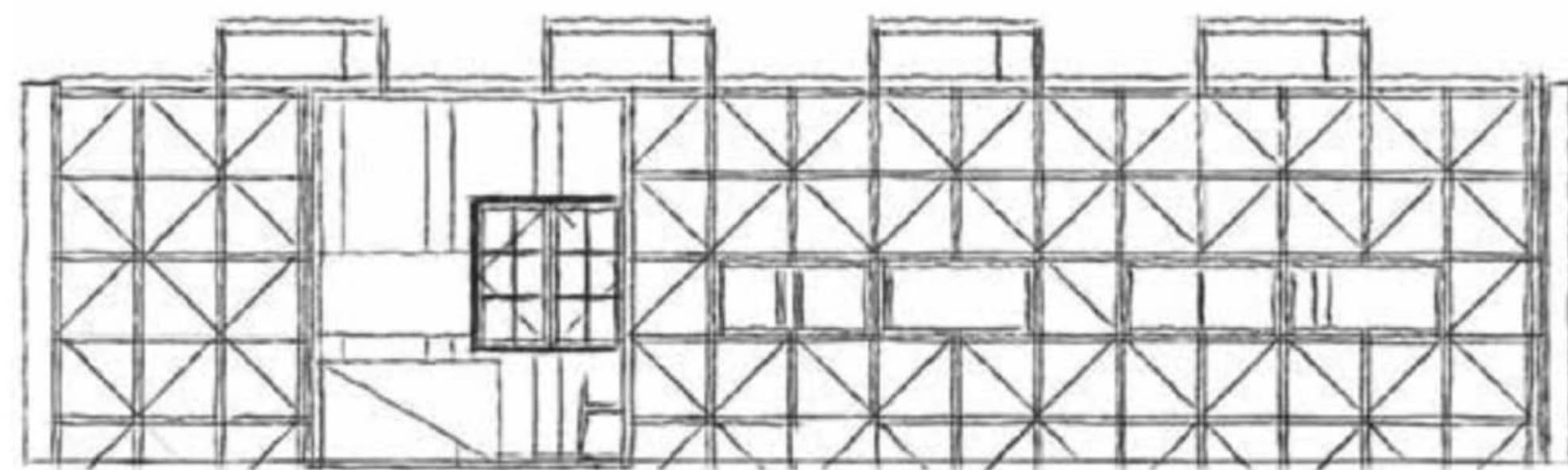
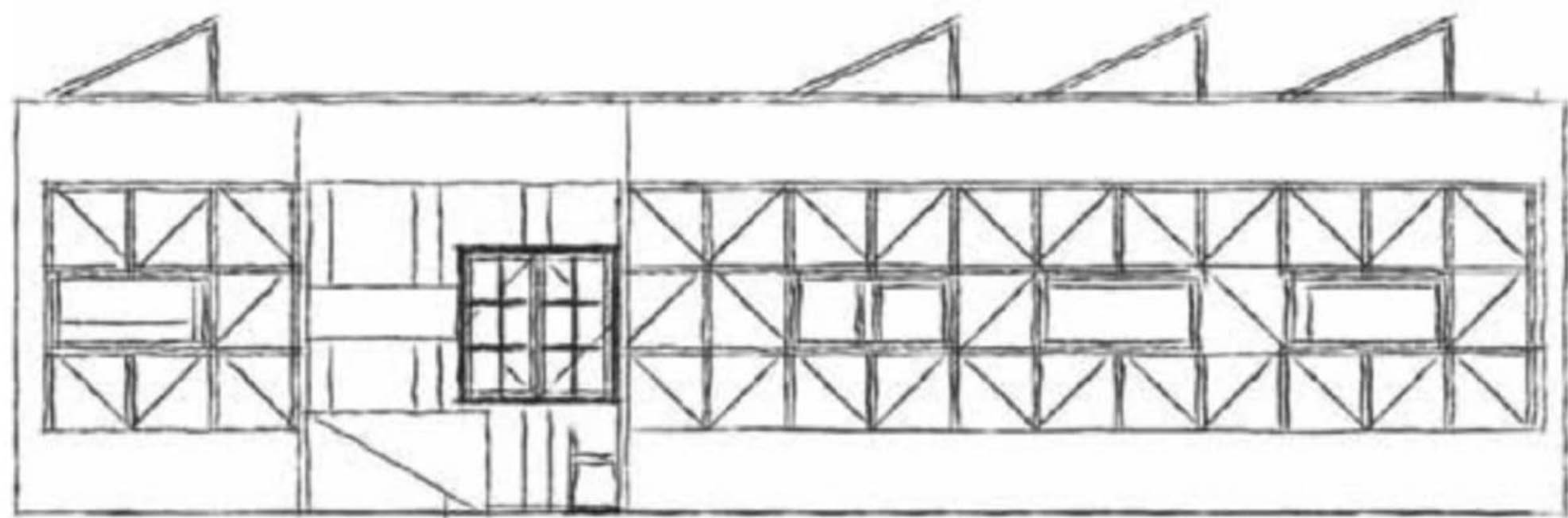
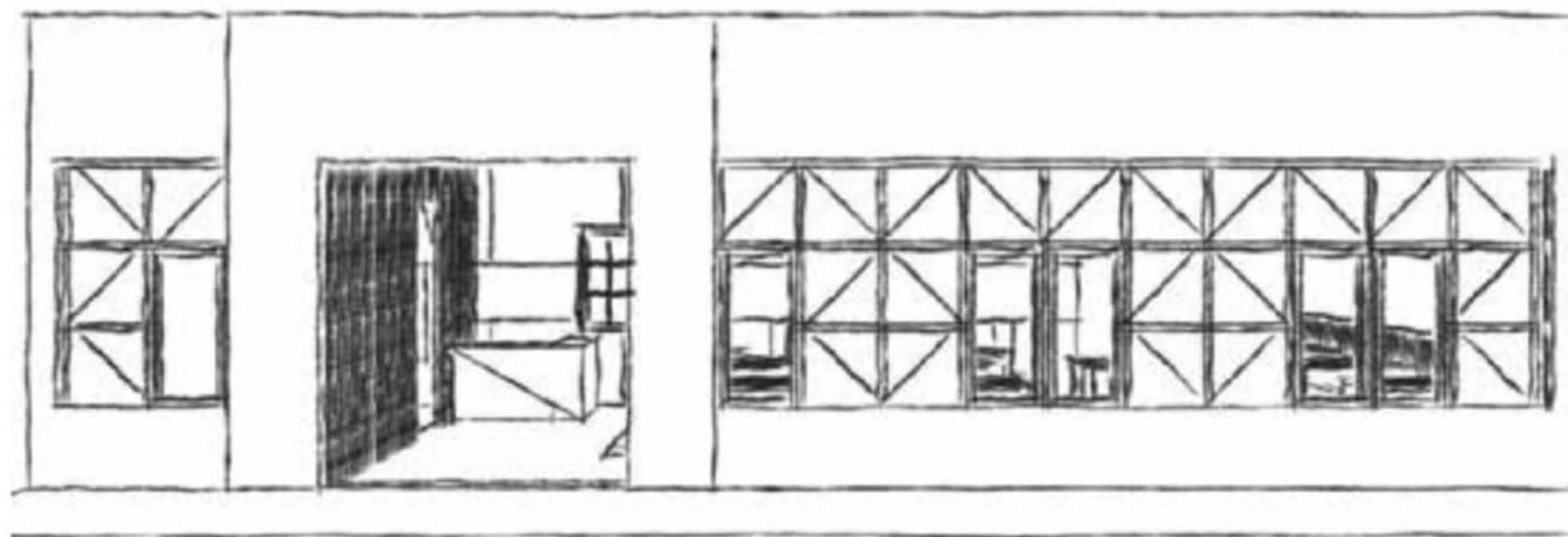
Vibrant interiors

