



**Artize**

PRESENTS



# MOMENTOUS MOMENTS

The grand finale of the 5<sup>th</sup> Annual iGen Design Forum 2016 ended on a high note with emotions rising to a crescendo

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The proud iGens of 2016 gather on stage for a photo opportunity at the end of the iGen Design Forum 2016.



Nishant Gupta speaks about Hafeez Contractor.



Sai Kumar, Rajesh Mehra (Jaquar Group); editor Maria Louis and Bibhor Srivastava of ITP Publishing felicitate Padma Bhushan Hafeez Contractor.





Reza Kabul pays tribute to his mentor and (right) greets him.



Nilabh Nagar, Kalhan Matoo and Zubin Zainuddin.



Brinda Somaya and Contractor exchange notes.



Ravi Sarangan, Khozema Chitalwala, Nilesh Gandhi and Contractor.



Gandhi, Contractor and Prashant Govindan of Harman India.



Abdul Hazeeb PK with Dev Malhotra of Jaquar Group and Contractor.



Abhishek Dutta with Sai Kumar, Dev Malhotra and Contractor.



The crowning moment of the iGen Design Forum saved itself until the very end, when both senior and junior architects found themselves paying tribute to the masters they have learnt from, the peers who they have grown with and the people from the architecture and construction industry who were surrounding them.

The felicitations began with Nishant Gupta, iGen of 2015 and associate architect at Architect Hafeez Contractor, introducing his mentor by saying, "Louis Sullivan once said that form follows function. An anonymous gentleman said, function follows form. Hafeez Contractor says that form and function follow demand." It was with this clever quip that the young architect began, and he continued in the same humorous vein: 'To young architects, he made us believe that architecture goes beyond a kurta, long beard, and *jhola* bags. He made us believe that, at 30, if you work really, really hard, you can have a really long car. He was correct, of course – but he didn't mention that now you don't have any time to ride it because you're always in the office!' On a more serious note, Gupta disclosed that, from Contractor, he learnt that 'work is worship'.

Contractor was then led on stage to a thunderous round of applause to receive the first memento from the ITP Publish-



Biley Menon with Shivaji Mohinta, Greenlam and Maria Louis.



George Seemon with Louis and Mohinta.



Sai Kumar, Malhotra and Contractor with Runa Dasgupta and Aditya Goswami



Hafeez PK and Hamid MM with Mohinta and Louis.



Arjun Rathi with Malhotra, Contractor and Bibhor Srivastava..



Ashish Jauhari with Malhotra, Contractor and Srivastava.



Mohinta with Deepak Kaw



Babita Krishnan (ITP), Contractor and Sunil Khatwani (Blue Star) felicitate Hiten Sethi Associates.



Mandar Joshi and Suvarna Joshi with Krishnan, Contractor and Khatwani.





Noufal C Hashim with Contractor and Khatwani.



Shaktivel P of Grundfos, Contractor and Khozema Chitalwala with Shivangi Shah.



Shaktivel, Contractor and Chitalwala with Shweta Grover.



Indrajeet Saoji of ITP, Edwin Saldanha of Boon Edam, Contractor and Nilabh Nagar of AHC with Riyaz Tayyibji.



Zainab B (Sarawala) with Jaymal Mistry (Fundemax), Contractor, KC Joshi (Sahara Star), Apurva Parikh.



Saoji, Saldanha, Contractor and Nagar with Rohan Patankar.



Ipsit Patel with Mistry, Contractor, Joshi and Parikh.



Saoji, Saldanha, Contractor and Nagar with Saiju Mohamed.



Saoji, Saldanha, Contractor and Nagar with representatives from Archilogics (iGen Saket Sethi's firm).

ing Group – to mark the Padma Bhushan bestowed on him by the Government of India this year. As he stepped up to receive it, Contractor humbly thanked his hosts and his audience, assuring everyone that he was grateful and that he is truly happiest when he is working at his desk. Growing deeply emotional about the state of architecture today, he shared his grief about the way architects are treated in modern society and lamented over how the industry functions.

Discussing the future of architecture with the future of architecture, he emphasised that every person in the room has a responsibility and that they are a part of the change. “Today as I was going to my office via VT (Victoria Terminus) station, I asked myself: ‘Will we ever make a building like this in the coming 30, 40 or 50 years?’ And the answer was, ‘I don’t think so,’” he said. To his rapt audience, he asked, “Are we on the right path? I think we all need to do something about it.”

