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★ CLOAKED OPENINGS



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From The
Chairperson's Desk



KAVITA SASTRY

Dear Members,

After the euphoria of having Architect Brinda Somaya to participate in the new team Uru installation, we now move forward to plan our annual design festival, Designuru.

This year is very special as we are celebrating the 50th Anniversary of IIID. Our tag line, Celebrating Design, commemorates this. Our theme for this year's Designuru Fest revolves around Local and Sustainable Design. The focus of the Uru theme is to highlight local talent and initiatives across verticals. Encouraging and supporting local crafts and forging collaborations with Design Institutes to take this further, is the need of the hour.

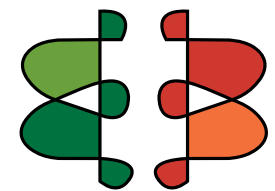
The curators for Designuru are on board, the mood is upbeat. So do pitch in with your ideas and participate in full force so that Bengaluru's Design festival is a resounding success and we can end this year on a high design note.

We look forward to seeing you all soon at the Fest.

Kavita Sastry

Chairperson IIID BRC, 2021-23

kavisastry@gmail.com



IIID BANGALORE REGIONAL CHAPTER

**IIID Bangalore
Regional Chapter Emblem**

The letter form B and its mirrored version together form this symbol. The idea is inspired by the forms of Rangoli. Bangalore as a city is a unique combination of the traditional and the contemporary. This coexistence of dual cultures is iconic of Bangalore as it is present in arts/ architecture and the general landscape of the city and its culture. Using Rangoli (Traditional) as the basis, we have created letter form B (Modern) and reflected this form to enclose the space in between (Interiors). The colour palette is also representative of the traditional and modern.



Contact Details
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Curated soft furnishings



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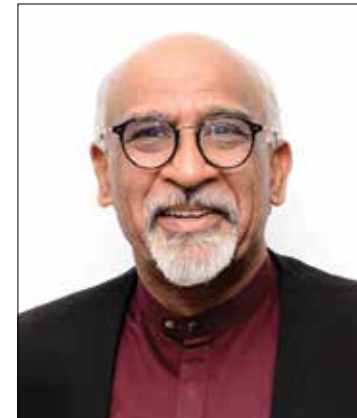
Plywood & Ricon

Veneer

Laminates

Cladding

From The Managing Editor's Desk



DINESH VERMA

Dear Members,

Antarya welcomes the new team at IIID BRC under the leadership of Ar. Kavita Sastry. The foresight of the new team and its vision for Antarya promises each issue in time with interviews and exclusive contents for their entire tenure.

These months, the peak of the pandemic once again proved the universal truth that whatever goes up must come down. After creating havoc in the entire human race, life has inched forward to near normal but not before teaching humans to take care and evolve beyond our present environment and surroundings.

Antarya team is all geared up to provide you the best of creative and distinct reading. In the present issue we capture the essence of window dressings apart from our regular features. Further for the forthcoming issues, do contribute your views and write-ups on interiors & furniture, natural stone, laminates etc.

Team Antarya wishes you all a safe and healthy festive season.

Dinesh Verma
verma@acegrouparchitects.com

ISSUE 27 APR-JUN 2021



REVIEW

"It has always been a pleasure to read 'Antarya' for its composition, story telling and the coverage by the trade directory.

DV, Mahesh, Nandhini and the Reporters stand out for the quality and knowledge that you share with the professionals.

The stories you carry, are viewed around the designers and a cautious reader is taken through the dreams and aspirations of the client and visualisation of the creator through the intricacies of spaces and materials.

Many a times, I feel a few more pages of your story telling would broaden the knowledge of a particular project and enhance the readers perception of your information. The trade Directory along with the photographers tryst with a location is something I look forward to in 'Antarya'.

A great service by IIID-BRC to the students, professionals and vendors to help broaden their perspectives and bring people together under one roof.

Events coverage of IIID is a good info for readers, which in turn inspires the Professionals and trade bodies to join hands and make IIID a success."

Architect V Vishwanath
Principal Architect
YV Architects (Formerly Vishwannath Associates)



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COVER IMAGE

The retro window cloaked in semi-open lace curtains serves
as a nostalgic reminder of the past. Source: pixabay.com

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**INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS**
Bangalore Regional Chapter



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JULY TO SEPTEMBER 2021





CLOAKED OPENINGS

BY NANDHINI SUNDAR

Step into the most humble dwelling and there is one element which is omnipresent, whatever be its form or material. In fact, a living space almost ceases to be one without its presence. We are talking here about none other than the drapes that adorn every living area, however poor or opulent the space may be. The ubiquitous curtains are not just a feature of modern living but date back to thousands of years, attributable to even the period of cavemen where they prevailed as animal skins or primitive blinds to shield from weather and predators.

Curtains have featured over time, not just as a décor element but as a functional feature to demarcate a section, shield from weather or provide privacy. A room sans curtains can appear cold, almost unwelcome, leaving the interior spaces open to the vagaries of weather. While the place and role of curtains in an interior is not debatable, the exact origin of these drapes in its current recognisable form is debatable.



Facing Page: Floral Curtain.
Source: www.pxfuel.com

Above: Collection de Meubles et Objets de Goût, vol. 1
Source: Creator: Journal des Dames et des Modes, [Wikicommons](https://commons.wikimedia.org/wiki/File:Journal_des_Dames_et_des_Modes_1788.jpg)

THE BEGINNINGS

The earliest recorded use of curtains can be traced back to Egypt around 3000 BC. The screens used during this time were essentially animal hides hung on hooks to cover their doorways or any large gaps in their dwellings. These hides not only served to protect from weather but also asserted boundaries. These animal hides and furs literally form the ancestors of modern curtains. These animal hides later metamorphosed into textiles spun from flax and linen initially and later made from wool, silk, cotton.

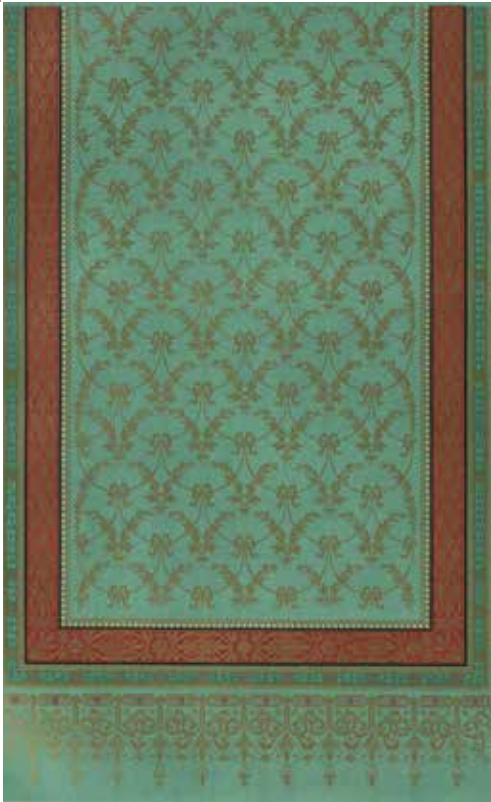
Evidence of use of curtain panels has also been discovered from the ruins of Olynthus civilisation in modern Greece and from Pompeii and Herculaneum civilisations in modern Italy dating back to the 6th and 7th century BC. The curtain panels here are thought to have been used to hang curtains over doorways where they served to segregate sections or rooms.

During the early to Middle Ages, there is not much evidence of use of curtains though animal hides and fabrics are considered to have been in place to shield from the cold. From the Middle Ages, woven textiles became part of households, used to shield against cold, be it as a blanket, draped over cots or used as curtains over windows and doorways. Given the absence of modern day glass windows to shield the cold, these drapes of heavy fabric functioned to keep the interiors warm.

The Renaissance period, between the 14th and 17th centuries, brought in the use of glass panes in windows, raising the question of privacy and the need for cover. Fabrics came to be used over windows to offer the much needed privacy, connecting to the modern day concept of curtains though the design opted was much different. Over the period, these curtains became opulent with captivating designs and fabric.

ELABORATE TRIMMINGS

The Far East, including China, Persia and India were famous for their silks and the intricate patterns woven. The culture of using



Top : Curtains & portières (1900) In the Mary Ann Beinecke Decorative Art Collection. Sterling and Francine Clark Art Institute Library.
Source: [archive.org](https://www.archive.org)

Above Left: Vintage palace home.
Source: [pxhere.com](https://www.pxhere.com)

Above Right: Curtain panels of black net with ochre cotton appliqué forming flowers and leaves outlined in chain stitch with tan and light brown silk or covered in chain stitch with white, pale and bright pink, yellow, tan or pale green silks. 1850–99, France.
Source: [Wikicommons](https://commons.wikimedia.org)



fabrics and tapestries to cover the windows and doors prevailed in Asia long before it became a trend in Europe. It was common to see Chinese, Indians and Persians using curtains to section the functional spaces or segregate rooms. The quality of the fabric used depended on the opulence of the household. Fine, flowing fabrics over bed also featured for both privacy and luxury.

The 18th and 19th century saw the emergence of elaborate curtains where fuller, more ornate styles came into

vogue. The grand drapes which marked this period was often made of silk, the patterns featured being intricate and mostly floral. Abundant ornamentation of tassels, braids, bows and fringes were quite common. With printing and dyeing improving significantly, this period also enabled households to opt for beautifully designed and woven curtains. Lace was added to the trimmings and lace was also used separately for curtain material which ultimately brought in the concept of the contemporary sheers.



Curtains in the early 1900's living room.
Source: [pxfuel.com](https://www.pxfuel.com)



Itoya shop front with noren, Gifu, Japan, July 2008: "owls are us".
Source: [Joel Abroad. flick.com](https://www.flickr.com/photos/joelabroad/)

Interestingly, the techniques of weaving silks spread from the East to Europe, especially UK, France, Holland and Italy during the 18th and 19th centuries. With machines coming in, textile industry witnessed a sea transformation, with mass production coming in and bringing in easy access to customers. Most popular during this period were the lace curtains, more as a statement of luxurious living. The higher the social standing, the more complex were the curtains, silks, linens, bold prints entering along with the addition of fringes.

PRACTICAL AND AFFORDABLE
The advent of the World Wars however altered this luxury quotient of the curtains. With shortages and rationing the rule of the day, curtains were no exception, forcing people to create the drapes from any fabric available. Even duster fabric, parachute silk became acceptable to stitch the required curtains which were now an essential part of every household. The result, plainer, simpler curtains came into vogue, the accent placed on affordability and practicality of easy maintenance.

Readymade curtains soon became available to be picked off the shelves and hung. The styles and prints altered over the decades to suit prevailing fashions. Florals and abstract prints ruled the fifties while the seventies were tuned to pastels and ethnic motifs. Stripes and checks found their popularity more in the eighties. However, based on individual inclinations, the designs and styles are varied and multiple, the pieces customised to suit specific rooms, functionality and personal leanings.





Pavlovsk Palace interiors. Source: [pikist.com](#)



Bamboo curtain found on many front doors in villages in Malta and Gozo. In the hot summer months, the front door is left open but the hasira is dropped down, allowing the breeze to go through, but maintaining privacy in the home.. Source: [Wikicommons](#)



Bamboo curtains guard the Khilwat Mubarak against the summer sun. Chowmahalla Palace, Hyderabad. March 2011. Source: [Wikicommons](#).