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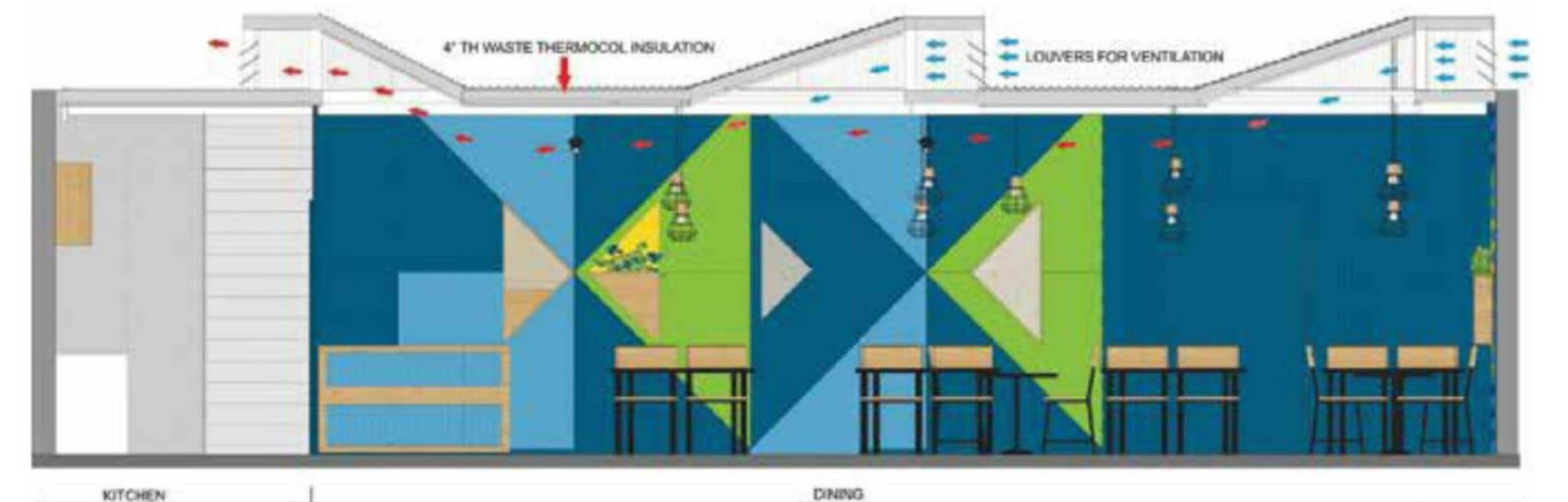
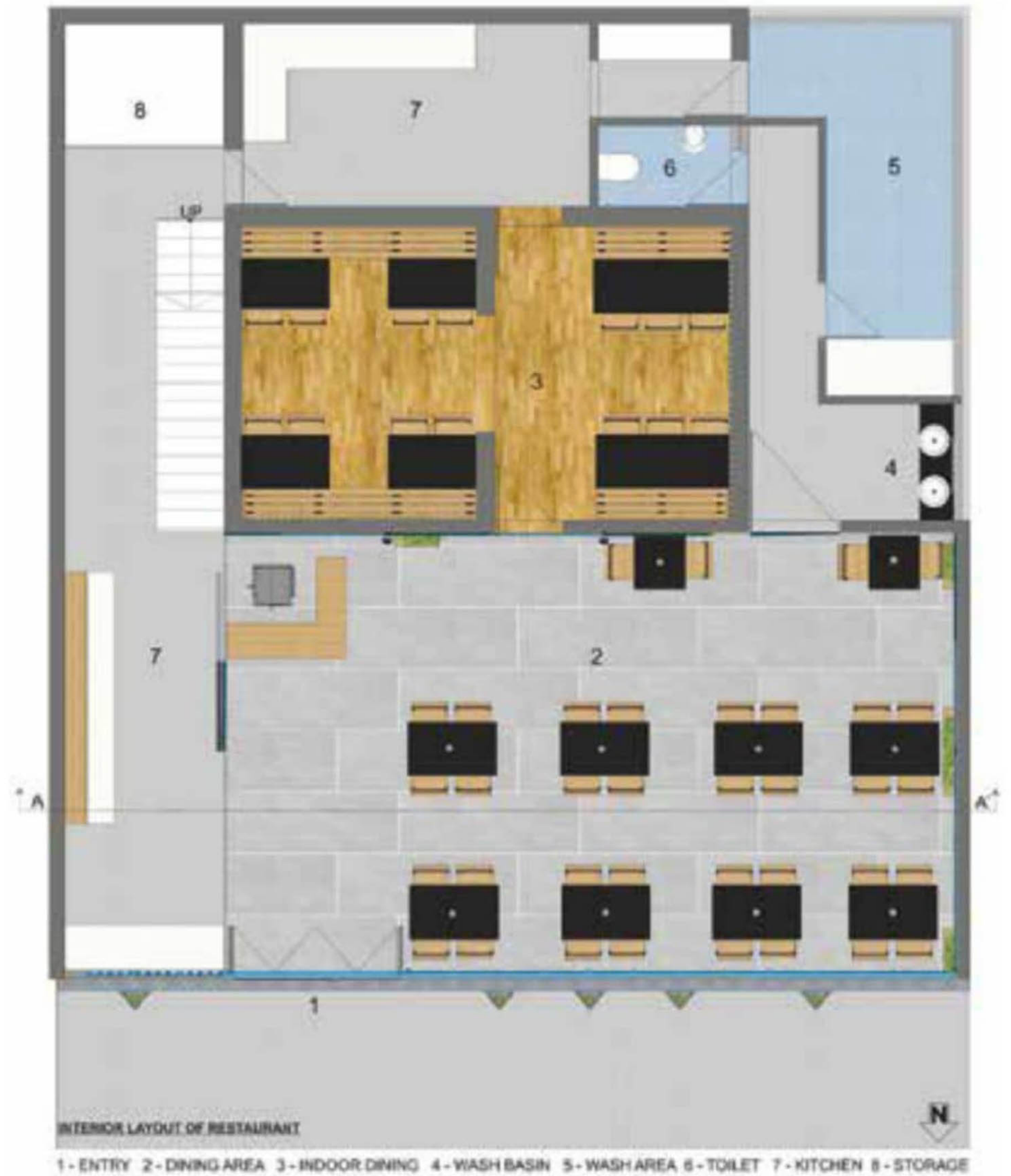