Following this, charged with emotion, excitement and the knowledge of the endless possibilities that could follow their selection for this hotlist, the atmosphere was electric. The iGen 2016 architects and designers rose, one by one, to receive their mementoes from the design icon – something that they will, no doubt, treasure for a lifetime. **AD**





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# TRIGGERING A MOVEMENT

The iGen Design Forum strengthened the resolve of industry veterans and gen-next to be the change they want to see

BY PIA KOCHAR



1. Rajesh Mehra of the Jaquar Group.

2. Guy Perry of Essel Infra Projects.

The promise of a good monsoon was the not the only glad tidings that the end of June brought this year, for the architecture community also witnessed the outpouring of talent and appreciation at the fifth edition of the iGen Design Forum. Organised with great fervour every year by ITP Publishing, the gathering saw some of the greatest architects, designers, innovators and leaders of the industry. Indeed, it was a celebration of the I's of architecture – Indian talent, innovative practices, impactful design and interaction of the next generation of architects with their heroes. The forum continued to be a platform for thoughtful conversation and, ultimately, a movement to foster the growth and development of the industry. A warm welcome was extended to the audience by Sai Kumar, deputy MD, and Bibhor Srivastava, group publishing director, ITP Publishing, followed by a welcome address by Rajesh Mehra, director, Jaquar Group.

The day's proceedings began with a keynote address given by Guy Perry, president, cities and strategy, Essel Infra Projects who began his work in the country in close partnership with the Government of India on the 100 smart cities programme. He began by redefining what we see as a 'smart city' and revealing that this is not always a well-engineered and technologically-advanced city. Citing examples from developments of the likes of Dubai, Barcelona, Tokyo, Hong Kong and Indore, he took the audience on a tour around the

world, analysing the way people live, eat, travel and interact with each other, with simple comparative data. Guy discussed different features and city typologies, some that were imported and some that were part of a transformation.

Citing Tokyo and some parts of Mumbai as examples, Perry spoke about how exceedingly common shared streets have become – where bicycles, pedestrians and vehicles all use a common path. These shared spaces often exist in contemporary residential areas and buildings as well, making them multi-purpose spaces. What arose from this research was the desire to create and discover alternative models of urbanism and delve into the science of growing cities in a more sustainable way. Smart planning, according to Perry, should be "based on the notion of how people should work, how they should aggregate." Reiterating his reasons for moving to India, he said, "I truly think this is the place in the world where, in the next foreseeable future, there will be the most development activity and there will be a necessity to come with a fresh set of ideas to shape our environment. The evolution that will occur at the urban level will be unprecedented." With this thought, he not only launched the iGen Design Forum 2016 – but also shaped the discussions for the day, leaving the audience energised and eager for more. He was followed by Daan van Beusekom, product manager for Boon Edam, who spoke about smart entrances and what technology can do for us.

The first panel – Impact of Going Green – set the stage for





## PANEL DISCUSSION 1: IMPACT OF GOING GREEN

### THE PANELISTS

**Parul Zaveri**, principal architect, Abhikram  
**Jayashree Bhalla**, principal architect, SE-ARCH  
**Meenal Sutaria**, principal architect, Green Angle  
**Shivaji Mohinta**, country head, Greenlam

### THE MODERATOR

**Nilesh Gandhi**, principal architect, Metadesign

### 3 KEY DECISIONS for building Smart cities, according to Guy Perry

- Build for the People
- Build for the Habitat
- Build for the Planet

one of the most relevant discussions that architects, planners, law makers and members of the community must have today. Moderator Nilesh Gandhi started the discussion by talking about the commitments forged at COP21, where the country has resolved to reduce its carbon emissions, rely more on renewable sources of energy and increase its forest cover. Given this scenario, Gandhi questioned the panel on their role as architects in this "Green revolution" unfolding before us.

All the panellists agreed that sustainable or Green architecture cannot be considered a specialisation any longer, for it is a necessity. Parul Zaveri was the first to discuss this responsibility, claiming that the architects of today can be easily bought over with shiny magazines and beautiful advertising and, by doing so, they ignore the most important aspect of buildings – the users. Recalling one of their 1997 projects, Torrent Research Centre, Zaveri exemplified what a good sustainable building implies in terms of performance and investment even after so many years.

