

A&B

IN CONVERSATION

Akshat Bhatt, Principal Architect,
Architecture Discipline

ARCHITECTURE

Luxury in the age of recuperation
Corporate Headquarters for Rug Republic,
Architecture Discipline

Breaking the glass and steel stereotype
Office Complex for Gopal Printpack Rajkot,
i-con Architects & Urban Planners

INTERIORS

Timber Rhyme, by Studio Ardete



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VM BUILDING SOLUTIONS

Sources Unlimited Launches Unique Bar Cabinet by Giorgetti - Raise a toast to 'Host'



Sources Unlimited, one of the pioneers in introducing high-end international furniture, accessories and lighting solutions in the Indian market, has unveiled a unique bar cabinet, Host by Giorgetti, the renowned Italian design brand.

Known for its experimental designs contributing to contemporary spaces, Giorgetti collaborates for the first time with Adam D. Tihany, known for his innovative designs. He brings 35 years of experience in international luxury hospitality, cruise ship and residential interiors, including some iconic projects. His interpretation of the bar cabinet, Host, recalls the 50s atmosphere of New York clubs, the ritual of the preparation of cocktails.

Sinuous lines and stylistic elegance combine to create the cabinet that comes with a trolley, which can also be used separately. The unit is light and versatile and fits into any space perfectly adding a touch of glamour. High production quality and functionality result in a timeless piece.



About Sources Unlimited

Sources Unlimited is the largest importer of luxury home décor brands in India. From its inception in 2005, Sources Unlimited has developed a reputation for curating exceptional products and delivering designs of the highest caliber.

Offering three verticals: furniture, lighting, and accessories, it houses an expansive portfolio of over 400 European design houses and exclusive tie-ups with premium manufacturers such as Giorgetti, Rimadesio, Turri, Longhi, Baxter, Wall&Deco, Sicis, Promemoria, and more. ■

For further information please contact
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Camouflage your shelves with Häfele's Blum Pull-out Shelf Lock

HÄFELE



We are always on the lookout for an organised home where we do not prefer a cluttered living room, bedroom or kitchen. We tend to build shelves that will be used extensively, for reorganising or stacking household items, yet not wanting them to occupy the beautiful spaces at home. To provide a solution to this, Häfele in association with Blum introduces the new Pull-out Shelf Lock that helps conjure up that extra worktop space, i.e. a pull-out shelf exactly when and where you need it and then lets it magically disappear into the furniture after your work is done.

The Blum Pull-out Shelf Lock can be installed with full extension Blum MOVENTO and

TANDEM runners to attain flexible worktops in different areas of the home, be it the kitchen, bathroom, living room or utility room. It is a discreet, space-saving two-sided locking mechanism that securely holds the open pull-out shelf in place so you can complete your tasks comfortably. You can combine the mechanism with any of the three technologies – BLUMOTION, TIP-ON or TIP-ON BLUMOTION – to achieve soft and silent closing, effortless opening or both. The Pull-out Shelf Lock comes with a synchronisation shaft which connects both the sides of the



locking mechanism and helps you in releasing the shelf with only one hand.

With Blum's Pull-out Shelf Lock, you can obtain extractable worktop and planes throughout your home - next to your washing machine to place your laundry basket, below a wall shelf/cabinet to stack books or items while you sort through them or besides the kitchen countertop to place your countertop appliances while operating them. The possibilities are endless.

Häfele's Blum Pull-out Shelf Lock available PAN India (Price on request). ■

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28 Breaking the glass and steel stereotype

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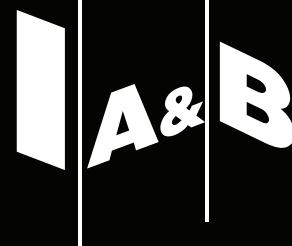
INTERIORS

36 Conversations over Craft and computation

Timber Rhyme is a retail office in Chandigarh by Studio Ardet that fuses traditional craft and new-age machine computation. The retail office that deals with veneer and plywood is highlighted by a wooden ribbon detail that flows within the space transforming from a table to a seating to an artwork.

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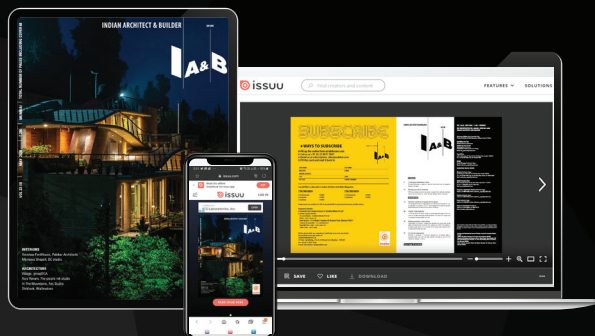
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FORM IV

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I Hemant K Shetty, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Date: 20th January 2021

Signature of Publisher

HP announces new Latex printer portfolio- delivering unprecedented levels of versatility and sustainability portfolio



8

HP has introduced new Latex large format print solutions to help print service providers diversify their offerings and meet more challenging customers needs. After a year of business disruption across the large format industry, the HP Latex 700 and 800 series brings a suite of features that enable PSPs to be more agile, tackle ambitious projects and take on the highest value work. The new portfolio also delivers fast workflows that help businesses hit deadlines, while sharpening their sustainability edge.

Highlights:

- **Unmatched versatility with vivid colours & dazzling white:** incorporating the latest generation of HP Latex inks, and the whitest white ink available on the market with no yellowing over time

- **Enhanced performance:** HP Latex 700/800 series allows print service providers (PSPs) to increase productivity by up to 50% versus previous, HP models, thanks to faster print capabilities

- **Sharpened sustainability edge:** The use of HP Latex inks and cardboard HP Eco Carton cartridges reduces

carbon emissions by 60% and plastic usage by 80%

- **New HP Latex Print and Cut Plus:** Updated HP Print and Cut Plus Solution enables print jobs to be identified and cut with precision, with enhanced Optical Position System
- **Revamped HP PageWide XL:** HP also launches new HP PageWide XL portfolio





with advanced workflow and security features

"When you think about HP Latex, imagine the unique ability to say yes to every customer request, regardless of fast-changing schedule or application demands. Help meet deadlines with undisputable operator and environmental safety, as, with HP Latex, every signage & decor decision becomes a sustainable one," said Guayente Sanmartin, General Manager, Large Format Business, HP. "The new Latex 700 and 800 portfolio will allow PSPs to win big by navigating customer challenges in the next normal and embracing more ambitious projects - safe in the knowledge their work will deliver."

Vitesh Sharma, Country Manager, Large Format Production Business, HP India said "The new HP Latex 700 and 800 series portfolio will offer professional color quality, with a purpose to address every customer request, regardless of fast-changing schedule

or application demands. They will also be able to bring significant improvements in productivity and efficiency by up to 50% to meet organization goals. With our new HP Latex 700W and 800 printers we will empower PSPs to navigate customer challenges in the next normal and embrace more ambitious projects" ■

*For further information please contact
Visit - www.hp.com/in
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WoodenStreet to spend 5 Million USD for expanding its Warehouse Capacity by Fivefold



Recently launched its largest national warehouse of more than 2.5 lakh sqft (nearly 5 football stadiums); aims to have a total of 50 lakh sqft of warehousing area post-expansion



Leading furniture e-commerce WoodenStreet is planning to expand its current warehouse capacity by fivefold to a total of 50 Lakh sqft across India in the upcoming 24-36 months. The company plans to invest around 5 Million USD to tackle this massive supply-chain and warehousing expansion—including hiring 250-300 individuals from logistics and supply-chain domain.

The company recently launched its largest national warehouse in Jodhpur (with an area of more than 2.5 lakh sqft, equivalent to 5 football stadiums). Currently, it maintains 20+ warehouses & distribution centers with a total area of 10 lakh sqft spread across the country.

“At the core of this planned expansion—which sits at 50 lakh sqft—we have set afoot a larger drive of broadening our business at



the grassroots level”, says Lokendra Ranawat, CEO of WoodenStreet. “By augmenting our expansion to Make-in-India initiative, we plan to empower local artisans through our platform, enabling them to expand their trade horizons across the nation and making it easier for them to do business”, he further explains.

Founded in 2015, WoodenStreet is a one-stop-shop for affordable luxury furniture, décor and furnishings encompassing a network covering more than 300 cities through 100+ delivery hubs and 25+ Experience stores. ■

*For further information please contact
Himanshu: 9999897420 | media@woodenstreet.com*

Accelerating Change

Akshat Bhatt, Principal Architect, Architecture Discipline speaks to IAB about building future habitations in light of constant resource consumption, sustainability and globalisation. Citing an example of the current COVID-19 pandemic accelerating change, Akshat illustrates ways, methods and learning that can be imbibed for emerging cities and practitioners.

