

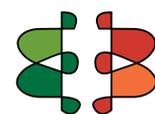
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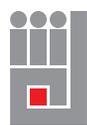
★ FANNING THE INTERIORS

FEATURING:

**VINU DANIEL | BIJOY RAMACHANDRAN | SACHIN RASTOGI
SHRIYA PARASRAMPURIA & PRASHANT DUPARE
TC RAVINDRA**



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KAVITA SASTRY

Dear Members,

**'Live as if you were to die tomorrow.
Learn as if you were to live forever'Mahatma Gandhi.**

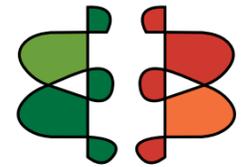
Team Uru firmly believes that learning never stops. This quarter saw the team organise two factory visits- the first one with Inner Circle Trade Partner Biesse Group at their facility in Nelamangala. Biesse Group not only manufactures cutting edge wood working machinery but also has a research base in Nelamangala. The team conducted the monthly Managing Committee meeting post the tour. The second factory visit was held at Platinum Inner Circle Trade Partner MCI Experience Centre in Jigani. Designed by Singapore based WOW Architects, it is conceptualised as a giant stone sculpture. The team was treated to a tour of exotic marbles followed by the monthly MC meeting.

In a ground breaking effort to bridge the gap between education and professional practice, the first Material Library was set up at BMS College of Architecture, Basavanagudi. Dr. Mamatha P Raj, Director, BMSCA and Hon Secretary IIID BRC, V Vishwannath spearheaded this initiative and the event was presided over by Dr P Dayananda Pai, Chairman-BOG, BMS College of Architecture. Students get first-hand knowledge of not just latest building materials but also industry practices and innovations. The long term goal is to set up these libraries at every design college in Karnataka. The participating trade partners were felicitated by IIID BRC.

The Hubballi Centre is all ready to be set up, thanks to the efforts of Architects Vijay Kumar and Gururaj Naik. The team hopes to head out once again for the formal installation.

In keeping with the learning theme, we are launching the Antarya Regional Awards on Aug 26th. The Awards aim to highlight the local talent and is open to design professionals practicing in Karnataka. So spread the word and do participate.

Kavita Sastry
Chairperson IIID BRC, 2021-23
kavisastri@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.

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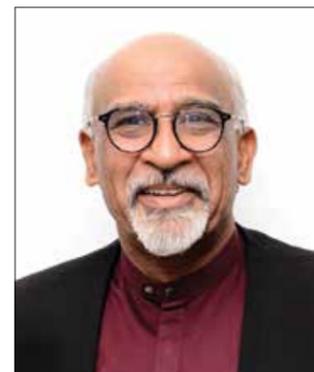
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Life Is On

Schneider
Electric

From
The Managing Editor



DINESH VERMA

Dear Members,

Doors have opened up – post pandemic the personal meetings, presentations, seminars are coming back; a relief to many. We at Antarya are now able to freeze the dates for the FIRST ANTARYA AWARDS for Architects and Interior Designers in Karnataka. There is a special category for designers outside Bengaluru and we look forward to a major participation from Architects & Designers from all over Karnataka.

Humans have always sought comfort and fans were one of the first inventions to keep the spaces cool and make the environment more comfortable for indoor living. From the personal hand held to manual rope pulled and finally power driven types, fans have come a long way in creating the breeze to keep them cool and motivated. This issue traces the history of fans and their transformation over a century.

Design is limitless and design thinking is infinite – people outside the design circle are trying to integrate their knowledge with designers to create a healthier environment in and around the buildings. Antarya has captured one such effort where a designed plantation based on ancient knowledge helps to keep the occupants of buildings healthy.

Forthcoming issues of Antarya will see more of technology & design being used in mass production of quality interiors.

Special thanks for the trade members for supporting the Trade Directory. We are planning to introduce more features in the Trade Directory in the issues to come.

Dinesh Verma
verma@acegrouparchitects.com

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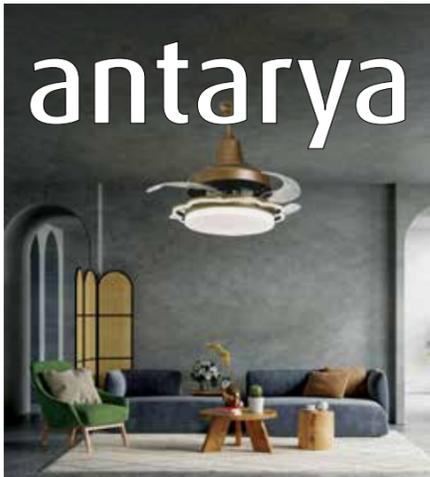
REVIEW

"Antarya has become a "go to" magazine for all our present contents and latest features in the world of architecture and interiors..

The reviews, graphics, presentation and the brilliance of Nandhini sundar makes it even more worth while to read.

Congratulations to the entire team @Antarya"

Architect Rajesh Shivaram
Techno Architecture



antarya

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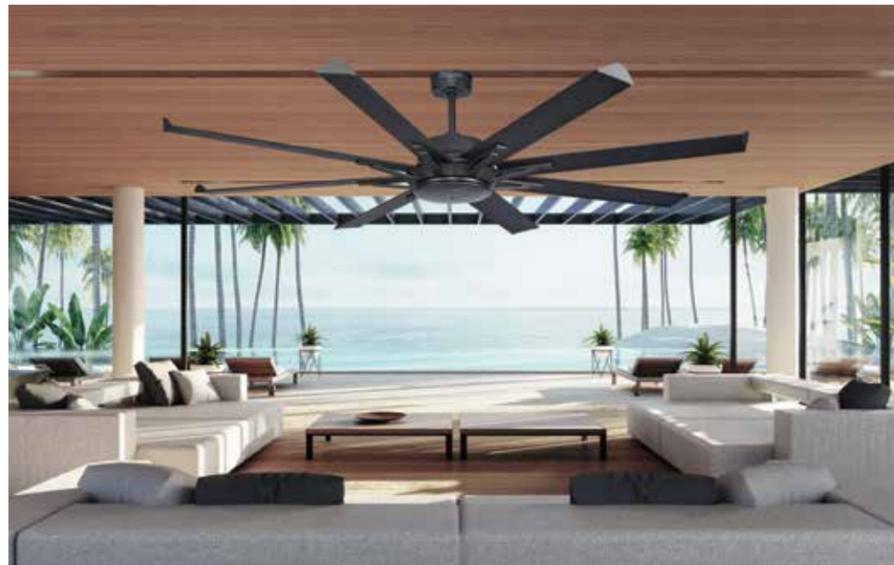
COVER IMAGE

Freesia Hydraulic fan from *Magnific*



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**INSTITUTE
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Bangalore Regional Chapter



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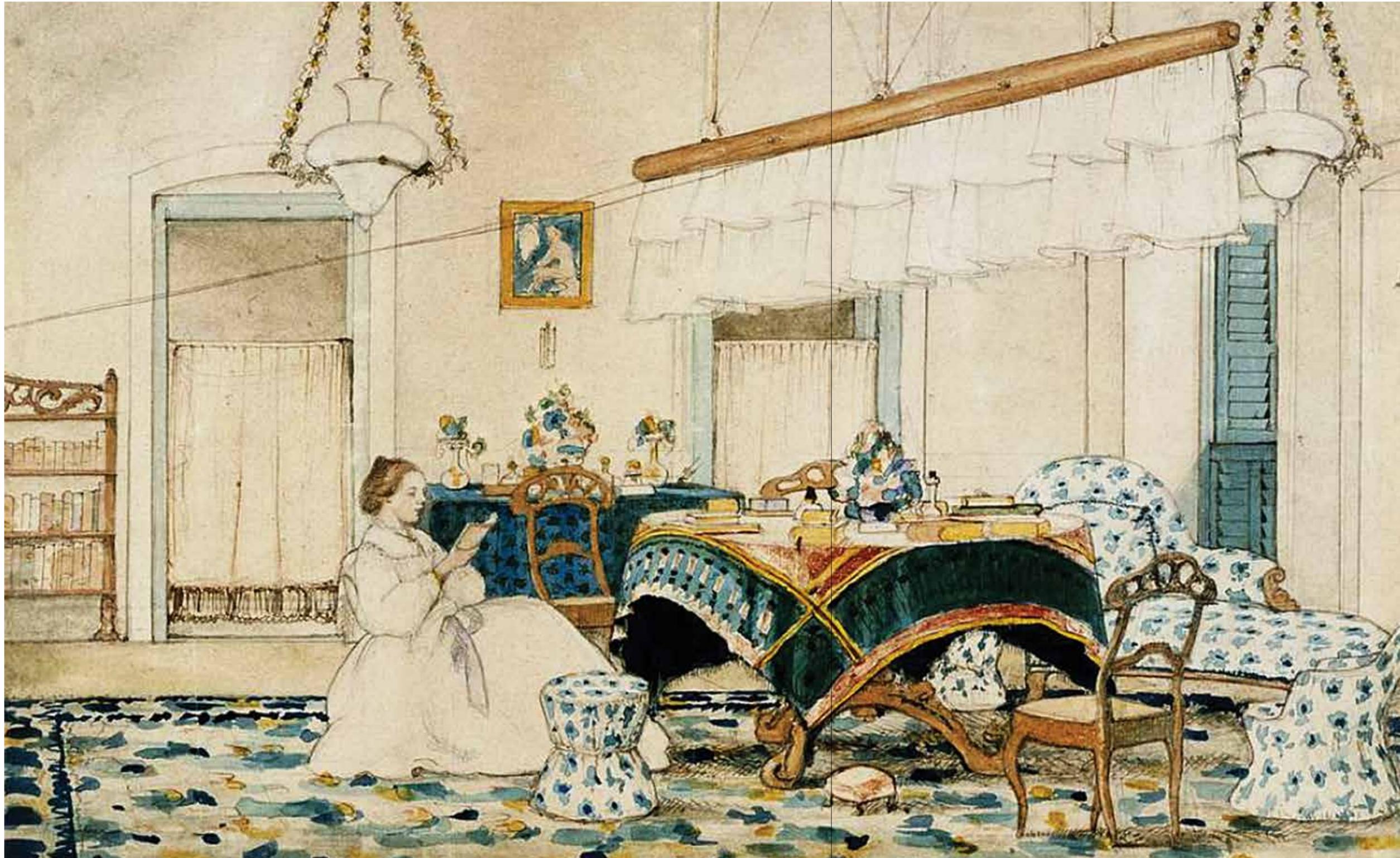


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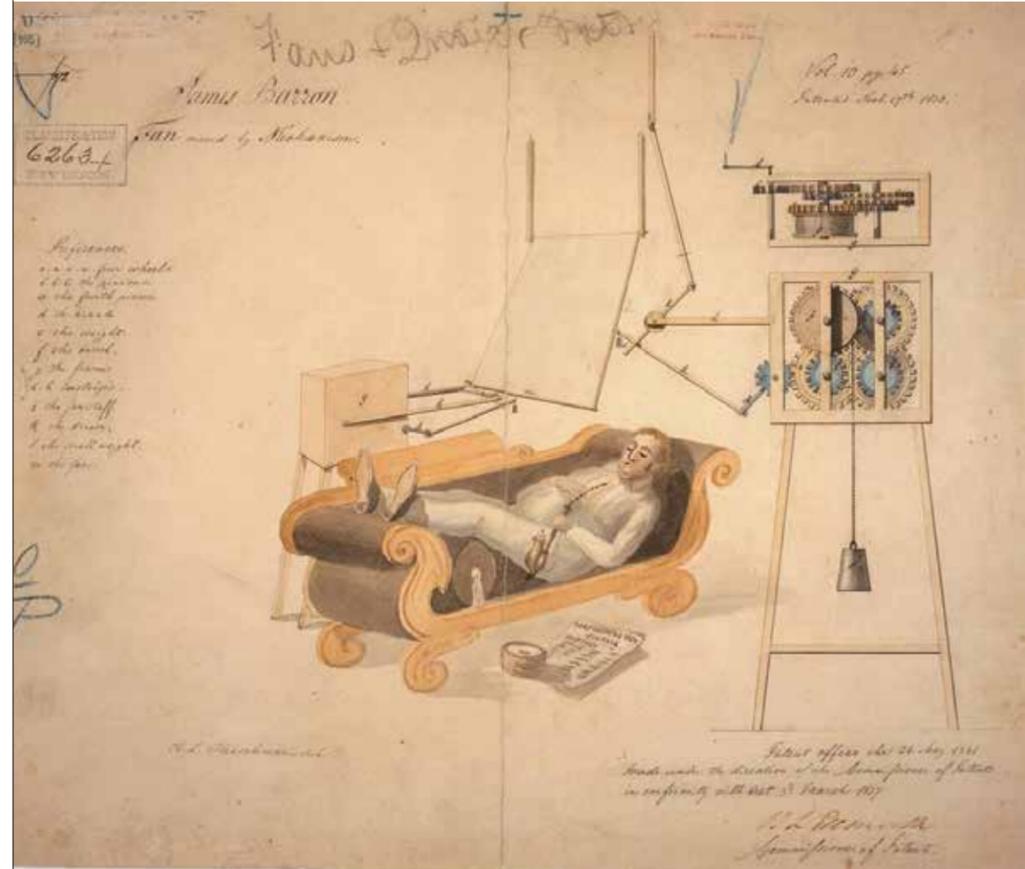
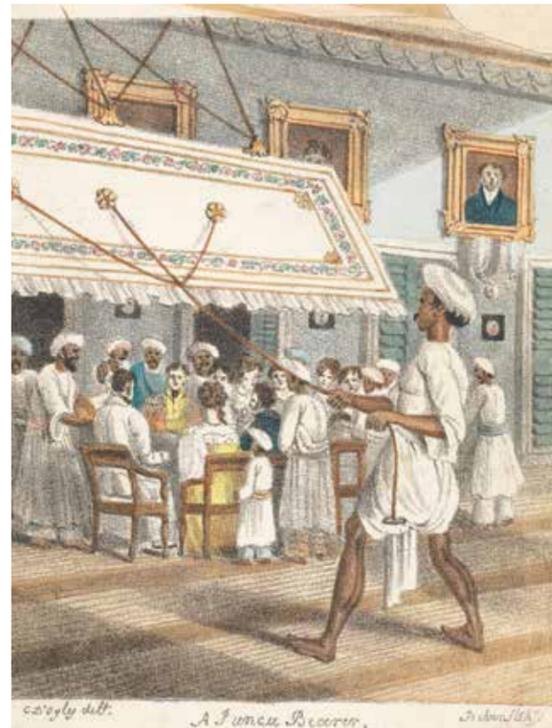
FANNING THE INTERIORS

BY NANDHINI SUNDAR



A woman reading under a punkah in a comfortably furnished room. Inscribed on reverse: 'Mrs Gladstone Lingham's drawing room at her residence in Berhampore, 1863'. Source: www.picryl.com

It may come as a surprise that the origin of the ubiquitous fan was a leaf used to spark a flame. Yet, historically the probable origin is traced back to just that, a leaf, which then metamorphosed into more usable modes down the ages when man became more innovative to fulfil the demands of daily life while also seeking the remnants of comfort. While the functional origin is traced to the probable leaf, the luxury quotient of the fan and its beginning is mapped back to warm climatic zones such as Egypt, Assyria where perhaps, besides lending a degree of comfort, it also served the functional use of acting as an insect repellent.



Above: Patent drawing of Fan Moved by Mechanism, 11/27/1830. The original drawing for this patent was destroyed by a fire in the Patent Office in 1836. The coverage date is the original patent date. This drawing is a restoration created in 1837 or shortly there. Source: [Wikicommons](#).

Facing Page Top Left: Brisé Fan, ca. 1790 : Sticks of lace-carved and pierced ivory with monogram at the center; silk connecting ribbon; metal washer at the rivet; guards carved in high-relief with landscape scenes. Source: [Wikicommons](#).

Facing Page Top Right: A folding hand fan set with two prints by the Japanese ukiyo-e artist Suzuki Harunobu. circa 1765 –70. Source: [Wikicommons](#).