For Jayashree Bhalla, it's all about approaching projects with what she considers as 3 S's of sustainability: "Sensitivity – (focusing on) traditional wisdom and where it lies, Sensitivity – mainly towards the space, and Scale – I try to make it as small as possible...not increasing the footprint," Bhalla admitted that while maintaining smaller footprint is a challenge, it can be achieved through innovative and tested design methods like courtyards.

Meenal Sutaria, on her part, stressed on the importance of collecting feedback from the clients post-occupancy, and using the data to understand and improve the quality of projects. Even though numbers, graphs and the whole process can be cumbersome and intimidating, it's nonetheless essential for the architects, and helps in arriving at an

holistic approach to better design, she maintained.

Shivaji Mohinta drew an interesting parallel when he compared the general approach to sustainability to creating an illusion of wearing a seatbelt merely to avoid penalty. He went on to explain how manufacturers such as Greenlam are committed towards Green practices by being both responsible buyers (of wood, etc.) and sellers. Zaveri led the discussion towards localisation of the building process, whether it is labour technique or material, and Bhalla carried this thought forward by speaking about the relevance of studying how the building ages, and how it does so gracefully. "I think a building is like a natural piece of garment, when you wear one, only then you know how it feels – if you wear cotton or silk, you know how it feels. That is a building," she expressed. The two architects were the perfect examples of complementary forces that the panel discussed as Zaveri spoke about 'wearing' Udaipur, where she worked and walked through the city, understanding it as she moved through and experienced it. Good design – for good design includes sustainable design – should be for the environment as well as cities and societies.

The discussion grew to advise architects and designers to learn from their accomplishments and achievements, as well as those of their contemporaries because it is more important to complement each other than to compete. While architects may have lost themselves chasing glamour today, the clients are often attracted to architects who can teach them something in return and empower them to act. This is how the country will begin a mass movement towards sustainable living.

So what about the future? What are the opportunities within the Green building industry for a business model where the architect is able to show the client its relevance without having to sell it to them? Sutaria doesn't think we're far, "We all have to grow in the way we approach our practice. We don't have a

3. Meenal Sutaria, Shivaji Mohinta, Nilesh Gandhi, Parul Zaveri and Jayashree Bhalla.

4. The Jaquar Group team.



# IGEN

DESIGN FORUM  
2016

24<sup>th</sup> June, 2016  
Sahara star,  
Mumbai

GRUNDFOS



## PANEL DISCUSSION 2: INDIAN SENSITIVITY VS FOREIGN SENSIBILITIES

### THE PANELISTS

**Qutub Mandviwala**, principal architect, MQA  
**Shresht Kashyap**, director, KNS Architects  
**Zubin Cooper**, CEO, Bentel Associates International  
**Ajay Nahar**, managing director, Nahar Projects

### THE MODERATOR

**Pranav Iyer**, design principal, G11 Architects

choice there, it's a ticking bomb. It could be today or tomorrow – we didn't have water this summer, we didn't have water last summer. We know that most of our clients are getting more and more aware. When it comes to electricity most of our clients cribbing about electricity bills so they audit and clamour for repairs and replacements. But this cannot carry on." This 'band aid' direction to resolve problems without questioning how they arose in the first place is in itself not a sustainable mode of thinking. Thus, the panel concluded that this stage is not simply just for the architects, but for the clients, manufacturers, planners, landscape architects, engineers, etc. so that the entire building and construction community can approach the problem from the top down and the bottom up till the two meet at a viable solution.

As the first panel ended, the lights were dimmed and the spotlight shone on the launch of the new Artize Tiaara faucet, a product designed by Michael Foley – the Bengaluru-based designer who has created a name for himself because of his mastery of elegant and simple design. Commenting on the Tiaara faucet and his motivation, Foley said, "In a world where experiences are now saturated, we wanted to create a memorable moment...and build an experience."

Continuing the conversation on technology and sustainability was Sunil Khatwani from Bluestar, who spoke about energy efficiency and cost. A lunch break later, the audience were welcomed back to Brijesh Shaijal, India representative of World Architecture Travel, who discussed the possibilities of sponsoring architects through their travels. The discussion about the exposure and learning that is borne from explora-

tions like this prepared the audience to move through the world of interiors with Mohinta, the country head of Deco-wood – sponsors and hosts for the 'Unboxing to Transforming' competition that was held for the 50 iGens of the year. The winners were announced later in the evening.