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Akshat Bhatt, Principal Architect

What design aspirations does Architecture Discipline have for the country? How do you wish to see design be a part of nation-building and law-making pertaining to better built-environments?

Cities have become man's new natural habitat. It is expected that, by the year 2050, ninety percent of the human population will live within cities. They can only be sustainable, however, if we ensure that they are healthier places to live. So we must call upon centuries of past experience, start setting up dialogues for continuity and demonstrate relevance -- to offer the promise of a bright future. We must not only provide space for people to live, eat, sleep, interact and recreate, but also for people's well-being.

We need to address issues of resource



Discovery Centre project in Bangalore. © Jeetin Sharma

consumption and utilization. At the current rate of consumption, the planet will soon become uninhabitable. So, we must find ways to generate our own power, treat our own waste and grow our own food as individuals and as a collective. Therefore, one of the objectives of architecture must not only be to humanize buildings, but to create an environment that allows us to move away from constant consumption.

Addressing sustainable goals for cities is pertinent because, while wars and the search for power are entirely ephemeral, what will remain of civilization is art and architecture. We must search for our own

domain within architecture, which are not just a simple multiplication of uninspired global projects, but also create inspiring landmarks that allow our cultures to express who and what they are. We must do so quickly, because, at its current pace, architecture cannot keep up with the revolutions that are happening in all other spheres of life.

Who are the stake-holders in the bureaucracy who can make the aforementioned possible?

Each individual must champion the cause of sustainable development. It starts with the elected government to create



Capsule for Automated Travel (CAT). © Architecture Discipline.

a framework for meeting these goals, followed by trained technocrats and eventually moves down to educationists. However, the buck cannot stop there; it has to stop at the citizen level. Each one of us has a responsibility not only to ourselves, but also to our future generations; only if we embrace this responsibility in its entirety and defend our role with all our might can there be a promise of a sustainable future.

If you had to revisit any of your old projects and make some design interventions in them to fit COVID-19 times, what would that be?

At Architecture Discipline, we have never believed that buildings are like traditional temples or classical forms that cannot be altered. We see them as flexible frameworks that interact with each other. This allows us to create large floor plates that are well-lit and well-served, further

equipping us with a tremendous amount of flexibility in the planning and usage of space. Therefore, our buildings, from within and outside, are designed to allow for easy reconfiguration. For instance, in the Discovery Centre project in Bangalore, one can play between opaque, translucent and transparent parts of the facade depending on how the internal spaces are configured.

While flexibility remains inherent to our designs, we also consider the lifecycle and serviceability of our buildings in our design process. Indoor air quality, air conditioning systems and even water requirements have been accounted for. Therefore, even with an unprecedented occurrence of the pandemic, I believe that our buildings have been robust enough to sail through this time, without requiring any significant changes.

Once the COVID-19 vaccine is administered to everyone - what learning would you want to carry forward and what systems do you wish to leave in the past? (As practitioners of the built environment)

The pandemic has demonstrated how change can be accelerated, and what we see now is a system that we would have to adopt in the future as a part of everyday life -- virtual meetings with video conference calls, working from remote locations, and travelling only when it is necessary will continue even in

the future. Deconstructing mass transport systems exhibited in our prototype of the Capsule for Automated Travel (CAT), creating medical and civic facilities quickly, as was demonstrated by the Life Community Medical Facility Project, are other things that I think we should continue to engage with, in order to lead healthier lives.

What we must leave behind are the progressive ways of the past, where we end up spending more time on the road than we do in our stable spaces such as our homes. We must understand that the green spaces and the city are two sides of the same coin. So, while we allow for compact cities, we should not destroy everything simply because we plan only for the automobile and mass transits. We must find ways to generate our own power, treat our own waste and grow our own food at individual capacities or as a collective.

How do you see design evolving in 2021? What typologies do you feel will be most impacted or will see maximum change?

Any space that allows for an uncontrollable gathering of people who are not acquainted with one another, would change. At the helm of this change would be our public transport systems, workspaces and commercial buildings. However, what these changes will be and to what extent will they be



Life Community Medical Facility Project. © Architecture Discipline.

propagated, will require serious economic reconsideration.

Curriculums and ways of learning have drastically changed. Architecture school has always had a collaborative and hands-on approach to education. It emphasised on site-visits, group projects, people management

(from clients to on-site labour), apprenticeship, etc. What would you advise students and even freshers who may miss out on this crucial mode of learning and discovery?

Why must design learning or teaching be so restrictive? We can find various ways to teach people skills. I think education



both art and architecture is that while nothing can replace the connection between your hand and your brain when you're sketching, a lot can be substituted by virtual processes. While site visits are an essential component in the architectural curriculum, they are not a compulsion anymore. There was a time when architects would walk around, draw plans for a scheme and then search for a site. But now, more often than not, a site is zoned and allocated to an architect beforehand. Furthermore, in the age of the drone and high-resolution camera, it is possible to minimize the need for a site visit. The best way for students to maximize their time and not miss out on opportunities is by learning the essential skills: reading, writing and sketching. ■

in design is more about grooming people with an attitude and character. It is incorrect to believe that only architects need to work in a collaborative environment. Even for an artist or a poet, there are many collaborative processes involved, from putting paint on a canvas to delivering the end-product to a client. However, one thing that remains true to

Luxury in the age of recuperation

Rug Republic, New Delhi

The Corporate Headquarters for Rug Republic by Architecture Discipline was a dilapidated building that underwent adaptive reuse to accommodate the headquarters for the luxury rug brand. The design and response to context is an apt case in example that demonstrates a future trajectory for designing within limited means sans any compromise on aesthetics and luxury.

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Text: Shriti Das

Images: Jeetin Sharma

Drawings: Architecture Discipline



The Corporate Headquarters for Rug Republic by Architecture Discipline.