THE ADVENT OF BLINDS

The arrival of blinds, just as the origin of the curtains, can also be traced back to the Egyptians who habitually faced harsh weather conditions and required covering their openings to cool the interiors. What initially started with wet strips of cloth to shield the interiors from the intense desert heat and light and offer a primitive form of air conditioning, transformed later to bundle together the reeds found by the Nile River to form a mat. The reeds were more abundant than cloth and they were tied together to form a mat which could then be hung over openings. Based on requirement the mats could be rolled up or spread out, similar to the modern day roller blinds.

The Chinese used similar technique to create the primitive roller blinds but used bamboo instead, with bamboo being a sturdier material. These form the basis of the modern bamboo blinds. Over the centuries, different cultures have used combination of cloth, reeds and slats to create blinds and cover windows. The Romans likewise used strips of cloth and tied together to create the original Roman Shades.

VENETIAN ENTRY

During 1100 to 1500 AD a new type of blind emerged when merchants from Venice noticed a window covering in Persia similar to our current Venetian blinds. The concept was brought back to Venice where they were designed and produced perhaps by Persian slaves. In the Middle Ages, with the slaves migrating to France and Spain, these blinds



Modern Fabric Blinds in children's room. Source: [pixabay.com](#)

started being made there. These early versions of the Venetian blind were made from strips of cloth bound together using strings to enable the blind to be raised or lowered.

By the 1750's the Venetian blinds had become fashionable across Europe, serving as a status symbol. In 1769, Englishman Edward Bevan received the first patent for making the Venetian blinds. Bevan worked on the placement of the wooden slats in the frame where, by controlling the angle of the slats, light could be permitted to enter. In 1841, John Hampson from New Orleans brought in modifications to this design whereby the angle of the horizontal slats could be altered as and when desired, paving the way to the modern Venetian blinds.

MODERN BLINDS

The blinds that started originally with wet strips of cloth, reeds and bamboo, transformed over the years to include wood, aluminium, vinyl and various kinds of fabrics. The structure and functionality of the blinds too have altered to permit adjustment for letting in the right amount of light and airflow. By mid-1900s, mass production of aluminium blinds was started by Hunter Douglas.

Starting from the 1950s, vertical blinds became the most sought after window treatment followed by the mini blinds in the seventies. The vertical blinds come in a wide range of fabrics and vane widths. The eighties witnessed the replacement of aluminium with vinyl. This



Blinds in a modern living room. Source: [pxfuel.com](#)



Building façade with blinds. Source: [pixabay.com](#)

was followed by newer materials that soon came into play. While the modern blinds feature in aluminium or vinyl, the wooden blinds use solid wood strips.

The spring Roller Blinds which are popular today was patented by Stewart Hartshorn whereby the cloth could be rolled up or down using a spring mechanism. These blinds are often referred to as Holland blinds because of the use of the Scotch Holland fabric. The equally popular Roman Blinds came into use in ancient Rome and their appearance and mechanism continues to remain mostly unchanged. Their uncluttered elegant look and simple working mechanism revolves around a flat piece of fabric that can be lifted up by strings and rods, forming horizontal folds.

But the latest window treatments revolve around smart home technology where blinds can be opened at a specific time of the day and close at a specific time and to the degree chosen, all through remote operation. This has given a new twist to window coverings, whatever the style, form or mechanism opted, making window solutions clearly an important element of interior décor.



1



2

- 1: The wooden blinds contrast the white background, at the same time tie in and balance the highlights of wood in the kitchen.
- 2: The gold shade of the blind contrasts the white background of the bedroom, featuring as a highlight in the space.
- 3: The predominantly white background of the bedroom is sprinkled with the cheerful turquoise blue, further balanced artfully by the blue prints of the Roman blinds.
- 4: The contrasting hues of midnight blue and white background of the bedroom are replicated in the window drapes, balancing the colour scheme of the interior.



BALANCING THE NEUTRALS

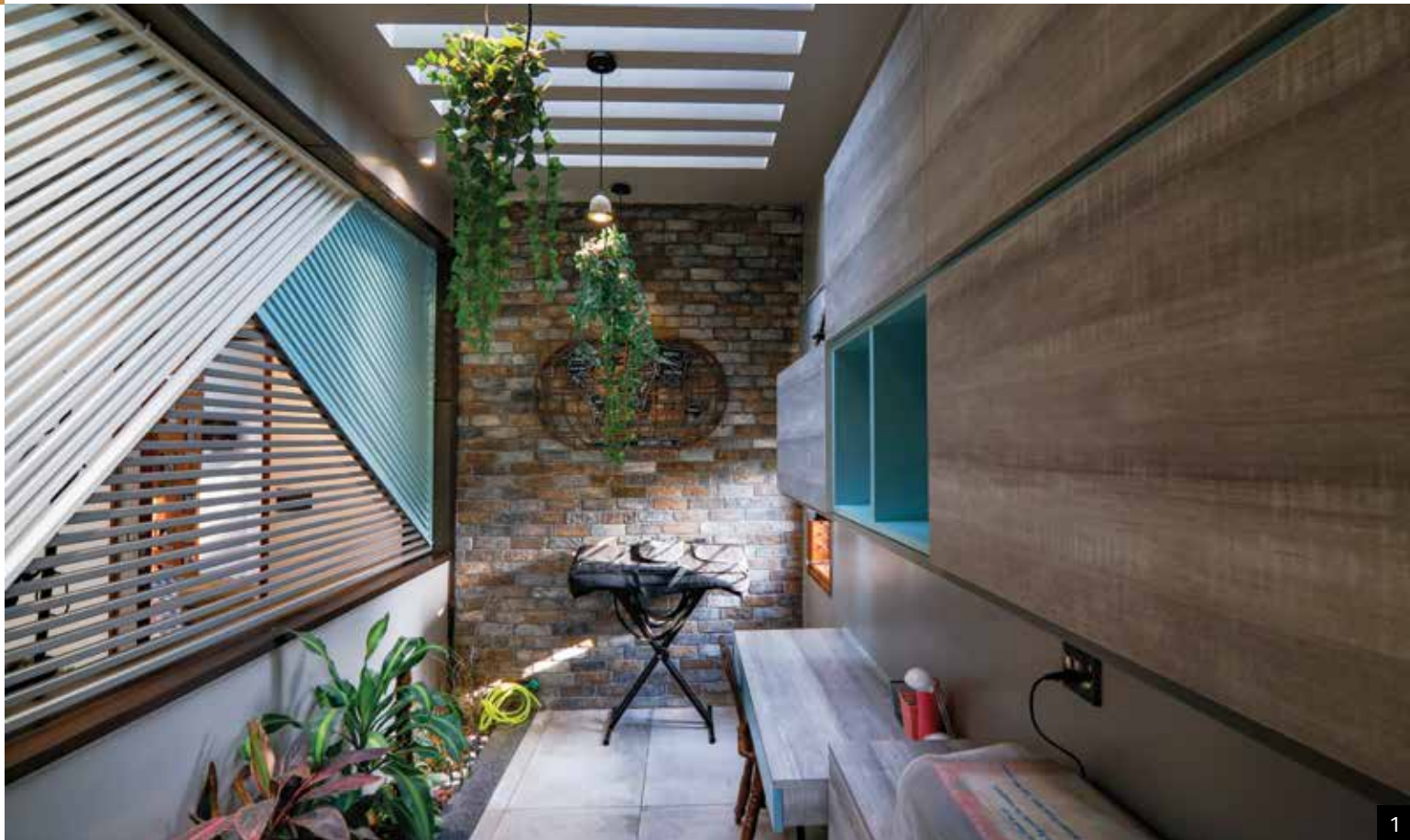
To lend cheer, a neutral background needs to be peppered with colours and patterns that contrast and balance. **Interior Designer Krupa Prajapati Rose of Lemondust Studios** uses window décor to balance the neutral spaces in an interior.



3



4



1



2

1: The unconventionally wrapped window serves as a naturally lit backdrop for the bed in the sleeping area on the left and the study area on the right while becoming the highlight in the sky lit corridor.

2: The irregular sized window serves as the visual connect between the office space and reception area while featuring as a décor element.

3: The unequal shuttering of the window fused with the artwork in the midst and greens beneath, serves as an unconventional décor element in the dining area.

4: The oversized jute blinds on the small windows to complement the cane seating, define the meditation zone.



PRESENTED UNCONVENTIONALLY

The presence or absence of windows strongly defines an interior. So does the manner in which it is presented. **Architect Sanjay Gandhi of Reflection Interiors & Architecture** adopts an unconventional presentation of windows, in placement, size, shape and décor to set the language of the space.



3



4



5



7



8



6

- 5: Jute blinds and MS steel mesh articulate the long line of windows in the restaurant to define the décor of the space.
- 6: The fixed window defined by the MS mesh, serves as the visual connect to the exteriors while serving as a demarcating element.
- 7: Bamboo blinds bring an earthy touch to the breakfast counter
- 8: The fused window on the puja door, with its carved wooden frame and stained glass, features as an art form while connecting visually.
- 9: The fixed glass window with its sandwiched MS perforation sheet, serves as an interior visual connect while doubling up as the shutters for the office.



9



1: The glass window with its metal CNC cut structure, contrasts the Roman blinds beneath to make an artistic statement in the double height space.

2: The twin Roman blinds with their differential prints in each section, contrast the striped and plain walls to compose the language of the two varied functional spaces.

3: The wooden blinds complement the natural materials of rubber wood, cement and metal in the office space to compose the language of sustainability.

4: The translucent floor to ceiling demarcating window with its sandwiched floral sheer curtains, composes differentially the concept of a partition in an interior.



SKILFUL COMPOSITION

When it comes to an interior space, the key element is the right composition. Windows are no exception. **Architect Gunjan Das of NG Associates** skilfully composes the windows into the rest of the décor to make a statement.



Regal Collection: Rich Plain Velvets in vibrant colours.



SKIPPING THE WINDOW DRAPES

BY NANDHINI SUNDAR

Though the journey started in 2003 in Bengaluru, the origin dates back to 1954 when Jeeth Paul Singh opened two branches, one in Delhi and the other in Kolkata. The original founders however chose to sell the venture in 1986 to the current business partners and the Bengaluru division opened for business in 2003 to soon evolve as a market leader in furnishings and window apparel.

Skipper Furnishings steered expertly by **Partner, Mr Beni Gopal Choudhary**, has become a name to contend with when it comes to choosing the appropriate window décor. Passing through a two decade journey that transited from stocking reams of material in the retail stores to the current day mode of sale through hundreds of catalogues, Skipper Furnishings has transformed to become a major window décor business, which caters to all palates and expectations.

“Two decades back we would stock 1500 to 2000 varieties of rolls. Now, with the presence of catalogues, the varieties on offer is a mindboggling over 80,000 options”, states Mr Choudhary. Skipper also comes with its own curated line, to offer a unique, one of a kind window solution. “The **Vaneli Brand and Fabric Engine** offer a range of our own curated collection which is exclusive and gives the advantage of choosing varieties that are distinctive, effortlessly altering the language of the space.”



Ethereal Collection: Exotic Wide Width Sheer in fancy Jacquard weaves.



Glory Collection.

WHY SKIPPER

In a space where multiple players vie for attention and work to grab a portion of the existing pie, what makes Skipper Furnishings stand tall and distinct to captain the retail space? “Many unique qualities and the unquestionable customer relations established besides the range and scope of the product offered”, explains Mr Choudhary. He picks on a few to elaborate.

SELLING IT RIGHT: Expert sales service indicates not just appropriate communication with customers but also adequate knowledge of the product as well as understanding clearly what the customer seeks. “These are paramount to meet customer requests to translate even a casual walk into the store to a purchase”, Choudhary states. The customer friendly sales team is not only proactive to anticipate and offer customer needs but the cordiality and skill in handling sales converts even the first time buyer into a loyal future customer.