Facing Page Bottom Left: Punkah in dining room at 1 Melrose - Montebello Parkway, Natchez, Mississippi, Natchez National Historical Park. Image courtesy of Historic American Buildings Survey—HABS. Source: [Wikicommons](#).

Facing Page Bottom Right: Manually pulled Punkah in the drawing room at Waddesdon Manor. Source: [Wikicommons](#).

While fans in some form have existed since prehistoric times, the first fans are considered to have been discovered and brought into existence by ancient Egyptians in 4000 BC. Archaeological evidence points to slaves in the Egyptian court waving large fans to keep the Pharaohs cool. Some of the earliest fans unearthed are from the Egyptian tombs, the two fans found in Tutankhamun's tomb being a classic example, with one coming with an intricately carved gold handle with

remnants of ostrich feathers, while the other being ebony covered in gold and precious stones. These fans also match the paintings of fans on tomb walls, indicating their presence as part of the daily accessories used by the king and his family.

Yet, these hand held fans were not confined to Egyptians alone, with their use prevailing amongst other civilisations such as Greek, Roman, as well as amongst the Persians, Hebrews.

DETAILING AND EMINENCE

Though the use of the earliest fans, made from palm leaves or from elaborate rich materials such as gold filigree or mother of pearl were confined to the royalty, it soon spread to courtiers and nobility, becoming an emblem of status and eminence, later transforming to become a woman's symbol of elegance. Adorned in precious stones, ornately decorated with scenes of domestic life, battles and recreation, these fans became the representations of power, influence, denoting the user's status in society.

Roman ladies are known to have used circular fans, some of which came with ivory handles, as borne out by sculptures in tombstones. Thus, besides serving as a symbol of status, the fans also featured as a beautiful ornament. The Basilica of St John the Baptist at Monza preserves Europe's earliest existing fan. The fan, presented to the Basilica by the Queen of Lombards in the 6th century, is made of purple vellum and decorated in gold and silver. Incidentally, the fan still retains its wooden box and silver mounted handle.

BIRDS AND BREEZE

Dating back centuries, the practice of caging the birds has not been merely for their song or beauty but also for the cool breeze they created with their constantly flapping wings. The link between their plumage and fans is thus not accidental or surprising. Some of the earliest fans recorded host the form of a bird's wing, indicating the direct connection made with breeze and flapping of their wings. This link is not restricted to ancient Egypt and the recordings of the earliest fans that prevailed but extends to the

Indian sub-continent too where the fan was christened Pankha, meaning a bird's wing.

Similar connections and leanings to the feathered beings can be gleaned in the references made in China and Japan, both in the physical shape of the fans as well as the words assigned to them. In fact, the Chinese fans come with a long history, the earliest Chinese fans discovered, belonging to the 2nd Century BC, being two woven bamboo side-mounted fans. With evidence pointing to fans coming to play much before that, their physical composition are considered to be feathers like most other fans during that period. It is considered that peacock feathers were widely employed initially, but later, to economise, silk came in and sometimes silk tapestry, curved at the tip to offer better breeze. While the hand fans were used by both sexes and were part of all ceremonies, the social ranking did play a role in the type of fan used.

Fans that featured in the Americas again reveal domination by birds' feathers. Given the religious significance that the feathers played in the Mayan, Aztec and South American cultures, these featured reverentially in various art forms. However, their perishable nature has left behind very little of this art. Yet, a fan owned by the Aztec Emperor of Mexico, one of the six pieces of Montezuma Treasure, is still preserved in the Museum of Ethnology in Vienna.

EMERGENCE OF HAND FANS

The origin of the stylish folding hand fans can be traced to the Far East, with both Japan and China holding records of its creation. The Japanese hand held fans are considered to have been modelled in the 8th century to mime the folding wings of a bat while the Chinese appear to have fashioned it after sighting a woman fanning her face mask at a festival. Regardless of its origin, the hand held folding fans gained fame, travelling to Europe through Portuguese traders in the 15th century to soon become an exotic stylish symbol of wealth and class.



Crocker-Wheeler Electric Fan from 1892. Source: [Edison](#).

Smaller hand fans made of palm fibre also prevailed during this period, for daily use such as building up domestic fires for cooking, warming. While the initial hand fans were made from a single piece of wood, leather, fabric or a large leaf, it soon metamorphosed to include paper, metal, with plenty of art fused in. Some of the most captivating and highly sought after hand fans that marked this period were the exquisitely painted fans of China's Ming Dynasty, between the latter half of the 14th century to mid-17th century.

The European versions added their own flavour, the factories coming out with works of art in lace, painted paper, parchment or fabric, carved wood, mother of pearl, ivory and other precious metals. In short, the fashion of the day dictated that the hand held folding fan is a compulsory part of every sophisticated woman's attire, while also aiding to keep cool in summer.

Interestingly, initially in ancient Greece, the fans were not well received when they arrived from the Far East. However, this subsequently changed, becoming a ubiquitous element amongst women, with the fans even depicted in the hands of Aphrodite's winged escorts as an indication of removing obstacles.



GE electric fan from early 20th century. Source: [Wikicommons](#).

THE UBIQUITOUS CEILING FANS

The origin of the ceiling fans can be traced to the practice of ancient Egyptians where slaves fanned with huge lotus leaves, wet mats, used water-filled vessels to cool the ambient air. Some of these earliest fans were referred to as screen fans or fixed leaf fans. Greeks and Romans opted peacock feathers to fan, with some of the emperors of Rome also considered to have used snow hauled from the Alps for cooling though the practicality of this claim makes it questionable. In short, these practices were conspicuously adopted with the intent of cooling the air over a wider space as against being focused on just an individual.

Down the centuries, these fans, later christened as ceiling fans, had their original versions operated manually. The first ceiling fan or one close to that was incidentally recorded in India in the 17th century where it featured as a device made from palm leaves or cloth and was hung from the ceiling. Referred to as the Punkah, these were operated manually by pulling a chord and turning the palm leaves or cloth to create the breeze. The first ceiling fan in the United States came about in 1860 where it was operated using the belt system and water or steam energy. The belt system permitted a network of fans to be operated in a large building, increasing their popularity in public spaces such as offices, department stores, eateries.



Ceiling fan originally installed in the dining room of the house in Perry's Camp, turned by the water wheel. Source: [Wikicommons](#).



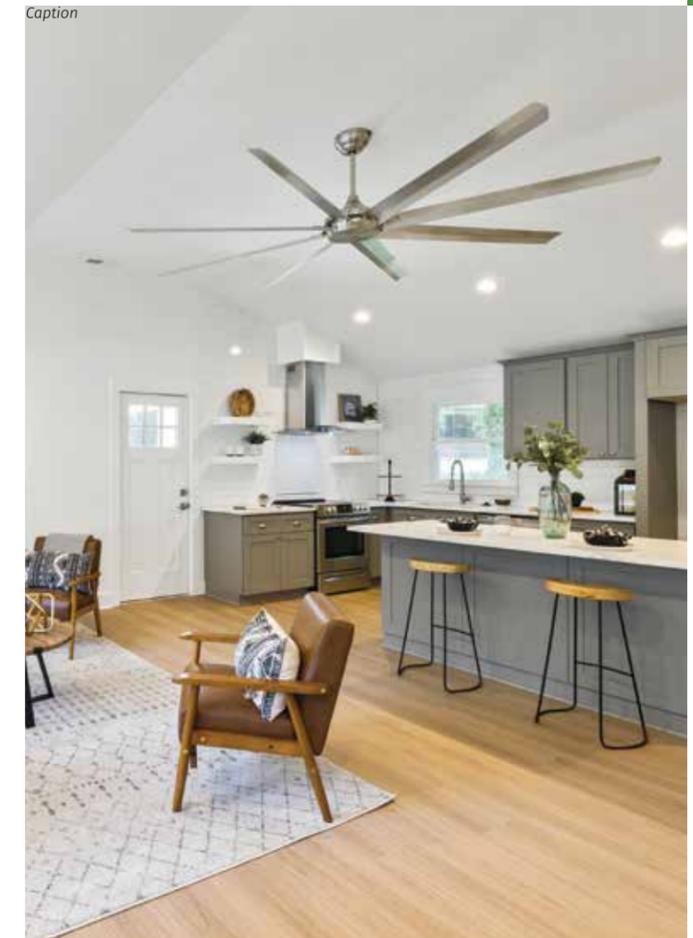
Usha Fan, one of the most common ceiling fans in India.

THE ELECTRIC VERSION

It was year 1882 when twenty two year old Schuyler Wheeler, an American electrical engineer, came up with the first version of an electric fan. The fan, with two blades, turned using the power of an electric motor. A few years thence, German-American Philip H Diehl made the electric ceiling fan by placing the blade on a sewing machine motor and connecting it to the ceiling. This soon earned him the patent for making electrical ceiling fans in 1889.

By 1907, Diehl improvised the same to lend a rotating effect to the fans. He also added a light component to the same to make it multi-functional. By 1910, four blade ceiling fans surfaced to replace its two blade predecessor, becoming immensely popular and featuring everywhere including residences. By 1932, improvised versions emerged including a caged propellant fan made by an American electrical company.

Given their cost, ceiling fans were not affordable for the large majority until the 1920s, featuring more in wealthy residences. The popularity of ceiling fans continued to rise until the 1960s when air conditioning was introduced. Yet, given the cost of air conditioning their popularity continued to prevail until the 1990s which saw a drop in cost of air conditioning.



A modern fan in the living area. Source: [Curtis Adams, www.pexels.com](#)

THE 21ST CENTURY EXOTICA

Currently there is a revisit in the popularity of ceiling fans, with astounding design features making a large footprint on their aesthetic component as part of a beautiful interior. Fans not only come in varied shapes, spectacular designs, differential materials, but also fuse in lighting, with many incorporating retractable blades to serve as a chandelier or stunning drop light while not being operational. Besides the exotic design elements and addition or reduction of blades to the fan, the technological component has witnessed a sea change, with energy efficiency and aerodynamics coming to play, making ceiling fans a prized artistic possession in any interior.

Caption



FANNED WITH MAGNIFIC

BY NANDHINI SUNDAR



A feature that is ubiquitous in an interior is the fan, be it on a table top, mounted on a wall or the ceiling. This is especially so in a tropical place, the warm dry or humid climate prompting their presence even in the outdoor spaces. While air-conditioning has become common in contemporary interiors, the fan in some form continues to prevail in a large part of these air-conditioned rooms.

Though their presence continues to be omnipresent, their physical form and functional features have witnessed a sea change to the point of terming it as metamorphosis. For, the new age fans are no more mere functional contraptions in an interior but an item of aesthetics, teaming up with the rest of the décor to accentuate the beauty. The new age fans also come with lights fused in, performing as a light fitting even when the fan is not in use. Given the range of choice on offer, based on the specific décor, an appropriate design prevails to complement the same.

Dipping into this massive variety of new age fans is **Magnific**, coming with an extensive as well as a fabulous range of options for the discerning customer. It all started when, as a third generation business house, the family business branched off in 1994 to become a distributor of fans for Bajaj & Co., culminating in holding the position of the top distributor in the country for a decade. **Jitendra Kumar, Managing Director, Magnific**, was barely 16 years of age when he started lending a helping hand to the family business.

Bolero: Giants for double height.



Marc: Royal Chandelier.

After the tremendous experience gathered as a distributor for Bajaj, Kumar decided to look into options of hosting independently the new age fans which would completely alter the language, form and function of conventional fans. Thus was born, **Magnific** in year 2015, nurtured by Kumar and his partner **Pinky Jain**, where, in a span of one year it grew to host 27 varieties of new age designer fans. Seven years on, the company has grown multi-fold, with the varieties on offer topping 127.

WHY MAGNIFIC DESIGNER FANS?

With over 70 dealers and 40 exclusive stores across the country, Magnific comes with a range of designer fans that cater equally to the affordable segment as to the high end luxury market. The economic series begins at Rs 11000 upwards, enabling even aspirants in the affordable range access to a designer fan. The sizes offered are equally varied, beginning from the small 15 inch fans and going up to the massive 108 inch range.

Evaluation through R & D

With the strong accent on innovation, a dedicated R & D team works on the designs and motor of each range to ensure they are conducive to Indian climatic conditions. The functionality, value and productivity in terms of Indian cultural and infrastructure conditions are also thoroughly researched before offering each specific range.

Mandatory Site Visits

Being the leader in the designer fan market in the country, Magnific insists on following certain protocols to meet its strong uncompromising requirement of total customer satisfaction. While the range on offer is vast, the selection of the right range and right fitting is dependent on the décor and ambience hosted in the relevant site. Magnific hence makes site visit mandatory after the conclusion of a sale.



Rolex: Retractable fan.

Fitting It Right

Not only is the site visited to vet the right purchase, the installation, is also mandatory to ensure the fitting is done perfectly by trained staff so that the performance of the fan is not impaired due to erroneous site execution.

Trained Personnel

Irrespective of the expertise of the sales team as well as the quality controls in place, it is imperative to have well trained ground staff to execute the installations and final handover of the product. Sensitive to this vital aspect, Magnific has expertly trained ground staff personally handling the delivery and installation of the fans and following up with after sales service to ensure the experience of purchase, delivery as well as the final use is flawless.

Customer Satisfaction is the Key

A significant portion of the sales for Magnific comes from references of past happy customers. Not surprisingly, the sales ride strongly on the plank of high customer satisfaction and after sales service. Attaining this calls for minute attention to detail, quality, customer needs, psychology as well as fusing in the personal touch in facilitating selections.

EXPANSIVE PRODUCT RANGE

The range on offer is expansive, starting with fans as small as 15 inches in diameter and extending to ones that are as large as 9 feet in diameter, catering equally to the smallest of requirements as well as the largest. As expansive as the range in the sizes, the fans are equally accommodative to suit a wide variety of fitting requirements, be it

a simple ceiling, wall mounting, a double height space, exclusively detailed surface, to mention a few.

Variety of Features

Depending on the space as well as the surface on which the fan is to be mounted, a variety of possibilities prevail, needing merely the right choice of the most suitable fan to fit into the selected ambience. Besides the sizes, the product range on offer includes features such as heavy motor, low maintenance, zero noise, anti-dust property, air purification, summer winter feature, power saving, human sensor, night mode, remote controlled, resistance to voltage fluctuations.

Addressing Carbon Footprint

All the fans come with a DC motor which offers efficiency in power consumption, using only 20 to 30 watts of power as against a conventional fan consuming 65 to 70 watts. The night mode option further reduces the draft as the interiors get cooler after a certain period. Coupled with this comes the human sensor option which permits the fan to operate only on sensing a presence.

Fragrant Options

While these features successfully reduce power consumption, the fans also come with a refreshing facility of freshening up the room with provision for emitting a refreshing fragrance while in operation. The summer winter facility further adds to the comfort factor by alternating the rotations, clockwise and anti-clockwise, channelling the breeze where the draft blows down when required and sweeps up when a direct feel of the strong breeze is shunned.



Desky.



Lilliput.



Minizo.



Bloom: Opening up fan.



Tornado: Solitary fan.



Dual: Duality function.



Rebel plus: Surface mount.



Classic: Elegant Cane.



Eiffle: Towering High.



Matrix: Bladeless fan.



Stallion: Warmed with wood.

Setting the Mood

While the omnipresent remote facility for all the fans makes operation and personal settings easy besides providing the option to protect against voltage fluctuations, a sizeable number of these fans come with light fittings, functioning merely as a light if required or as both when desired. Depending on the mood setting in the room, the lighting option comes with three features of warm, white and neutral white light.

Lending to Smart Homes

With technology ruling high and many luxury residences as well as commercial and workspaces converting into smart homes, offices and retail outlets, it is important to ensure the gadgets installed permit easy conversion to accommodate such technological intervention. Conscious

of this, all fans marketed by Magnific are easily convertible to bring to the automation mode. In short, the entire range offered comes under 'Smart' fans to permit direct home automation.

CATEGORISED TO ATTRACT

The expansive product range comes in multiple categories to facilitate easy identification and choice to suit individual leanings and requirements. Based on the specific functionality and physical composition, the fans fall into 13 different categories.