MARCH 2021

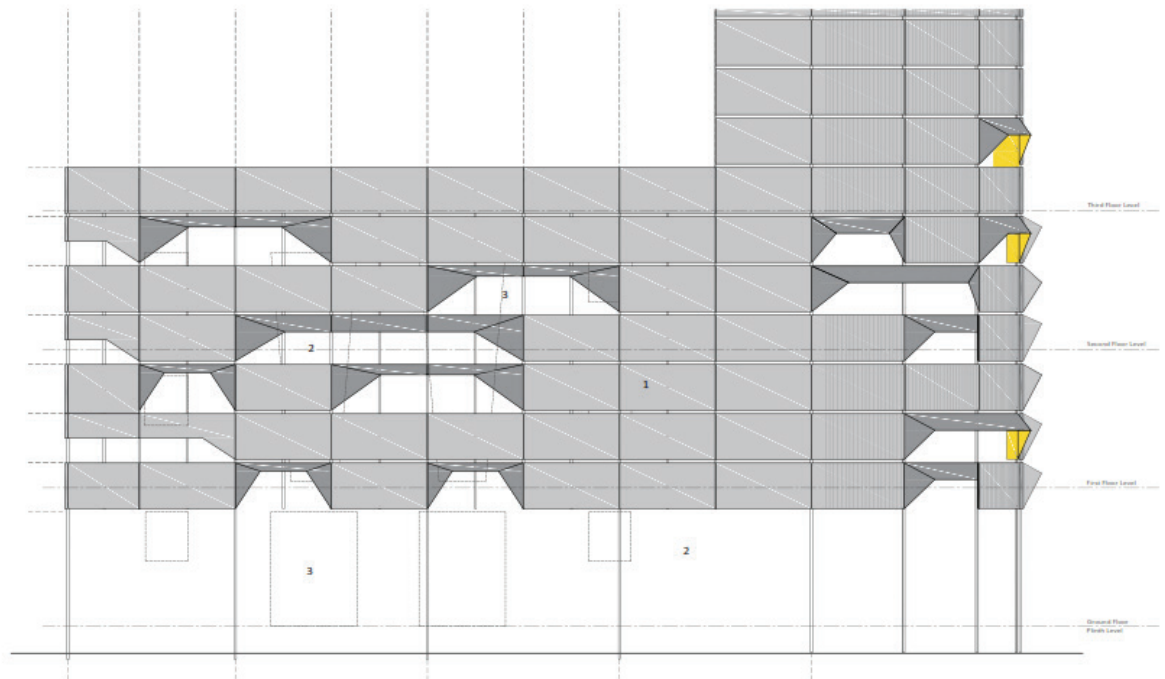
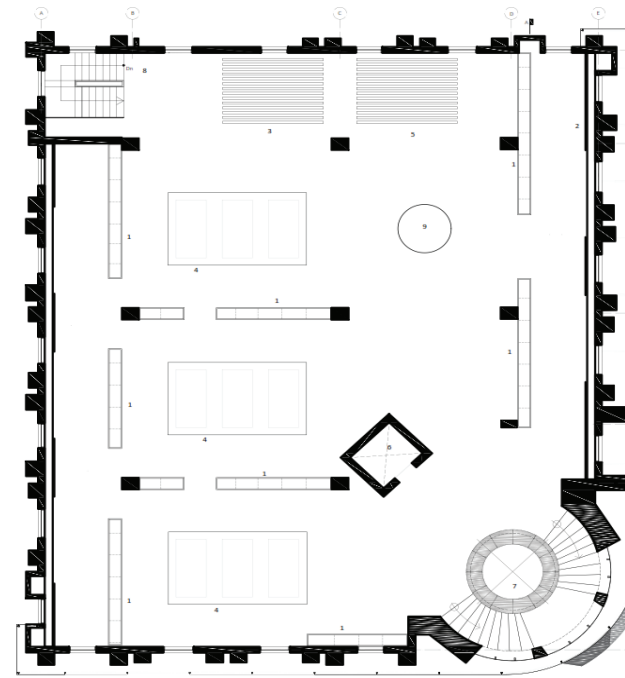
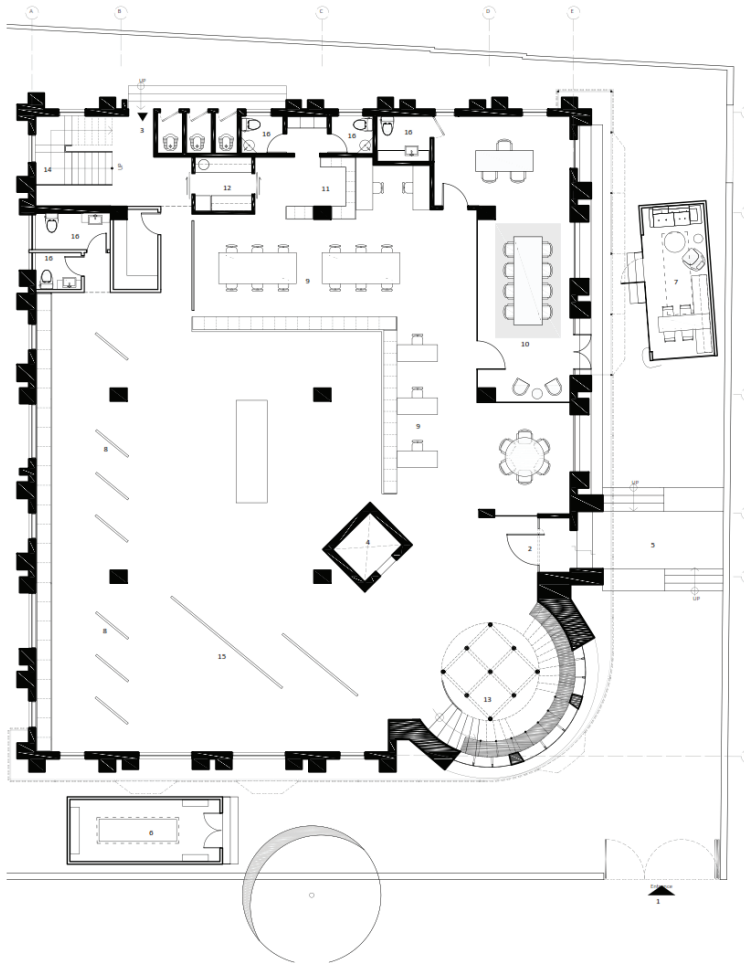


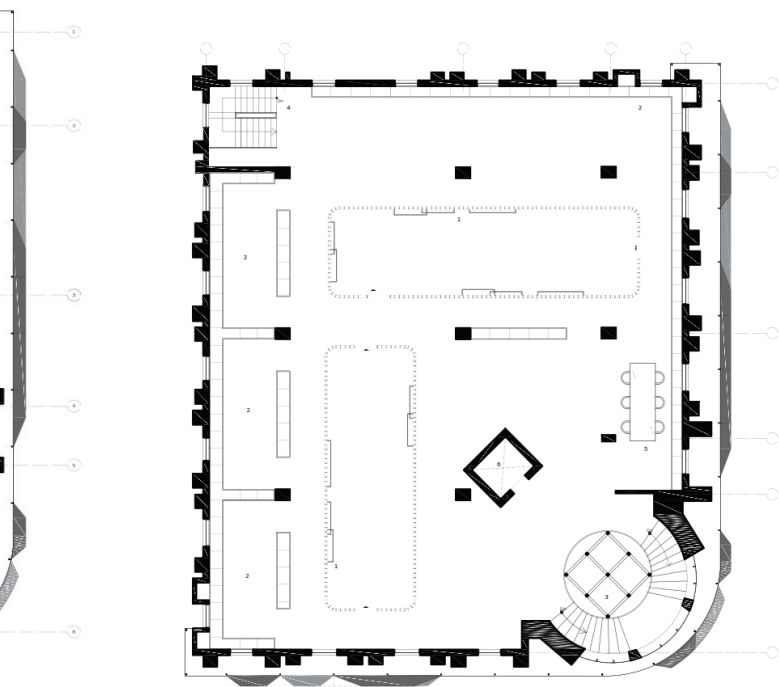
The Corporate Headquarters for Rug Republic with its distinct metallic curved façade.

"It's fascinating to take something forgotten and to give it new life: This is the century of recuperation. There is no space, no forests, no water anymore for continuous production of new things. So, take something old and make it special." Says Akshat Bhatt, Principal Architect, Architecture Discipline. The Delhi-based architecture practice reflects upon a seemingly dystopian future that may perhaps transpire globally in the light of increasing pollution and depleting resources. Yet, the interpretation, Corporate Headquarters for Rug Republic, that manifested from the thought is neither

spartan given the conjecture of depleting resources nor opulent even though the project involves a luxury rug brand.

The Corporate Headquarters for Rug Republic with its distinct metallic curved façade is located in Okhla, in New Delhi. Its precinct is metaphorical of the current state of affairs of habitation being an industrial area infested with monkeys. The building in its original demeanors had immense ad-hoc additions and alterations while the brief for the new headquarters necessitated that interventions be minimum given the stringent budget.