ELEVATION DESIGN PROCESS



WASTE THERMOCOL INSULATION




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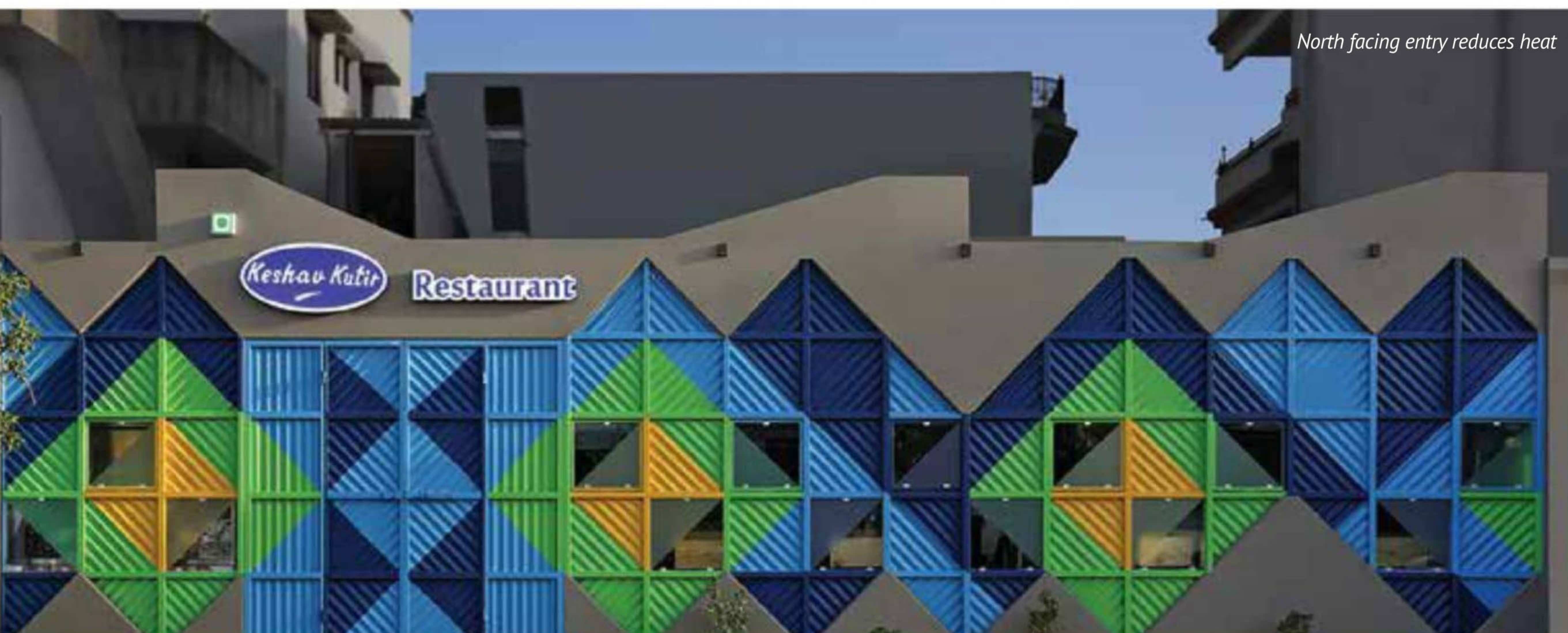


Colourful metal facade

FACT FILE

PROJECT TITLE : KESHAV KUTIR RESTAURANT
LOCATION : VADODARA, GUJARAT, INDIA
PRACTICE : MANOJ PATEL DESIGN STUDIO
DESIGN TEAM : AR MANOJ PATEL, AR SHIVANI
TAMBOLI, AR AJAY PRAJAPATI, AR
NIRMAL ARAPADA
MATERIAL USED : CORRUGATED METAL SHEET
YEAR OF
COMPLETION : 2018

The innovative material usage gave the team great opportunity to work with different joinery details and to play by overlapping materials. Also, according to the client's requisite, the graphical aspect of the design was given keen attention keeping the entire ambiance of the restaurant colorful yet light. In addition to creating a cavity in the roof for the soothing effect waste thermocol was installed in the ceiling to create a low cost thermal insulation that would minimize the heat transfer from the roof. 