Qutub Mandviwala started the second panel discussion on 'Foreign Sensibilities and Indian Sensitivity' by claiming that foreign architects are hired by Indian companies as a brand factor, though not discounting the fact that specialised projects like the T2 terminal have benefitted from this ongoing global amalgamation. Demystifying the situation, Zubin Cooper joked, "The Brits aren't coming back to rule India!" Having lived and worked in four different countries, Cooper said, "I have always been richer for the cultural exchange. Anything that's going to come is going to come in a positive and controlled way. With time, there will be an exchange of culture and knowledge that will eventually improve the lifestyle of our communities." Both Mandviwala and Cooper agreed that Indians are better equipped to deal with certain building typologies due to their understanding of the context, local culture, regulations, etc.

Giving a developer's perspective, Ajay Nahar explained that the international architects' value lie in their ability to develop research-driven design and visualise solution using advanced software. Since the building process is a relatively slow and expensive one, the stakeholders find that this association makes their project more economically viable and attractive. But there is still some disparity in the fruition of the vision, with foreign architects focussing on the master planning, and local architects and designers left to flesh out

5. Pranav Iyer, Ajay Nahar, Zubin Cooper, Qutub Mandviwala and Shresht Kashyap.

6. Daan van Beusekom, Boon Edom felicitates Qutub Mandviwala.





### PANEL DISCUSSION 3: INNOVATION AND INFORMATION

#### THE PANELISTS

**Nishant Gupta**, associate architect, Architect Hafeez Contractor  
**Lalita Tharani**, principal architect and co-founder, Collaborative Architecture  
**Zubin Zainuddin**, principal architect, ZZ Architects  
**Reza Kabul**, director, ARK Reza Kabul Associates  
**Sandeep Shukla**, head, Marketing Communication, Jaquar Group

#### THE MODERATOR

**Rashmi Naicker**, deputy editor, Commercial Design & Hotelier

the details like fenestration, etc. In the end this could be to our advantage, as Shresht Kashyap pointed out that international firms make Indian architects “pull up their socks”. He then remarked, “It can be a learning process for both of us. The biggest problem is adapting to the way systems work in India. The system needs to be more streamlined, transparent as well as user friendly.”

Cooper sees value in his work mainly for how it inspires his colleagues and clients, who initially may have been skeptical with his global approach. “I am not an opportunist and I am not here to make bags of money, otherwise I would have stayed in Dubai. What (drives me) is seeing Indian clients getting excited by a different approach and thought process,” he added. An interesting observation made by Cooper was the shortcomings of Indian businesses being ‘family practices’ which can have detrimental effects compared to the merit-based system of succession that exists in the West. In India, an associate may not be as inclined to work at a major firm because he knows that after a certain point he will hit the glass ceiling, and will venture out to create his own business – without the infrastructure, funds or even experience. Whereas in the international scenario, staying committed to a firm for a longer duration provides plenty of opportunity for learning through mentors and even the future possibility of being a director or holding major shares in the company.

Having worked with certain projects in the West, moderator Pranav Iyer observed how the increase in the number of consultants and stakeholders has resulted in lessening the role of the architect. As a developer, Nahar felt that architects must unite different professionals and still retain and ascertain their responsibility over a project. “There has become an ecosystem where in most projects the architect has been pulled out of the system, and just watches stuff happen. This is probably the reason why so many firms in the West are looking outside their borders, because the architect has been marginalised,” quipped Iyer.

Perhaps one of the most important themes that surfaced throughout the day-long forum was the discussion about architectural education in India – a relevant conversation,

given the presence of architecture students at the event. In the first panel, the architects noted that the architectural education has improved greatly over time, but that the transferring of knowledge from practitioners to students is still at a very superficial level. This thought was carried further in the second panel where it was decided that the process of how architecture is abroad and how it is taught in India must change. “It must change from the start, from the root,” explained Qutub Mandviwala, “It is the need of the hour to bring this change into the system.”

