

# antarya



## PANELLED TO ENLIVEN

FEATURING:

**PARUL ZAVERI | AMEET MIRPURI | POOJA & PIYUSH KAPADIA  
RAJESH RENGANATHAN**



IIID BANGALORE REGIONAL CHAPTER



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OF INDIAN  
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Bangalore Regional Chapter



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Chairperson Speaks



KAVITA SASTRY

Dear Members,

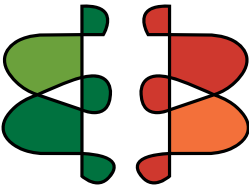
Congratulations to all of you for owning Designuru 3.5 this year—a true manifestation of synergy and collaboration. It was heart-warming to see both the trade and design fraternity come together like never before, losing themselves in the pre-festival frenzy. All thanks to the follies—a novel idea where product stalls were reinterpreted as whimsical installations.

Also new, a movie matinee curated by Ar. Bijoy Ramachandran where design lovers got to showcase their take on old favourites.

Ar. Nisha Ghosh’s Indian sustainability Exhibition resonated the Designuru theme of local, social and sustainable while Edgar Demello’s book launch, evening Uru stories by renowned speakers and student craft workshops completed the vibrant thought provoking program.

Not to forget the Antarya awards night hosted by MCI and Nolte that successfully showcased Karnataka’s brightest design talent, ending 2022 on a design high!

Kavita Sastry  
Chairperson IIID BRC, 2021-23  
kavisastry@gmail.com



IIID BANGALORE REGIONAL CHAPTER

IIID Bangalore  
Regional Chapter Emblem

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



# Everything is evolving.

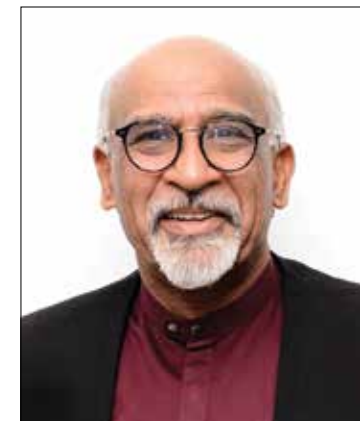
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From the  
Managing Editor's Desk



DINESH VERMA

Dear Members,

Every building has a defined personality, which is characterised by its designer. The designer carefully picks up materials, which is combined with the main structure to let this characterisation come alive.

Often cladding was used as shielding elements for buildings from environmental conditions such as heat, the wind, and rain. Designers continuously look for newer materials, which can be used innovatively to form facades for different types of buildings. The material innovations are becoming more technological and have led to energy savings.

We discuss the trends and development of panelling and cladding in this issue of Antarya, an element that has changed itself with the changing times of technical developments.

The Antarya Awards ceremony was held along with Designuru 3.5 celebrations. Big congratulations to all the winners – and for the readers, look forward to a special edition of the Antarya design book, featuring all the award designs and their designers.

The Antarya team thanks all designers who enthusiastically provide articles and content with photographs, we hope such enthusiasm continues and Antarya provides good reading content to its readers.

Dinesh Verma  
[verma@acegrouparchitects.com](mailto:verma@acegrouparchitects.com)

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#### REVIEW

*“Antarya is a great platform to see the latest works in the architectural and interior design world. They write not just about the finished product but also about the process and that makes it exciting to read their articles. Nandhini took the time out to understand our core philosophy and design thought process and wrote about the designs very much in detail. We are so glad to be featured in the magazine!”*