North facing entry reduces heat

COMING SOON

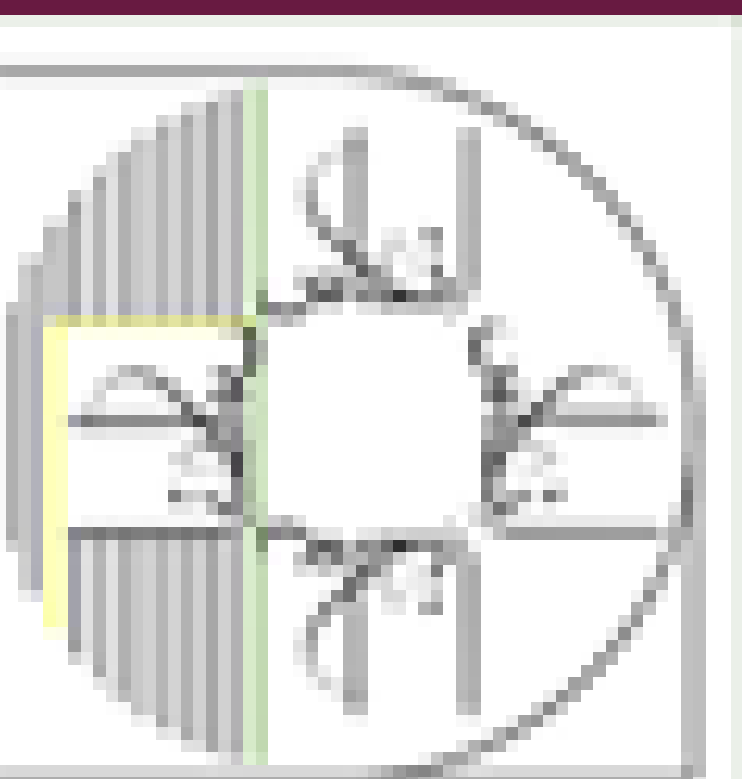
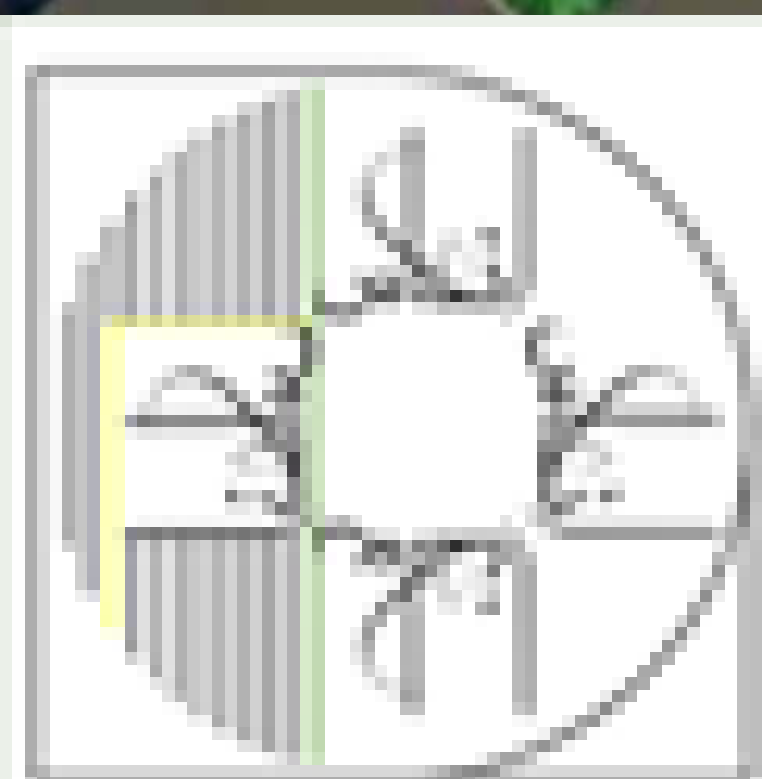


STUDENTS AND YOUNG ARCHITECTS ASSEMBLY

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GOING BEYOND THE SHELL

Mankind has explored treating the facade of a building by configuring and integrating diverse methods with respect to their context and surroundings. Now almost two decades into the 21st century with the digital technology that is rapidly advancing in innovations have resulted in aiding the designers in multifarious ways of envisioning and constructing a facade for a building.

The skin of a building mainly separates the interior and exterior spaces in order to provide suitable living conditions inside. The design has become more complex with current new methods of construction, requiring more controlled and stress free environments, use of energy efficient systems and the emergence of new materials in the market. The exterior skin mainly aids in protecting against the various forces of nature, while fulfilling the aesthetic and economic factors. Ultimately the envelope of a building does impart a strong sense of identity and utility. The widened perspectives of designers have pushed the boundaries in creating an outward appearance of a building that goes beyond being just an exterior shell.



Six Décors In Urban & Earthy Tones By FunderMax

FunderMax the Original, has launched six new fascinating décors in urban and earthy tones in 2019, thus making their collection further superior in the industry. From geometric elements and hybrid décors to flowing marble effects and textile dynamics, FunderMax reinterprets material. The user can experience the extraordinary designs that create a powerful excitement, especially in the interplay with matt and glossy surfaces.



0602 Highway

"Highway" is a hybrid decor that skillfully combines uni, structure and ornament. It is very bright and features acutely aligned lines similar to traffic routes that go far into the distance.



0603 Ardens

"Ardens" means fiery and radiating warmth. Staying true to its finely layered structure, it is both - discrete and versatile.



0604 Spargo

A decor like "Spargo" is created when paint-spraying devices are used artistically: resulting in cloudy and evocative shades in earthy, brown tones.



0780 Aqua

"Aqua", as its name suggests, is a decor inspired by water. It achieves vivid and dynamic effects while at the same time capturing a natural and organic calmness.



0781 Kontra

"Kontra" sets light and dark tones against one another - demonstrating how harmonious contrasts can be achieved if you skillfully connect them.



0782 Petroleum

The very name "petroleum" is a clear statement. Capturing nature of substance perfectly, this dark grey/black flowing decor is so convincing. Visually it is a real revelation, which resonates without compromise.