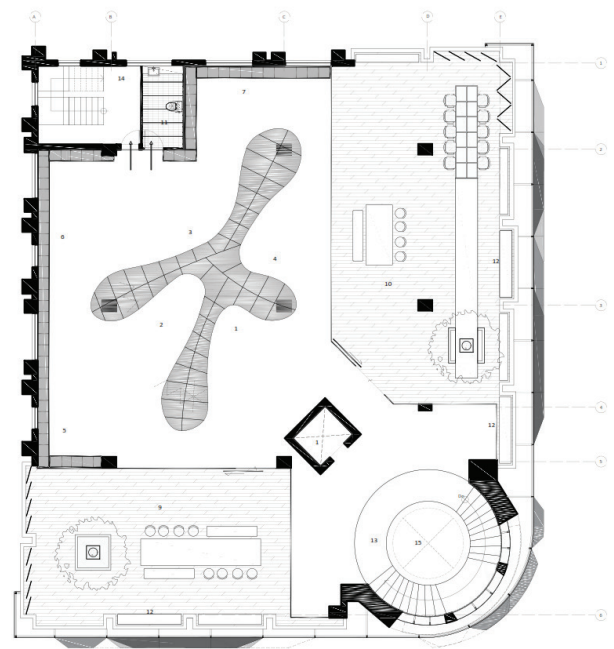




AD-OKL
Second Floor Plan



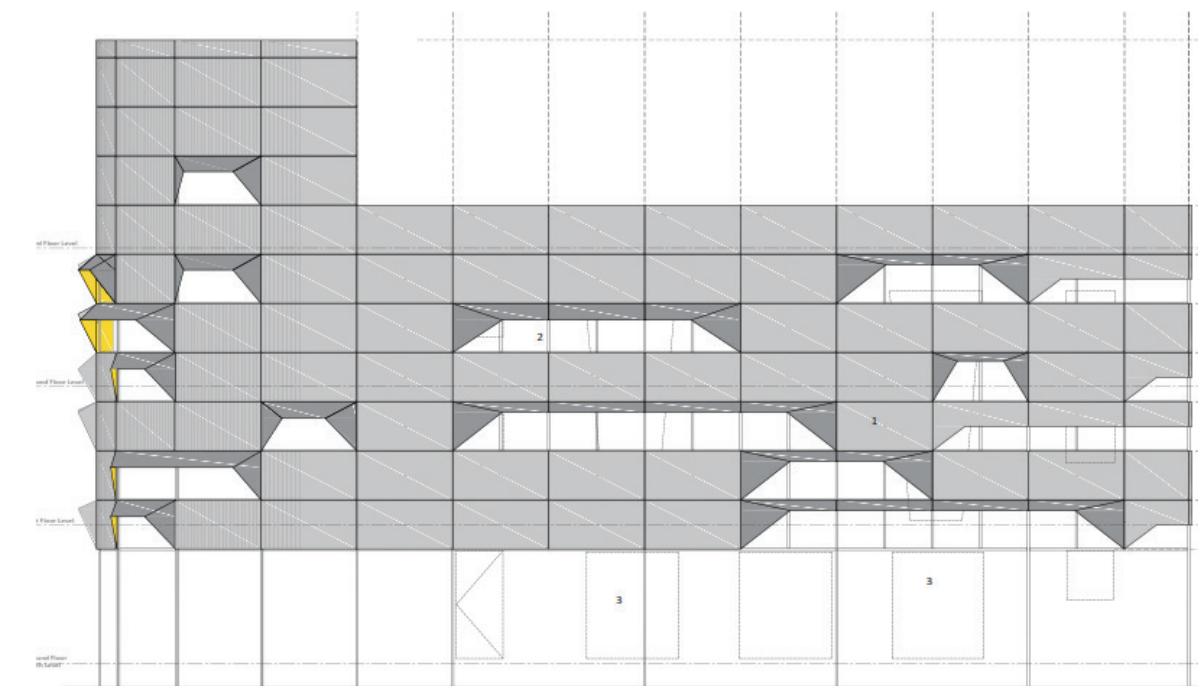
- 1 Core Rug Display
- 2 Rug Display 1
- 3 Staircase
- 4 Service Staircase
- 5 Discussion Area
- 6 Elevator



AD-OKL
Third Floor Plan



- 1 Entry 1
- 2 Entry 2
- 3 Entry 3
- 4 Elevator
- 5 410mm High Steps
- 6 Container 1
- 7 Container 2
- 8 Rug Display
- 9 Work Station
- 10 Meeting Room
- 11 File Storage
- 12 Pantry
- 13 Staircase with Aluminum Scaffolding
- 14 Service Staircase
- 15 Coffee Room Rug Display
- 16 Washroom

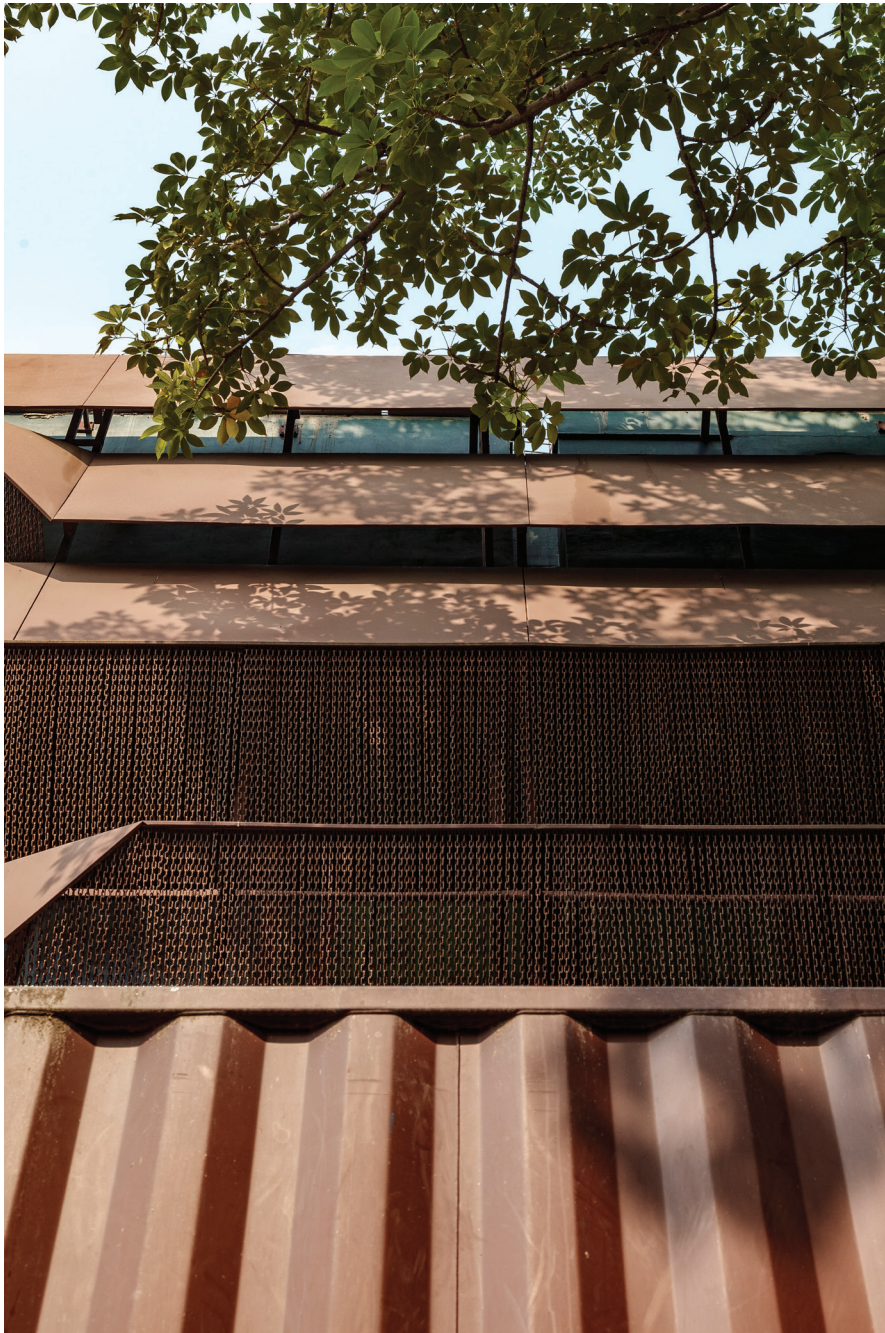


AD-OKL
Elevations



- 1 Cotton Steel
- 2 Surface Painted in Black
- 3 Glass Windows





The built-form is deemed as a post-industrial statement to intrigue the visitor.



The sparse aesthetic fits the function of creating a non-intrusive backdrop.

Frequently used spaces; offices, temporary exhibition areas are housed on the ground floor. The upper floor accommodates private office cubicles and permanent exhibitions of the company's products. The services are planned on the outside for easy maintenance and functional efficiency.

The sparse aesthetic of the building is not owing to the budget, or even the hostile site alone but also fits the function of creating a non-intrusive backdrop for the exquisitely crafted rugs and soft furnishings by Rug Republic. While the same could have been achieved by a white or neutral-finished interior, a brand that



usive backdrop for the exquisitely crafted rugs.

prides itself on craft and luxury deserves a space that embodies its ethos without overpowering the product. Bare-black interiors and rebar cage allow for a sombre yet striking canvas. The floors are lined in fire-bricks for easy removal to rework the space in the future. The new structure is an inward-looking building given the acrid air

quality of the site and the occurrence of monkeys. As a result, there exist no large openings or glass facades on the building. But there is a connect maintained with the use of controlled apertures in Corten Steel. A metal jaali keeps monkeys at bay. The ground floor uses split-face granite stones.



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The Rug Republic Headquarters is devised around a helical staircase with a curved aperture creating a sharp contrast against the rectilinear ceiling.



A brand that prides itself on craft and luxury deserves a space that embodies its ethos without overpowering the product.

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The new structure is an inward-looking building given the acrid air quality site and the occurrence of monkeys.



Bare-black interiors and rebar cage allow for a sombre yet striking canvas.



A connect maintained with the use of controlled apertures in Corten Steel.