**Ar Shriya Parasrampuria**  
Blurring Boundaries





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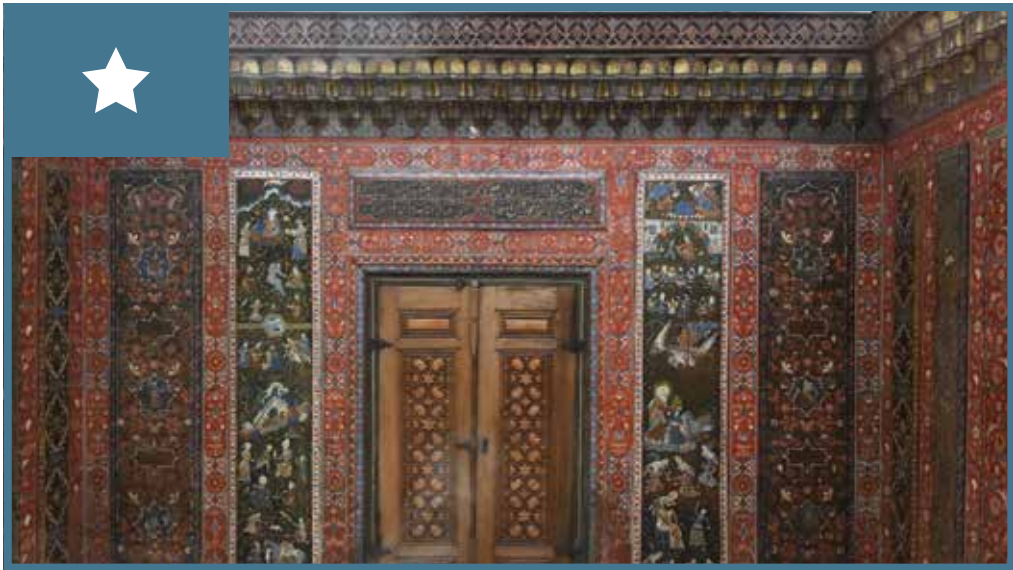
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COVER IMAGE

Permeable terraced fronts protected by lattices that shift  
and protect the facade oriented to the west. – Hotel NH  
Malaga, Spain. Architect: Aranguren + Gallegos Arquitectos



## 06 | PANELLED TO ENLIVEN

NANDHINI SUNDAR

### 12 | PROJECT FEATURES



COLLAGE  
ARCHITECTURE STUDIO



KS DESIGNS



VIVOSPACE  
ARCHITECTS



D'CANVAS



## 22 | CLAD IT AESTHETICALLY WITH FUNDERMAX



30  
RESTORATIONS  
**RESTORING A PIECE OF HISTORY**  
FEATURING: AR PARUL ZAVERI & LATE NIMISH PATEL



38  
DESIGN EXHIBIT  
**DESIGNING THE PROTOPOLIS**  
BY ASSOCIATION OF DESIGNERS OF INDIA (ADI) &  
SRISHTI MANIPAL INSTITUTE OF ART TECHNOLOGY  
AND DESIGN

## T TRADE DIRECTORY



46  
ACADEMIA COLUMN  
**THE ART OF SCHOOL  
MAKING** THE TROUBLE OF BEING  
IN A COMFORT ZONE  
JAFER AA KHAN



47  
DESIGN IDEOLOGY  
**ORACLE  
ABHIYANA**  
K JAISIM



48  
ECOSTAY  
**A GRECIAN STAY ON  
ANDHRA SEACOAST**  
FEATURING: AMEET MIRPURI



54  
GREEN SENSE  
**BUILT  
IN STEEL**  
FEATURING: AR POOJA & PIYUSH KAPADIA



64  
GURUKUL  
**A COMMUNITY APPROACH  
TO LEARNING**  
FEATURING: AR RAJESH RENGANATHAN



70  
TRAVELOGUE  
**A STYLE THAT BREAKS  
CONVENTION**  
MAHESH CHADAGA



74  
HAPPENINGS IN BRC  
**OCTOBER TO DECEMBER  
2022**





The wooden wall paneling comes from the Wakil house in the Syrian city of Aleppo. While the panels are made of cedar, the doors and shutters are made of walnut with boxwood inlays. Source: [Wikicommons](#).