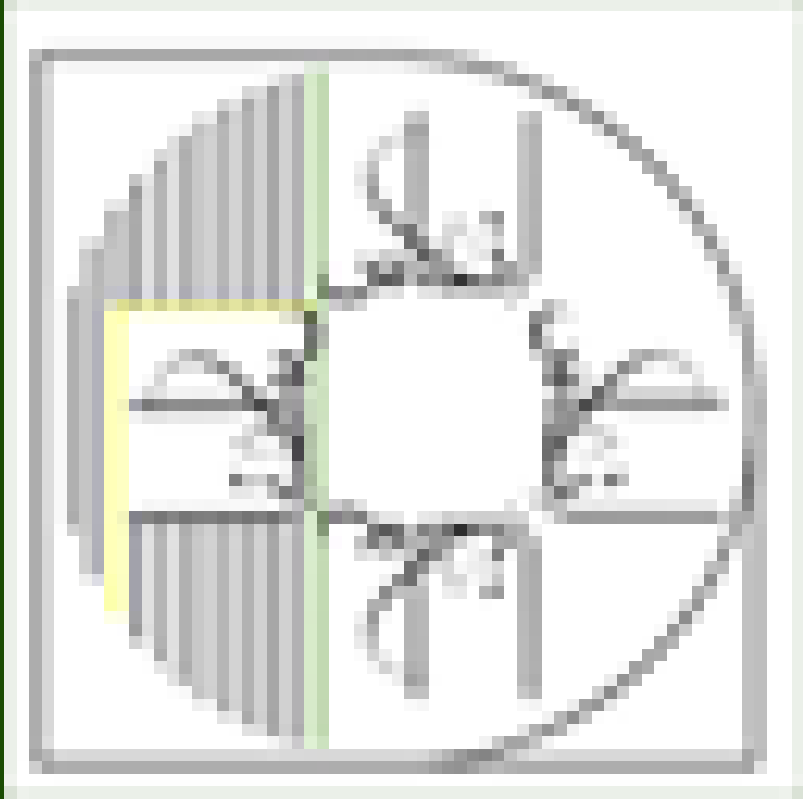
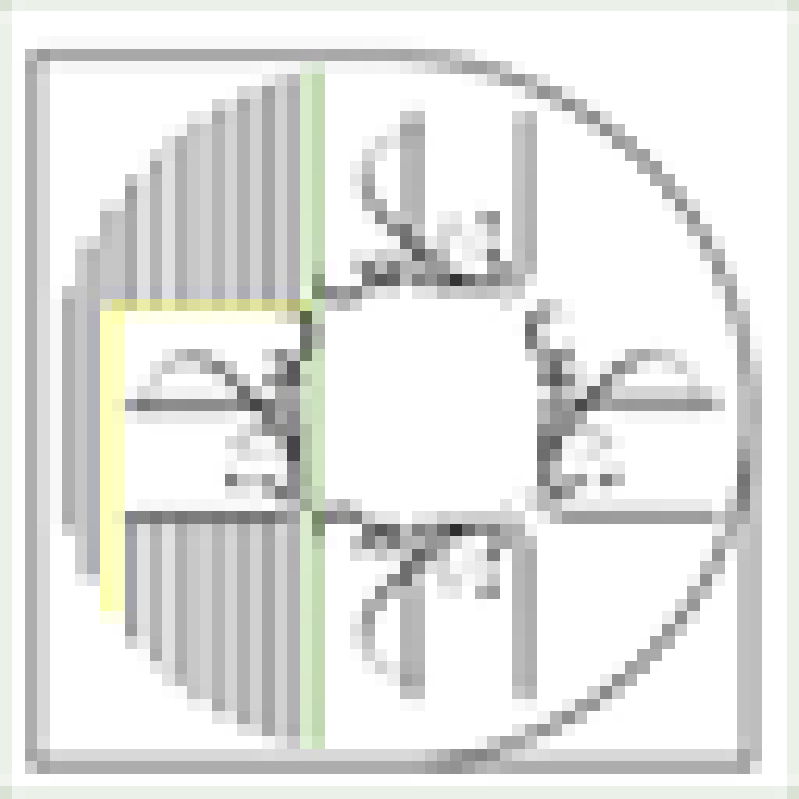
Aludecor Systems Silicon Free Cladding Profiles and Fixtures



Aludecor Systems, the framework and accessories set-up wing of Aludecor Lamination Private Limited, thrives on providing easier and faster installation. It can also guarantee low maintenance costs and superior acoustic and thermal insulation through Ventilated Façade installations. Offering new possibilities and solutions, Aludecor Systems adapt to the particular needs of each construction by offering three assembly systems, namely the Pressure Equalised Rainscreen System (PER), Hanging Rainscreen System (HR) and Male Female Rainscreen System (MFR).

Like its name, the Rainscreen Façade creates a protective layer screening the wall from the water. The multi-layered rain screen facades are ideal for protecting the building from the force of wind-driven water movement. They block the water from entering small breaches in the surface of the structure. By the time the water reaches the 'true' exterior wall, it loses the drive and the

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Aspect Ventilated Clay Facades from Wienerberger

Looking at the façade of a building can either make us feel good or deter us. While it's about individual tastes and choices, a lot depends on the exterior designs of the buildings. And how they appear is certainly not by coincidence, but a great deal of meticulous thought and planning goes towards designing those facades.

Hence, if you want your building to stand apart and bear that unique hallmark of timeless design and effortless style, it is important to choose the right kind of façade material to start with. No doubt Wienerberger's Aspect Clay Ventilated Façade is fast becoming Architects' first choice across India. Aspect Façades imbibe the lasting qualities unique to clay, while at the same time, provides timeless aesthetic appeal. These are dry cladding, ventilated façade systems (with louvers) that unites the advantages of two worlds of construction technology, making it a building technique of the future. The warm, natural look of terracotta is combined with a more contemporary rainscreen curtainwall system to produce a truly advanced exterior wall system with these great advantages:

Clay, 100% Natural: A correctly executed facade cladding, with clay tiles, is an excellent heat insulator. Thanks to its mass, ceramic has a high heat buffering capacity. The effect is as if the house were sheathed in a continuous second skin.

Ventilated: The Aspect Façadesystem allows air to circulate behind the panels to provide pressure equalization, preventing water from being drawn into the building. Additionally, a vapor barrier on the outside face of the back-up wall acts as a final air and water barrier.