The Rug Republic Headquarters gets its unique form since the layout is devised around a helical staircase with a curved aperture creating a sharp contrast against the rectilinear ceiling. A metal shell wraps the building generating a curved form with giant louvres giving a distinct element to the built-form to architecture that is deemed as a post-industrial statement to intrigue the visitor. While the site begs the question, whether acrid air and deserted ruins of buildings is the future of civilization given the haphazard planning and construction of the past that is in frays currently. And if the future is indeed dystopian, then interventions like Rug Republic offer sound direction to the future. If not, whether utopia transpires or even if the current state of affairs continue, Rug Republic is a fair example to look up to. ■

FACT FILE

Location	: Okhla, New Delhi, India
Design Firm	: Architecture Discipline
Design Team	: Akshat Bhatt and Heena Bhargava
Completion Date	: 2020
Photographer	: Jeetin Sharma

Breaking the glass and steel stereotype

Office Complex for Gopal Printpack, Rajkot, Gujarat

The Office Complex for Gopal Printpack breaks away from conventional commercial and industrial buildings. The office complex in Rajkot steers clear from steel and glass but finds expression in exposed concrete and Corten Steel to metaphor the packaging process that transpires within the factory.

Text: Shriti Das

Images: Bhavesh Raghavani, Yellow-Frames Photography

Drawings: i-con Architects & Urban Planners

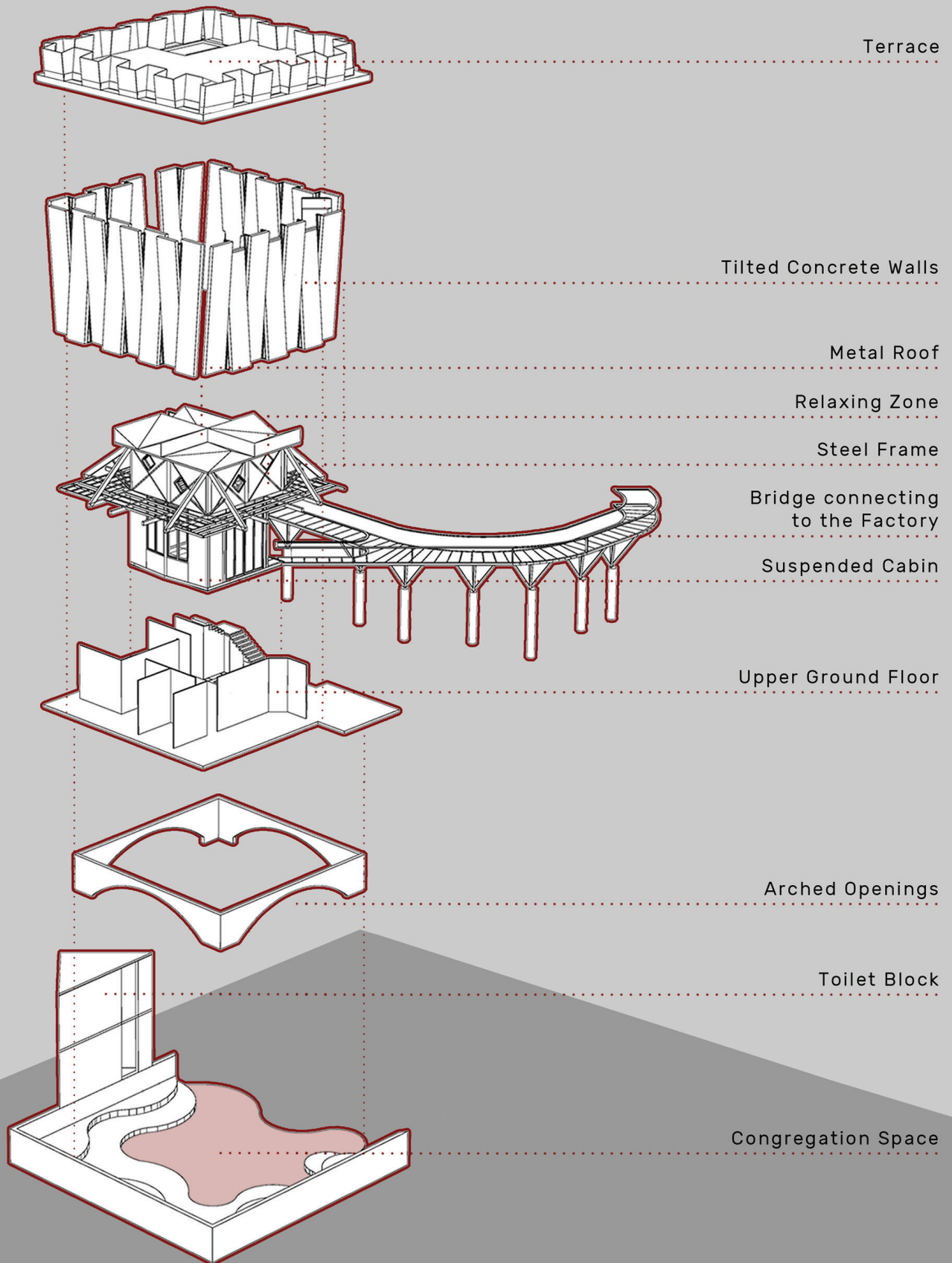


Office Complex for Gopal Printpack, Rajkot, Gujarat by i-con Architects & Urban Planners



Office and industrial complexes often conjure steel and glass imagery. Its spaces are boxed into compartments with glass facades being the only connect with the outdoors. The connect is mainly visual, and superficial, if one may say so. Even the recreational areas are compartmentalised within the building with little scope for real nature or environment to permeate within the built-spaces. One may argue that an office space need not incorporate nature or open spaces which are commonly associated with leisure and play. But the office complex for Gopal Printpack Solutions consists of a striking factory clad in Corten steel and an office titled in exposed concrete underlined by a host of landscaped outdoor areas which

make their way into the office through courtyards, ramps and other design interventions. Conceptually, a design for Gopal Printpack Solutions, a Rajkot-based company that offers customized packaging solutions perhaps decreed that the built-form metaphors the packaging service and products that they provide. The Packaging process involves dipping a blank plastic sheet into coloured inks that combine and form the Printpack. The architects at i-con Architects & Urban Planners found expression in Corten steel – a material that weathers with time and changes colour, thereby developing interesting patinas. A Corten steel façade clads the factory building which is part of the office complex for Gopal Printpack Solutions.



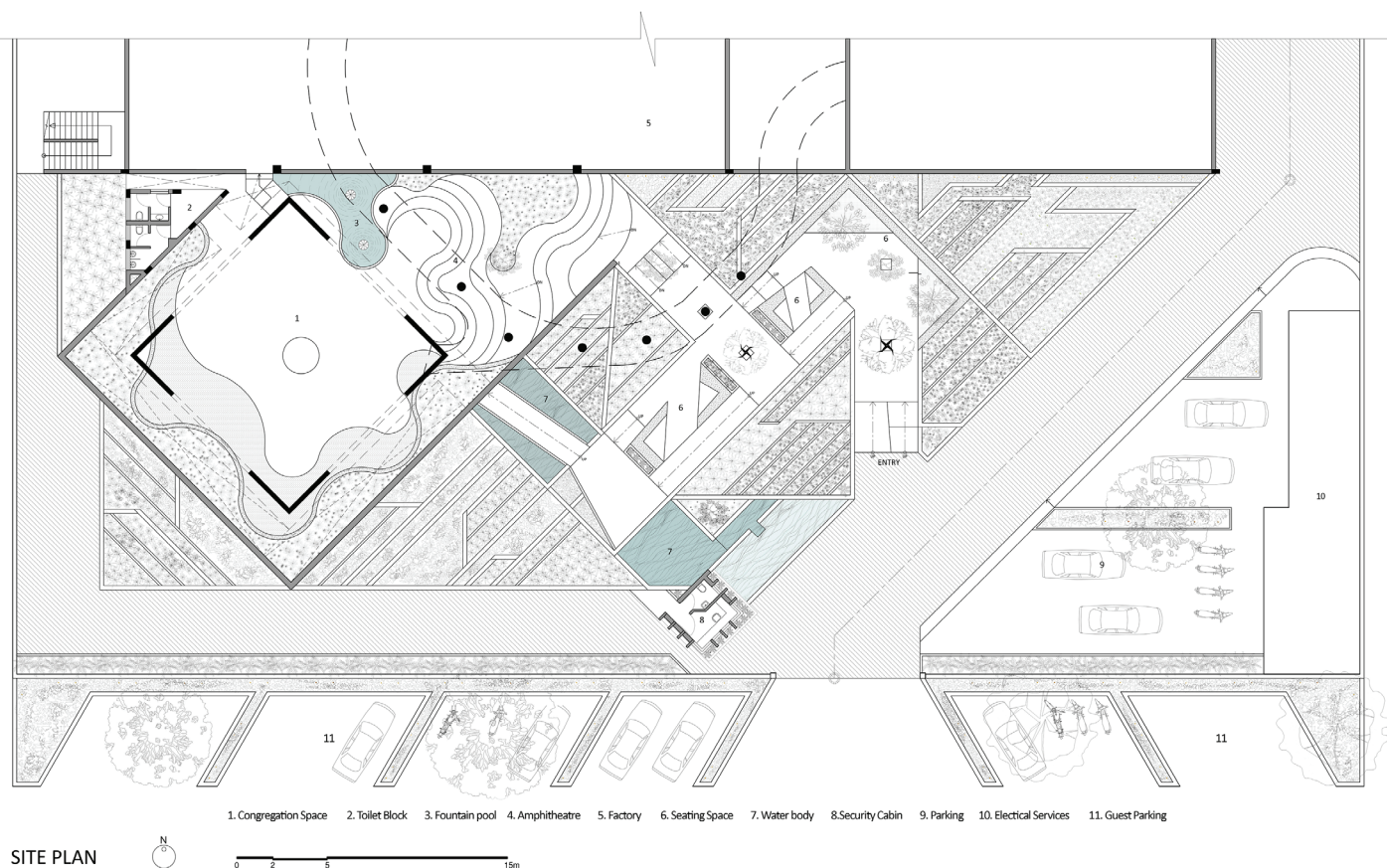
Exploded axonometric view of the office building.