EXCLUSIVE DESIGNS: Besides stocking an incredible range of varieties to choose from, Skipper has its own curated line which is

distinctive and exclusive for its customer base. The Vaneli Brand and Fabric Engine are two notable curated lines in its extensive range of designs, which are much sought after by the regular clientele.

CONNECTING PERSONALLY: A personal connect comes with its own unique benefits and attraction. Skipper has a policy of connecting personally with loyal customers to discern their requirements and offer personalised service in terms of design as well as exclusive creations.

AUTHENTIC RESPONSE: Just as customer feedback on the product is essential for further improvements, Skipper firmly believes the same prevails in terms of offering honest suggestions and opinions on choices made by customers. This frank sensitisation on choices is welcomed by customers, turning them into a loyal customer base.

AFTER SALES CONNECT:It is customary to connect to the customer only during the sale and reconnect when a repeat purchase

occurs. But Skipper chooses to work differently. For, the association established during the sale is continued with a reconnect to ensure the satisfaction of the purchase is complete. The reconnect serves as a welcoming gesture and assures the customer of a service that goes beyond sales.

AN EXPANSIVE CHOICE

Skipper comes with an expansive collection that reaches beyond the drapes for windows to cover multiple types of soft furnishings, numerous varieties of blinds, mattresses, pillows, wallpaper, motorised channels, home automation services, carpets, bed and bath linen and many other accessories for the household.

The range offered in sheers comes in embroidered fabrics, self-designs and self-textured patterns, vibrant colourful prints, metallic foiling, netted, linen and dry fabrics amongst others. The heavy curtain range covers the exotic jacquards, embroidered collections, simple plain textures with subtle motifs to vibrant colours and designs, antique arts, hand paintings, digital prints to list a few.



Glory Collection: Designer's take of a flowing story using Embroideries, Silky Sheers and complex Jacquards in Fresh & contemporary colours.



Maxim Collection: Very Subtle and Rich wide width Embroidered Sheers.



Serene Collection: An assortment of simple sheers and plain textures.

SHEER BEAUTY

The sheers incidentally form the backdrop in a space, the function being to remain subtle, yet striking, to offer the quiet privacy in an opened space. In keeping with this almost self-effacing functional requirement while offering a contradictory classical beauty, the sheers on offer in Skipper span a stunning range to suit every need, every palate. Exploring the exquisite range on offer can leave one at a loss to select the right piece.

STRIKING IN ITS SIMPLICITY: The sheers in this range come in subtle basic colours with subtle motifs incorporated into the plain fabric. The objective of this range is to appear rich, yet subdued, blending into the background in a soft sophisticated expanse.

EXQUISITE EMBROIDERY: An embroidered fabric comes with its own unique beauty, proclaiming loudly the skill of the artisan. The embroidered sheers on offer are both vibrant and subtle to meet differentiated individual leanings. The embroidery likewise is intricate, heavy or mild, featuring in natural as well as synthetic fabrics. A range of embroidery also features, such as crochet, silver and gold zari work, self and rope embroidery. Antique netted varieties also come in as an inspiration from the past.

CAPTIVATING VIBRANCY: Colours always captivate and more so if teamed with equally arresting designs. Vibrant florals, geometric patterns and abstracts, green motifs, self-shaded prints feature in an arresting blend of the subtle with the bright colours where the multiple shades flow in classy prints to create the ombre effect.



Valour Collection: A compilation of small motifs in earthy natural colours.

FOILED IN METAL: Metal embossed on a fabric can offer an unmatched beauty, the metal foil speaking loudly of the expertise to combine the two and create the design and ensuing effect. A range of designs done in metal find their way on to the fabric, embossed in floral patterns, leafy motifs, geometric creations. The resulting metallic sheen on the sheer is evident though subtle.

THE COOL LINENS: Linen comes with its own class and sophistication, not to mention the unmatched textures of the fabric. The flowing linens are offered in subtle shades, the plain fabric enhanced with a weave of self-prints to accentuate the beauty. Netted sheers with finished edges add to this line of classy cool range.

LAYING IT WIDE: A width that is greater than the conventional size comes with the advantage of drapes sans joints, opening up endless possibilities in design. The sheers come in a width of 300 cm as against the normal 137 cm. This offers a large expanse of material that can be hung vertically, with the horizontal folds running into customised proportions.

DRAPED HEAVY

While sheers form the backdrop in a window, the design, colour and fabric of the heavy curtains chiefly articulate the ambience of a décor. Recognising this, Skipper comes with a range that can cater to a diverse set of design options, the lay of the fabric as well as the colours, textures, the prints and motifs expressing amply the design intent. The varied collection does not fail to offer something unique to meet an assortment of requests.

*Sauve Collection: Very Elegant and Suave heavy curtain having micro designs.**Olio Collection: Rich and heavy fabric for various usages in Linens and cottons.*

THE ROYAL JACQUARDS: Jacquards with their complex weaves have always held a royal position in terms of design, textures and the finished look of the fabric, whatever be the yarn used. Skipper houses an incredible array of jacquards in its collection, starting from subtle colours to vibrant textures that capture the eye. The mono-coloured as well as multi-coloured fabrics house a range of designs, from floral, leafy motifs to geometric, abstract designs, ethnic weaves that tell a tale, thematic representations, indefinable patterns that seamlessly blend in and yet tell a story.

The vibrant motifs and patterns could be laid against a subtle background or alternatively woven into the fabric to lend an embossed texture. Metallic foil patterns with their metallic sheen feature on a subtle backdrop to become a talking point in the décor. Gold, silver threads weave into the subtle textures to create a classical look, blending in the designs of yore into a contemporary setting. Satin textures, leathery surfaces are created through the intricate weaves to likewise lend a difference.

EMBROIDERED TO ASTOUND: Just as intricate weaves grab attention, skilled embroidery incorporated into any fabric unfailingly catches the eye and forces further exploration. The heavy drapes of Skipper have not passed this skilled arresting element but incorporated in abundance and multiple modes to captivate and excel. Intricate embroidery features copiously on the heavy drapes, manifesting as floral, leafy motifs, abstract prints, geometric patterns, the threads used ranging from the subtle to vibrant colours, from gold, silver and other metallic threads to cotton threads. Sequencing too features to cater to differential leanings in taste and design, along with the intricate embroidery. Be it cotton, synthetic, jute or other yarns, embroidery is woven in as part of the design offering.

TEXTURED SIMPLICITY: Irrespective of the nature of the yarn, plain textures, subtle colours come with their own unique elegance. The satins and silks have their own royal finish, the soft plain lay of the fabric only accentuating the texture of the fabric. Abstract self-prints on these

plain fabrics heightens the beauty of the yarn used. Infusing digital prints opens up many more possibilities in the range of designs and final composition of the drapes. Abstract painted prints on monotonous and multi-coloured background, feature almost like art on the windows.

ETHNIC LEANINGS: Ethnic prints have their own charm, its beauty and popularity prompting many to revisit the designs. The earthy colours and prints as witnessed in block prints, tie and dye fabrics are a case in point and so are the prints of antique artworks. Recognising this, Skipper makes it a point to incorporate the ethnic charm into the collection. The designs offered under this range serve more as art to feature as artistic wall panelling or as art on wardrobes. Likewise, hand painting on the fabric resembling water colours and oils on canvas bring in the much sought after art into the collections.

BLINDS TO SHIELD

While fabric has its own charm and is the choice for an expanse of windows, many

*Elara Collection: All linen very classy wide width sheers.**Diana Collection: Elegantly Edited collection of beautiful Jacquards, Soft velvets and satiny sheers.*

a time the smaller windows are preferred to be shielded using blinds. At times the language of the space too calls for blinds rather than reams of fabric to cover the windows. Skipper has a range of blinds to suit every individual preference. Starting from roller blinds, the common Venetian blinds, panel blinds to honeycomb varieties, the zebra and Roman blinds, the range encompasses all possible types of blinds to drape the windows.

The most popular of them, the roller blinds come in subtle prints on canvas, in simple plain solutions where they address effectively the functional component of privacy and light control. The Roman blinds come in colourful fabric where they feature as not just functional components but as a decorative piece in an interior. Natural paper and fibre blinds bring in the natural rustic ambience to the space.

Outdoor options in blinds are equally varied starting from the Chhattais made from natural materials to PVC blinds to offer weather proof solutions.

LAUNCHING ANEW

Skipper has launched a range of new collections to entice the customer, such as the Sabyasachi Collection, Nilaya Collection, Arezzo Collection, English Garden Collection, Rumors Collection, to mention a few.

The Sabyasachi collection comes in a range of classy embroidery, captivating jacquards, hand painted prints emulating oils and water colours on canvas.

The Nilaya Collection is very subtle yet classy, the natural fabrics coming in self-prints, embroidery and jacquards.

The Arezzo Collection is more towards the old school with the classy fabric on offer serving to be grand as well as subtle to suit a multi-segment of buyers. Fairly loud gold prints feature along with subtle self-prints, coming in a blend of velvets, linen, viscose range of fabrics to address the heavy drapes. The sheers feature in wider width with burn-out patterns and contemporary designs to be exclusive.

The English Garden Collection, as the name suggests, is a refreshing range of subtle floral prints, the English colours and prints featuring on easy to maintain fabrics, the accent laid on being cheerful and bright without being loud.

The Rumors Collection is a composition of prints, painting and embroidery, the colours and motifs proving to be both loud and subtle, the florals and geometric designs grabbing the eye just as the ornate and the abstract motifs aid to enchant and yet remain subdued.



THE GLASS HOUSE

BY NANDHINI SUNDAR | FEATURING AR THOMAS ABRAHAM

A residence structured in glass sans windows and screened by a thick layer of trees. Sounds incredible? But that is exactly what **Crystal Hall** is all about. Spanning over 30 feet in height, the two-storeyed MS steel skeletal structure is wrapped in sheer glass, where two layers of high performance glass sandwich a thickset of tropical rainforest trees in the 7 to 10 feet gap in between.



IDEA DESIGN HOUSE

PROJECT
Crystal Hall

COMPLETION
2020

BUILT UP AREA
835 square meters

DESIGN TEAM
Architect Thomas Abraham

MATERIAL
Glass, Brick, MS Steel, Wood, Marble

PICTURE CREDITS
Sandeep K, Pushya Koushik, Dullu Urang, Vineeth P M, Ramees C P

AWARDS: Shortlist at World Architecture Community Awards 2020, Selected Winner at German Design Council's Architecture Awards 2021, Award Winner for Interior Design and Quality Infrastructure by Architecture and Interior Design Excellence Awards

“The objective was to come up with a paleo-modern structure that would reflect both the ancient and contemporary principles”, says **Architect Thomas Abraham of IDeA Design House** on the design intent. Akin to the classical buildings, the structure is erected on a 4 feet high pedestal with a grand staircase leading to the entrance. The dramatic entry culminates in an equally stunning spiral staircase within the structure which curves its way up three storeys to rest finally on a pristine white antique piano that effuses the flavour of yore.



Spiral staircase curves its way up three storeys.



Stone fire bowl with its large torches.



Staircase leading to the step-down pool.



Seamless interior exterior connect.

SEAMLESS VISUAL CONNECT

A large open to sky area branches off from either side of the spiral staircase to offer an open terrace lounge that visually links with living area 20 feet below. A 7 feet high glass wall encloses this open to sky lounge to offer an enclosure that yet seems non-existent, the transparent wall connecting horizontally to the open exteriors. A sunken pristine white seating in the double height living area at the ground level likewise connects visually to the thickset of greens that lie sandwiched between the two exterior glass walls, lending the feel of lounging in the woods.