Royal Chandelier

Built to look like a chandelier, these retractable fans come with a light, the blades tucked inside. These fans can be used as a chandelier or merely as a fan or as

both. When the fan mode is on, the blades open up and retract when the fan mode is switched off. Sized between 42 to 52 inches, these fans come with three light options of warm, white and neutral white light while the blades come with an anti-dust coating. The Retractable fans are ideal for dining spaces, living area, the foyer, bedroom, outdoor spaces such as open verandas, gazebos.

A Bladeless Cooler

Designed to feature on a table, these fans come sans blades, functioning like an air cooler. Packed with low maintenance features, the fans are also structured to ensure the draft is not direct on the user but dispersed and gentle. The fans also fuse in light options that feature as front and back lighting along with a dimmer option. Coming in subdued colours of beech

wood, dark copper and white, the Bladeless fans are most suitable for 12x12 feet spaces, used mostly in the living, dining and bar areas.

Opening up to Fan

Coming in sizes ranging from 42 to 52 inches, these power saving fans with openable blades appear as a stunning drop light while not in use, the blades totally tucked out of sight. The fans offer similar features of anti-dust blades, easy maintenance besides packing in the summer winter feature to suit the mood and functionality of the user. The Openable blade fans are most suited for the living areas, dining and foyer.

A Hydraulic Option

While the retractable variety and openable blades permit the withdrawal of the blades when the fan is not in use, to display merely a

chandelier or a drop light, the fans coming with the hydraulic option have blades that retract in totality without even a trace of their visual presence. When switched on, the blades open up akin to a flower, the very motion of their opening being a treat to witness. Most suitable for double height spaces, the Hydraulic fans come with a power saving feature, three light options as well as easy maintenance given their anti-dust coating.

Solitary Beauty

The large 64 inch fan comes with a solitary blade, packing in the summer winter feature along with the power saving DC motor. The Single blade beauty is ideal for spaces of 16x16 feet, relating to living rooms, foyer, lounge areas.

Warmed with Wood

The presence of wood brings with it a sense

of warmth, beauty, character. Infused with this character are the fans coming with wooden blades made from natural teak, pine, beech, making them a most sought after choice in terms of aesthetics. The DC motor of these fans makes them power efficient, tying in with an added summer winter feature. These easy to maintain fans are most suited for resorts, hotels, living rooms and bedrooms in residences.

The Elegant Cane

When it comes to outdoor décor, cane rules high on aesthetics. Fusing in this much sought after material are the outdoor fans with blades made from cane. The blades come with IP43 to ensure they are waterproof to protect against rain. Besides the DC motor to save on power, these fans also come with the summer winter option to address the breeze variance that



Gardenia.



Airforce, Black.

would be sought in the outdoors. The fans are an ideal choice for resorts, villas.

Giants for Double Height

A large space with high volume calls for an equally large fan. Magnific sure enough has appropriate giants in place to cater to such volumes. Fitted with 6 to 8 blades, these gentle giants come in sizes that vary from 66 inches to 108 inches, the appropriate diameter chosen based on the expanse of the space to house them. Incidentally such giant fans have frequented only commercial and industrial spaces in the past. Magnific takes the unique credit for being the first to introduce a gentler, noiseless and aesthetic version of these giants into residential spaces.

Duality in Function

A single fan addressing the breeze quotient in a large space can be a challenge. Magnific successfully addresses this challenge with their Dual fans which come with the option of circulating the air on both sides so as to reach a much larger span. Specifically meant for large spaces, the Dual fans are most suitable for resorts, villas, eateries, commercial spaces.

Towering High

A commercial space such as an airport certainly needs fans that are massive in their diameter to reach a large volume of space. The tower fans offered by Magnific cater to just this need, the fans incorporating a 60 degree oscillation to cover an 18x18 feet space. The fans also pack in an air purification option to leave the space fragrant and fresh. All the Tower fans come with the human sensor option to optimise the operation.

A Misty Option

Summers can be unbearably dry, especially when the location experiences a desert climate. What is most sought then is humidity, a sprinkling of cool water to quench the dry thirty breeze. Recognising this dry scene, Magnific comes with fans that come with a sprinkler option, to usher in the much needed humidity into the space. The Mist fans are ideal for large open spaces that measure over 30x30 feet.

Gardenia Treat

Gardens are cheerful spaces, no doubt, but pitch in a fan to circulate the air and the space can become irresistible. Magnific comes with a garden range of pedestal fans specifically designed for an outdoor garden space. The Gardenia fans come with light option and a marble table for mounting.

A Surface Mount

When the space is not only cramped but is also low in height, the fan needs to be literally plastered to ceiling. The 2x2 inch Grid Ceiling fan offered by Magnific comes with recess mounting or surface mounting facility where it works akin to a cooler. Its acrylic body is anti-dust, lending to easy maintenance. The fans are an ideal solution for low height spaces, over bunk beds, in rest rooms, small commercial spaces.

LAUNCHING ANEW

Given the philosophy of constantly offering something new to its dedicated clientele, Magnific has a range of new launches to entice. Each comes with its own unique features and specialities to suit specific décor patterns as well as for universal application.

Australian Lilliput

The Australian Lilliput with its matte black, stainless steel finished body is ideally suited for low height ceiling. Armed with world class quality and durability, the remote controlled fan comes with a motor specification of 153x15 copper winding.

Italian Sensation

The matte black finished body of this Italian Sensation is aero-dynamically designed exclusively for a modern contemporary interior. Packed with its world class quality, its motor specification offers 153x16 copper winding.

American Airforce

Offered in two colours of matte black and matte white finished body, complemented by aero-dynamically designed blades, the American Airforce is exclusively designed for a modern contemporary interior. Incorporating uncompromising world class quality, the motor specifications come with 153x16 copper winding.

European Classic

True to its name, the European Classic comes in shades of dark bronze and rattan with a dark brown and grey finished body. It is exclusively designed to blend into all interiors, be it antique, traditional or modern. Its world class quality features come with the motor specifications of 153x20 copper winding.

Italian Matrix

A tower fan, the Italian Matrix comes in shades of grey silver and grey plus gun grey finished body. It packs in added features such as cooling and purification, the body designed to lend high aesthetic value while ensuring minimum space occupancy.

Italian Desky

Being a table fan, the Italian Desky is easily portable, offered in a pristine white finish, the size ensuring minimal space occupancy. Along with its unquestionable quality and durability, the portable fan also offers the comfort of a remote controlled operation.

American Stallion

In keeping with its name, the American Stallion proves to be a stunning beauty, its matte black finished body designed with the intent of serving multiple varieties of interiors. The remote control facilitated stunner comes with a motor specification of 153x15 copper winding.

Minizo

Built in dark wood and a matte white finished body, the Minizo teams with all types of interiors. Including a remote controlling facility, the motor specification comes with 139x20 copper winding.

European Daffodil

Coming in an attractive antique brass finished body, The European Daffodil is exclusively designed to suit a classic interior where an antique look is solicited. Further, with its retractable features, it also appears as a stunning chandelier in the interior when the fan is not in use. With its world class quality and remote controlling facility, the motor specification comes as 172x15 copper winding.



SLANTING THE WAY THROUGH

BY NANDHINI SUNDAR | FEATURING AR VINU DANIEL



VINU DANIEL

WALLMAKERS

PROJECT: Pirouette House

BUILT UP AREA: 2110 sq ft

YEAR OF COMPLETION: 2020

LOCATION: Thiruvananthapuram

DESIGN TEAM: Vinu Daniel, Oshin Mariam Varughese, J M Srivarshini, Gayatri Maithani, Swathi Raj, Keerthi Kausalya, Shiuly Roy, Neeraj S Murali, Dhawal Dasari

MATERIAL USED: Kiln fired bricks, salvaged wood from demolished buildings, ferro cement shells, discarded scaffolding pipes, cane, oxide

PICTURE CREDITS: Jino Sam

When the site is not only small but also stuffed amidst an excruciatingly crowded urban neighbourhood with nil scope of taking a peek or even a breath outdoors, the options left in design are literally negligible except to have the spaces look inwards. **Architect Vinu Daniel of Wallmakers** was faced with exactly similar challenges in his project, Pirouette House, where he was required to design a three bedroom residence in a 13x15m site in one of the most crowded localities of Thiruvananthapuram. Yet, while the building was certainly inward looking, what he did come up with was a structure that was stunning not only in its design and space arrangements but also in its ultimate form as well as the sustainable quotient addressed.



The entrance with the slanted brick facade.



Living area enclosed in bricks and exposed concrete.

“The site was so tight that there was barely any setback space. The road in the congested residential cluster was equally narrow, measuring barely 2.5m, which meant the structure would come up as a box. The only scope of opening up the spaces was inwards through an internal courtyard as there could be no windows too in the building to look outwards or let in natural light and ventilation. Even the scope for an opening in the façade was negated by the presence of a residence right opposite, barely 2m across the road”, lists Vinu on the challenges faced at the site.

LETTING THE WIND FLOW

Vinu further observed that the direction of wind flow to the site was from either side of the front elevation which he had to channel and let into the residence. This meant that the East to West path had to be left clear to permit unhindered flow of the wind into different sections of the interiors. The second challenge was the boxed-in feature of the structure preventing natural light from filtering in. This indicated to the compulsory presence of a sky lit courtyard in the centre of the residence to enable natural light to permeate the interiors equally.

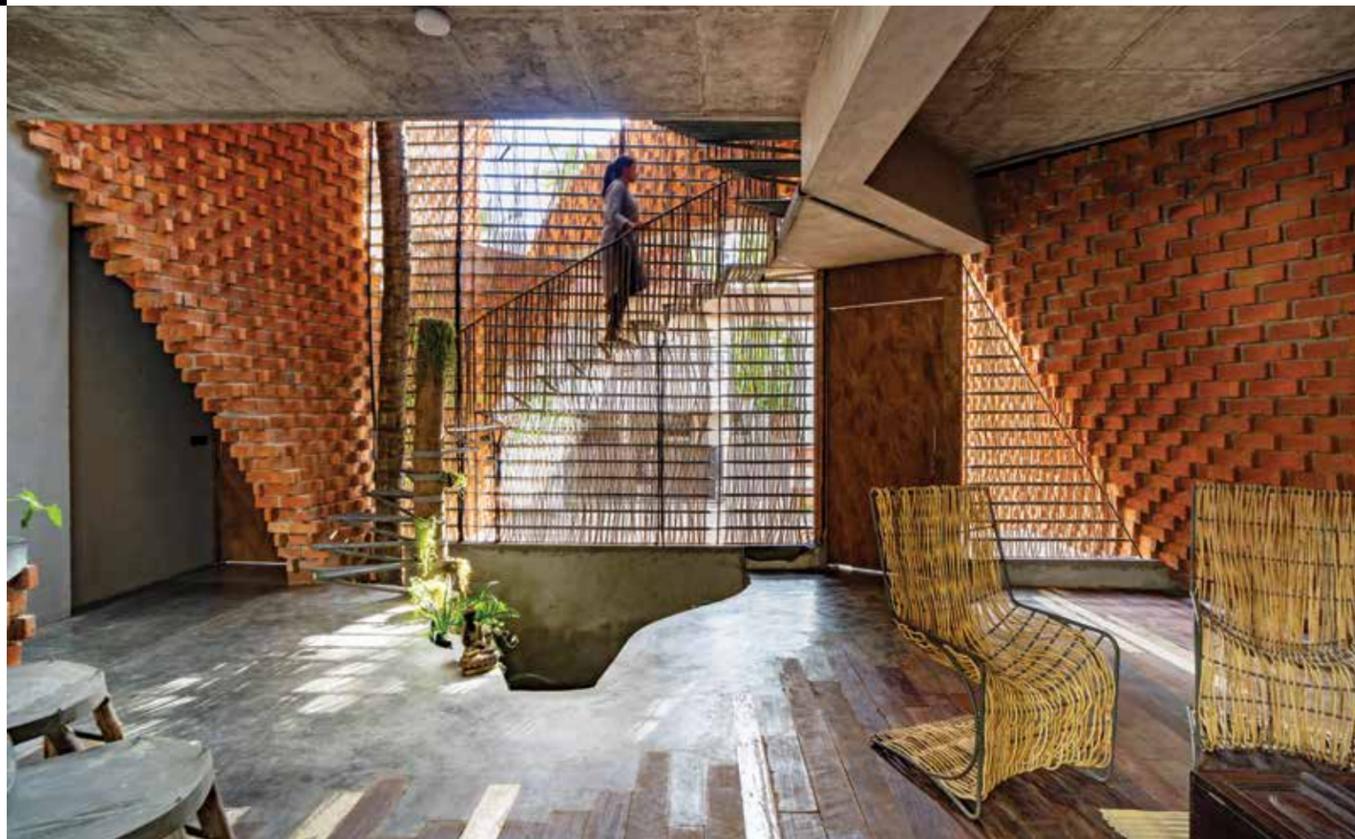
He started with the layout at ground level which comprised the living area, the dining, kitchen and a bedroom, with the courtyard featuring in the centre, shaped as a diamond to siphon off more into this internal breathing space so as to ensure enough flow of

energy in the form of light and ventilation. The diamond shape of the courtyard set the tone for the slanting brick walls that sway gaily in the interior, channelling the wind flow while serving as an artistic rendition in brick.

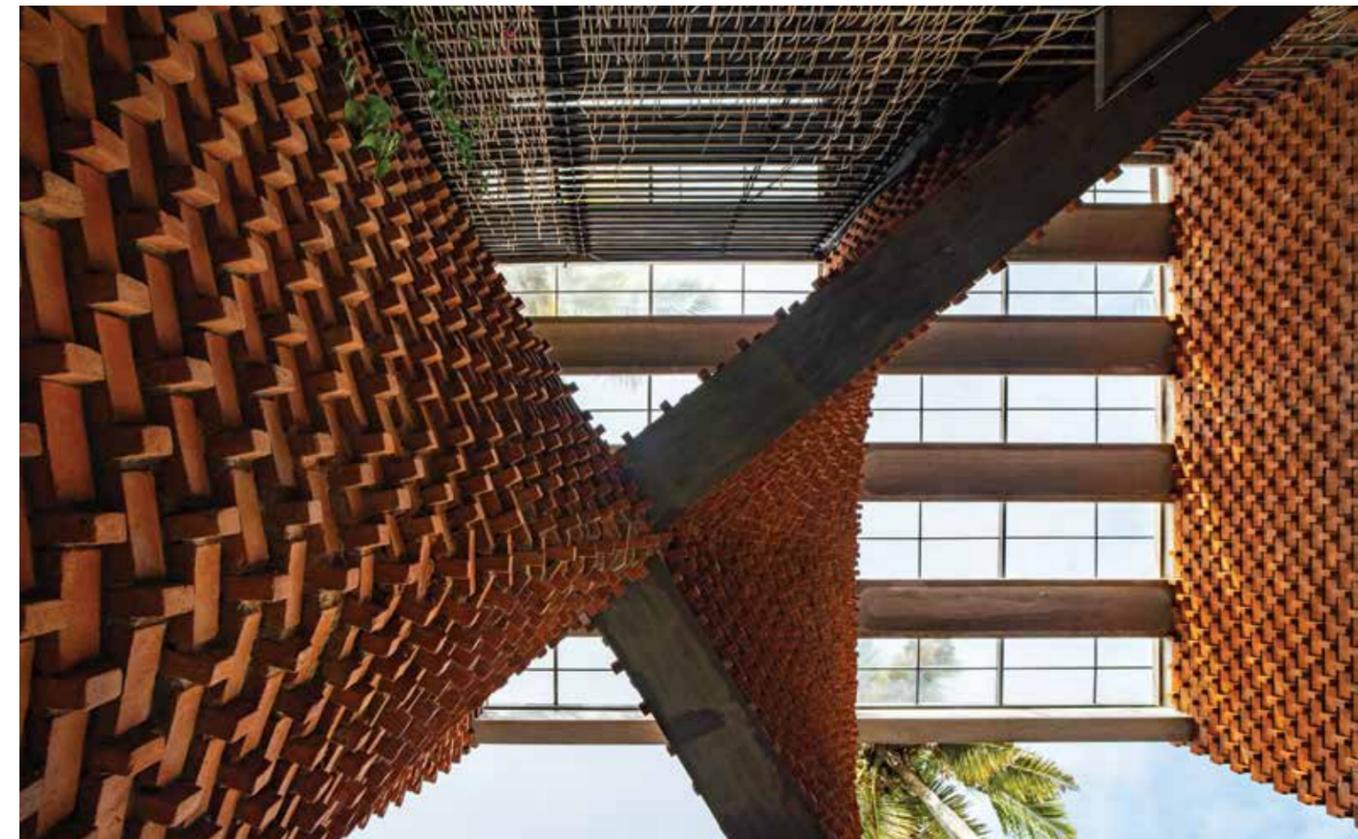
SLANTED TO LEND VOLUME

The curves and slants of the walls mark the functional demarcations at the ground level, setting the tone for complementing slants at the first level to keep the support and balance in the structure. “The slants and curvilinear walls lend a visual volume that is absent in straight walls and rectangular spaces. The presence of the slanted brick walls increases the spatial feel of the interiors. Besides, it creates additional functional zones such as the pantry area in the kitchen, the study nook in the bedroom on the first level accompanied by abounding natural light”, adds Vinu.