Kashyap noted that we would benefit immensely if the education system enabled us to analyse information and arrive at a process-driven design solution – something that we have learnt through their global collaborations. Iyer brought this point to focus by narrating an incident where, during an intense three-hour deliberation with an international firm on a project, the senior architect interrupted the discussion saying, “Don’t you understand that the building is the least important part of the design?” Even after 10 years, for Iyer this moment of revelation still drives his understanding of architecture and design.

Before the next discussion, renowned architect Alfaraz Miller stepped up to share his thoughts with the younger generation. “You have to go through the process of learning first; adapting and then following one of us,” he advised. “We’ve seen the profession changing rapidly. Following an example and going back to the guru system will teach you how to learn the process that we have gone through, faster.”

Leading up to the conversation on sustainability and innovation was a presentation by Venkataramanan V, the segment head of domestic building solutions, Grundfos India, discussing ‘How to meet the water challenge?’ His presentation was followed by Parichay Mehra, Jaquar Group, launching Artize’s new ShowerTronic iV6, a revolutionary luxury showering experience designed specifically for problems in India, including wastage of water, temperature

7. Sandeep Shukla, Reza Kabul, Zubin Zainuddin, Lalita Tharani and Nishant Gupta.

8. Active participation from the audience was a part of the proceedings.



5<sup>th</sup> Annual  
**IGEN**  
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 2016  
 24<sup>th</sup> June, 2016  
 Sahara star,  
 Mumbai

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## PANEL DISCUSSION 4: INTERACTION

### THE PANELISTS

**Brinda Somaya**, principal architect, Somaya and Kalappa Architects

**Ravi Sarangan**, director, Edifice Consultants

**Reza Kabul**, director, ARK Reza Kabul Associates

**Nilabh Nagar**, senior associate, Architect Hafeez Contractor

### THE MODERATOR

**Babita Krishnan**, editor, Commercial Design & Hotelier India

fluctuations, pressure flow and scalding. This was followed by the final round of Decowood's Unboxing to Transforming competition, wherein the participation and presentations that followed was equally enthusiastic.

In the panel discussion 'Innovation and Information', Reza Kabul recalled, "When I started in 1988, we didn't have a computer. We used a drawing board, pencil and an eraser, and one sheet would take us probably a week. And then the client would come and say 'I don't like it'. But today, when the client comes to you and he doesn't like the drawing, you change it right in front of him. In fact, you make him see a 3D, you make him walk through the apartment – so that's technology for you." Zubin Zainuddin was quick to add that, while we try to embrace technology, we cannot get carried away by everything that we see. "There has to be longevity to everything that we do... (and make) projects that have to last a lifetime," he maintained.

With these two angles, the conversation for the panel set its focus on innovation in a world saturated by modern technology – and what remains relevant to architects, societies and specific projects. "At the end, there's the human aspect," added Zainuddin, who also mentioned that while it is not a necessity, technology shouldn't just play a gimmicky role in design and should be employed as long as it is advantageous to the project and the client.

Good design has very little to do with technology as such; it is enabled by technology and helps us conceive better, opined Lalita Tharani. Be it 3D printers which allow us to create models or virtual reality which can let us walk through a building that doesn't exist yet, none of these can create a well-designed building in and by itself. "The huge leap that innovative technology is making for us however, is how we use buildings and move through them," she added, citing the development

of elevators that move horizontally through a space as an example of technology in transportation. "Technology should be a tool which helps us think differently and open up multi-dimensional opportunities."

Coming from a manufacturer's background, Sandeep Shukla of the Jaquar Group also reiterated that technology for the sake of technology should not be the case, it has to be user-centric. "What is important for us is to embrace technology as much as possible but at the same time draw a line wherein the design and technology break even. It needs to add value to the end user," he explained. There was a time when creating a prototype was a time-consuming and labourous affair but today, Shukla noted, technology has enabled them to create an actual dummy piece within 8-9 hours. For Nishant Gupta, technology helps with efficiency and communication. "Whether it was with the wheel, the newspaper, telephone or the internet, technology enhances communication," he stated, adding that it has immensely helped in the execution of larger projects.