NATURALLY LIT AND VENTILATED

“The twin glass walls with the thick vegetation in the midst, aid in cutting the heat ingress. The vegetation chosen too was deliberately of the rainforest type to ensure it is thick and evergreen to act as a fine natural insulator as well as a green screen to bring privacy to the interiors”, says Thomas on the use of two layers of high performance glass. He points that the high performance glass, while retaining the

transparency in the structure, lets in copious light but keeps out the heat. “The double glazing with the thick greenery, besides enabling the ambient temperature to fall by a few notches, also insulates against external noise.”

Since the structure is built sans windows, it may appear that the interiors are fully air conditioned, especially with all the walls being glass. “There are no air conditioners”, smiles Thomas. “The presence of the evergreen trees insulates from heat. But for natural ventilation, there are exhausts in the ceiling to suck out hot air and strategic vents to let in plentiful fresh cool air. In fact, the ambient temperature inside is 4 to 5° cooler as compared to outside.”

In keeping with the classical designs the structure sports colonnades, structured again in glass, at the grand entrance leading thence into the double height living space with its dramatic spiral staircase. “The symmetrical building designed along a central axis with functional spaces on either side, has its entire expanse of interiors and

the few functional internal concrete walls painted in white to tune in with the glass and openness of the design concept”, states Thomas. Thus, the furniture, wardrobes, flooring and the bathroom fittings too are white, merging seamlessly into the scene.

PRESENCE OF FIVE ELEMENTS

Just as the structure revisits classical sentiments, the design also incorporates the five elements, their physical presence accentuating the uniqueness of the glass edifice. The grand staircase, leading up to the entrance featuring four feet above the ground, slopes gracefully down on the other end to join a 14 feet diameter step-down pool that is reminiscent of the ancient stepwells of India.

Given its strategic positioning in the half-acre site, the pool also serves as the rainwater receptor, aiding in harvesting every drop of rain falling onto the landscaped grounds. A massive two feet deep 3 feet diameter stone fire bowl with its large torches, positioned on top of a grand waterfall, overlooks this pool where



The grand piano atop the staircase.

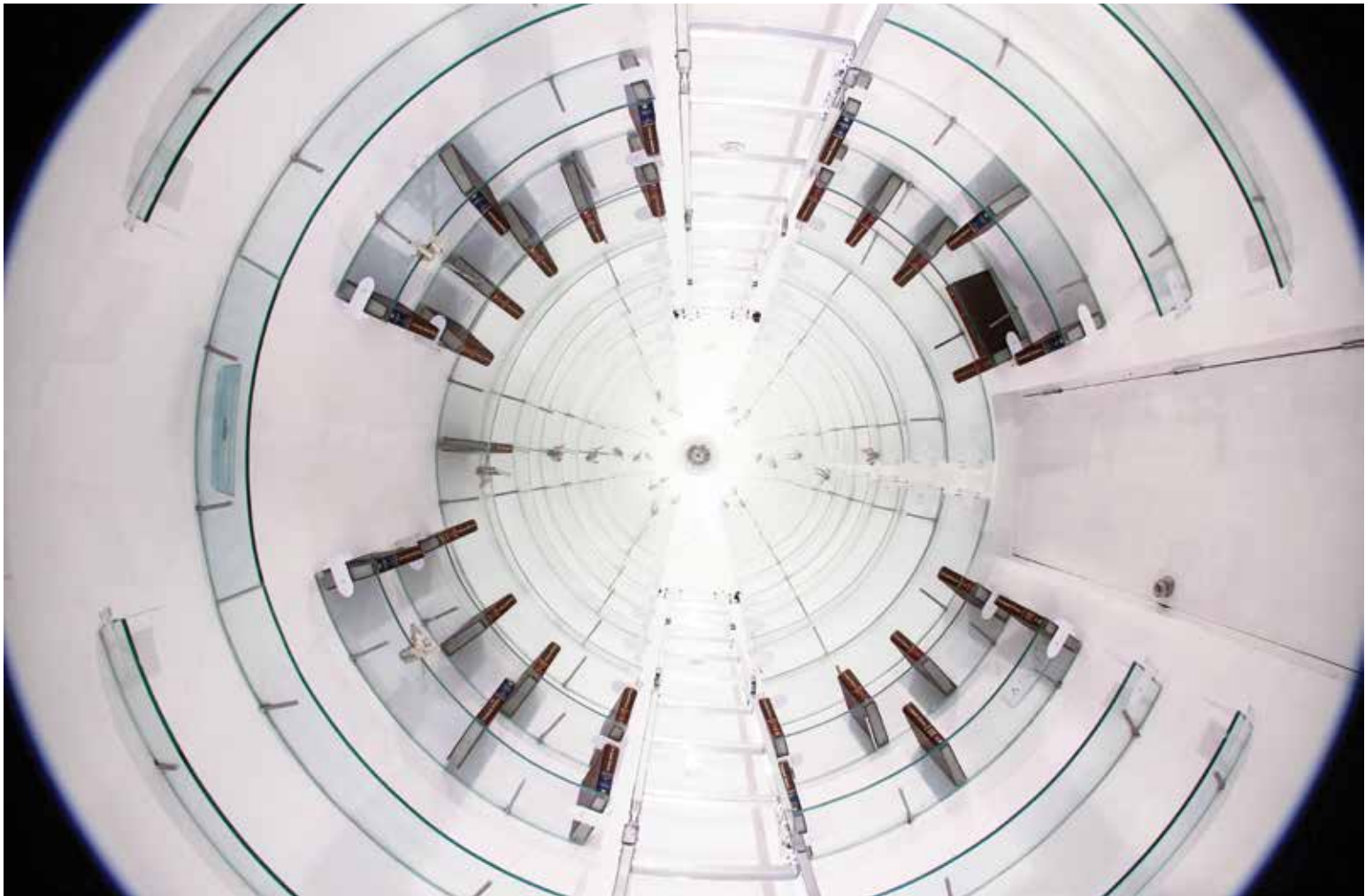
the contrasting physical features of water and fire co-exist and complement each other.

A pair of giant windmills stand as sentinels in front of this twin combination of fire and water, marking an arresting gateway to the half-acre residential property. “The windmills are not only stunning aesthetic components in the property but are the main source of electricity for the residence, the extra electricity generated being fed back into the local grid”, Thomas adds.

Not only is the property rich in its variety of flora prompting the multiple fruit and flowering trees to be planted between the 10 feet and 7 feet gap of the twin glass walls of the edifice, it is rich in fauna too with peacocks and the occasional shy deer venturing into the property to explore and test the waters.

A ROYAL AND PROLETARIAT INSPIRATION

Just as the grand staircases and colonnades of the classical structures prove to be inspirational, so did the minarets of the Taj Mahal and the brick kilns dotting our villages serve as a source of inspiration for Thomas. Two giant conical brick structures feature on either side of the 30 feet high glass house as a reinterpretation of this inspiration, where one accommodates a meditation hall and the other a library.



Vertical interior view of Tower of the Mind.



The sunken living area.

The circular meditation hall with its 50 feet high bell tower is structured in a 10 feet diameter at the base, the conical structure shooting up to a pinhole ceiling shaped as a cross. The light filtering in through the pinhole creates the image of a cross on the opposite wall, creating the perfect ambience for prayer and meditation.

The library features in a similar conical brick tower to the right of the glass house, the dimensions of the tower being the same as the bell tower on the left. Christened Tower of the Mind, the conical structure comes with an authentic stained glass ceiling that has been produced using similar techniques and materials of antique stained glass. Glass shelves to house books feature as a spiral on the walls of the cone in an almost theatrical way, with a steep ladder leading up to these shelves.

WINDOWLESS CUBOIDS

The twin cones on either side of the glass edifice have two sentries featuring opposite in the form of a white cuboid structure built in brick, each sporting a large staircase that stands pronounced to define the cuboid. The cube featuring opposite the Bell Tower doubles up as a car park at the ground level and household staff quarters at the first and second levels. The cube overlooking the Tower



The glass walled open bedroom.

of the Mind serves as the home office, housing a work space as well as a lounge to interact.

Interestingly, the twin cuboids also do not have any windows, similar to the individual rooms in the main residence. While the main structure enjoys copious natural light through the glass walls as well as natural ventilation through the strategic vents placed in the rooms for letting in fresh air and letting out hot air, the external twin cubic structures are not built in glass but brick. “The presence of central courtyards in both these brick buildings compensate for the lack of windows. The courtyards bring in not only ample natural light but abundant circulation of air, ensuring the interiors to be well ventilated”, explains Thomas.

DELVING BEYOND THE SURFACE

Building a transparent structure at the centre and flanking it on either side with closed brick structures can appear as a radical contrast, points Thomas. “But the design intent goes deeper than what is evident on the surface, delving into the philosophy of existence, the central glass edifice emulating the soul inside the body absorbing the impressions of life while the external brick structures represent the character of the earthy physical body that

goes back to earth at some point of time”, he elaborates.

In keeping with this unique design philosophy, two questions are raised loud and clear on either side of the central glass edifice—WHO and HOW. Interestingly, Thomas has also gone a step further to establish the Golden Mean in terms of the distance between the individual buildings as well as the proportion of width to the height of each building. “The proportion of the grand central spiral staircase to the height of the building too establishes this golden mean”, adds Thomas.

SENSITIVITY TO LOCAL SKILLS AND ENVIRONMENT

The project also appears to have an eye on raising awareness on environment and local skills, the bricks having been deliberately used to offer a market for the dying brick industry, while local nurseries and gardeners were used for landscaping, “to give employment to the local people.” The wood used in the project is also Sheesham, viewed as the Indian Rosewood, to create awareness about its beautiful grains and plentiful availability in the country, besides the short gestation period for the saplings to turn into mature trees, thus encouraging the use of plantation wood.



AN EDIBLE LANDSCAPE

BY NANDHINI SUNDAR | FEATURING AR VIJETHA MALIK



Nurturing the edible greens.

Talk of an expanse of greens complementing a large urban edifice and the first thing that comes to mind is the sprawling lawns, well-manicured gardens, the colourful ornamental plants amidst a sprinkling of strategically placed waterbodies. In short, the structured green expanse is expected to serve as a visual feast rather than one that satisfies the palate. The productivity of the gardens is gauged not by the possibility of an edible yield but rather by the potential to house exotic species of flora which can alter the green expanse into a unique, picturesque space that would prove to be a pride to possess and host.

But how about a landscape that is colourful, textured, lush green and exotic and yet caters to the day to day culinary requirements? Seems unlikely, perhaps even impossible? Perhaps not. Especially if one takes a peek into the gardens designed by **Landscape Architect Vijetha Malik of Malik Design Studio**. For, the greens one witnesses there are not the conventional ornamental varieties but fruits and vegetables that find their way on to the plates at meal times.



Vegetable creepers cover the walls, line the pathways.



CHOOSING IT RIGHT

“The question I often ask, why can’t our landscapes be productive, edible where the expanse of land is used to grow what can be consumed. We have a wide variety of vegetables and greens, each coming with its own glorious colour and texture. There are varieties that can be planted as ground cover; there are others which can bring in the visual gradient in the landscape. It is all about selecting the right plants for each space, each location to bring in the needed visual effects while ensuring the efforts of plantation is gainfully harvested to offer a meal”, states Vijetha.

In keeping with her strong sentiments and inclination, Vijetha decided to create a productive landscape in some of the institutions where she was called to design. The extensive edible greenery evidenced in Delhi Public School is a case in point. In the 24 acre campus, Vijetha started with first planting brinjal and corn in the peripheral zone. “The results were astounding, the crop yield amounting to sacks of brinjal and corn. This was the beginning of transformation of the campus into a productive edible landscape”, she smiles.