While the double height courtyard and slanted brick walls bring in ample natural light and ventilation into the visually opened up spaces of the interiors, Vinu also talks about his choice of bricks over the mud blocks that he veers towards in most of his constructions. “The site was so small that it was impossible to make the compressed stabilised earth blocks after sourcing mud from another location. Besides, I also noticed that many of the local brick kilns in the region were closing down because of lack of market. This meant that we are staring at a dying kiln fired country bricks cottage industry.”



Sunlit courtyard with the sculptural metal staircase.



The artistic play of bricks inside the courtyard.



Kitchen and dining area with the cantilevered table.



The staircase winding around the coconut stump.

RECALLING THE MASTER'S WORK

The observations prompted Vinu to source the bricks from a local kiln and further, opt for the rat trap bond masonry technique that Architect Laurie Baker had popularised in many of his works in Kerala. But interestingly, using rat trap bond masonry in the curved slants that Vinu had planned posed another challenge as they do not easily lend to that structural form. "This meant that the technique had to be manipulated to come up with the designed structure. We then looked at a technique where the header block of the rat trap is projected outward and then the next course is supported by the previous header block." The result is pure geometry and patterns, the walls coming alive, almost pirouetting, creating a totally open fluid facade, yet ensuring all the privacy required for the interiors in this tight site.

WASTE TO GOOD USE

Vinu's philosophy in construction has always been to make good use of waste wherever possible, recycle and reuse materials wherever applicable. In tune with this philosophy, the discarded scaffolding pipes used for the metro rail construction in the city was salvaged. Given their large gauge, the pipes were used as grills in the windows, and in the staircase in the residence. But their use as grills in the windows threw up another challenge because of the large gaps in the railings.

CANE AS ART

"We then came up with the idea of structuring in locally sourced cane into the grills where the subtle screens cover and provide both



Bedroom on first level.



The metal swing in the open balcony.



Semi-open balcony articulated by the slanting brick wall.



Play of the brick walls at night.

privacy and safety, while featuring as an art form in the manner in which they are entwined into the grill”, smiles Vinu. Incidentally, while the only prevailing window at ground level comes with a glass shutter to give added privacy to the bedroom within, the rest of the floor to ceiling windows featuring on the first level are all recessed, opening on to the balconies demarcated with the slanted brick walls. These open balconies connect to the two bedrooms on the first level.

The staircase likewise is built using the scaffolding pipes wrapping around a coconut tree stump, with the railings structured in cane, contrasting the steel pipes and tying in warmly with the brick walls. Cane also features in the custom made furniture in the living room, lending novelty and individuality to the décor.

SALVAGING WOOD

Kerala is also famous for its extensive use of wood in the traditional

houses, many of which are being pulled down, the robust wood available for reuse. Vinu used the wooden planks from the ceiling of these old houses to lay the flooring in the living room, polishing it with vegetable oil to add strength. The rest of the residence, including the large cantilevered dining table top, features in situ cement oxide flooring.

While the section over the double height courtyard sports a glass ceiling to let in maximum natural light into the interiors, the rest of the structure comes with ferro cement shell roof which is lighter and yet takes the same load as a RCC slab. By replacing the RCC slabs, these shells reduce cement consumption by 40 per cent and steel by 30 per cent. A coconut tree that was originally in the site has also been retained, permitting it to rise through the glass roof of the double height courtyard.

A CONTEMPORARY GURUKUL

BY NANDHINI SUNDAR
FEATURING AR BIJOY RAMACHANDRAN



BIJOY RAMACHANDRAN

HUNDREDHANDS

PROJECT: Airaa Academy

LOCATION: Bengaluru

DESIGN TEAM: Principal Architects Bijoy Ramachandran & Sunitha Kondur (Partners), Project Architect Arka Banerjee, Architects Pramada Jagtap, Surabhi Banerjee

COMPLETION: Year 2020

BUILT UP AREA: 65000 Sqft

MATERIALS: Stabilised mud blocks, exposed concrete, Kota stone, MS, recycled timber

STRUCTURAL DESIGN: Krishna Hegde

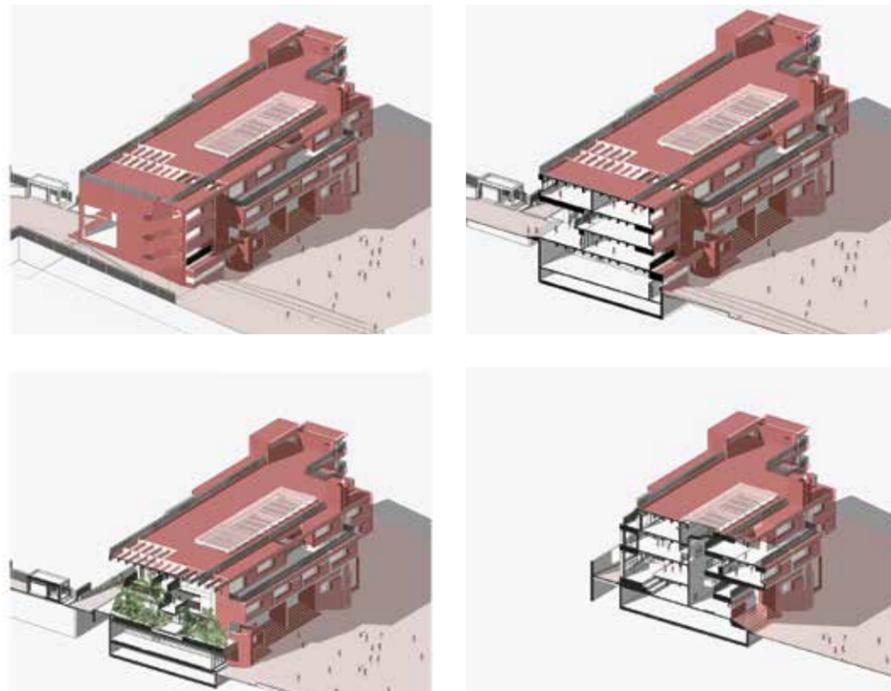
LANDSCAPE: 3 Fold Design

MURALIST: Harshvardhan Kadam / Inkbrushnme

AWARD: IIA National Award (Public & Institutional projects)

PICTURE CREDITS: Miqdad Shirazi, Reshma Kamath, Pallon Daruwala, Nandan Nagarad, and Kaushik Amruthur.

ILLUSTRATION CREDIT: Surabhi Banerjee



Centuries back schooling in the erstwhile Gurukuls occurred mostly in the open, under the trees amidst nature, many a time in close proximity to a waterbody. Sheltered classrooms if any prevailed mostly as thatched roof spaces, mud floors and Spartan settings. In short, the learnings in these schools happened in the environs of lush greens, ensuring the connect to nature was copious, omnipresent.

Cut to the present and institutions of learning feature as cold places of work, the connect to nature minimal even when they sport large spans, open volumes and spill out courtyards for interaction. The sheer materiality and language of these structures speaks a story of technological leanings, new age learnings, scientific reflections that call for controlled spaces and hi-tech facilities.

Yet, a walk through the school designed by **Architect Bijoy**

Ramachandran of Hundredhands speaks a totally different story,

a story that includes not just a connect to nature but also the materiality and structural frame speaking of a space that keeps in perspective contemporary needs and sensitivities, yet dips back to the sentiments revered in the age old *Gurukuls*.



The bright red staircase makes a statement against the raw tones of the building.



LINEAR PROGRAM ON A STEEP GRADIENT

Built on a small site of 2 acres in the suburbs of Bengaluru, the linear structural program of Airaa Academy features on an 8m grid, the classrooms laid on either side of an internal courtyard that speaks of water, greens and abundant sunlight. The site comes on a steep gradient that goes down two floors on one end, permitting the accommodation of an indoor sports area and other facilities at level one and the dining and kitchen area at level two in the naturally laid out lower segment.

The structure, built as ground plus two, with two lower levels featuring in the natural gradient below ground level, speaks the language of exposed stabilised mud blocks, exposed concrete, leather and stone finished Kota stone

floors, MS grills and recycled timber. The plastered sections of the walls too are painted white, the colours featuring only in the bright red external staircase and the rust shades of the MS grills running across the building.

WATER AND GREENS

The language of copious greens fused with raw tones and natural materials is evident right at the entrance of the building, the façade dripping with thick greens and timber, contrasted by raw concrete and mud blocks. A cheerful double height entrance foyer clad in recycled timber, suffused in greens and water, greets the visitor, the raw natural tones setting the note for what is in store within.

The differential setting with the gentle sound of flowing water amidst the

lush greens lends the picture of not a straitjacket system of conventional learning but one that is in tune with nature and the deeper essence of knowledge. A green buffer zone of 4m acts further as the demarcating element between this lobby and the classrooms inside, segregating purposefully the public lobby from the inner sanctum of learning, a subtle reminder of the age old sanctity assigned to learning in the erstwhile Gurukuls.

IT IS ALL ABOUT CREATIVITY

Learning is about knowledge as well as originality, creativity. The double height structural encompass at level one below the ground floor comes with an artistic rendition on its raw majestic sweep of concrete ceiling. The large span displays a fine piece of art themed on evolution,



Greens, wood, brick and concrete articulate the facade.

painted on its rough raw concrete surface, the captivating lines telling a story of art, individuality, creativity and freedom to express in nature's uncorrupted landscape, the language of which finds stronger resonance in the inner spaces of the building's layout.

A LANGUAGE OF OPENNESS

The structural layout of the entire building, with the linear sky lit courtyard running between the classrooms comes with a language of open spaces, abundant natural light and ventilation where the visual connect to the greens as well as between the three levels is ensured and complete from all sections. Individual classrooms come with either a greened step-out balcony or a large span window with dripping greens, ushering in a constant connect to vegetation and open space. Further, the naturally ventilated, brightly lit classrooms speak the same language of stabilised mud blocks and raw concrete, connecting to the raw textures and minimalism even inside the physical spaces of learning.

Given the Montessori pattern of learning, the classrooms for the primary section at ground level is organised to accommodate an unstructured learning program, the timber cladding and mezzanine floor complementing the greens, open layout and internal connect between the row of rooms. Likewise, the classrooms and labs on the first and second level have

spill out spaces in the form of artfully organised nooks and break-out spaces by the central courtyard to accommodate an unstructured mode of group learning where work tables and seating feature in the large open corridors.

The open corridors similarly connect to the ample greens that feature at all levels, not losing sight of the intent of imparting knowledge amidst nature. "The proportion alters at every spot in these corridors, bringing in a variety as well as a distinctive character to the individual spaces", states Bijoy. "The participatory spaces are all visually connecting, yet individually different in their composition. Each of these spaces is transparent, offering a glimpse of the exteriors, almost like a thoroughfare, negating the boxed in feel that comes with closed classrooms", he adds.

AN UNHINDERED FLOW

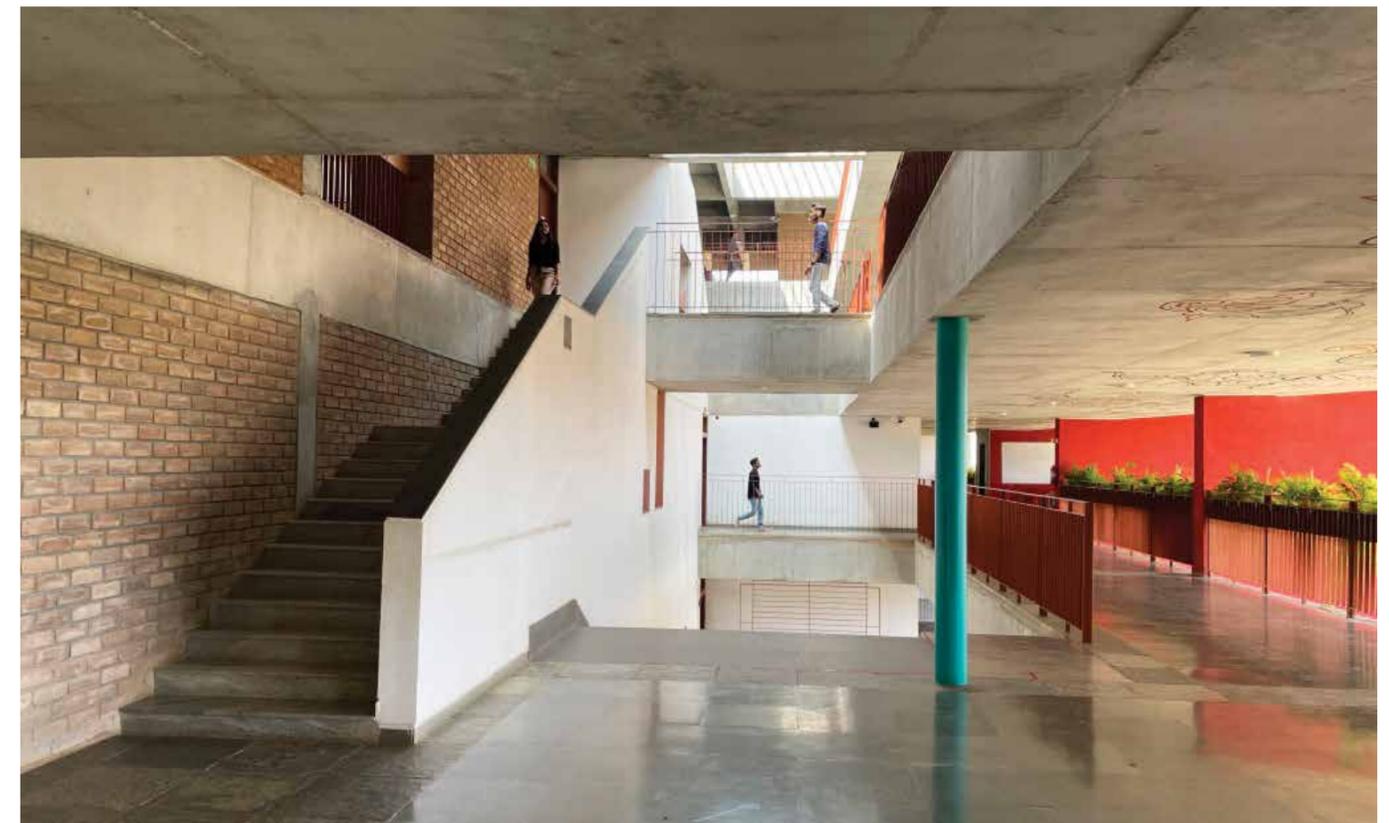
The double height courtyard comes with a glass ceiling to protect against the weather, yet houses a length of louvers strategically placed on the side to suck out the hot air rising up from ground level. While the hot air is sucked out naturally through the louvers by the vacuum created, their presence also pulls in fresh air into the multiple levels, letting in an unhindered flow of natural breeze, keeping the interiors fresh, cool and energetic naturally. A small amphitheatre features under the central courtyard, running down to level one



The sunkissed pergola along with the greens makes an excellent shadow play.