In society today, this communication must extend to Smart technology and Smart cities, but we must also measure our limitations. As a response to the first panel's discussion about solving problems without analysing the reasons behind them, Zainuddin led his panel through an eye-opening discussion of how technology can really help. One of the big issues is that we take our limited resources (albeit we fail to see them as limited or depleting) for granted, including water and power. This carries forward to social problems like employment and lifestyle as well. Thus, for truly innovative or relevant technology at an urban scale, we need to have the basics in place – and then 'fear' of technology disappears, he explained. Agreeing with his statement, Tharani added, "Without this backbone, technology will not

9. Brinda Somaya, Ravi Sarangan, Reza Kabul and Nilabh Nagar.

10. Alfaz Miller interacting with Pia Kochar, a student of Architecture and potential iGen of the future.





12



13



14



15

### 3 KEY ASPECTS of design through technology

- **People** – the architect, interior designer, product designer
- **Process** – skill set where you use technology
- **Product** – what you create

be able to empower us in the way we need it to."

There is also the actual usefulness of technology that determines its true Smart capabilities. To understand this, Kabul gave an example of a smartphone and its many in-built apps which, ultimately, don't find any purpose in the user's day-to-day life. We have all these tools, but we do not have the knowledge. Applying this example to cities, Kabul observed that the knowledge of the appropriate use of technology is crucial.

These enriching panel discussions culminated into the final discussion that was modelled as an interaction between the stalwarts of the practice and young, emerging architects and architecture students. Moderator Babita Krishnan flagged off this discussion by asking about the importance of establishing a 'signature' design language. Perhaps what was most interesting about this question was the differing interpretations each panellist had for it. Nilabh Nagar felt that an architect doesn't have to imprint every single building with his 'signature', but in his lifetime he can create a signature building for society as an icon of good design – and when such an opportunity comes up, every architect must rise to it.

On the other hand, Kabul responded by saying that buildings are like children for each architect, and implied that the attachment one develops towards one's creation is similar. Ravi Sarangan agreed with him, and shared, "Every time you put pen to paper and you see your efforts springing up as a built form, a built form that has a lifespan...you are at an enviable position to leave behind a legacy. So while I wouldn't agree on the 'signature' part of it, every time a structure is built it has to come from the bottom of your heart."

Calling it a "controversial question", Brinda Somaya expressed that architecture and the role of the architect go way beyond buildings. The works of renowned architects like Zaha Hadid (who recently passed away) are questioned precisely for their 'iconic' quality and relevance. The signature of a building, according to Somaya, comes from the people who enjoy and use the building – "whose spirits are raised by passing through the building." She further added, "It's not a sculpture that's left behind, it's a living organism. It has to work and function."

The interaction that followed spanned topics like modern innovation, originality, transparency in design competition and bizarre client requirements. College students were invited into the world of the design process, introduced to the fundamentals of design and competition among architects. The panellists admitted to being flummoxed when asked by a student: "How do you know when to finalise a design?" After a moment of confusion and sheepish smiles, Sarangan exclaimed, "That's the fun in this! You're not arriving at a solution just like that...You need to invest time and effort, study and challenge the brief. And therefore, you're going to get something which is built out of multiple inputs."

The relevance of this particular conversation carried on beyond the subject matter to the environment around it. The inclusion of the students in this conversation played an important role and inspired them to push themselves and imbibe what they learnt to their own architectural vocabulary. Somaya acted as advisor to these young students and explained, "Architecture is a very difficult profession to practice, and it's also difficult to teach. But there are rules to architecture, and design is a process. It's a process that works, and there are certain fundamentals to good design. Whether you are in college or in practice, one has to understand these fundamentals – so that one can lessen the crisis as one moves on to different stages of the process."

The star-studded panel invited the young architects and students into the fraternity and to, what Somaya called, "the continuing learning journey, with no beginning and no end."

11. The Decowood contest jury comprised Bobby Mukherji, Reza Kabul, Nilabh Nagar, Kalhan Mattoo and Michael Foley.

12. Venkataramanan V., Grundfos discusses 'How to solve the water problem?'

13, 14 & 15. Interesting presentations on design ideas marked the live competition held during the iGen Design Forum 2016.





Since the iGen Design Forum is a celebration of innovation, it was considered an apt venue for the unveiling of the Jaquar Groups newest innovation – the Tiaara by Artize basin mixer. Designed in collaboration with product designer Michael Foley, the fixture has already begun to garner attention in the architecture and design world for its revolutionary design, winning the highly-acclaimed EDIDA for bathware.