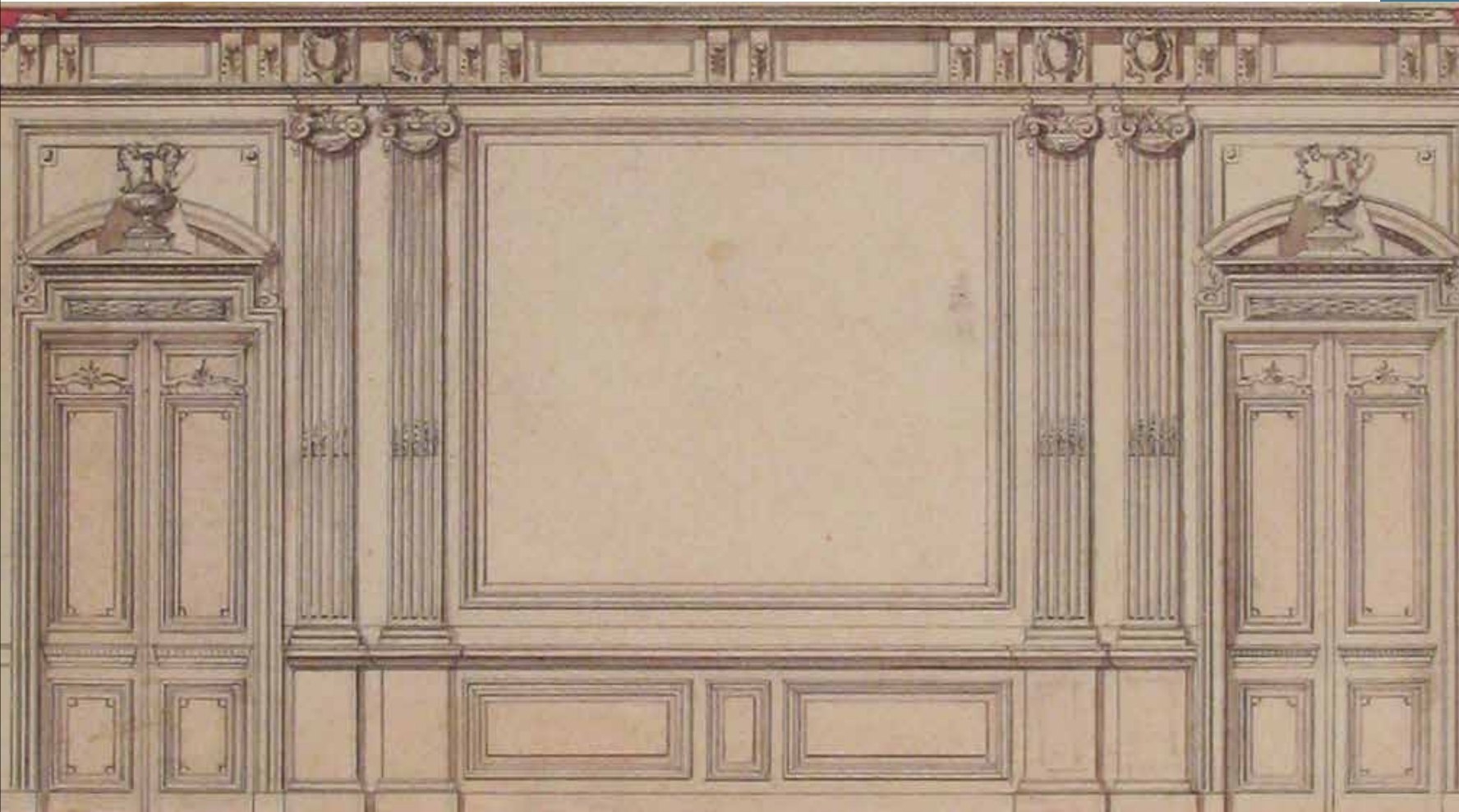
# PANELLED TO ENLIVEN

BY NANDHINI SUNDAR

When the exterior of a building takes on, almost as a cloak, a sheet of material to clad its walls, the language of the structure instantly alters. This is so irrespective of whether the cladding enhances the aesthetics of the building or reverses it. Cladding of exteriors is opted not only for accentuating the aesthetics but many times also as a functional feature where the cladding material serves to shield the structure from the vagaries of the weather. Thus, cladding features as thermal insulation, as protection against weather extremities besides being an aesthetic enhancer.

Contemporary cladding comes in a variety of materials starting from wood, metal, brick, clay, stone, vinyl and composite materials, recycled polystyrene and straw fibres. Based on the structural requirements of the building, the appearance sought, the durability factor, usage of the building, the appropriate cladding system is adopted.





Cladding is not confined to only the exteriors of a building, but extends to interiors too as panelling of the interior walls to address the aesthetics, create a highlight, alter the ambience, make a statement. Many times the interior panelling is also opted to demarcate a functional zone in a free flowing space, define the functionality of a space or usher in warmth as in the case of wood cladding.