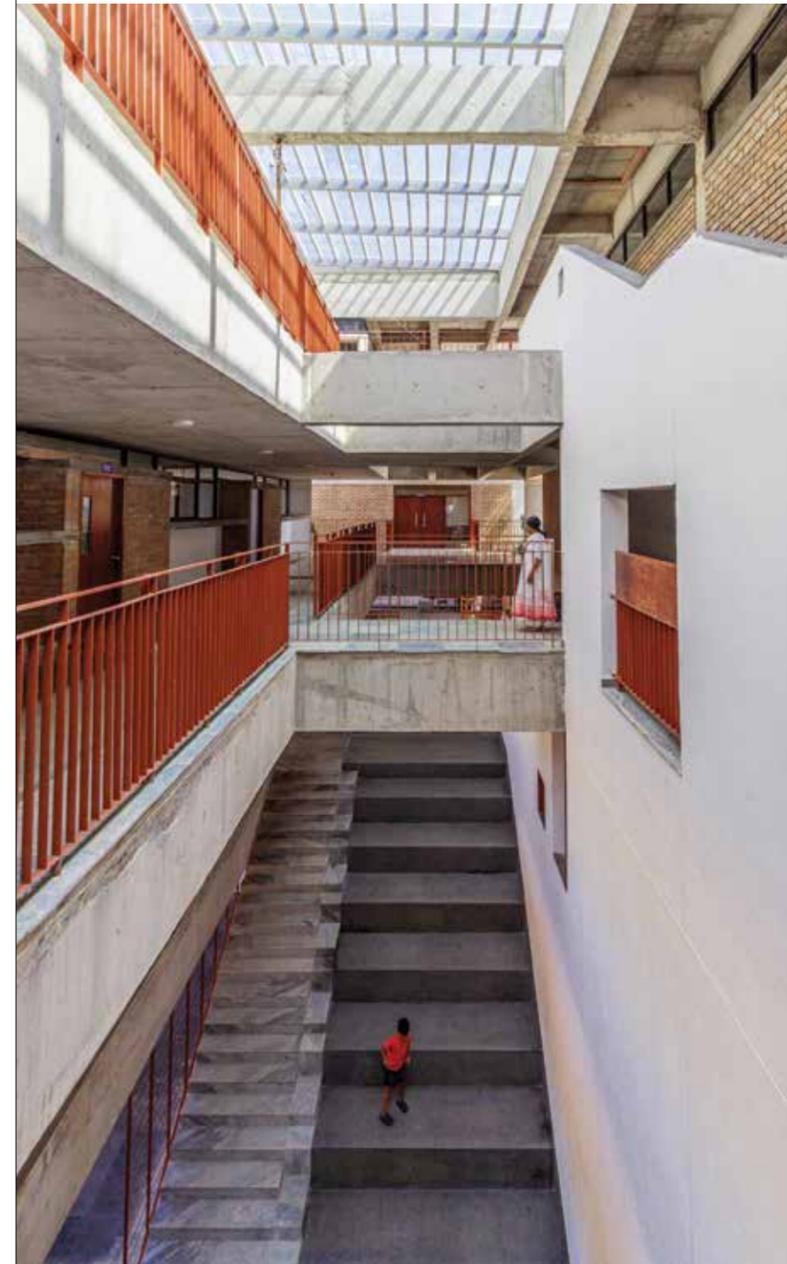
An artistic rendition transforming the concrete.



Open to sky corridor demarcates the classrooms on either side.



Interesting shadow play in the open corridors.

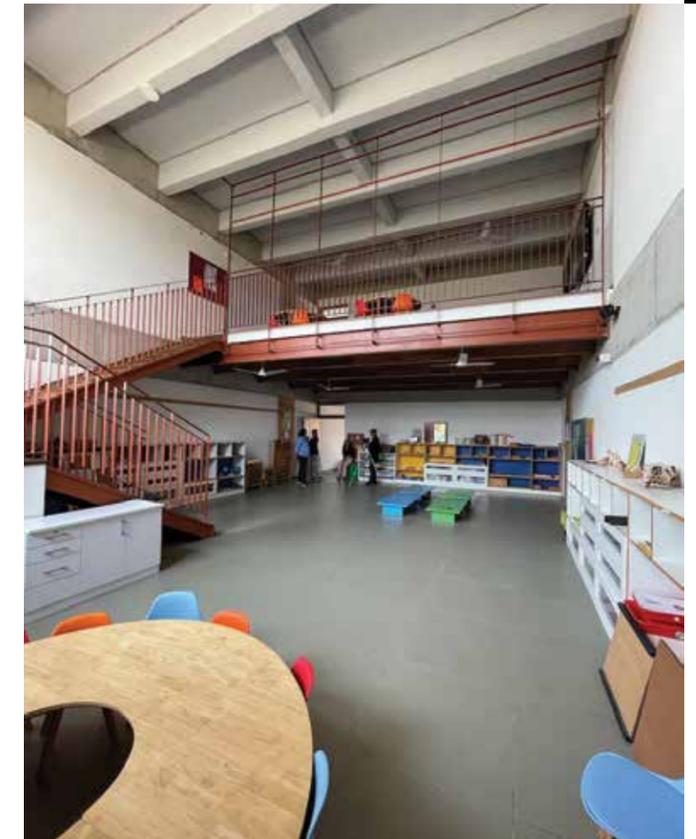


Staircase under the skylight leads to the amphitheatre below.

below ground floor, the large step seating for the same fused masterfully with the staircase leading down.

SHADOW PLAY

The glass ceiling of the courtyard comes with a stretch of pergolas across its length. The presence of the pergolas creates an incredible range of shadows on the walls that alter through the day with the movement of the sun. The play of shadows accentuates the language of openness, the porosity of the entire structure and its materiality, reiterating the strong focus on nature and its physical connect. "The play of shadows creates an interesting drama on the walls as the day progresses, a stimulating observation feature for the young children to note, reflect, ponder over", Bijoy opines.



Montessori system of learning facilitated by the charming lay of the classroom.



OPENLY PACKED INTO A TIGHT SPACE

Though the structure pans out to be totally open in its language and connect, bringing in nature in the materiality as well as physical form, the cosy classrooms, the expansive corridors and multiple facilities are skilfully planned and packed into a tight 2 acre site where the footprint of the 65000 Sq ft building is only 60 per cent. The adroit planning not only belies the smallness of the site, but also the conventional institutional feel, altering the ambience into a refreshing learning experience that is a joy to partake.

This dexterity in conceptualisation, planning, designing and execution not surprisingly brought home Bijoy and his team the prestigious Indian Institute of Architects (IIA) National Award (Public & Institutional projects).



RESONATING WITH NATURE

BY NANDHINI SUNDAR | FEATURING T C RAVINDRA



Working closely with him on projects expanded his knowledge, prompting him to take up the greening activity on a larger scale from 2010. Over the last decade and a half, Ravindra has been instrumental in restoring the biodiversity in multiple places in the Eastern and Western Ghats across Karnataka, Kerala and Andhra Pradesh besides coming up with ecologically sensitive landscapes in the specific projects that he has worked on in urban areas.

According to him, dipping back into our ancient wisdom on plant cover, it becomes evident that a lot of research and thought process went into addressing the vegetation cover in the past which unfortunately is sorely missed in our contemporary landscapes. “Many a time our landscapes address a theme or choose vegetation based on the aesthetic requirement without paying attention to what is native, what is locally suitable, what is best for the soil and water usage, what is eco-friendly in terms of catering to the life species dependent on the flora in that region”, he points.

Is a landscape just an aesthetic component or does it go beyond to address the ecology? Does the flora chosen cater to the variety of species of fauna endemic to that region? Does the green foliage assist water percolation and retention in the soil, prevent soil erosion? Do the plant varieties come with medicinal properties to heal? Are the plant species of the native variety or of the exotic type that have been forcefully foisted on to a location which is not ecologically conducive to aid its growth?

The traditional landscape came with plants that had anti-viral, anti-bacterial properties, with specific native plant varieties being chosen not only to suit the region but also the usage that the space was being put to, he adds. “In the Western Ghats alone there are over 150 varieties of butterflies, with each species owing allegiance to specific plant varieties. The presence of the right plant varieties naturally creates a butterfly garden in the premises”, he states.

USER SPECIFIC LANDSCAPE

Landscape can be customised to tune in with the usage of a space as there are different varieties of plant species for different functional requirements as well as user profile. For instance, when it comes to schools, the selection of plants is totally different to increase the mental health of the students, their concentration levels and assimilation.

“Peppermint increases concentration, so do Kedige, Sougandhika, Pushpa, Champaka, Nandi Battalu, where the fragrance they emit increases concentration levels, soothes the mind through the chemicals released by the fragrant flowers”, states Ravindra. Likewise, the Panchavati plants release Serotonin, which accentuates the grasping power. Thus the mythological Saraswathi Vana is filled with fragrant flowering plants to address the mind, he points.

GREENING TO HEAL

When it comes to a hospital, the accent is on healing. This specifically calls for medicinal plant varieties that have anti-fungal, anti-bacterial properties to remove the toxins from the space. Kadamba, Bakula, Rudraksha, Punnaga are strongly recommended vegetation in a hospital. Instead of the conventional lawn, Vishnukranthi, Brahmi, Mandukaparni are advocated for ground cover as they are medicinal plants specifically addressing mental health.

These and many more queries were raised by **T C Ravindra, Managing Director of Indus Herbs** on the commonly adopted landscape in the city where it serves as a treat for the eyes but lacks severely in its ecological quotient. A computer graduate by education, Ravindra was drawn to the green cover at a fairly young age. His passion for nature and vegetation cover connected him with Dr Yellappa Reddy who was his mentor.

Shrubs are part of any landscape and Ravindra here too recommends the choice of shrubs such as Nirgundi, Vasaka which also double up as insect repellents,



especially mosquitoes. "The rich green colour of such a live fencing also serves to be soothing for the eyes and mind." The Arakha plant is found to have the highest medicinal properties and over 200 varieties of fauna are dependent on this small shrub, he further adds. On walls where creepers are opted for decoration, Ravindra refers to over 150 fragrant native creeper varieties which also double up as aromatherapy, releasing chemicals to heal in a hospital environment.

According to him, there are specific plants and trees that address specific ailments and serve as a cure for the same. "The Sita Ashoka is a rare plant that is a cure for gynaecology related issues besides being a stress buster and anti-depressant. Likewise, the Peepal tree is known to have a calming effect on the mind and perhaps that was the reason the erstwhile village Panchayats met under the Peepal tree", he opines.

HEALTHIER WORKSPACE

The right choice of vegetation can alter the ambience as well as the stress quotient in a workspace and Ravindra recommends a variety of native species to accomplish this. "Fragrant flowering bushes such as Shankapushpi, Mandevilla, Thunbergias will elevate the mind, lend freshness, reduce stress. Presence of indoor plants again proves to be a stress buster. In front of the office, the conventional lawns can be replaced with herbs as ground cover, trees such as Champaka, Rudraksha, Bakula and shrubs such as Nirgundi, Vasaka, Mehndi which form the hedge and come with medicinal properties."

NEIGHBOURHOOD VEGETATION

When it comes to individual residential villas, Ravindra recommends local herbs as ground cover to attract birds and butterflies while the neighbourhood avenue could host trees such as Rajaroksha, Banaba, Rudraksha, Bakula to attract birds and smaller mammals as well as provide the medicinal benefit to the residents. Being native and hardy species, these also do not get uprooted easily, he adds.

"The individual residences should also set aside a critical minimum space for herbs and medicinal plants such as the Tulsi, Doddapatre, Brahmi, Nirgundi, Vasaka, Lemon grass." The setback areas could likewise host varieties such Clematis, Madhavi Lata which are fragrant creepers besides having an effect on the mental health. He advocates medium plants like the Kadamba, Nagamalli to be planted in front of the residence as these absorb minute dust particles and keep the residence free of dust and allergies.

TEMPLE VEGETATION

There is a science behind the choice of vegetation in our ancient temples and Vanas, Ravindra states. The Vinayaka Vana comes with 21 different plants, each packed with a specific medicinal property. "The Vedic rituals were performed using the leaves of these plants, their usage silently adding a medicinal value to the entire proceedings." He draws a similar parallel with the Thumb

flower used for the Shivalinga, the science behind it being the anti-bacterial, anti-fungal property of the flower which, when added to the holy water that is served, offers a medicinal benefit.

CONNECTING TO WATER

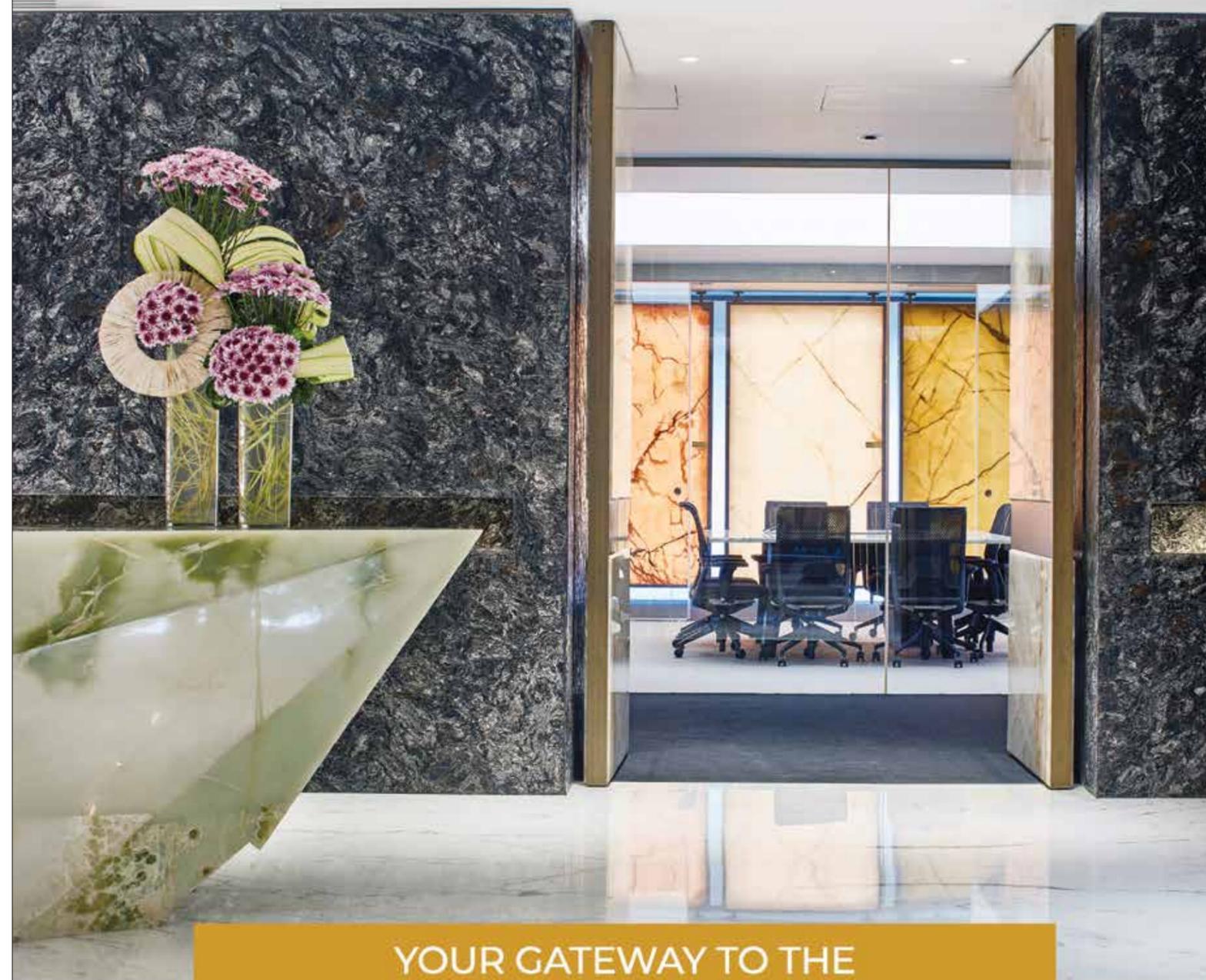
According to Ravindra, it is imperative to connect the landscape to the waterbodies as different aquatic species as well as plant varieties absorb metal and other pollutants in the water. The choice of the right vegetation aids in keeping our waterbodies clean as well as support the aquatic life and the fauna for which the water serves as the life force. The presence of native varieties of trees too complements and supports this as they take care of the biodiversity of the region. The native species also come with the added advantage of packing in medicinal properties besides attracting a variety of birds, bees, butterflies.