The office building is devised in tilted concrete walls wrapping around it. It is tilted at a 90-degree angle to its rectangular site to impart a standout feature to the building.

A Corten steel façade clads the factory building which is part of the office complex.

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The complex comprises of the factory, an office building on an extensively landscaped site. While the factory wears a striking Corten Steel skin, the office building is devised in tilted concrete walls wrapping around it. The office block is a square planned structure placed at a 45-degree angle to its rectangular site to impart a standout feature to the building. The factory offers a backdrop to the complex as the office building intermingles with the outdoor landscape. The landscape pockets meander within and beyond the office building in the form of inside-outside spaces. The outdoor areas are designed as public and congregation spaces. While the façades of the buildings

are abstracted from the brand the spatial experience highlights the external spaces and successfully recreates the outdoors in the internal areas.

The façade, although dynamic in form, is rendered blank at the entrance bay but an internal courtyard in the area brings in natural light and a pop of vegetation. The workstation, private cabins, and a meeting room is oriented around the area. The dynamic form of the office building is complimented with the owner's cabin that is suspended from the roof. The cabin connects to the factory with a bridge that overlooks the manufacturing processes on one end and leads to the dining area and



The landscape pockets meander within and beyond the office building in the form of inside-outside spaces.

guest rooms on the other. The openness is further emphasised by an amphitheatre and a congregation area for the office and factory personnel. It is hidden from the main entrance to maintain privacy for the office people. The arched walls at the periphery of the amphitheatre are structural members that also bring in diffused light. The landscape interventions also involve ramps and seating with transition spaces and nooks to facilitate rejuvenation away from working spaces. Workspaces

commonly endeavour towards establishing order and structure in their spaces but the office complex for Gopal Printpack breaks away from the conventional by adding a softer demeanour to its spaces. It is to be noted that the structures establish authority over the site given its striking form and facades but the spaces that are conceptualised imbibe a congenial quality given the inside-outside spaces and the landscape that meanders within and beyond the buildings. The play of lofty



The office is made of indoor-outdoor spaces as the landscape pockets find place in the interiors.



Office building entrance

scale speckled with humanised spaces ensures that beyond brand imagery, the architecture takes into consideration habitation and human comfort. This is yet again observed in the colour palette of the office building which mainly consists of exposed concrete and metal but is softened with raw wooden textures to bring in warmth. While exposed concrete can dim indoor spaces, a skylight across the core of the structure and the tilted walls brings in ample sunlight and also create a play of light and shadow. ■

FACT FILE

PROJECT TYPOLOGY	: Office Building
LOCATION	: Rajkot, Gujarat
SITE AREA	: 2100 sqm
BUILT-UP AREA	: 494 sqm
MONTH & YEAR OF COMPLETION	: October, 2019
PRINCIPAL ARCHITECT	: Dhaval Rangani
ARCHITECTURE FIRM	: i-con Architects & Urban Planners
TEAM MEMBERS	: Vishal Akabari, Chetna Shethiya

Conversations over Craft and computation

Timber Rhyme, Chandigarh

Text: Shriti Das & Studio Ardete

Images: Purnesh Dev Nikhanj

Drawings: Studio Ardete

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Timber Rhyme by Studio Ardete.

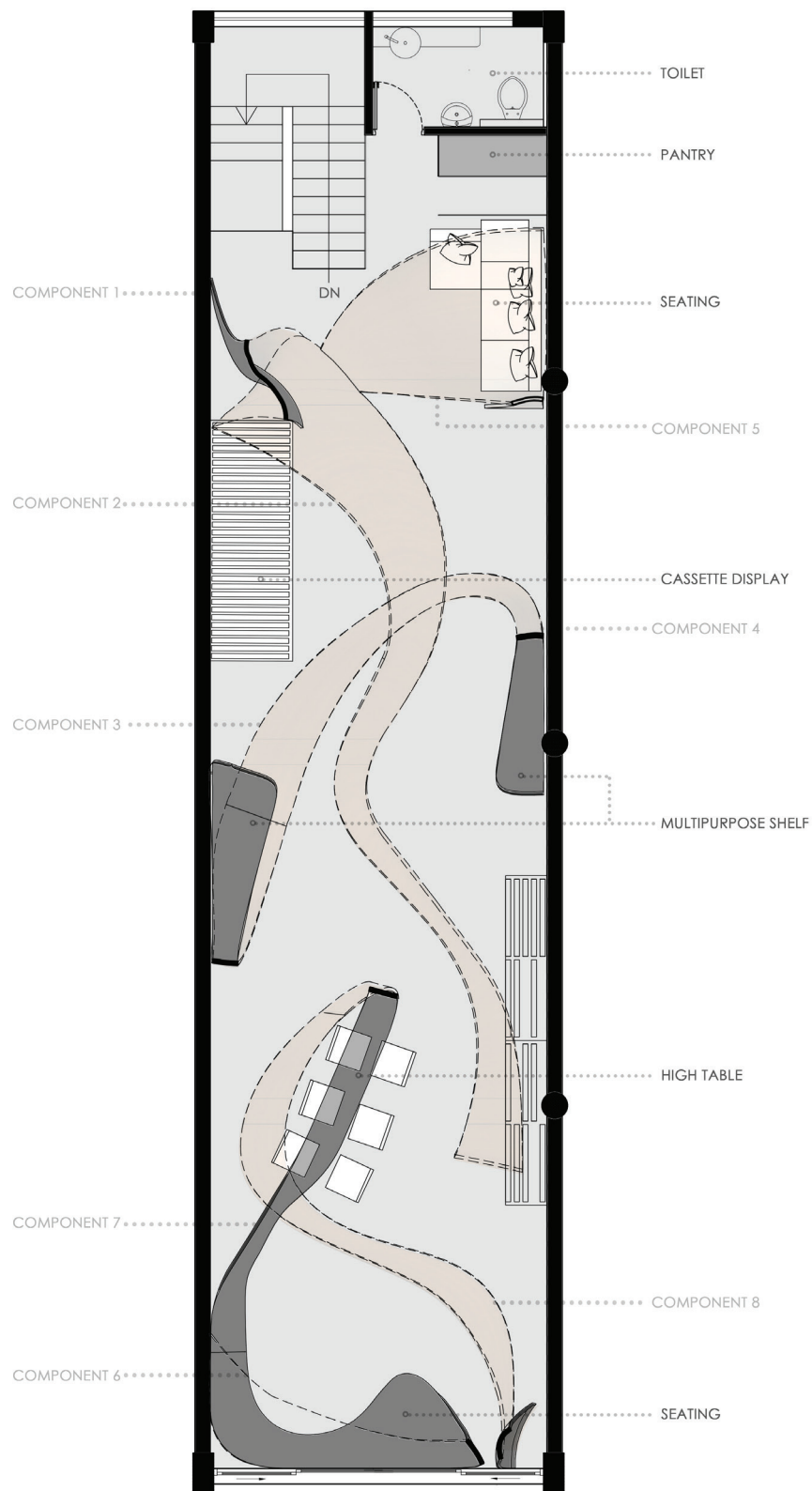
Timber Rhyme is a cross-pollination of traditional craft and new-age machine computation. The retail office that deals with veneer and plywood is highlighted by a wooden ribbon detail that it flows within the space transforming from a table to a seating to artwork in certain places. Timber rhyme hopes to create an opportunity to re-imagine craft of the traditional carpentry, as an inexhaustible source of inspiration for the next generation of torchbearers of intricate carvings.