She followed this up with multiple fruit trees such as papaya, guava, banana “all of which are plantations that grow rapidly and require least maintenance”. It is customary to opt for

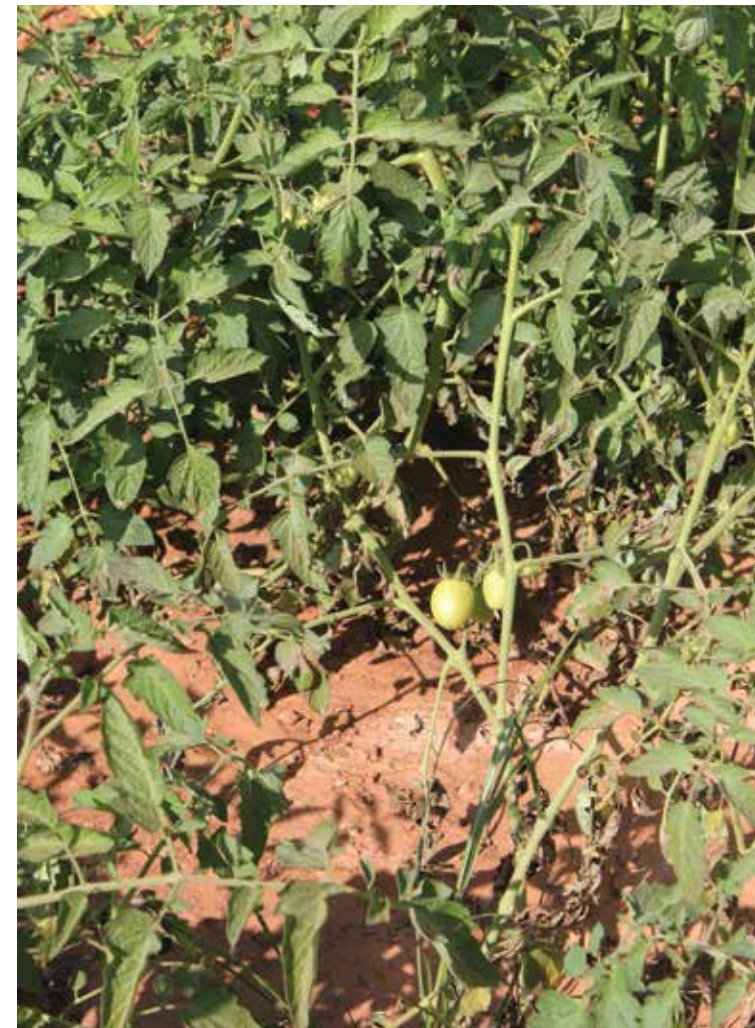
creepers to cover walls or bring in more greenery in spaces that need shielding. Vijetha certainly brought in the creepers in the relevant spaces but the creepers were of the edible variety. Thus, water melons, pumpkins, bottle gourd, snake gourd and similar creepers found their way on to the compound walls and areas that required a natural screen.

TEXTURED GROUND COVER

A landscape always has large sections that require ground cover. Vijetha brought in this ground cover not as grass but in the form of edible greens such as varieties of spinach, coriander, mint, fenugreek. “These greens come in various shades, the leaves in various shapes and sizes. The ground cover with these multiple varieties brings in a unique texture and colour sequence which is unmatched by an expanse of the conventional grass lawns”, she points.

FRUITY CANOPIES

A large landscape, especially in an institution, needs pockets of tree cover where the canopy offers beauty as well as privacy while being functional in the form of creating shaded spaces. The tree cover chosen by Vijetha was of fruits instead of the conventional palms and ornamental trees that are normally planted. The avenue of trees in the campus thus included medicinal varieties such as drumstick, fruit trees such as guava, sapota, pomegranate, to mention a few.



A wide range of vegetables cover the landscape.

In spaces such as between the parking area and admin block where the need was for bushy trees, pomegranate was planted. “Pomegranate fruit trees can reach up to two floors, with a large number of fruits hanging from it, bringing in both demarcation and privacy. Likewise, planting of creepers such as passion fruit

serves as a demarcating vertical wall, removing the need for hedging”, she explains. In spaces such as the cricket grounds where the boundary needs to be defined, coconut trees were planted as “these go vertical and provide shade without a large canopy.”



Bottle gourds ready for harvesting.

In short, a walk through the campus is similar to walking through a lush green vegetable and fruit garden, the bottle gourds, capsicum, zucchinis, tomatoes, pomegranates enticing the visitor to reach out and grab a fruit or vegetable. As for the job of harvesting, it is almost a daily affair to keep pace with the multiple varieties cultivated across the expanse of the large campus.

LAYERED GREEN GRADIENT

Besides the play of colours and textures, the aesthetics of a lush green landscape requires layering as well as thick foliage that is in keeping with the functional requirements of each segment of the exteriors. “The layering always features as three levels besides the ground cover. The ground cover should alternate with lighter and darker tones and this is met with plants such as spinach, coriander. The first layer needs to be less dense and here plant varieties such as onions, lilies, cabbage, cauliflower are most suitable. The second layer should be leafy and the large leafy varieties of vegetables would fit in here. The third level could comprise of plants such as tomatoes, brinjal, corn”, explains Vijetha on the mode of creating the green gradient in the landscape.

Some sections in the landscape could experience high footfall causing plants to get damaged. In such areas Vijetha

recommends the use of tubers such as potatoes, carrots, radish. Where intense ground cover is sought, she advocates the planting of groundnuts as the vegetation is then thick akin to an ornamental 6 inch thick green carpet. “And these groundnuts can be harvested every four months”, she points.

ALTERING THE THOUGHT PROCESS

While the choice of an edible landscape brings in value, for Vijetha the choice was also about altering the attitude, thought process and creating awareness, not only amongst the younger generation, but also the parents and thence the general public. “The present generation of children, being far removed from rural domains, have no clue about how food is cultivated, about sustainability or conservation. Participating in the cultivation of fruits and vegetables in the school aids them to directly see and understand the entire process besides becoming aware about environment and sustainable modes of living through this hands-on knowledge.”

This idea of productive landscape is also becoming increasingly popular in societies, with townships and gated communities opting for it, adds Vijetha. Terraces are converted into vegetable and fruit gardens using planter boxes and landscapes are seeing an increased presence of the edible greens in place of ornamental plants, sums up Vijetha.



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TRADE DIRECTORY

Dear Trade Members,

Team Antarya has an irresistible proposition for all the Institute of Indian Interior Designers Bangalore Regional Chapter (IIID BRC) trade members where they can seamlessly connect with the design fraternity through our design magazine Antarya.

We propose to feature a trade directory in every issue of Antarya going forward, where the participating trade members can list their company and products to enable architects and interior designers to use the same as a ready reckoner. The engagement of each trade member participant will be for four consecutive issues of Antarya spanning a year.

As members are aware, Antarya has been serving as a fertile connect with the design fraternity, not only with members of IIID BRC but across the country, since January 2013. Antarya has a captive audience of architects and interior designers from across the country through its hard copies circulation and extensive digital presence. The projects and designers featured in every issue serve as the icons of architecture, not just in the country but internationally too.

Every issue of Antarya is based on a specific theme around which the cover story rests, along with unforgettable features of master architects from Karnataka and rest of India, where each has left an indelible mark on architecture. The features are carefully selected and the projects diligently assessed to bring in only the very best of designs, making every issue of Antarya a collector's magazine. The design magazine has also proved to be an immense learning curve for young architects, with architecture schools eagerly seeking every issue for their libraries.

Starting 2021, team Antarya decided to go a step further and engage IIID BRC trade members through a Trade Directory, so that a mutually beneficial connect is established between the trade members and the design fraternity.

MODE OF PARTICIPATION

- The participation from the trade members will be in the form of insertions in the trade directory about their company and their products under the defined colour coded categories.
- Every page will have 5 listings, each coming in the size of 5cm x 20cm
- Based on the products, the listing will be done under Colour Coded Categories
- A person can also choose 2 modules instead of 1.
- Trade Members are to provide their company and branding details to fit the module.
- Antarya will develop a QR Code for all Participant Trade Members; this will lead readers to their website. This special feature will enhance their communication.

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INNOVATIVELY GREEN

BY NANDHINI SUNDAR | FEATURING AR DEEPAK GUGGARI



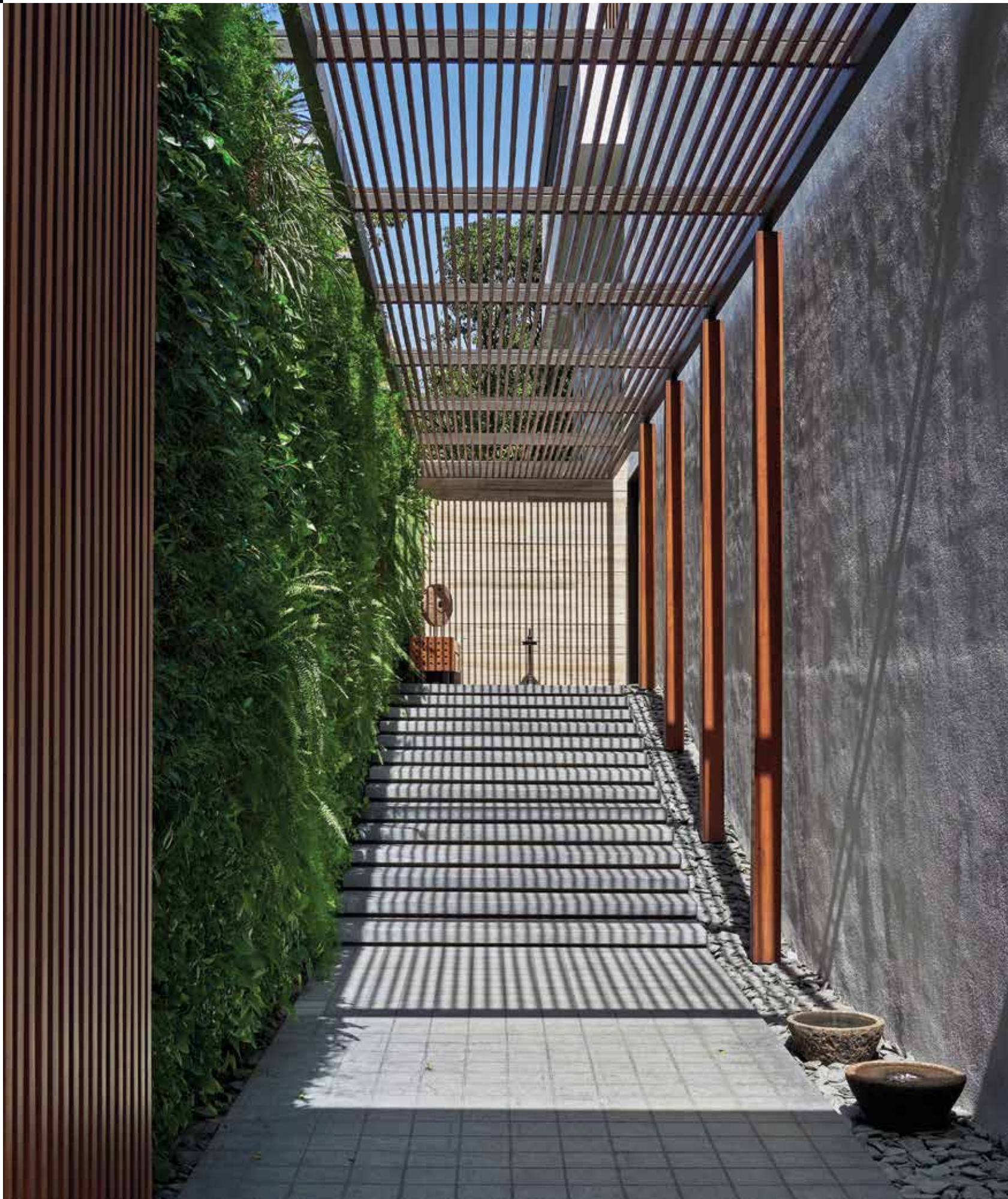
Castle Royale: A fusion of traditional sentiments with contemporary leanings.