PROJECT RANGE

In his hospital project for Kidwai Memorial, Ravindra came up with a high density plantation theme for the landscape involving over 30,000 plants that were specifically tuned to be medicinal, harbouring many rare, endangered varieties. A sizeable portion of the vegetation was specifically tuned to address the ailments and needs of the patients besides serving as a rich butterfly zone, perking up the energy levels of the entire space.

In his Bylukuppai Tibetan Temple project involving 70 acres of forest landscape, Ravindra brought in over 70 species of local native plants to transform the space into a thick forest. "Interestingly, after the plantation was complete, over 80 new varieties of plants were seen to grow in the land, these having been brought in through the bird droppings that occurred as an offshoot of the thick vegetation", he states. While the energy levels in the region was physically felt to increase with the large inflow of birds, bees and butterflies, the water table too showed a remarkable rise once the thick green cover was in place.

In his urban landscape project at the Bangalore University, Ravindra came up with a landscape that hosted 70 varieties of Western Ghats tree species. Check dams and Kalyanis were created to harvest water and increase groundwater recharge. The result, the water table showed a remarkable rise after the completion of the project besides the physical presence of a large number of peacocks along with multiple varieties of birds, butterflies and bees. While soil erosion in the area has been totally arrested, the high density plantation also exhibits 20 times faster growth as compared to normal plant varieties.



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THE ART OF SCHOOL MAKING

BY PROF. JAFFER AA KHAN
This is third of the three part series



Saudi Arabia at a Women's University as a senior faculty.

I had just completed my PhD then and was exhausted and more so financially. The next three years were more satisfying and I was into three different cultures on three different continents in a short period and had the resilience to adapt to these cultural differences.

The experience in the Kingdom was very unique and much different from what I had initially thought of. I developed good contacts quickly and my students unbelievably became my ambassadors, that I was sometimes recognised by a few students from other universities in public places and architecture gatherings. I think my students spread the word though I had a good social media network already happening; it looked like I was almost building my own "brand".

Ms Rawabi Abdullah Alseaari, my Capstone student, went on to win the best Capstone project of 2020 in the whole of the Kingdom. She wrote to me saying "I couldn't celebrate this great news without you, because you are a big part of the celebration", she went on saying, "Thank you so much for being a great teacher, you have always believed in me and always encouraged me to do the crazy things and designs I wanted to do. You never put limits on my imagination which made my capstone project to be distinctive" and "You are the best thing that happened in Dar Al Hekma University".

I had three eventful and exciting years here and more so my wonderful students and supportive colleagues. I cannot fail to mention here the then Vice Dean of King Abdul Aziz University in Jeddah who now is the Deputy Minister of Urban Planning, Kingdom of Saudi Arabia, Dr Adel Alaharani, who has been my admirer and a great friend.

The years between 2015 and the end of 2017 were hectic in my academic life. I was never so engaged in the previous years. I migrated to New Zealand with my family and on the recommendation of my friend Prem Chandavarkar in Bengaluru, got into UNITEC as a "go-to supervisor" for a few tough students doing capstone projects in their M.Arch program. The head of the Architecture department was an enterprising gentleman Tony Van Raat who had a personal interview with me and without hesitation offered a part-time position. The work was very flexible and I needed to meet my students in their place of work, who were given clusters of "huts". I had a great beginning and got a feel of what was happening in architecture thesis projects.

I put in hard work so much so one of my students Mason Rattray won the 2016 NZIA Central Innovation Student Design Award for his thesis project "Tipping the Balance". It was the most satisfying moment for me on landing in a new country which I adopted as mine. Words spread fast and I was quickly popular among students which led to my journey in New Zealand's architecture education, at the Auckland University of Technology and the University of Auckland until I landed in the Kingdom of

I always had this passion for establishing a school in my hometown Vellore and had done several presentations to the Chancellor of Vellore Institute of Technology and encouraged him to start a school. Though hesitant at the beginning due to the availability of faculty, he finally promoted the school in 2015. But by that time I had already left the country. On one occasion, he met my brother and said "We started School with his advice and now he is not here with us". I came to know about this and met him several times from 2016 onwards and was appointed the Adjunct Professor of Architecture.

I did some international workshops with my AUT (New Zealand) colleagues and other experts within my network who made these workshops successful. I ran the 'Foundation Design Course' for a couple of years here and built a wonderful portfolio. On one occasion, the Chancellor wanted to meet me in 2019. What was supposed to be a short meeting went on for nearly an hour. In the end, he asked me "How is the School doing?" and I could not lie to him. He suddenly got up and said, "When can you join us".

It came as a big surprise to me and unexpected. But by then I had already signed an extension of the contract with the ongoing employment for another year, hence I said I could join only a year later. I thought about it after discussing it with my family; I saw a great opportunity to set up a world-class School in my hometown at the cost of losing a highly paid job—but then!

(Dr Jaffer AA Khan is presently the Dean School of Environment Architecture and Design, SEAD SRM IST Ramapuram Chennai)

Please send your feedback to: jafferaakhan@gmail.com



SURGERIES IN TODAY'S ARCHITECTURAL INTERIORS

BY PROF. K JAISIM

Over six decades in this field and after the birth and rebirth of IIDD in many forms and finally in its present fluent state and especially after the Covid spate, swims my thoughts over the present manner of its function.

Interior Design and Interior Décor are very different, like Creation and Execution. Fortunately or unfortunately these two have married and the domination as all know becomes commercial. Architecture plays a dominant part both positively and negatively. Today's buildings are mostly the builders' domain dictated by the local laws and politics of existence. The only play of space that one can really play with are only two spheres. The external facade and the internal floor spaces; literally translated to appear like film posters on the outside and the walk through interiors dominated by the sale and commission agencies under the market of materials to attract and sell.

What is sold and why is no longer the domination. It is like a circus. Get them in and play with the customer till he buys whether they need it or not. Here I compare with the present health institutions and health care centers. As soon as you enter a nursing home, one has to pay entrance fee not even knowing why and what for, just to sit in the waiting area and await the call from the higher ups to be examined. You are not even asked what you suffer from or if you are just a visitor. You are first examined externally professionally as to your insurance and wealth, by the time one opens one's voice you are admitted into a surgery space and booked into a room. The Rest in Rest follows Best!

If you are Green, they turn you Red and vice versa; or if you have larger means, into a multi-colour fascination attire. Human psychology is nature's greatest gift. Surfaces matter. To add a sense of integrity you are cut into pieces, examined and reframed into a totally new expression. Plastic surgery is the order of the day. What is within, the real character is framed and pushed into a library. One there, but where?

But, in spite of all the surgeries, a minority not just survives but thrives. The truth is as old as ancient wisdom. In individuals the greatness thrives. The moment a commonality and a community walks in, politics of survival takes over. Power wins based on numbers. One must have the courage to live and lead alone and only with a sense of objectivity to express the hidden values in their true form. This walk is lonely in the beginning, but soon one does recognise that one is not alone. But one can discuss, argue to dissent and yet agree to the value of one's expression. This variety is the truth of interior design in its heavenly abode. Let surgeries be done only when absolutely necessary; simple cure takes time but heals well and gives life an expression of individuality in all its forms.

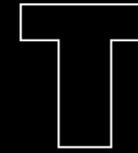
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TRADE DIRECTORY

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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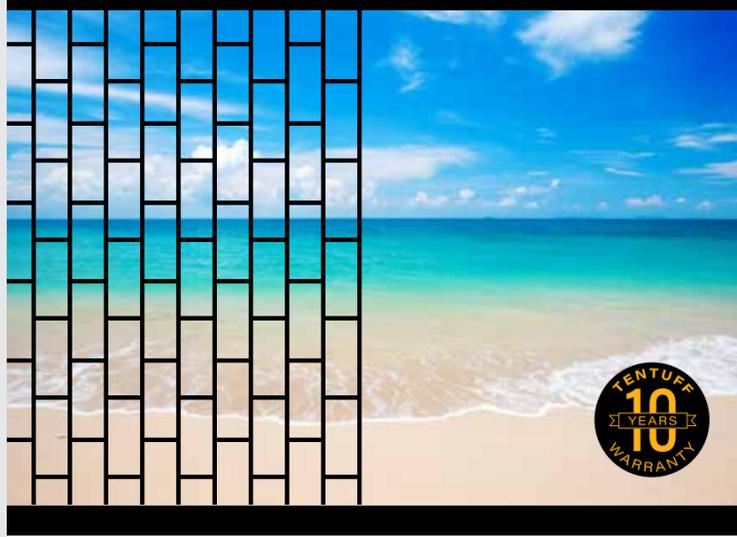



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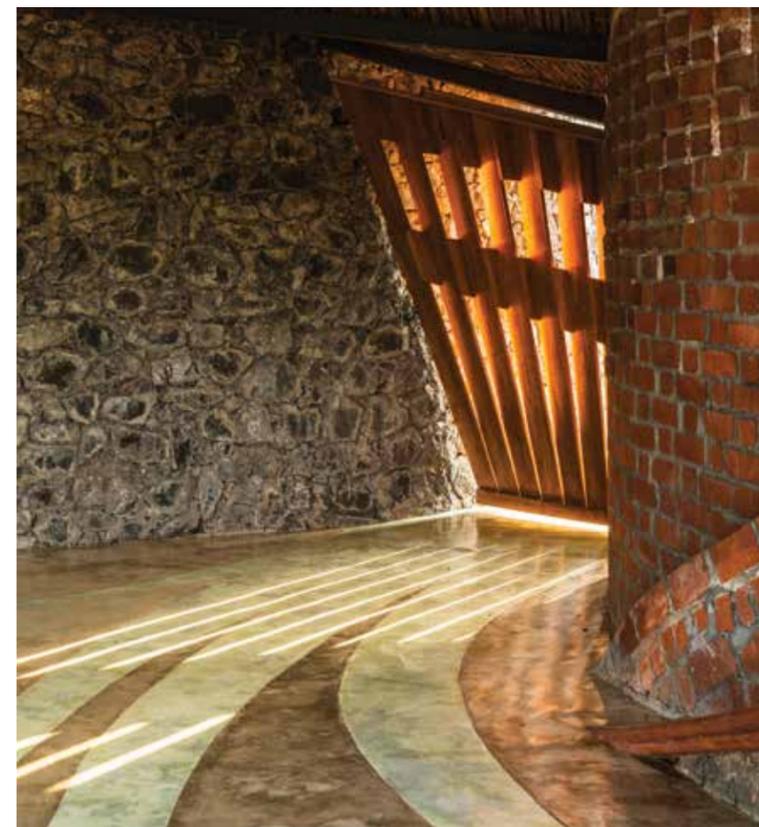
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A SEAMLESS MERGE

BY NANDHINI SUNDAR
FEATURING AR SHRIYA PARASRAMPURIA
AND AR PRASHANT DUPARE



When the 2007 batch mates from JJ School of Architecture decided to come together shortly after graduating, little did they realise that their combined passion for natural materials and sustainable modes of construction which they shared in architecture school would blossom to such heights as to usher in awards and recognitions soon after starting their practice. **Architects Shriya Parasrampuria and Prashant Dupare of Blurring Boundaries**, had been a great influence on each other during their student years, their similar thought process prompting many a discussion and conversation on designs, besides working together on school projects.

Brick House: Exterior view with the organic sweep of the ferro cement roof and free, organic flow of the open interiors



Brick House: Internal courtyard with organic openings, waterbody and oxide flooring.



Brick House: Exterior courtyard opening out from the circular bedroom.

The eagerness to learn directly from experts and expand their practical learning prompted both to take up assignments with different architectural practices after graduation, though the accent for both continued to be eco-friendly designs and approach to construction. The learning curve peaked for both within a short span, bringing them back together once again, this time to firmly start their own practice where the mainstay architecture would rest on sustainability.

Their initial foray saw them teaming with a third architect to start iStudio Architecture, but the duo later branched off in 2019 to initiate a practice that aptly defines their design inclination in all aspects—blurring the boundaries. “The immense exposure received in architecture school in the form of seminars, lectures, exhibitions, workshops, brought in the realisation that architecture is beyond structure and engineering to encompass art and its aesthetics”, states Shriya.

CONTEXTUAL SUSTAINABILITY

To the duo, sustainability is beyond just the materials, technology used and design opted. “It is also about fluidity, the aesthetics. It is about how you use local materials, adapt the simple local techniques where the final design flows with the context, the style unique and different to meet the specific challenges as well as opportunities of each site”, Shriya further elaborates. “Sustainability is not the end goal of our designs but the starting point.”

Not surprisingly, all their projects feature as a response to site conditions, the locational sensitivities manifesting loud and clear. “Every site comes with its own unique elements many of which can be captured and highlighted. It could be a tree, it could be a scenic backdrop, it could be topography; our designs try to capture this”, she adds. The duo’s projects reflect this sentiment amply, the designs strongly connecting with the context where the design statement becomes the sustainable plank on which the structure rests.

These sentiments speak loudly in the prefab structures they decided to come up with for a project in Uttarakhand, beside a wildlife sanctuary. “The manpower in this region was negligible. The location demanded minimal disturbance of the site as well as its environs, given the presence of wildlife. The structure needed to be eco-friendly with minimal footprint, yet cater to contemporary sentiments. We came up with an insulated metal and glass structure where the glass was protected from direct sunlight through a large overhang”, explains Prashant.

“Metal is perceived as energy consuming but from the locational context it is most suitable and sustainable given the low manpower availability and low maintenance it entails. Sustainability needs to be seen in the context of long term costing and site requirements”, he adds. “Each project comes with its own language, style and material use as a response to the locational context.”



Lake House: The open interiors connect visually with the exterior greens.



Lake House: Circular entries accentuate the bricks and random rubble walls.

While their architectural practice in iStudio Architecture saw them executing over 40 projects spanning the entire bandwidth of residential, commercial, institutions, hospitality segments along with interiors, the focus under Blurring Boundaries has been selective projects that are more aligned with their design intent. "We identify local skills, train local labour. In many cases we learn from the locals the ancient techniques they use, the materials they work with", Prashant elaborates.

POETRY IN BRICK

The 2500 Sqft Brick House, a project executed under iStudio Architecture and a recipient of multiple awards, amply displays their design inclination. An inspiring structure built with brick and random rubble masonry, the sweeps and curves of the open building are not confined to just walls but extend to the roof laid with Ferro cement. Built on a one acre site, the farmhouse comes with minimal reinforcements, resting on load bearing walls. The ground plus one structure accommodates two bedrooms along with open free flowing living, dining and kitchen area at ground level.

The spaces display an open seamless interior exterior connect, the living spaces winding their way around a sunlit internal courtyard, complete with a waterbody and tree. "The design questions the notion of shelter, need for an enclosed space. The result is open windows without the enclosure of glass shutters, the interior spaces opening on to the landscape sans the



Lake House: Water, greens, exterior courtyards mark the residence.

barricades of doors, fusing in completely the exteriors with the interiors”, points Shriya.