The Tiaara resembles an extravagant piece of jewellery with echoing ovals of abstracting functionality into a simple act of elevating conventional usage into an exquisite experience. The concentric rings originate from the play of echoing ripples of water, and the inner ring swings to give access to running water that seamlessly stops without spilling a drop when swung back. From the quality of materials used and the manufacturing process to the attention to detail, the Tiaara fulfills all the expectations one could have from a basin mixer. Design, technology and talent combine to create this masterpiece that forms part of Artize's luxury bath brand under the Jaquar Group.

Commenting on the launch, Rajesh Mehra, promoter and director, Jaquar Group, said, "Through our luxury brand Artize, we craft products that are unique, exquisite and can redefine the concept of luxury bath spaces across the globe. The Tiaara is aimed at providing the luxury segment with a synthesis of true craftsmanship – a combination of expert detailing, form and technology which an evolved customer is always looking for..." Michael Foley, Foley Designs, added that, "Artize Tiaara has been created for patrons who seek to engage with water in exciting new ways. This unique and novel product delivers flawless functionality with a unique sense of mystique that will stay with everyone who sees it or uses it. Artize Tiaara is also much more than a just

### THE TIAARA BY ARTIZE: DESIGNED BY MICHAEL FOLEY

The concept brings a sense of mystique to the idea of a faucet. The concentric rings originate from the play of echoing ripples of water, and give the faucet a unique form. The inner ring swings to give access to running water, and the flow seamlessly ends when swung back – without a drop spilt. The faucet is crafted with precision, yet it displays the sensibilities of jewellery. It is designed to create a sense of dynamism when in use, unlike a conventional faucet that largely remains static. The overall feel is fluid, free-flowing exceptionally simple in function. This interaction and play makes the faucet unique in its technological complexity balanced with the purity of its sculptural ethos.

a breathtaking form of a faucet."

With this innovation, the Jaquar Group wishes to elevate the consumer perception of an Indian brand and its potential to offer creative solutions. Sandeep Shukla, head, Marketing Communication, Jaquar Group, added that the Tiaara is the beginning of a series of products – including a basin, shower, diverter and spout, all of which incorporate the same design language. This ambitious task was undertaken successfully by Foley Designs, where the goal is to "satisfy desires, solve complex problems, and create new experiences – paving the way for a new design wave and enriching lives."

After the launch, Foley spoke to us about his journey of creating an award-winning product like the Tiaara, the challenges and opportunities that gave the product its distinctive form, and how its usage could influence and revolutionise the future of the bathing experience.

1. The Tiaara, launched at the iGen Design Forum 2016.

2. Designer Michael Foley speaks at the launch of the Tiaara, while keynote speaker Guy Perry looks on.





## UNBOXING TO TRANSFORMING

WINNERS OF THE DECOWOOD SPONSORED COMPETITION WERE ANNOUNCED AT THE iGEN DESIGN FORUM 2016



1. The winning entry by Architectonic Services was based on the concept of the healing touch of veneer.

2&3. Runa Dasgupta and Aditya Goswami of Architectonic Services.

The iGen Design Forum 2016 was the stage for the final round of the Unboxing to Transforming competition sponsored by Greenlam Decowood. The competition was held exclusively for the 50 selected iGens of 2016, and the participants were given ten days to create a piece of furniture designed for a home setting by creatively and innovatively using one of Decowood's natural veneers.

The days leading up to the final event saw some incredible and original concepts, including the AL-Verso (a versatile lounge chair that could be converted into a study table, designed by Saket Sethi of Archilogics) as well as the Dream Arc – Coracle (designed by Shoaib Vazayil of Mecca Spaces, who creatively incorporated the veneer in the making of a baby's cot which resembles the shape of a moon).

However, only five entries could make it through to the final round, which took place in front of some of the biggest names in the world of architecture in India. The participants found themselves standing before a star-studded jury – but it was the jury who had their task cut out for them, as they had to choose the final winners. What made the competi-

### THE JURY

**Kalhan Mattoo**, principal, Planet 3 Studios  
**Bobby Mukherji**, principal, Bobby Mukherji & Associates  
**Reza Kabul**, director, ARK Reza Kabul Associates  
**Nilabh Nagar**, senior associate, Architect Hafeez Contractor  
**Michael Foley**, principal, Foley Designs

tion even more exciting was the prize at stake – apart from winning an all-expenses paid trip to the Spessart forest in Germany, the final three winners would have the company's support in building a prototype of their designs.

