

FUTURARC

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Inside-Out | Outside-In
Rethinking Boundaries in Architecture



Redevelopment of Lam Tin Estate Phase 7, Hong Kong SAR



Parkview Green FangCaoDi, China



Sau Mau Ping South Estate, Hong Kong SAR



The Hip Roof House, Thailand



Shenzhen Institute of Building Research Headquarters, China



Treelodge@Punggol, Singapore



Pearl Academy of Fashion, India



Khoo Teck Puat Hospital, Singapore



City Square Mall, Singapore



Fivelements Puri Ahimsa Healing Center, Indonesia



Suoi Re Multi-functional Community House, Vietnam



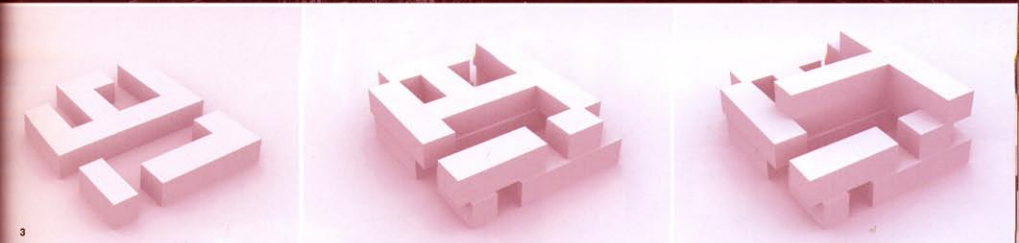
wNw Bar, Vietnam

INDIA

**CORPORATE OFFICE
FOR INDIA GLYCOLS LTD**



2



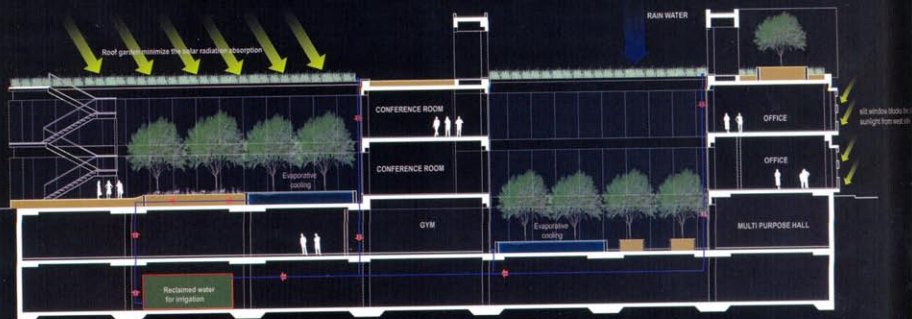
3

The office design for the corporate office for India Glycols embodies the issues concerning the workplace today, and explores the paradigm of the office as a space for social activity. Sited in a non-contextual suburban area of Delhi, the setting led to the development of an introverted scheme that would address environmental and socio-economic issues from first principles.

1 Shaded outer façade with small slit windows 2 External spaces
3 Volumetric configuration

As is the nature of most custom designed corporate developments, the building had to exemplify the identity and corporate ideology of equity and transparency in the workplace as an integral part of the architectural vocabulary. Conceived as a solid perimeter scheme with a more fluid interior, the morphology blurs the interface between the inside and outside. The site surroundings and context along with an optimum enclosed square volume enabled a built form with minimum exposed surface area. The built form configured of 8-metre-wide office bays optimises natural daylighting and helps to define the programmatic requirements of the office. A stacking system is used to generate a variety of open spaces: courtyards, verandas, terraces, and green roofs etc., which help to structure the office spaces. A central spine traversing the built volume serves as the common activity zone, with other departments branching out. The design's conceptual strength comes from the spatial organisation that creates overlaps between the exterior and the interior, and between the various programmatic requirements, hence creating a vibrant and creative work environment.

Energy consciousness dictates the internal spatial and programmatic composition through a series of open and semi-open spaces. Instead of an overlay of an environmental layer, passive design techniques are employed throughout



Letter from the editor

Dear *FuturArc* Readers,

Truth be told, our love for things natural is a well-worn, somewhat frayed, idea in Architecture. The Modern movement, at its point of inception over a century ago, was an attempt at (re)connecting us with the natural world—light, air, sun—underpinned by the notion that all buildings should address biological and social needs (what we now broadly label as Wellness). This soon whittled down to the notion of engineered comfort, scientifically defined, mechanically delivered. By the 60s electro-mechanical systems had become the way to deliver comfort that—in the quest for deeper floor-plates, higher real-estate returns—separated life indoors from the living world outdoors. There have been several attempts to counter this: the resurgence of the Bioclimatic model in the late 80s, talk of ‘fresh air’ architecture in the late 90s, the advent of Green rating tools that reward buildings with views to the outdoors and daylight access.

The tendency to *manufacture* indoor climate with air-conditioning and electrical light is detrimental at many levels. In the 70s, we expressed concerns over energy efficiency. By the 90s, we were arguing for healthier, more comfortable indoors. Today, we speak of environmental impact and carbon emissions. There are some, like our US correspondent, Jalel Sager, who go further, making the case that buildings must link up with natural systems, reconnecting us to our natural selves (Main Feature, page 28). This idea of naturalness—a way of countering the synthetic and mass-produced—is gaining currency in Architecture.

Designers wanting a shortcut to naturalness attempt reliance on passive modes, and top it off with a garnish of greenery. Some years ago, at the height of the bioclimatic phase and tropical fervour in Asia, this was not altogether successful. We hadn't quite figured out how to balance comfort and occupant expectations. Where natural ventilation was made available, for instance, building occupants had little incentive to give up air-conditioning. There was also an overriding concern that natural meant more maintenance which explained the sad, under-utilised planters on building façades. Comparing ‘hairy skyscrapers’ of the 80s (for instance, Menara Boustead, Kuala Lumpur, Malaysia, 1986) with the lush green façades of today (Solaris, Singapore, 2010), this is a perceptible change. Either we have become better at designing for maintenance or building owners are prepared to accept the operational cost of these features. Perhaps it is a little of both.

Critically there is an intellectual shift of intent: from wanting to reduce environmental impact to wanting to improve ecological affinity. Greenery and daylight are no longer garnishes; they are the main ingredients. The India Glycols office building is a new corporate headquarters in Noida, New Delhi, India (page 64); unlike its boxy, central-service core neighbours, this is a series of stacked narrow plan-depth blocks that is all about courtyards, light, greenery, terraces and views. The Maximum Garden House in Singapore (page 54) is a suburban home that strategically stretches the garden from ground onto roof, via an intricate interlocking of indoor-outdoor spaces. Both projects approach form and spatial planning with the idea that the best interior is really the outdoors.

Materials are also a key part of naturalness. The Panyaden School in Chiang Mai, Thailand (page 70) and Green Village in Bali, Indonesia (page 60) continue a trend that favours bamboo as the Green material of choice in Southeast Asia. The Purple Cane Tea House in Ipoh, Malaysia (page 74) opts for bricks and wood in a courtyard setting that borders on nostalgic.

Alongside the material and spatial, we are revisiting the premise of comfort, and the role that technology plays. Carlos Montana's commentary on the fundamentals of indoor lighting (page 106) is juxtaposed here with an interview with Rogier van der Heide, the Chief Design Officer of Philips Lighting, who talks of sustainable electrical lighting (page 113).

The editorial team initially named this issue ‘Sustainable Interiors’. As projects streamed in, it became apparent that this is more than recycled carpets or indoor air quality. This idea is inextricably linked with a building's relationship with the world outside, the manner by which it reminds us that we are part of a natural whole.

Happy reading!

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