DATING BACK TO THE DARK AGES

The concept of cladding is many times mistaken to be a contemporary phenomenon, existing as a decorative feature on the exteriors or interiors of a building. Yet, a dip back into the history reveals the existence of the concept of cladding to date as far back as the Dark

ages—500 to 1500 AD. While the material used for cladding during this period was timber, evidence points to its existence in many forest dominated regions of Europe where wood was easily accessible. During this era, the wood cladding was opted to meet the functional requirement of thermal insulation rather than for aesthetics.

Anglo-Saxon homes in Suffolk, Britain, as far back as the 5th century, revealed houses clad with timber, where pieces of timber were stacked upright on wood or stone sills. Similar evidence of cladding is found in buildings dating back to the 12th century in Norway. The Borgund Stave Church built in the period 1180 to 1250 AD is a classic example, with its vertical wooden boards used in the construction. Incidentally, this type

of timber cladding of the churches was typical across Northern Europe, numbering in thousands.

POPULARITY OF WEATHERBOARDING

The engagement with timber cladding of buildings continued to be popular through the 16th to 18th centuries, the wood being easily available and accessible to construct strong houses with sturdy beams. During the 16th century, the concept of ‘weatherboarding’ became popular for cladding the exteriors of a building where thin long pieces of wood were used to cover the exterior walls. The commonly used wood for weatherboards was Oak, Elm, from where the wood was split and clad on to the exterior walls.

**Facing Page Top Left:** 10th-century Saxon west tower and 14th-century south porch of All Saints' parish church, Earls Barton, Northamptonshire. Source: [Wikicommons](#).

**Facing Page Top Right:** South Transept of the Church of Our Lady Assumption, La Ferté-Macé, Department of Orne, Region of Normandy, France. Source: [Wikicommons](#).

**Facing Page Bottom Left:** Built just before 1150, and dedicated to the Apostle St. Andrew. It is one of the best preserved stave churches and it has not been added or rebuilt since it was new. Source: [Wikicommons](#).

**Facing Page Bottom Right:** Gable wall in Tubož, part of Blatce municipality, Czech Republic. Source: [Wikicommons](#).

**Top:** Design for Wall Panelling, drawing, Charles Monblond. Source: [Wikicommons](#).

**Left:** London Borough of Newham. Source: [Wikicommons](#).

These weatherboards continued to be popular over the next two centuries in areas where wood was easily available as compared to brick. The late 18th century witnessed the entry of industrially sawn softwood boards from the Baltic and later, North America where the industrial timber production as against the earlier manually cut timber, facilitated timber frame construction, complete with weatherboarding to become a common phenomenon in buildings. The 1800s also witnessed wood building and cladding as revealed in the Swiss Chalets, which again wielded a significant influence on the way architecture was perceived in Western Europe and the United States.





Exterior Anodised Facade with 8 colours by Sapphire Aluminium. Source: [Wikicommons](#).

The beginning of the industrial revolution ushered in dramatic changes in housing patterns as well as in the modes of work and living. Demand for larger, taller buildings became the common requirement, altering the composition and application of cladding. With the development of a skeleton frame structural system, the exterior walls of the building could be delinked from the primary structural system, permitting the ‘curtain wall’ cladding to be light and independent of the main structure.

MODERNISM AND CLADDING

This further altered as practices changed in the 20th century of ‘modernism’ where mass-produced bricks could be transported across the country to provide mass housing for industrialised urban workforce. In short, brick and other materials replaced timber construction in most parts of Europe. With timber cladding steadily declining in this period of ‘modernism’, materials such as glass, steel, concrete started being favoured, even though the timber structures continued to be a key part of architectural design thinking.

Though timber cladding continues to be popular in the 21st century, the buildings are much bigger than the Anglo-Saxon homes, huts and Swiss Chalets, thus altering the leanings towards other materials. A fine example of wood cladding in Great Britain is the Woodland Trust Headquarters and the Olympic Velodrome.

REVISITING HISTORY IN MATERIAL USE

Though the materials have varied over time, the practice of cladding is centuries old. Till the 19th century the material used for cladding was mostly a hard substance such cedar wood or stone, corrosion resistant materials such as copper, brass, bronze which may react to weathering but yet protect the layers beneath. Bricks, clay tiles, overlapping shingles were again common exterior cladding materials, the cladding being done on a layer of mortar or with wood, metal pegs.