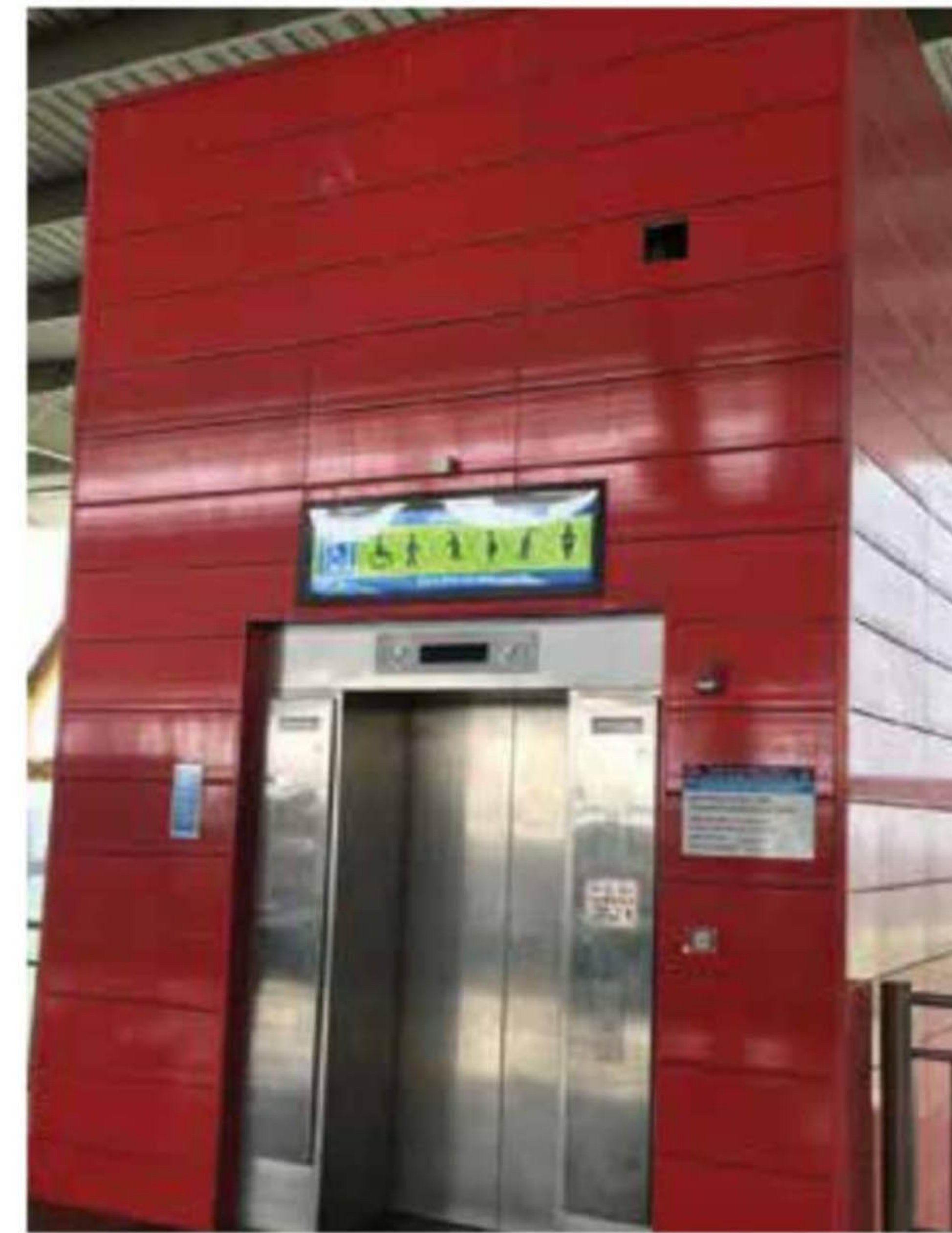
Thermal & Sound Insulation: The major conductivity of thermal bridges with respect to the adjacent constructive elements is a critical point in buildings' coverings. In these areas stain,

mold formation and the deterioration of constructive components may occur; as a consequence, this can lead to increased energy dissipation. Thanks to the installation of an insulator from outside without solution of continuity, the ventilated façade system allows to create an easy and advantageous reduction of thermal bridges.

Aspect Ventilated Façades create a constant thermal and acoustic insulation: the joints between the panels, the air gap ensure a strong reduction of noise pollution. The use of burnt clay increases the acoustic performances, granting an excellent behavior with regard to rain and hail as well as closing off external noises.

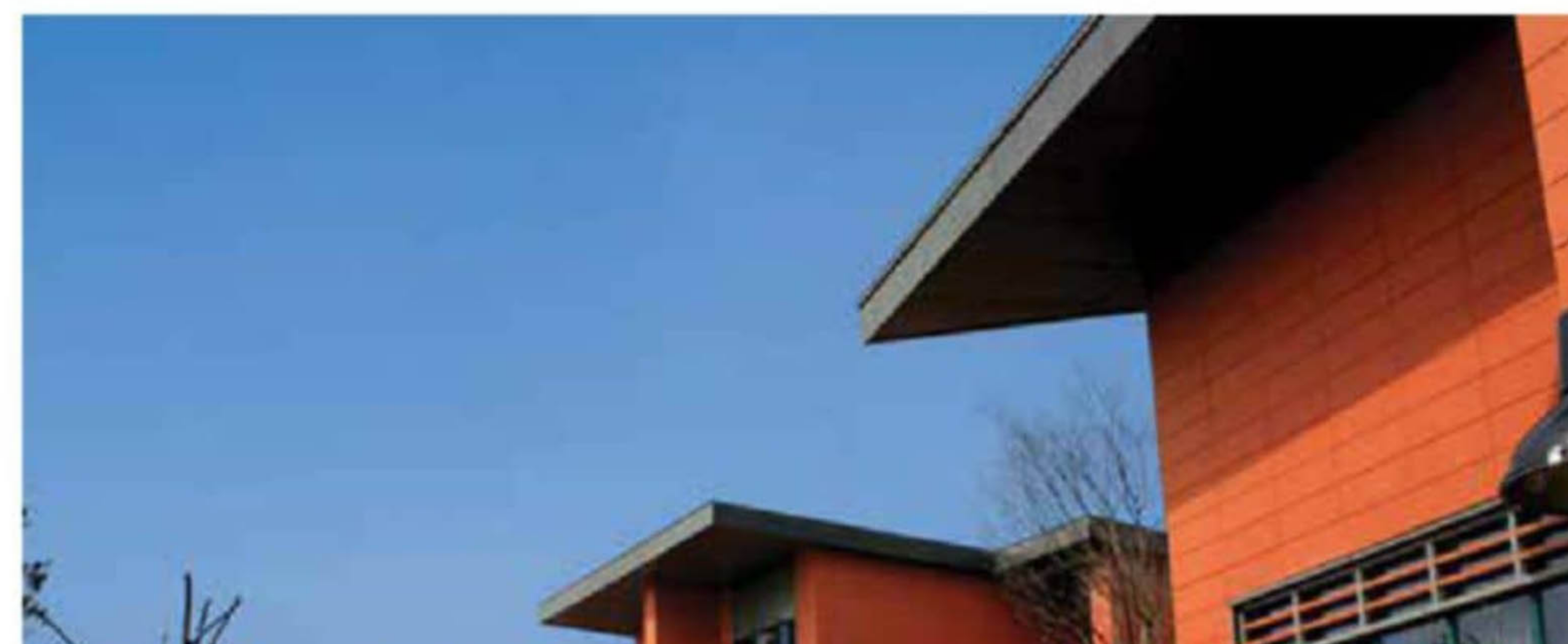
Design Flexibility: Aspect Facades enhances the aesthetics of the building lending a modern touch to the design with traditional material. The tiles can be effortlessly combined with Steele, aluminum, glass or wood, it is elegant, natural & timelessly perfect.