Concept

Timber Rhyme is a retail shop that deals with veneers and plywood. Located on the upper storey of a commercial complex in Chandigarh, the shell was a 71' X 18' linear block with windows on the smaller wall. The site being a narrow rectangular space, it was imperative to visually diminish the linearity. It was also essential that the products are represented, especially when they pertain to design essentials like wood. Veneer and plywood are manufactured from wood wherein veneer is a thin sheet of real wood. Veneer when sandwiched become a form of wood that is used to make furniture.

A direct outcome of design interventions considering the retail materials resulted



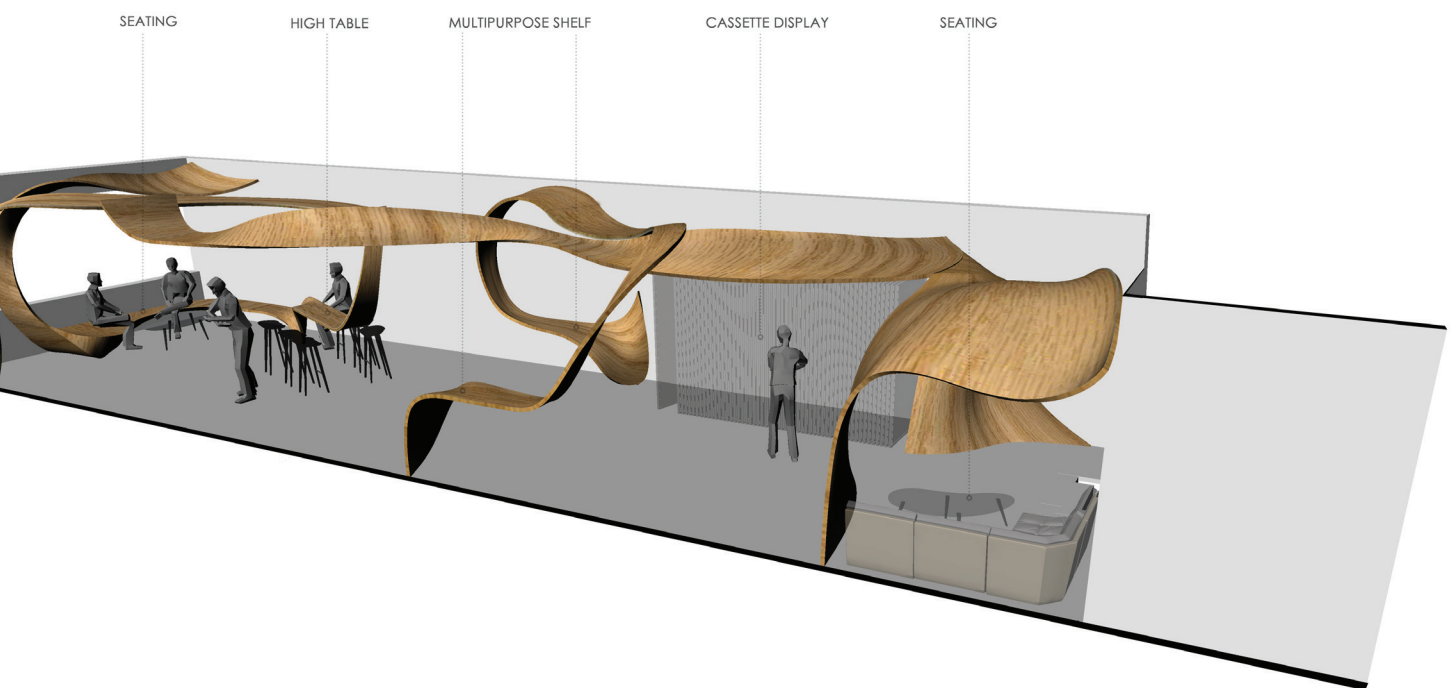
FIRST FLOOR PLAN

0 0.5 1 2M

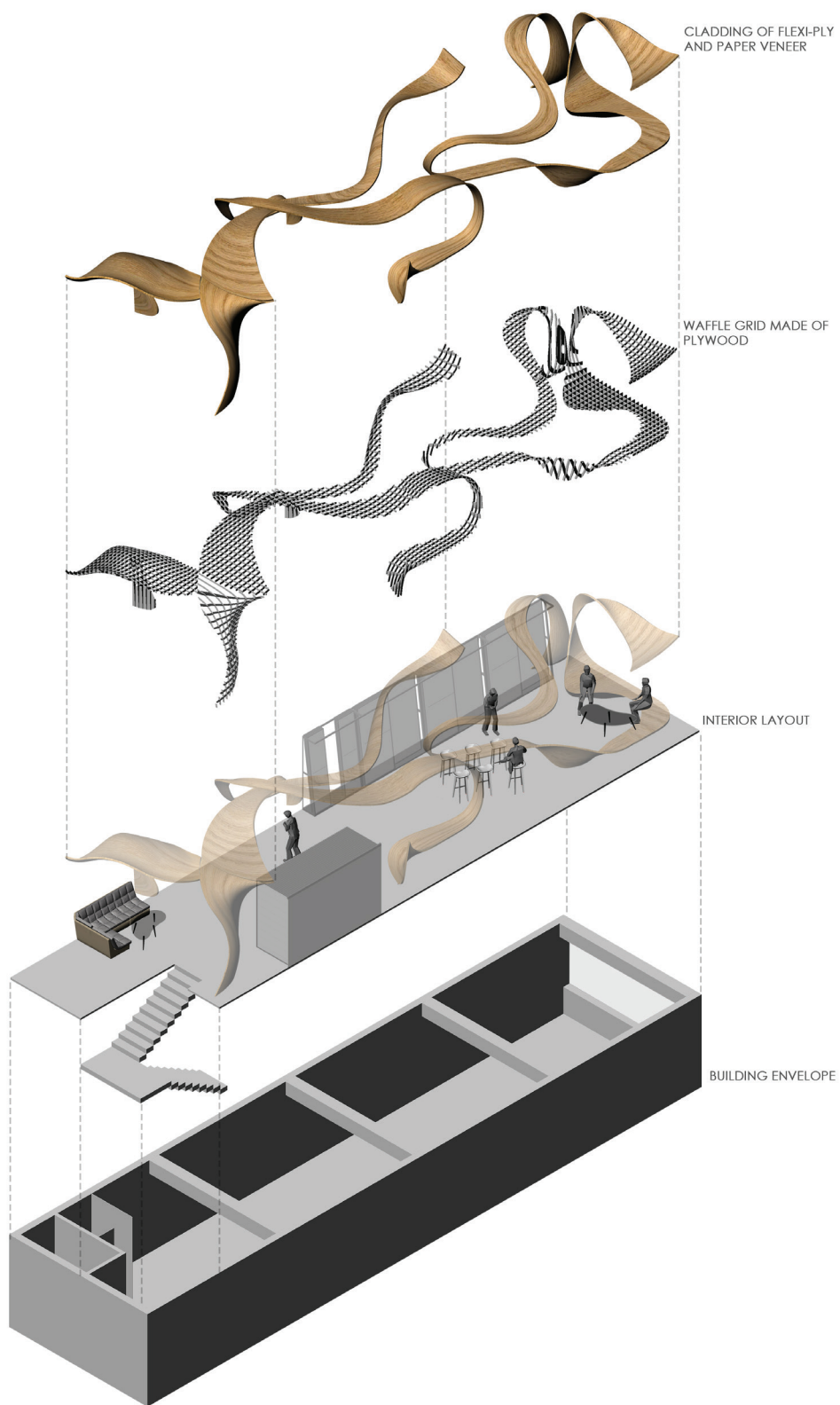


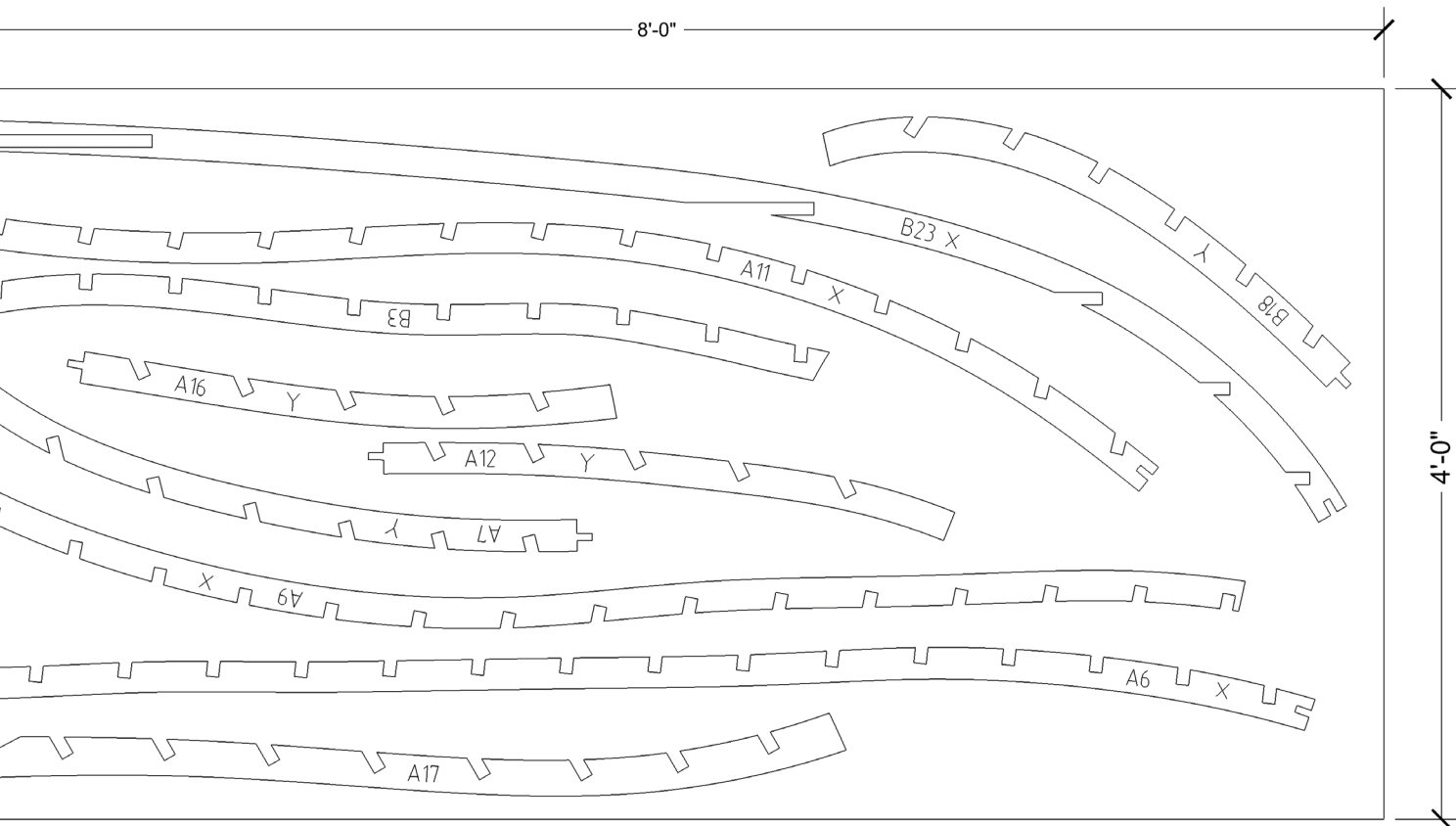
SECTIONAL ELEVATION

0 0.5 1 2M



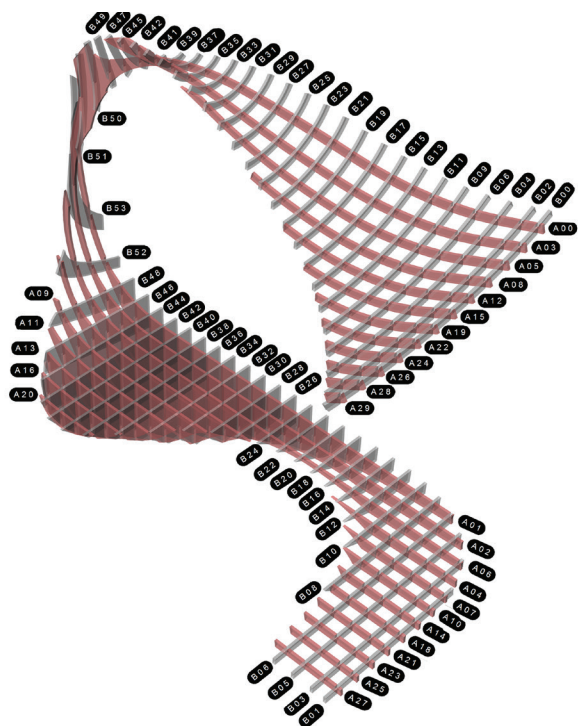
SECTIONAL VIEW





DRAWING FOR CNC MILLING

COMPONENT 5: SHEET 3



EXPLODED VIEW OF COMPONENT 6



The ribs were jig-sawed in-situ, by the carpenters, in a unidirectional arrangement to correctly align to the next segment.



in ribbons of wood that twist and turn, enveloping the space in a fluid form. The form is evocative of a ribbon taking shape and patterns during a 'ribbon dance'. The ribbon is the highlighting feature of the space as it flows within the space transforming from a table to a seating to artwork in certain places. But the design is not limited to showcase veneer and plywood alone. The intent is to facilitate a conversion between the craft of woodworking and the current engineering systems that has led to the diminishing of the former. In the words of the designers, "Wood-art has been an integral part of Indian history. Sutradhar community, according to legend, are the carpenters (also known as 'badhaee') descended from Maya, the son of Vishwakarma (the divine engineer). Till date, Vishwakarma day is celebrated in India; and as customary the craftsmen worship their tools." But the depleting forests, cheaper alternatives and mass-production has caused a shift in the craft of carpentry.

Despite its criticism by purists, there is no denying of the ease of machinery and mass-production. The products are economical and fast to manufacture. Timber Rhyme is a cross-pollination of traditional craft and new-age machine computation.

Computation

A framework of plywood ribs was digitally fabricated with the software