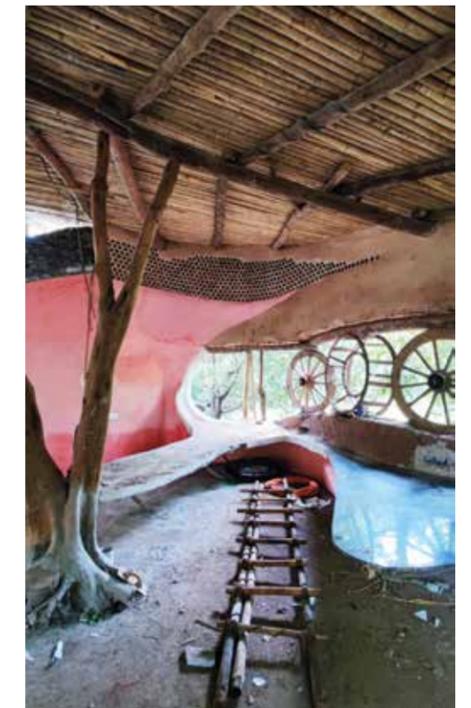
In tune with the design intent, built-in seating, built-in cots and storage spaces feature in the multi-level, totally free flowing open spaces, complementing the windowless openings and rustic IPS flooring. The bamboo shuttering under the free flowing Ferro cement roof further adds to the raw rustic rural flavour of the interiors, resonating with the residences of the past where the interiors blended into the surrounding nature.

SPEAKING WITH MUD

If the Brick House made a statement about the design intent of the team, the Maativan in Wada, currently under construction, speaks volumes of the duo’s strong inclination to

resonate, merge with nature. The site, close to a reserve forest, comes with a thick growth of fruit trees, the neighbouring area adopting organic farming. “The structure would need to resonate with this rural ecology and the best material to do so would be mud”, states Shriya on their choice of mud architecture.

After soil testing, the duo came up with a mud composition for the walls where neem and turmeric were added for their anti-termite properties, rice husk and Aloe Vera to bind the mud, lime to stabilise, Hirda, a local herb, for strengthening and finally hay to prevent cracks in the mud walls. “If the composition is appropriate, the walls do not degrade and can last over 30 years. Periodic maintenance is certainly required as it is Cob construction though using lime plaster with water repellent technique will protect it”, states Prashant. “Lime strengthens the building over time, a reason



Maativan: Organically structured mud walls, salvaged bottles articulate the spaces in this ongoing project.



Maativan: Bedroom with its inbuilt cot and open walls.

why historical buildings built with stone and lime plaster, continue to be in pristine condition in terms of durability and strength.”

CHALLENGES WITH COB

The Cob construction was not without challenges, some of the walls directly exposed to rain cracking. “We had to replace these sections with random rubble walls.” Local labour was sourced and trained to construct. “Though they are familiar with mud construction, the design language with the curves, sweeps, slants and large openings was a challenge for them to execute. This was handled by creating a model to replicate.”

The four bedroomed residence comes as two individual units, the main structure housing the open living, dining and kitchen along with two bedrooms. The living area features three open to sky courts that enclose an existing set of trees, the spaces built around them. The building does away with conventional windows, ushering in large artistic openings instead, one featuring as a

giant wheel of a cart, another a tree branch in its organic shape, yet another as discarded bottles that feature more as art than an opening. “The large openings have been strategically placed after studying the wind movement, enabling abundant cross ventilation.”

TUNING INTO THE ORGANIC FORM

In keeping with the organic language of the mud structure, the roof over the living area is structured with logs of Teak collected from the site and used in their natural form. The green roof comes with a layer of mud, covered with a water proof UV-stabilised sheet, fusing into the indefinable structure of the mud walls. The central supporting column for the roof is a Teak tree trunk of over 12 feet in height. Split bamboo rafters covered with a waterproof sheet forms the roof over the bedrooms while toughened waste glass layer the bamboo roof covering the passage sections, permitting light to filter in through the porous bamboo layer.



Asmalaya: Asymmetry is the language in this ongoing project.



Kota stone, IPS, rammed earth flooring mark the spaces, while doors made with bamboo conform to the organic shapes of the openings. “The doors feature only where privacy is solicited, the spaces otherwise totally open and seamless.” In keeping with the language of the design, the bedrooms open on to a garden while the bathrooms come with an open to sky concept, fusing in a private garden. “The house addresses the concept of shelter as one that protects from rain and sun but remains open otherwise to encompass the exterior natural habitat”, sums up Shriya.

The interiors, coming with built-in furniture made from split bamboo, mud, lime and Ferro cement, also have an element of artificial cooling done through cooling pads where drip irrigation keeps them wet and exhaust fans aid in circulating the moist cool air through the spaces.

WATER, BRICKS AND GREENS

Their project Lake House, a 4500 Sq ft farmhouse likewise incorporates amply their open to nature concept, overlooking a

small artificial lake, with the structure designed to bring in the water and greens seamlessly inside. Circular arches, twisted columns, overflowing vibrant canopy of greens and flowers mark the entrance of this stone and brick structure. The entrance lobby frames a series of arches, starting from a brick arch at the entrance which further frames a stone arch within and thence a smaller circular brick arch before opening on to a lush green exterior.

The double height window in the living area visually opens on to the pool outside, the garden and the lake beyond, the interiors connecting seamlessly with three exterior courtyards that feature around the living room and the passages leading from it. The double height twisted bamboo Ferro cement roof ushers in warmth while the white IPS flooring with its embedded Kota stone creates a seamless expanse. The interior spaces reflect functional demarcation merely through the subtle play of different materials while retaining flexibility.



Astitva Spa block: The structure flows organically around the lake in this ongoing project.

SIZE IS NO CONSTRAINT

When the duo were approached to build an open farmhouse, Asmalaya, in a small 2500 Sq ft site with a dense set of trees, they decided to come up with a brick structure and explore all possibilities using brick. "The concept was a small earthy, easy to maintain 1500 Sq ft house that would afford a seamless connect with nature", says Prashant. The free flowing living and dining area comes with large arched openings that connect with the exterior trees, the curved, tilting walls teaming with the organic arched window openings. The inward looking curvilinear structure thus enables a tree view from every segment of its interiors through these large openings.

While an undulated Ferro cement structure forms the roof to further articulate the organic design concept, the western walls of the building usher in a bit of drama where the shielding of the harsh western sun is done with discarded bottles, creating an interesting play of light and shadows. Rat trap bond and corbelling mark this brick structure built over random rubble foundation, the

interiors appearing visually larger in their double height volume and large openings.

CURVED AROUND THE LAKE

When the site is around a stunning lake, it is but natural to build around it and fuse the lake visually into the built encompass. Shriya and Prashant did just that in the Astitva Spa block extension of Anantya Resorts, the curvilinear structure built around the lake, the private treatment rooms coming up as circular spaces that spill out to a private garden. The brick and stone structure springs a surprise at every turn in the interiors, the free flowing design culminating in an open deck facing the lake.

Textures, patterns, jaalis mark the exposed brick walls, the walk-through deceptive at the entry point, only to thence open on to a sunlit central courtyard and private garden spaces outside each room. Kota stone, IPS flooring marks the interiors while Ferro cement brings in the undulating design element on to the roof to tie in with the language of stone and bricks.

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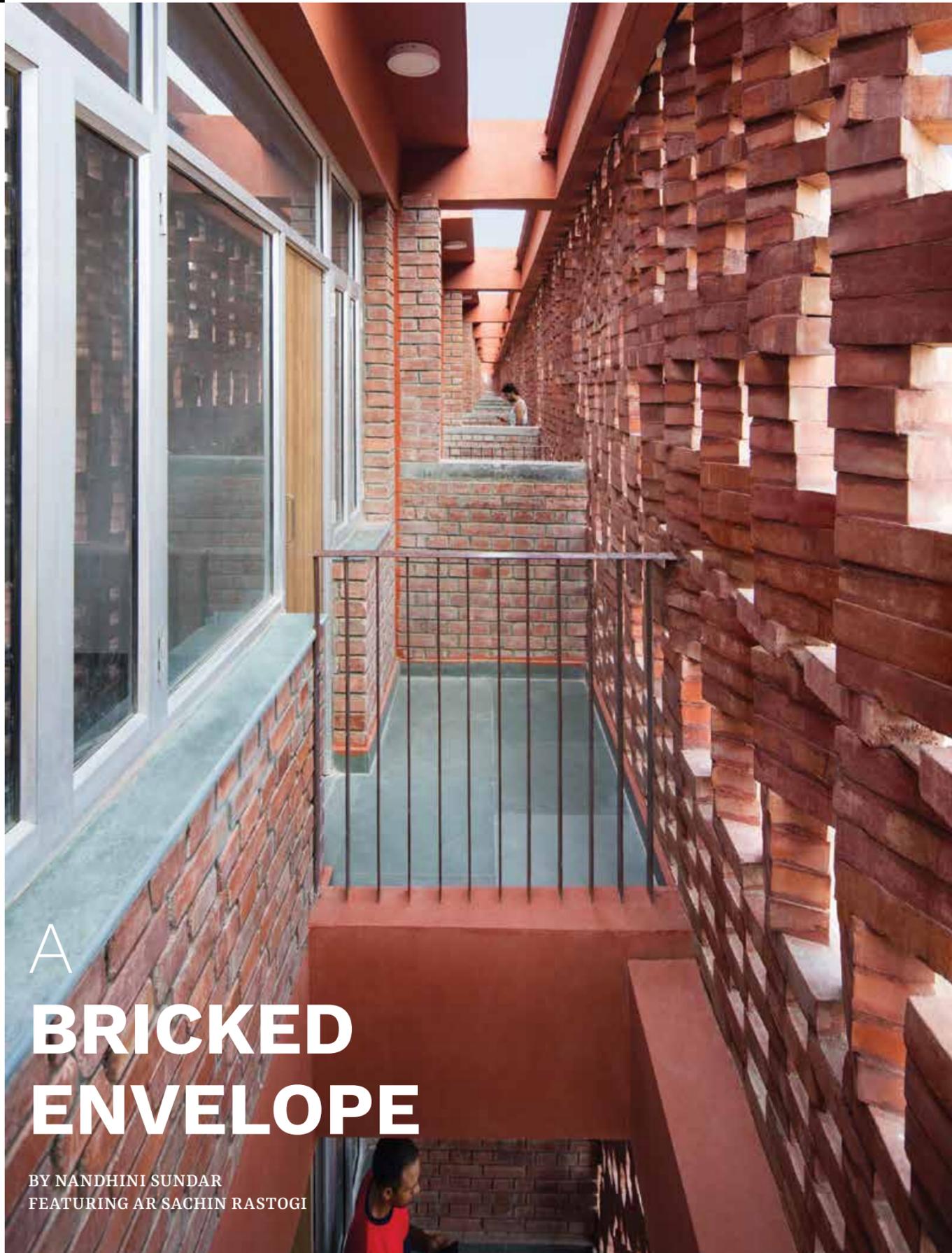
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Rastogi, Rohan Mishra, Navin Pahal

COMPLETION: Boys Hostel 2018,
Girls Hostel 2020

BUILT UP AREA: 60,000 & 25000 Sqft

MATERIAL: Concrete cuboids, Kiln
fired clay bricks, Concrete, MS,
Kota stone, Glass

PICTURE CREDITS: Andre Phanthom

When the site conditions face extremes of weather, it is but natural to find the interiors of the building on the site experience this extremity. The buildings of the past ingeniously addressed this extremity by fusing in an external blanket in the form of verandas along with internal courtyards that complemented this protective shield. Contemporary buildings, given their structural leanings and material use, fail to incorporate this age old concept, thus exposing the building and its interiors to the extremes of weather.



The rectangular block shades the open courtyard beneath.

Sensitive to this, **Architect Sachin Rastogi of Zero Energy Design Lab** comes up with the concept of a blanket façade that serves as a thermal insulation for the interiors of the building. “This primary skin absorbs 50 to 60 per cent of direct radiation on the building”, he opines. In keeping with this, the twin hostel blocks designed by him in Gurugram for St Andrews Institute of Technology and Management, come with a captivating brick envelope that wraps around the external courtyard and intermediate spaces of the two buildings.



Slanted columns besides lending support, feature as an artistic structural composition.

“All the old buildings and cities with their forts had sections between the interiors and exteriors which are the transitional spaces. These semi-outdoor spaces enable you to step out, acclimatise to the extreme weather, altering the adaptability while shielding the main structure”, points Sachin. Referring to his hostel blocks, he explains, “Courtyards traditionally featured indoors. But in the two hostels the courtyards have been pulled out to wrap around the exteriors of the building. This permits one to step out to interact, offering each multiple different zones while being shielded by the brick façade that serves as the exterior skin.”

THE CHOICE OF BRICK

It is customary to find the exterior skin of the building being just blank walls, glass or some form of cladding. When Sachin decided to envelope the building, he chose to do it unconventionally by using a layer of wire cut clay bricks that could be rotated to make it appear artistic while the ensuing perforations performed the functional role of a traditional jaali. “These locally made bricks come with a hole through which they are strung, rotated and laid to form a distinctive façade expression.” The local soil incidentally is high in salt which also gets reflected in the groundwater. The choice of bricks circumvents the damage that high salt content causes on the surface of the building, the emerging white patches on the bricks fading away eventually contrary to a painted wall, Sachin points.

STAGGERED LEVELS

The structure of the Boys Hostel features as two staggered linear



The bricks are angled to lower the direct solar radiation.



Brick wall structured with rotating bricks.

blocks where the upper rectangular block leans out to shade the open courtyard beneath, shielding the open interactive exterior zone from direct sunlight and heat. Slanted columns, while serving their function of yielding support, feature as an artistic structural composition, articulating the language of the open courtyard. Planter boxes with stone ledge seating spaces facilitate interaction and relaxation with a cuppa, the hang-out zone accommodating a coffee shop in its premises. Interesting, altering shadow play from the columns is witnessed through the day in this breezy zone, keeping with the sun movement.

“The staggering of the block cools the micro climate in the ramp by preventing the direct sunlight and radiation. The presence of an upper floor over the ramp further cools the temperature especially with the heat getting dissipated through the open courtyard”, explains Sachin. “The shaded ramp is oriented towards the harsh Southern sun while the terrace space over the ground level block is left open to the North sun, the space acting as a spill out area for the indoor sports and recreational facility in the staggered upper level block.



View of the study area.

STRUCTURAL INSULATION

To prevent heat ingress through the open terrace, the floor of the terrace is laid with Kota and Vermiculite. To address the radiation from the Southern sun on the interiors of the staggered upper block, the façade is shielded by a perforated brick wall structured with rotating bricks. “The kiln fired clay bricks are handmade by local craftsmen, the bricks laid in a rotational mode in accordance to the angle of the harsh sunlight filtering inside. The bricks are angled to lower the direct solar radiation through shading and let out the heat through the perforations”, elaborates Sachin on the insulation offered by the bricked exteriors. The researched angling of the bricks successfully reduces the direct and diffused radiation on the primary facade by 70 per cent, thus ensuring the habitable spaces within are naturally cooler.

SHIELDING THE MUNDANE

The gap between the perforated brick wall and the hostel rooms accommodates informal transitional zones that connect to the staircase, permitting the students to step out from their balconies, pause and interact, akin to the Mumbai chawls that serve as



14 feet glass wall envelopes the reception area of the Girls Hostel.



Perforated brick facade enclosing the open to sky courtyard.

incredible social interaction spaces. “The presence of the brick façade also serves as a shield and lends privacy to the rooms, the exterior brick expression silently covering the mundane sights of a normal hostel balcony”, adds Sachin.

SECURING THE INTERIORS

The Girls Hostel came with its own privacy and security concerns, the design brief calling for a secure boxed-in structure. While Sachin complied by coming up with an inward looking building, he still looked to open up the spaces without compromising either the privacy or security requested. This prompted him to come up with a 14 feet high glass wall enclosing the reception area and a perforated bricked façade similar to what was used in the Boys Hostel, to enclose an open to sky courtyard, enabling the students to interact in an open to sky space, yet remain secure.

The semi-open building with its double height reception glass box comes with a cantilevered projection in front of the structure, which, supported by the V-columns, shades the forecourt and shields the glass expanse from direct sunlight. The external staircase features



Section of the staircase serves as seating spaces under the sky lit courtyard.