Marketed by Wienerberger, world's leading and most trusted manufacturer of building materials with a heritage of 200 years, Aspect range of facades are available in a wide variety of colors and



finishes while offering robust installation and technical support as well. The facades are made entirely from natural raw materials derived from a sustainable source to create a pleasing effect inside the building. By keeping the heat from entering inside, a cool and comfortable indoor climate is ensured.

Some of the prominent buildings in India that have used Aspect facades include DMRC, Delhi Metro. They recently used Aspect in the latest extension of Delhi Metro, green line. DMRC was looking for a façade with unlimited longevity as it is a public utility space and Aspect clay tiles were their choice of façade. Clay as a building material lasts for generations. The tiles were further customized to include a special red glossy finish for this metro line which was a key success in terms of planned look.



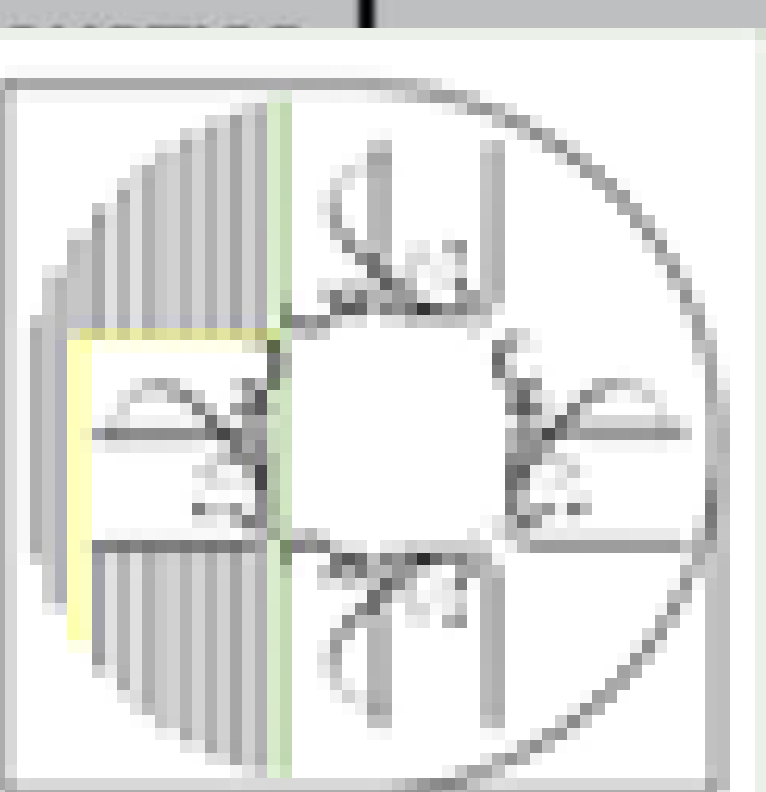
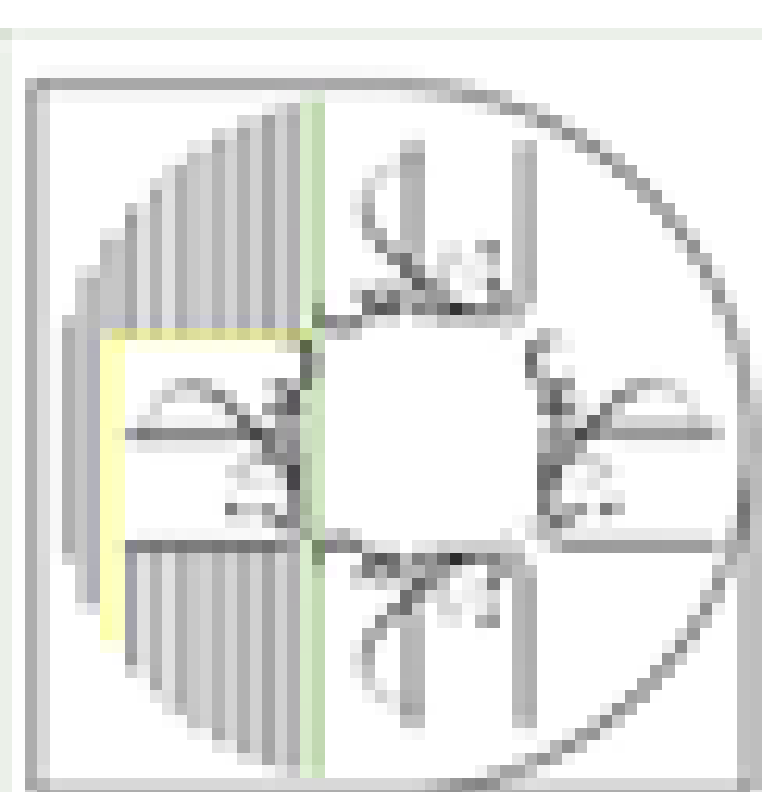
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FLOORING CHANGE From Burden To A Breeze

A flooring makeover can accentuate the look of any room, giving it an identity and appeal of its own. But only if changing flooring was easy! A flooring change is dreaded by all, courtesy of the tedious process and the chaos it brings along.