Castle Royale: Sun kissed patios, seamless water views usher in charm.

The childhood dates back to a small village of Pune district, the growing years bereft of any knowledge of architecture. The dwelling was in a planned township, the leisure time spent in outdoor sports and most importantly, indulging in his passion for sketching. The interest in architecture incidentally dawned only after joining a newly opened College of Architecture in the Adivasi area of Nandurbar where he studied architecture for a year. The deep interest that soon came about propelled him to shift his college, ultimately joining Shree Prince Shivaji College of Architecture in Kolhapur. There has been no looking back since.

When you meet **Architect Deepak Guggari of Studio VDGA**, the first thing that strikes you is his simple, practical approach to life. His structures reveal the same thought process, the spaces simple, yet powerful in their import, the language minimal, sustainable, tuned to nature. “I was always an empty glass, willing to fill in the wisdom with childlike ingenuity. Till date I continue to be so”, smiles Deepak. True to that strong sentiment, his structures reveal an openness that is flexible, yet all encompassing, incorporating a freshness that captivates, a design that is not only innovative and sustainable but stunning in its composition, sensitive in material use.



Green and White House: An exquisite play of light and shadows.



Green and White House: Lush greens contrast the cemented pathways.



When it comes to style, Deepak is very clear about not developing any particular style. “The style evolves based on personal interaction, understanding and is also a reflection of the day to day routine besides the specific inclinations at any point of time. The past also serves as a learning reference curve, to alter, improvise. Architecture is a constantly evolving subject, with each project proving to be different.”

SOUL OF THE SPACE

When it comes to influences and inspirations, Deepak is quick to point to Architect Shirish Beri. “He was our visiting faculty and his workshops were phenomenal learning experiences. My approach, if I may call it and my design inclinations leaning towards nature, is a result of these workshops and interactions with him as well as his inspirational works.” His six year stint with Architect Christopher Charles Benninger, further cemented his design sense. “To be sensitive, a design has to be minimal, contextual, climate responsive, keeping in perspective the client’s requirements.” According to him, creativity alters based on

time and context but the soul of the space remains the same. “Putting the soul in the space is design, however small the space may be”, he points. As for the nature of the space, Deepak states that the manner of treatment makes a space traditional or modern. “When it comes to material use, one has to visualise if the material will tire the user. The rustic cement floor or the Indian Patent Stone would never go out of style. This is so when using local stones too as their textures bring in neutrality.”

For Deepak, a luxurious space need not be laid in marble. “It can be a cast in situ cement floor too.” As for the abundantly available sunlight, why not use this to create free art through the Sciography patterns cast by pergolas, he asks. The pergolas incidentally shield from the harsh sunlight. “There could be play of shadows on the walls, enhancing the natural textures through the sunlight. Good light in a space ushers in energy.”

PENCHANT FOR COURTYARDS

Most of his structures being urban centric, Deepak had the challenge of bringing in

natural light as well as privacy in the spaces that had to be introverted. “This automatically calls for internal courtyards with greenery to let in natural light and connect to greenery. Most village houses are structured around an internal courtyard. This keeps the interiors cool in summer and warm in winter”, he states.

But the presence of courtyards need not dictate or indicate a traditional style of design. “The spaces evolve stage by stage based on the context. This is true about the concept of sustainability too. The approach and intent of design and material use determines it, where the elements used are subtle and sustainable, connecting to nature”, he adds.

DESIGNING 180°

His residential project 180° House, resounds amply these sentiments. The lake view sloped site with a gradient of 35° is built to respect nature in the true sense. The structure, overlooking the large watery expanse, has its spaces completely opened to view the lake, across North to South. The overwhelming context of the lake prompted Deepak to



House 180°: An indirect entry packed with surprises.

submerge the house to lower level and open the upper level to the breathtaking expanse of water. “Architecture need not dominate nature but rather respect nature and remain subdued”, he adds.

When the context is awe-inspiring, the design of the residence needs to be subdued and yet pack in surprises to complement the unmatched natural settings, avers Deepak. Thus, a direct entry into the residence was dispensed with and taking a cue from the Aurangabad Fort with its twisted entrance, Deepak created the entry point where it recedes and steps down 12 feet after a glimpse of the lake, proceeding thence through a tight space, to further open up on to a large interior expanse. “The entry as well as the interior spaces pack in surprises in terms of design as well as the views offered.” The nature imprinted cement floored minimalist interior spaces house no separate seating elements. Rather the seating available is built in, opening the interiors to an unhindered view of the watery expanse of the lake. Sliding screens incorporating lattice

work in metal, demarcate the open, rustic, raw interiors from the exteriors. Local basalt and limestone articulate the spaces which speak the language of simplicity. Every room connects visually to the lake, the prevailing arches and niches reminiscent of the past yet taking on a modern expression.

BUILT IN CARDBOARD

When Deepak was requested to convert a small manufacturing plant into a factory administrative office, he decided to approach the design from a completely unconventional point that was totally sustainable. “Cardboard was on my mind, especially having witnessed since childhood, mounds of cardboard cartons being discarded. I decided to experiment with honeycomb cardboard which has the capacity to withstand load when stacked vertically.”

Once the innovative concept of using the cardboard was approved, Deepak structured the internal walls in cardboard where the cavities in the honeycomb and the paper offer thermal and sound insulation. The

eight inch thick walls open up at strategic staggered spots to create windows to let in natural light. The glass placed in these vents also brings in the horizontal visual connect between the internal spaces.

While these cavities are sealed with toughened glass, the ceiling was left raw and exposed, the rustic finish complemented by a tin art installation created from empty paint cans. “We decided to hang these tins and place the samples of the company products in them, turning the space into a product gallery displayed as an art installation”, states Deepak.

ENGINEERED TO STAR

The combination of brick and concrete never fails to evoke the earthy rustic flavour and connect to nature. The National “Green Architecture” Architect of the Year Award winning project Star Engineer, a factory in Vietnam, is no exception, the presence of local Vietnamese bricks, concrete, cement floor and ample greenery interlaced with large courtyards, speaking loudly the language of nature and sustainable leanings.



House 180°: The rustic minimal interiors open up seamlessly to encompass the exterior scenery.



Office in Cardboard: Tin art installations from empty paint cans.



Office In Cardboard: The exotic wooden table vies for attention with the honeycomb cardboard to create a magical interior.



RASM: Metal wire façade.



RASM: The porous façade permitting seamless exterior view.



Star Engineers: Differential perforated metal screen façade.



Star Engineers: Sunlit internal courtyard with its play of light, shadows and greens.



“The space is an industrial zone sans any context that could be related to. So we chose the local materials and allowed the building to breathe, with ample natural light and connect to greenery and waterbodies”, explains Deepak.

The internal courtyards and the differential perforated metal screen façade were brought in specifically to ensure the interior spaces receive sufficient natural light and ventilation even during the hazy winters. The artistically designed and punctured brick walls besides being aesthetic, also serve as air vents for the air conditioning concealed behind. The presence of the internal courtyards accentuate the raw earthy language of the interiors, ushering in a seamless vertical and horizontal connect between the individual functional spaces.

FAÇADE SPEAK

For Deepak, the innovative approach does not confine to the structure and interiors alone but extends to the façade treatment given to an existing building that is taken

up for an altered use. When a set of row houses in a mixed neighbourhood in Hanoi, Vietnam, came to him for restructuring into a restaurant, the first element that came to his address was the view of the West Lake that the row house overlooked. “The façade of the building, while shielding the interiors, should not block the view of the lake from within. This meant that the façade would have to be porous, serve as a veil to give privacy, yet not shut out the view.”

Being an Indian restaurant, Deepak decided to incorporate motifs and designs that resonated with Indian traditional craftsmanship. “We chose the motifs used in traditional Indian sarees and interpreted the same on the metal wire panels”. Incidentally, the entire set of metal wire panels, “127 of them and each weighing 3.5 kg, extending over 570 km” were handmade in India and shipped to Hanoi.

The use of the metal wire façade in the open lobby and balconies of the two-storeyed structure created an open yet private space

to dine in, even as the porous façade affords the charming views of the lake. The raw finish of the interiors with its exposed utilities and concrete floors, further complement the metal wire façade.

CONNECTING TO THE GREENS

In his residential project Green and White House, Deepak had to design on a site surrounded by lush greens. The design intent focused on bringing in the exterior greens into the interiors. The material palette and colours chosen was restricted to create a subtle modern space where the natural light and ventilation would be copious through the presence of sunlit internal courtyards. The structure effortlessly opens the interiors to the outdoors to seamlessly connect to the greens and usher in the unmistakable freshness and charm into the spaces.



A LANGUAGE OF COLOURS AND PATTERNS

BY NANDHINI SUNDAR
FEATURING AR SHRADDHA KAMATH



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LOCATION
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DESIGN TEAM
ARCHITECT SHRADDHA KAMATH

When you step into the 8000 Sq ft co-working space, the first reaction is of the décor lacking the conventional sombre office ambience. What greets you is a splash of colour and graphics that is more in tune with a cheerful café to discuss business over a hot cuppa. The captivating lobby with its bright red sculptural staircase, contrasting with the equally bright blue sofa to lounge in, invites you directly to the aromatic coffee section, the tables laid out to initiate the conversation straight away.

The co-working space and co-living space spread over six levels including the terrace cafeteria, designed by **Architect Shraddha Kamath of Tangram**, is explicitly conceptualised to instil warmth and cheer and effuse the ambience of anything but a sober working space. “The fundamental plank on which a co-working space rests is collaboration. Why not initiate this collaboration in an informal setting that is both relaxing and cheerful, yet have all the ingredients and facilities to take care of business activities”, says Shraddha on the unconventional office decor.



Facing Page: Vibrant colours, sculptural staircase, warm wood mark the lounge.



OPEN PLAN

The 1700 Sq ft ground floor is thus designed as a lounge with an open plan with no partitions to demarcate functional zones. The demarcation manifests merely through the varied materials and textures used for the flooring. The reception area hosts a concrete floor, segregating it visually from the rest of ground level. The double height lounge area with the colourful cosy seating comes with a warm wood floor to permit a comfortable waiting area or brief interaction lounge.

The aromatic coffee zone is strongly demarcated by the graphics displayed in the tiled section where the geometric tiles make a loud proclamation. An arresting bright red staircase features as a sculptural element against the backdrop of an exposed concrete wall and the combination of black and raw wood coloured shelves, becoming the highlight in the double height space. Black rectangular vents on the exposed concrete wall further create an artistic composition to complement this sculptural staircase.

MULTI-USAGE

The space alters to host a workshop, an informal group discussion lounge or serve as a coffee shop where individual interactions can be initiated. “A cooking workshop was hosted in the space by using the café counter and the double height 9x5 feet island space of the café”, states Shraddha, on the effective multiple use of the lounge to work, read and interact.