Timber Rhyme is a cross-pollination of traditional craft and new-age machine computation.

'Grasshopper.' To interpolate the doubly curved geometries, these were subdivided into a network of plywood ribs in X and Y directions, interlocking at 6 inches interval. Together these formed a waffle structure that served as the main framework giving the final shape. To form the structure, CNC milling was used to cut the individual

components from a 19mm thick plywood ribs. 3mm thick Flexi-ply and 1.5 mm thick paper veneer was used, each cut and handled by the carpenter. For the ease of assembly, each rib was given a unique Alpha-numeric connotation which was etched on ply through CNC milling.



Craft & Carpentry

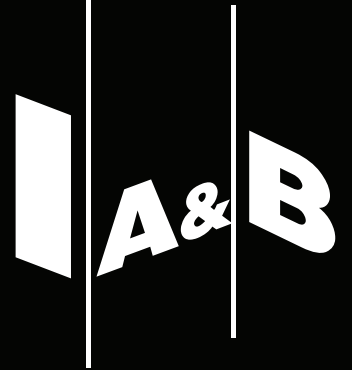
The ribs were jig-sawed in-situ, by the carpenters, in a unidirectional arrangement to correctly align to the next segment. The resultant was a thin, workable skin of plywood 61 linear feet, ranging in width from 9 inches to 8 feet. Each Flexi-ply joint

was filled with wood filler and sanded as the carpenter and their craft takes charge with the final touches. strips of paper veneer are pasted perpendicular to the curvature for a seamless finish to the structure. As plywood-carpentry meets its entropic spiral, 'Timber rhyme' hopes to create an opportunity to re-imagine craft of the traditional curves, as an inexhaustible source of inspiration for the next generation of torchbearers of intricate carvings. ■

FACT FILE

Project Name	: TIMBER RHYME
Architecture Firm	: Studio Ardete
Website	: www.studioardete.com
Contact e-mail	: office.studioardete@gmail.com
Firm Location:	: SCO -43 first floor, Swastik Vihar, Mansa Devi complex, Panchkula (Haryana) India.
Completion Year	: 2018
Gross Built Area	: 134 SQM
Project location	: chandigarh (India)
Lead Architects	: Ar. Badrinath Kaleru and Ar. Purna Kaleru
Design Team	: Badrinath Kaleru, Purna Kaleru, Nisha Singh Sarao, Palak Puri, Abhimanue Sharma
Client	: Bansal Ply Chandigarh.
Lead Architects e-mail	: badrinath.kaleru@gmail.com
Photo credits	: Ar. Purnesh Dev Nikhanj
Photographer's website	: https://www.purneshdev.com/
Photographer's e-mail	: mail@purneshdev.com
Consultants	: Electrical Lighting - The Luminars
Plywood	: Kitply
Veneer	: Turakhias Natural veneer
Paints	: Asian Paints
Adhesives	: 3M
Lighting	: Osram
Tiles	: Simpolo

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