According to Shivaji Mohinta, country head, Greenlam, "It was heartening to see the young designers presenting the creative use of the Decowood Veneer applications, and it will be even more interesting for all of us when they embark on creating the physical product. This opportunity to co-create a product is truly a fascinating experience made possible by *Architect and Interiors India* and Decowood."





4. The winning entry by Runa Dasgupta and Aditya Goswami.

5. Saiju Mohamed of Insight Architects.

6. Arjun Rathi of ARD.

7. The unanimous winners with their prize: an all-expense-paid trip to Germany.

8. A Father's Gift by Saiju Mohamed.

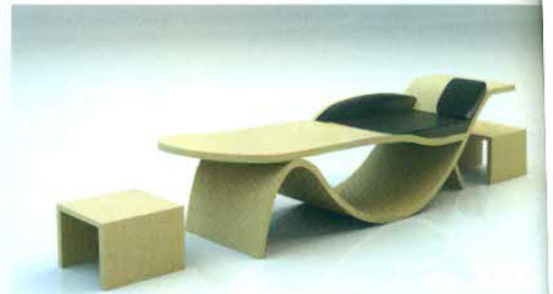
9. Arjun Rathi's Sacred Geometry Temple shown in a residential unit.



The presentations of the five finalists left the viewers enthralled and the young college architects-in-training inspired. This combination of competition, suspense and incredible architectural design made the final jury and the revealing of the results of the Unboxing to Transforming competition one of the exciting moments of the night.

The third position went to Arjun Rathi, principal of the self-named multidisciplinary design firm based in Mumbai. Having already received a number of accolades and national recognition for his work, Rathi proposed his concept for a Sacred Geometry Temple, using various design and esthetics parameters – like the use of platonic solids and the seven chakras of the human body. He added variations to his design by creating models which used different Decowood laminates, including the Ashwood and Ash Dyed White Veneer with a grey stained polish, as well as the Grey Oyster Veneer with a natural PU matte polish. This product, designed to be used in a meditation space, considered a variety of aspects including material, height and proportion, and usage, securing Rathi's position among the jurors.

The second position was awarded to Saiju Mohamed of Insight Architects, Thiruvananthapuram, who narrated a heart-warming account of his own experience with his children – and how he wanted to create a piece of furniture that would allow him to have a platform to be around them while they relaxed, worked or played. This transformative seating arrangement not only told an emotional story, but



## THE WINNERS

**FIRST PLACE:** Runa Dasgupta and Aditya Goswami, partners, Architectonic Services, Kolkata

**Competition entry:** The Healing Touch of Veneer

**Veneers selected:** Decowood's Oriental Bamboo and Porcelain Bamboo

**SECOND PLACE:** Saiju Mohamed, principal architect, Insight Architects, Thiruvananthapuram

**Competition entry:** A Father's Gift

**Veneers selected:** Decowood's American Tulip

**THIRD PLACE:** Arjun Rathi, founder, Arjun Rathi Design, Mumbai

**Competition entry:** Sacred Geometry Temple

**Veneers selected:** Decowood's Ashwood and Ash Dyed White Veneer with a grey stained polish, and Decowood's Grey Oyster Veneer with a natural PU matte polish

also created a wonderful multi-purpose setting. In his own words, Mohamed described it as 'a surface turning into an object...responding to passion, texture and love.'

The winners were the partnership of Runa Dasgupta and Aditya Goswami of Architectonic Services, Kolkata, who impressed the jurors with their consideration of the material and ergonomic design. Perhaps what was most interesting about their product was the way they used the veneer – looking for processes with which they could reduce waste, but also introduce an original idea. The duo used resin-bonded veneer shavings to create beads, which could be linked through a fish net and attached to the back of a chair. Their studies showed that this would also have a relaxing effect on the body, following principles of acupressure; and was able to do so because of the shape of the chair, which has been designed 'so that the natural body weight of the user creates a cantilever...and adjusts the angle of the body in the requisite angles of the anthropometrics.' What is truly impressive about their entry, however, is that every single member of the jury voted for them as winners of the competition! **25**