The mezzanine over the ground level, hosts the silent zone comprising of a meeting room, conference room, phone booths. Colour and graphics manifest here too, the louvered phone booths painted pink and the floor hosting red and white strips of vinyl tiles to alter the sober language of the space. Exposed ducts painted in black, feature on an orange ceiling to contrast with the bright red stripes on the floor, the utilities quietly adding to the design expression. Further colour is brought into the space in the form of a dark blue sofa in the waiting zone.



The Co-working space resonates the design intent evidenced on the ground floor.



The aromatic coffee zone demarcated by graphics and geometric tiles.



The silent zone on the mezzanine.

“The idea was to use colours to articulate the spaces, define the functional zones while adding cheer to a sombre office environment. The concept of co-working and co-living further ties in with this design intent, the simple colours cheerful and defining, yet not heavy on the eye”, elaborates Shraddha. “The colours chosen too were deliberately tuned to an earthy and rustic flavour, the orange, brick red, grey and black, creating this rustic, earthy aura in the interiors.”

VIBRANT YET SOOTHING

The next two levels accommodate the co-living spaces where similar cheer is brought in the décor through the play of colour, geometry, wood, metal, greens and graphics. The rooms come with a strong play of colours and geometry to define the interiors while ensuring the colours are a mix of bright and the subtle to lend cheer, yet remain soothing.

The co-working space, featuring over the last two levels, resonates the same design intent evident in the ground floor, albeit in a more subdued fashion. Thus, the geometric patterns, orange ceiling, exposed utilities painted in black, colours defining the seating, the lay of the floor demarcating the functional spaces and pathways, are some of the common elements witnessed in the work spaces.

The terrace hosts a vibrant cafeteria, the organic lay of the space once again tying in with the colours, textures, geometry and greens, the colourful suspended cuboids with their pendant lights accentuating the multi-faceted yet simplistic design approach.



The vibrant cafeteria on the terrace.



THE POWER OF 5-AXIS

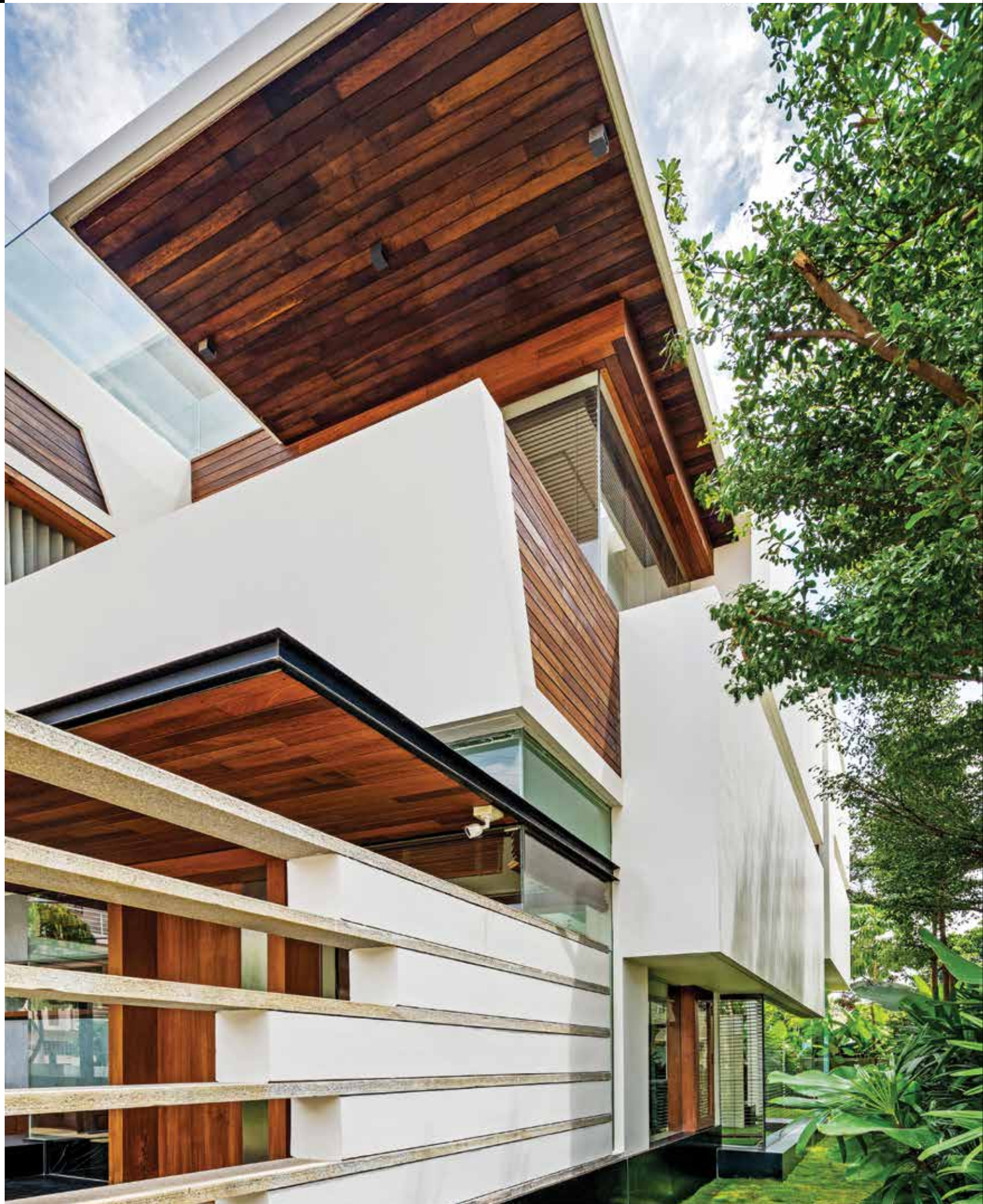
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RIDING THE CREST

BY NANDHINI SUNDAR
FEATURING CREST ARCHITECTS



The duo are still in their twenties, barely five years into finishing architecture schooling; yet a walk through their projects speaks of talent brimming, not to mention a young master’s touch. With 20 completed projects, 30 odd projects in the pipeline and a booming practice to contend with, **Architects Vishwas Venkat and Vikas M V of Crest Architects** are certainly riding the crest of success. Their recent ArchDaily shortlisted project, Floating Walls, which incidentally is their very first project, is a case in point for what their future holds in store.



Floating walls: Exterior façade.



Floating walls: The massive 8 feet entrance door with its floating slab leading thence to the living area.



Floating walls: The dining area with its sky lit courtyard.

With both being passionate about design, it is not surprising that Floating Walls was initiated while still in college, third year of architecture in MS Ramaiah Institute of Technology to be precise. “It was an unplanned meeting with the client that brought us this project as we were still students then. The concept he had in mind interested us and the discussion that followed took an unprecedented turn to land us the project”, states Vishwas.

What thence ensued was the starting of the project, with the two soon having to juggle their architecture school work as well as the design and physical execution of this project. “We never perceived design as work and this could explain our successful handling of college curriculum as well as the project”, points Vishwas. “During one occasion, we had reservations about the design given for the elevation and this happened during the term end exams. After studying late into the night, we left early morning at 5 am to the site, redid the elevation drawings and then reached the examination centre by 9.30 to take the exam”, smiles Vishwas. “We were always in an exploratory mode, stopping at various constructions sites to observe and interact with the ground workers.”

DESIGNING THE FLOAT

The 3000 Sq ft site was in a congested urban setting, prompting the duo to come up with an inward looking residence with a sky lit courtyard. “The presence of an internal courtyard not only connected with vernacular sentiments but also ensured copious natural light and ventilation into the interiors, enabling the residents to enjoy the greens in privacy”, explains Vikas. To lend a difference to the structure while attending to the privacy of the interiors, both decided to cantilever the outer walls in a manner where the slits made the walls to appear as floating in air without a base to rest on.

“We cantilevered the outer walls on the beams resting on the columns to create the slits where the gaps were covered in glass, letting in plenty of natural light into



Framed House: An array of structural frames mark the interiors.



Framed House: A sculptural staircase.



Framed House: The façade blocking the southwest sun.

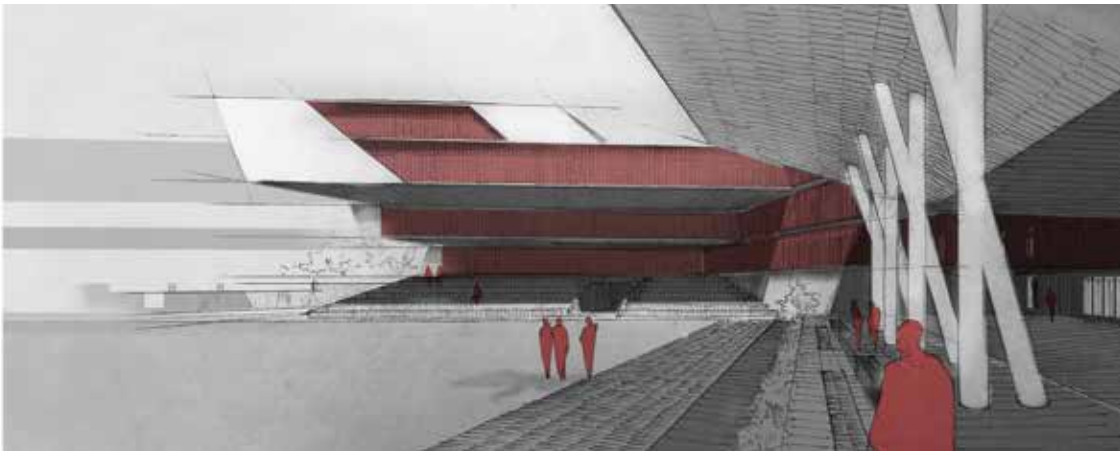
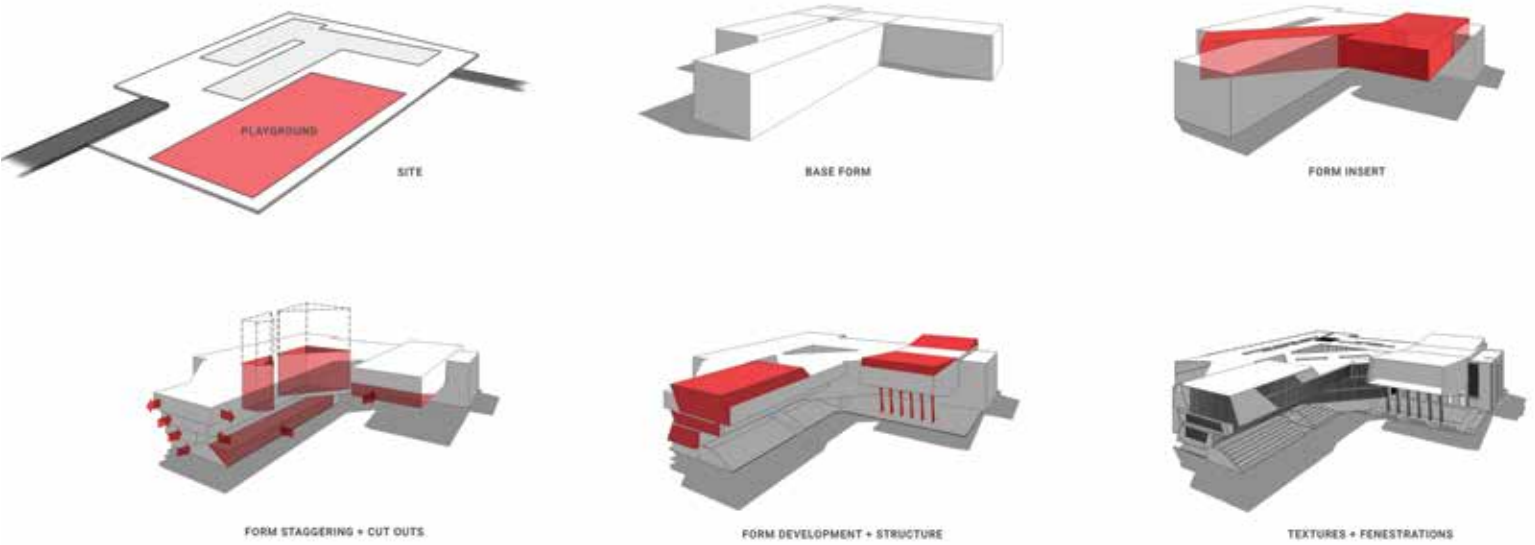
the interiors. The windows were placed at unconventional heights and in a haphazard manner to form a unique design and add to the floating feel of the structure by altering the façade”, he adds. Key portions of the roof were also cantilevered to appear floating, visually making the building appear light and free.