Welspun Flooring, part of the 2.3 billion dollar Welspun group, promises to revolutionise it all. And the ace up their sleeves is their flagship product - Click N Locktiles. Thanks to its revolutionary technology, which has individual tiles locking into one another, flooring installation can be done in less than a day!

And the entire flooring process will be noise-free, dust-free and glue-free. Who would've thought that's possible? And that's not all. Click N Lock tiles can be easily laid over existing flooring, saving the hassle of dismantling old flooring. Also, to allay any concerns over durability, Welspun Flooring is committing to a 10-year guarantee on the product, which will have thickness ranging from 4mm to 6mm.

The other offerings of the company are Carpet tiles, Broadloom carpets (wall to wall), and Greens (artificial grass). In addition to the above, Welspun Flooring also has Fusion Flooring (Mix-n-Match), which offers the freedom to experiment and create signature designs, and a combination of hard and soft flooring for commercial purposes. With competitive pricing, customers can look forward to great value too.

The company has big plans to become a one-of-its-kind flooring player in India, while looking at exports too, and is mainly focusing on the renovation market in the country.

A Rs.115 billion manufacturing facility is coming up in Hyderabad, spread over a massive 300 acres. Welspun Flooring aims to manufacture 10 million sq.mt. of flooring in the first phase, targeting a turnover of Rs.1000 crores in the next three or four years and an ambitious Rs 7000 crores by



2025. The company has already built-up a significant presence with distributors in 30 major cities across India, and is aiming for a total of 500 dealers and distributors by the end of 2019.

With all of that, seems like Welspun Flooring has left no stone unturned to disrupt the flooring market, and looks all set to usher in a much-needed flooring revolution! | www.welspun.com



KLUDI receives major contract at globally leading trade fair ISH

Several thousand guests from Germany and abroad visited the stand of Kludi GmbH & Co. KG at the ISH in Frankfurt am Main from March 11 to 15, 2019. "A high number of visitors throughout the five trade fair days, a broad, positive response from visitors to our thoroughly revised product portfolio and our novelties for bathrooms and kitchens - we are taking home a great boost for our business from this most important fair for the international sanitary industry", says Kludi's CEO Julian Henco who sums up the positive results of the Menden-based, family-owned company's presentation on the last day of the leading international fair for water, heating and air conditioning systems. Although the ISH is not really a trade fair for sales, the Sauerland-based fittings specialist was able to win several interesting business

contracts. One of these is a major order from China for about 1,000 units of the new Kludi Cockpit Discovery shower system.

The interest of the trade fair visitors was primarily focused on the new Kludi Zenta SL range of fittings and the premium-quality Kludi Cockpit Discovery shower system

Kludi wins the German Innovation Award 2019

"The German Innovation Award does not simply honour any innovations. Rather, it honours those that have demonstrated added value for their users. Even when it comes to the details of an overall solution, the focus must be on radical user-centricity and therefore, on people," is how the German Design Council

describes the definition of innovation it uses as the foundation for awarding its German Innovation Award. About 695 products from domestic and international manufacturers competed against each other for the award this year.

The independent jury of experts named Kludi's Cockpit Discovery shower system, which just had its world premiere in mid-March at the international ISH trade fair for sanitary, heating and plumbing, as the winner in the "Excellence in Business to Consumer".

"Of course we are thrilled to receive this award," announced Christoph Reiß, Head of Marketing at the Sauerland-based fittings specialist, at the awards ceremony in Berlin. "Because this validates our approach of placing a particular focus on the benefit for the user when developing our solutions - our goal is to make life a bit simpler, a bit more pleasant and a bit safer for people."

For further details: www.kludiindia.com

Trade partners solicited for Delhi, Tamil Nadu, Kerala & A.P. (info@kludirakindia.com)



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

CELEBRATING 'IMPERFECTIONS'

The students of Cochin University of Science and Technology are all set to present the inaugural edition of TEDxCUSAT to stage this fall with inspirational stories from around the nation queued up to stir the local community to join hands in making our world a better place to live in.

TEDx is a programme of local, self-organized events that bring people together to share a TED-like experience and combine to spark deep discussion and

TEDxCUSAT

x = independently organized TED event

need of. Heralding such a change in the community that also attempts at embracing mental health as a state of well-being, is what TEDxCUSAT also aims at achieving.



connection. With the aim of celebrating the idea of TED-'Ideas worth spreading' at the Cochin University of Science and Technology campus, this season will give a platform to people from all walks of life who help inspire and catalyse our lives into powerful and better versions of ourselves. Such stories of endeavour and experience will urge the audience to doubt reasons, redefine definitions and play a part in progressing forward for the greater good. TEDxCUSAT has chosen a refreshingly important theme- 'Un-Quintessential' paralleling the mindset of youth, the frontrunners of a utopian future. The students at CUSAT believe that quitting the dangerously deep-rooted cult of being a 'Quintessential example' of everything is a radical change

TEDxCUSAT has chosen a refreshingly important theme- 'Un-Quintessential' paralleling the mindset of youth, the frontrunners of a utopian future

The journey of how TEDxCUSAT is an incredible reality of the collective vision of 8,000 odd students of CUSAT to bring together the best and brightest from all domains under one roof to provide their expert insights and ideas from their field.

With motivational and impactful speakers from around the country set to speak at the Seminar Complex, CUSAT, on September, 28, 2019, TEDxCUSAT presents a sublime opportunity for the local community in Kochi to witness the beginning of an era of revolutionary change. All set to ignite some sweet rebellions and ask many big questions, the first ever event of its kind here will create conversations that matter and spread ideas worth spreading. Are you ready to be fundamentally open about



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