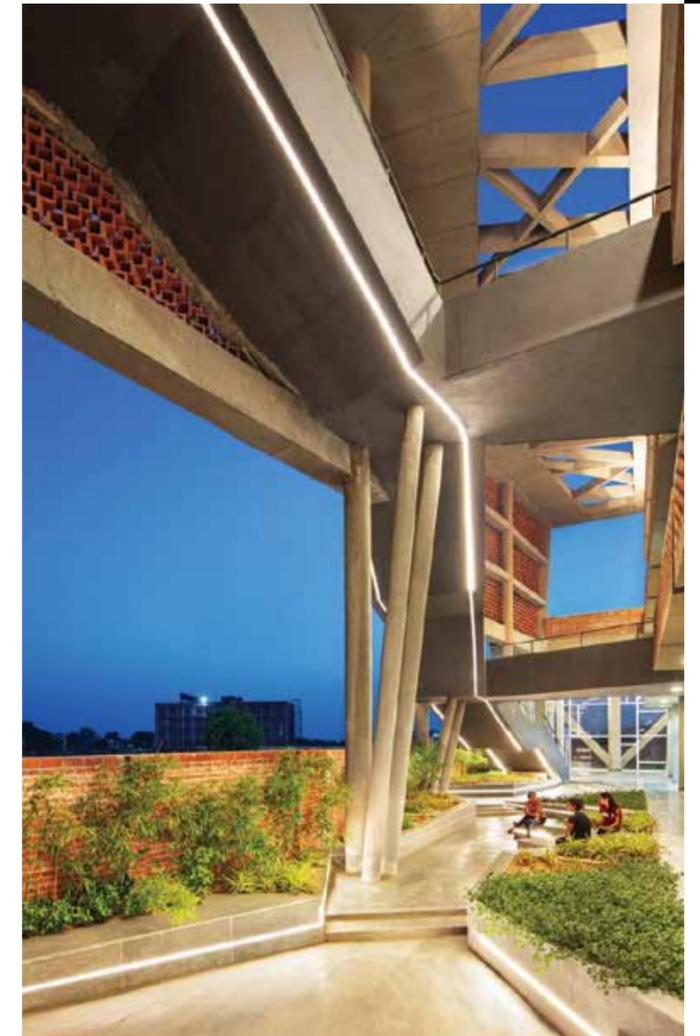
under the sky lit courtyard, fusing deftly into the exterior secondary brick coloured concrete cuboid façade.

INTERACTIVE ZONE

Sections of the staircase are designed to serve as seating spaces, thus translating the staircase into an interactive transition zone that support the interactive step out terraces from the rooms. “The structural encompass of the staircase and the step out zones alters this entire space into a horizontal and vertical socially interactive space where students can pause and connect between different levels”, says Sachin. Likewise, the ground level of the courtyard houses seating spaces around the planter beds, facilitating interaction in the open breezy intermediate space.

VISUAL CONNECT

The multi-angled, rotating, 8 inch deep pigmented concrete cuboid exterior façade is perforated, enabling visual connect with the exteriors just as the glass wall in the reception. “This keeps intact the visual connectivity with the exteriors even if the structure is boxed-in”, says Sachin. The open to sky courtyard further flushes out the hot air in the transit zone even as the brick coloured concrete



Visual connectivity with the exteriors even when the structure is boxed-in.

cuboids shield the transitional spaces and the primary façade from direct solar radiation during the peak summer months.

AESTHETIC COMPONENT

The angled pergola over the open sky lit courtyard along with the dramatic Kota stone floored sculptural staircase that contrasts the rich warm tones of the brick coloured façade, serves as an elaborate aesthetic component, enhancing the beauty of the entire structure. In keeping with the structure of the staircase, the exterior wall bends, creating multiple slants, angles and geometric interest in the pigmented concrete cuboid exterior, accentuating the unique character and expression of the façade. A brilliant shadow play further marks the intermediate transit zone through the day in tune with the movement of the sun.

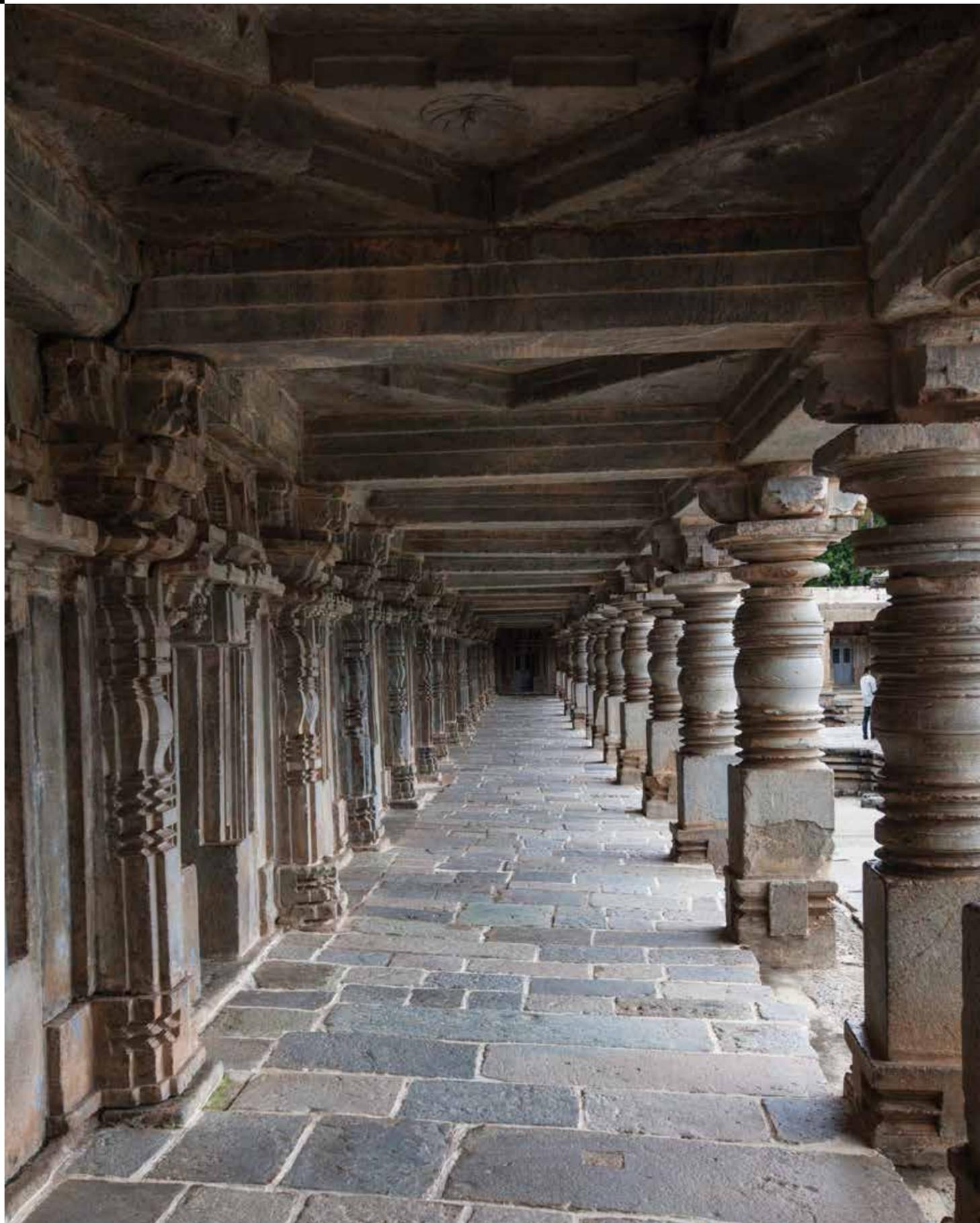
While the Boys Hostel is larger, spanning 60,000 Sq ft over four levels, with a footprint of 10,000 Sq ft, the Girls Hostel is smaller, the four levelled structure spanning 25000 Sq ft, with a foot print of 7000 Sq ft in the sprawling 18 acre campus of the institute.



AN ICON OF **HOYSALA REIGN**



The spectacular 13th century Chennakeshava Temple in Somnathapura, Karnataka is an ornate model illustration of the erstwhile Hoysala empire architecture. **Interior Designer Mahesh Chadaga** captures with his lenses the subtle details of this astounding historic structure, laying bare the exquisite sculptural work and the irreplaceable skills of the expert sculptors of that era.

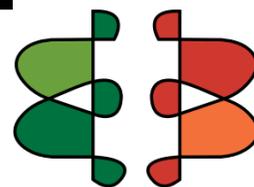


Enclosed in a courtyard with pillared corridors, the main structure is placed on a star shaped platform with three symmetrical sanctums set in a square matrix. Intricately carved walls and pillars decorate and support the structure, the carvings depicting the Hindu mythologies.



The temple interestingly has both Vaishnavism and Shaivism tradition. Thus the three sanctums house Keshava, Janardhana, Venugopala. The carvings and depictions however predominantly point to Vaishnavism, depicting Vishnu in his various forms and avatars even while including Shaivism.

The top of each tower is shaped as an inverted lotus, the sixteen pointed star shaped tower, the *Shikara*, lying over each of the sanctum. Some parts of the temple destroyed by the Islamic invasion of Hoyalala kingdoms were restored by Vijayanagara kings and later by the Wodeyars of Mysore.



HAPPENINGS IN BRC

APRIL TO JUNE 2022



Guest of Honour Dr P Dayananda Pai, Chairman-BOG, BMS College of Architecture, lighting the lamp along with Dr Mamatha P Raj, Director, BMSCA. Also present are Architects V. Vishwannath, Gayathri Shetty, Dinesh Verma and Chairperson Kavita Sastry.



Committee members of IIID BRC and audience at the inauguration of the Material Library.



INITIATING A MATERIAL LIBRARY

As an architecture student, it is important to touch and feel, visually connect not only with the various materials used in construction but also physically see the different modes of installation. The same applies to the utilities in a building too. While a visit to a site for such a physical inspection augurs well, not all materials and fitting modes will be on display, opening only a small window to the students in terms of visual encounter. This calls for the varied modes and materials to be physically accessible inside the School campus.

In short, it indicates that every School of Architecture should have within its precincts, a Material Library. Recognising this, IIID BRC initiated the same in the BMS School of Architecture with IIID BRC Secretary Architect **V. Vishwannath** taking upon himself the task of executing it. What then ensued is a spectacular one stop place for materials and their applicability.

Construction Modes

Interestingly, the Material Library starts its guiding process on installation right at the entrance, with a foldable glass door demonstrating the execution with bolts and design. Stepping in, every inch of the library is packed with varied sets of materials and installation modes. Beginning with cladding materials of stone, brick, the process of dry and wet cladding, the lightweight Aerocon blocks with their pointing techniques in display, the industrial epoxy flooring, the innovative Everest boards replacing the brick walls to offer labour saving interior and exterior walls, wall plastering with their varied thickness for interior and exterior sections, the construction process with the RCC bond and block work,

Installation of different materials in the Material Library.



to columns, beams, slabs, plinth beams, filler slab ceiling, all types of materials and construction processes find their presence.

The nuances of interiors

Interiors have their important role to play and these again find their slot in the library. Thus the multiple options for false ceiling, internal and external cladding materials and their modes of installation, acoustics and the materials used for the same along with the modes of installation including the lighting and curtains, the different kinds of bonds for brick work to enhance the beauty of exposed brick construction, laminates, corner beadings, aluminium panelling, wooden flooring, paints, all find their special place in the library.

Laying bare the utilities

Utilities, though tucked out of sight, are an integral part of any building, sans which the building is dysfunctional. A special zone for plumbing, electricals, air conditioning, fire safety, complete with circuit drawings find their place in the library. With lifestyle changes coming about, outdoors have assumed as important a spot in a building as the indoors. Recognising this, a special nook is reserved to display varied types of outdoor flooring based on its use, be it for just walking over a stamped concrete or the appropriate material for a game of tennis, football or volleyball court.

A total of 40 manufacturers, contractors and distributors have contributed their products and assisted in the installations, gratis, to make this material library happen in BMSCA.



Display of installation of fire safety, electricals, plumbing utilities in the Material Library



Architects Giuseppe Morando and Jayanth Gopal in conversation.



Audience at the Master Series event.

MASTER SERIES: STRIKING A DIALOGUE

Tuning into the presentation of a Master's work can be exhilarating. But a dialogue with the Master can be even more so. And that is exactly what IIID BRC chose to have for their Master Series; presenting a dialogue between **Architect Giuseppe Morando and Architect Jayanth Gopal**. The event, sponsored by **Inner Circle Partner, Biesse Group**, had the gathered audience enthralled. Morando journeyed the audience through his works in his conversation with Gopal, many of which were restorations of heritage structures in Venice, Italy, where the interventions had to conform to the strict rules of conservation. Morando spoke at length

on the challenges of restoring, repurposing the spaces without disturbing the sacred heritage element of the buildings and the final evolution of the spaces after the interventions.

"The mode of renovation is one that is executed without altering the basics. This calls for clarity of vision to take forward and work towards making what we have in mind be accepted. So you share these thoughts with the artists, architects, local authorities, create a theme after collecting and collating all the competencies, the knowledge of archaeology and architecture, bring in a sense of balance and put together a team of experts to take it forward", elaborated Morando on the methodology adopted to renovate the heritage structures.



Managing Editor Architect Dinesh Verma releasing Antarya at the Master Series event.



Managing Committee visiting Inner Circle Trade Partner Biesse Group factory.



For instance, for the interiors of the lawyers' office that he created by renovating, he built a shell that began from the floor and touched the ceiling, with the two offices structured within this wooden shell. "We were faced with the situation where nothing could be touched, altered and this was the solution to that." The glass panels mounted on the triangular framework permitted the beautiful frescos on the ceiling to be visible from within this shell, "after we used local knowledge and artisans to clean the frescos".

Referring to the multiple heritage structures in India that come up for renovation, Morando stated, "People promoting projects in

India are forgetting the connection and importance of the past. We have a huge opportunity to renovate buildings to resonate with contemporary sentiments, yet retain the connect with the past while fusing in the vocabulary of today. The floor, wall finishes, the furniture, the colour pallet could resonate with this past while we fuse in the contemporary sentiments." He further added, "When you step into a place, you have to breathe it, feel it. If you capture the spirit of the place, you have won as an architect. 90 per cent of the job fails because you failed here!"



IKEA Team, Sylvia Marie Crosbie – Area Manager, Anna Ohlin – Country Marketing Manager, Anisha Agarwal – Marketing Manager, Susanne Gun Elisabeth Pulverer – Country Retail Manager & CSO, Erik Jan Middelhoven – Country Home Furnishing & Ret Design Manager, Anje Heim – Market Manager, Arun Parameswaran – IKEA Business Manager, with Team Uru at the IKEA Retail store in Bengaluru



COLLABORATIONS, MEETINGS AND FACTORY VISITS

The last quarter has certainly been hectic for IIID BRC, initiating multiple visits to trade member factories to host the monthly MC meetings, reaching out to more government schools under Code Studio to make a difference, collaborating with the retail giant **IKEA** in creating their Bengaluru footprint. What incidentally was a first for both IIID BRC and IKEA in Bengaluru, a special preview of the Nagasandra store was organised for the IIID BRC members where they had the opportunity to experience Swedish design and hospitality.

Inner Circle Trade Partner Biesse Group hosted the Managing Committee meeting at their factory where members were able to walk through the production area, witness the state of the art



Managing Committee visiting Platinum Inner Circle Trade Partner MCI Experience Centre.



machines used for production. The Managing Committee followed up with another meeting in the factory precincts of **MCI, the Platinum Inner Circle Trade Partner**, where the first set of discussions on Antarya Awards was initiated. The members also had the privilege of walking through the marble factory and witnessing the extensive range of marbles present. **Nolte and MCI are the official sponsors of Antarya Awards**, the registration for which is slated to open soon.

Two more government schools came under the umbrella of Code Studio, with the design proposals having been approved and work in progress. Hubballi Centre had their curtain raiser event after IIID BRC initiated the starting of a Centre there last quarter. All work and no play can certainly be boring as well as taxing. IIID BRC decided to break this, hosting an informal Eid Mubarak Party for the Committee members at the Chairperson, Ar. Kavita Sastry's residence.

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