The floats do not stop with the exteriors and outer walls but penetrate inside too, starting with the floating staircase treads that form a stunning sculptural feature in the sky lit courtyard. The floating treads especially stand out given the backdrop of a minimal décor which is chiefly articulated by the natural materials in use. The demarcating wall between the dining and kitchen is also suspended to appear to hang from the ceiling with no support underneath. A massive 8 feet entrance door greets the visitor with its floating slab, connecting seamlessly with the floating stones on the exterior walls.

FRAMED TO CAPTIVATE

Just as their very first project displayed maturity as well novelty in the design approach, a model villa that the duo was asked to design for a township, revealed similar unconventional approach. The Framed House, as the name indicates, has pockets of its interiors captured in a frame to surprise and lend interest. The 2500 Sq ft three bedroom villa comes with a façade that completely blocks the South West sun bearing down on it because of its orientation. Two vertical cubes frame the elevation along with small slits in the blank white wall. “Each section and element of the interior is captured through framed openings”, explains Vikas.

Thus the entrance begins with a circular glass frame that gives a peek into the deck within. The living area with its double height sun lit courtyard accommodates a framed puja area, connecting thence into an outdoor garden deck. “The framing of the spaces is not confined to sections featuring through the outer walls. The framing is also lent to define an interior wall feature or an



internal space that opens up or to capture the exteriors from within the residence”, explains Vishwas.

The presence of the sky lit courtyard and strategic slits ensures there is copious natural light and ventilation in the interiors. “The quantum of natural light and ventilation that prevails in an interior has an impact on the psychology of the user, be it in a residence, office space or commercial area”, points Vikas. “Naturally lit and ventilated spaces come with their own energy that is hard to match and this gets amplified when teamed with greenery and waterbodies. We try to fuse in these elements into our spaces along with the use of natural materials where the colours are articulated by the natural materials against a predominantly white background.”

ELONGATING THE FOOTPRINT

For Vikas and Vishwas, design articulation does not stop with merely the walls and the lay of the interior spaces. It extends to the shape of the structural footprint too where the residence can be stretched to appear unconventional. Their project Long House is a case in point. The four bedroom house featuring on two levels comes in the form of three cubes stacked over each other in a staggered manner with a sun lit courtyard in the midst. The in situ concrete composite structure comes with a large span sans beams. A massive 24 feet cantilevered roof shades the outdoor car park, accentuating the linear form of the structure. The exposed concrete brings in the minimalist language into the interior spaces.



Ongoing project: A composition of staggered cubes and dramatic sweeps.

One of their current, ongoing projects involving an institution displays plenty of these design sentiments, the spaces cleverly split and distributed according to age and functionality, around a large internal courtyard. The structure comes as a composition of staggered cubes, with a dramatic sweep at the entrance to form the porch. Interesting openings on the façade, further articulate the design while framing the peek taken of the exteriors from within.



THE FRESHMEN ARE HERE

BY PROF. JAFFER AA KHAN | Advisor, The Architecture School VIT Vellore



The freshmen are here. They will be embarking on a journey that is unique and exciting. Many schools in the country have already started the semester and many others will follow. This year it seems the response to the architecture course as a career option looks better than the previous year which was severely hit due to the pandemic conditions. We assume that the pandemic will be over and normalisation will happen soon and hence the admissions are a little healthier this time, though some high intake institutes will have an impact to some extent. I believe that smaller intake in architecture schools are always better as they are easy to manage effectively.

Having taken this career decision to embark on this journey, the freshmen to the course should know that this journey will have a life-changing experience from day one. Many of their seniors might have a different opinion(s), as they are already in this journey and it is expected that many of them would give a reasonably good or a bleak picture of what is happening and what the freshmen would expect as they progress. This is the best feedback you get.

It is a fact that most of them (freshmen) possess the extraordinary talent and do wonderful and inspiring work in the first year.

They are least influenced at this stage and enjoy the journey with excitement. When they reach the middle of the course, the excitement of these brilliant students starts to wane and they become extremely disillusioned and directionless. The teachers are not to be blamed always though they play an important role. But the system and the methodology that is adopted in imparting the architecture education is what needs to be looked at. Though the curriculum plays a key role, the pedagogy of delivering this curriculum is what is missing, which allows disillusionment to set in at a mid-way through the course.

How do we keep this interest level and the momentum going? This is the biggest challenge and nothing can be achieved unless both the teacher and the student build a partnership and mutually exchange their experiences to enrich the partnership. In some cases, this frequency between them does not exist at all. How can this improve? Do the students ever ask pertinent questions to their teachers? The scenario is different nowadays, the students who initially are vibrant in asking questions, later realise that their grades have been compromised due to this action of theirs and hence most of them remain silent to gain favour from the teachers by doing everything they say.

My advice is, do not be afraid to ask questions that are primary for you to develop interesting architecture. You would better avoid cloning someone else’s fixed ideas. Many a time, there are no answers to these questions. Architecture is autodidactic and this process of self-learning keeps the student without much of the influence of moribund ideas. But one needs to remember that all new and crazy ideas are always criticised and rejected which could result in depressing situations. Frustration is part of life but networking with your peers and seniors will keep you engaged. You need to stay sane and healthy and make sure you have a balanced lifestyle that is not heavily competitive with your peers. Avoid comparing yourself with them but develop a positive approach to discuss and debate to improve your understanding.

Every school will have a “Studio Culture” policy. If it does not, then encourage the School to develop one. Make sure the policy works toward your creative spirit and not become an “all-nighter” which will impact you and the people at home who may not have an idea of what you are up to. Sleep well and manage your time efficiently. Read books not just on architecture but the ones which interest you. One can take to sports, work out at the gym or even try new recipes.

The architecture course is expensive and hence be responsible for buying only the useful material. Make sure the waste is disposed of properly. Try to recycle the materials to save cost and damage to the environment. Do not forget to document your work and catalogue them for your future use.

And finally, be respectful, sincere as your architecture is the reflection of You.

You are a breath of fresh air to the school and the people around you.

Prepare for your Future.....!!

Please send your feedback to:
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WINDOW DRESSING

AN ARCHITECTURAL DESIGN APPROACH

BY PROF. K JAISIM

My memory goes back to the first few years of my practice in the seventies, when I was commissioned to design a few showrooms. Starting on my own this opened an avenue to address the economics as well as coming to be known.

A garment and shoe showroom, an air travel agency for an international airline and a book shop. Never did I imagine that these and not my residences would rocket me in the commercial sense. The Practice of Jaisim Fountainhead approached these projects in a very imaginative way. In one car showroom we hung the car upside down, in another the show window glass was discarded and the flow opened to one and all who happened to walk the street.

In a Saree shop we draped them like curtains. In a furniture shop we opened a coffee and tea space. And in a liquor shop we made the invite by opening the window to the terrace. These were exciting times which continued with my parallel projects and still continue with clients who are willing to run an unmarked target.

What surprised us in JF was when these explorations won national and internal awards. In one we even went underground and the glass panes were put on the floor, such that people walked on them and were intrigued and walked down out of curiosity and became customers.

Lately we advised a client to drop the windows and defined spaces and make them open with a composition of multiple interactions. Window itself is looked as a piece of art and we are spending more on it than the material it sells. Art Gallery is the composition especially linked with modern technology of Light and Sound.

The human mind seeks adventure, the women love to spend time, children to play, the men some sort of being involved but with a sense of aloofness. Window of the past looked out. Today these windows bring the out within. The challenges are infinite, only imagination limits, not even finance.

My direction to one and all, Just Sing It.



CELEBRATING THE GLORIOUS RUINS



One of the largest empires of India, the mighty Vijayanagara Empire founded **Hampi** in mid-14th Century, the capital city becoming the centre of riches, infinite talent, skill and creativity. Interior **Designer Mahesh Chadaga** captures through his lenses the glorious ruins of this mighty empire, showcasing the exquisite architecture of that period and its imperial magnificence

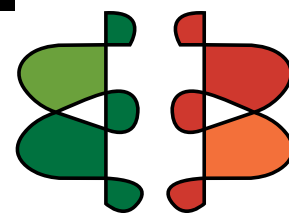


The ruins of Hampi are scattered across a 26 km area, the remains silently telling the tale of riches and glory of a bygone era. The Virupaksha Temple and Vitthala Temple with its spectacular, yet ruined Gopuram, form part of the astounding monuments of Hampi.





A Garuda stone chariot with solid stone wheels that can actually turn on their axles, musical pillars where each pillar gives a different note when tapped, performance hall where dance performances and musical dramas were played, the square water pavilion enclosed with ornate pillars where freshwater flows in and wash water flows out, the Lotus Mahal which is considered to be an air cooled summer palace of the queen, the Hazara Rama Temple and many more, mark the glories of a ruined past.



HAPPENINGS IN BRC

JULY TO SEPTEMBER 2021



IIID BRC Team with Architect Brinda Somaya.



THE MASTER CONNECT

The last two years have certainly been trying; depriving physical interaction in architect connects. An event most missed during this period was the Master Series where members have the opportunity to physically meet the Masters who have made their mark in Indian and global architecture.

The month of September put this long wait to rest, hosting Master Architect Brinda Somaya. The evening was also graced by IIID President Elect, Architect B K Tanuja. The event, sponsored by Inner Circle Partner, Twigg, had over 180 architects attending. The evening also saw the incoming Chairperson Architect Kavita Sastry formally taking oath along with the rest of her team. Kavita Sastry shared her vision for IIID BRC and agenda over the forthcoming two years, presenting a handbook on the same. Over 700 architects received copies of the handbook which was sponsored by Kohler India.

Architect Somaya enthralled the gathered architects with her astounding presentation, covering the range of her works, mission and vision. Her presentation elaborated on a range of issues, covering cities, culture, crafts, community and conservation besides underprivileged women in workplace. Somaya detailed the work done at grass root level to help such women such as starting of crèche at construction sites, aiding girl child education.



Architect Brinda Somaya being felicitated by outgoing Chairperson Architect Dinesh Verma.



Audience at the Master Series event.



Team Uru.



Chairperson elect Architect Gunjan Das, Past Chairperson Architect Shyamala Prabhu, Chairperson Architect Kavita Sastry.

A NEW CHAPTER BEGINS

The month of September saw the incoming Chairperson, Architect Kavita Sastry taking over the mantle of IIID BRC from the outgoing Chairperson Architect Dinesh Verma. The FGBM of the incoming committee was held and the new committee members formally announced. Chairperson Kavita Sastry also unveiled the participation commitment extended by 10 Trade members, who formed the Inner Circle Partners, in IIID BRC activities for the ensuing two year term.

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