Intermingling of materials too prevailed such as tiles or bricks being overlapped or layered against a strip of moulding where a piece of wood or other material was placed at the intersection of corners or on the roof edge or on the edges serving as a border. Here, the individual pieces of brick, tile or shingle would be directly attached to the building.

With newer materials coming into vogue for cladding, these were tried and tested. A point to note is material like Asbestos, though served as a fine weather protection, still proved to be harmful for human health. The 20th century had significant use of terracotta panels for cladding, the decorative tiles being also fireproof. These tiles came with ribbed back to permit fastening on to metal tiles anchored to the building.



Permeable terraced fronts protected by lattices that shift and protect the facade Source: [Freepik](#)

ALUMINIUM COMPOSITE PANELS

Present day constructions continue to opt for cladding of the exteriors as well as the interiors, though these are not confined to wood as was the case in the earlier centuries. While the cladding continues to address matters such as weathering of the building, interior insulation along with aesthetics, the materials opted are varied as well as contextual.

Yet, a popular form of exterior cladding material that emerged are the Aluminium composite panels (ACP) where they are used as two thin skins of aluminium panels bonded to a non-aluminium core. While materials similar to this have been there since the 1960’s, their active use in the form of cladding in residential and commercial buildings began only in the 1990’s. However with a spate of fires occurring in the second decade of the 21st century, the question of fire safety was raised with a direct connection established to the use of ACP as a cladding material.

HIGH PRESSURE LAMINATES

Use of laminated materials for exterior cladding has become a common phenomenon in modern day buildings. These laminated materials have an interesting history, dating back 5000-4500 BC in China, where lacquered wooden bowls dating back to this period were excavated in Hemudu. The technique of combining fibre with resin to provide



Glossy plates in the exterior of a building reflecting sunlight. Source: [Wikicommons](#).



A modern facade of glass and steel in futuristic shapes. Source: [Wikicommons](#).

waterproofing to wood and bamboo originates from this period, the intense durability of the finishes permitting these items to still remain in fine condition even after centuries.

Similar lacquering is used for High Pressure Laminates (HPL) though the chemistry and application process of strengthening with resin has altered. The HPL panels are strongly resistant to UV radiation and are non-porous, thus preventing colours from fading. This has added to their durability, making them a preferred choice for exterior cladding. The acrylic based solid surface also bends easily during manufacturing, enabling easy fit on any surface.

Recent developments in their manufacture have further compounded the HPL utility value and usability. For instance, soft to touch, anti-fingerprint panels, lignin based resins that use 50 per cent less phenol make these panels as more sustainable options that construction industry is seeking. With the intent to bring in more sustainability features, research currently focuses on making these panels interactive, enable energy storage and generation to mention a few.





1, 2: The horizontal and vertical layers of the exotic granite slab, besides accentuating the aesthetics, also address the functionality of shielding against direct harsh sunlight as well as lending privacy to the landscaped patio from the narrow street.

3: The porous green wall teamed with cladding of beige travertine strips on the wall and teakwood strips on the ceiling, alter the language of the space while cutting down heat ingress from the ceiling and permitting air circulation through the greens.

4: Teakwood and beige travertine strips clad wall feature as a backdrop for the triple height atrium into which glass walled private spaces overlook only to be greeted by coral embedded black marble flooring that evokes the illusion of a waterbody.

5: A play of textures mark this setback space, featuring wall cladding with marble and beige travertine strips to complement the rich textures of the teakwood flooring.

## CLAD TO ALTER THE LANGUAGE

When walls speak a differential story, the space housed within automatically has its language altered. **Architects Arun Kumar, Swapnil Valvatkar and Adwitha Suvarna of Collage Architecture Studio** adopt cladding and panelling of the walls to successfully alter the language of the spaces.







6



9



7



8

6: The play of volume is lent further drama with teakwood reaper cladding of the MS in the skylight as well as in rest of the roof, complementing the rugged tones of the travertine strips on the wall.

7, 8: Fabric clad walls over the beds enhance the soft soothing tones of the sleeping area.

9: The backlit onyx clad wall ushers in the sunset into the bath space through its rich yellow colour.

10: The green wall serves as the highlight in the marble clad bath area, ushering in freshness.



10





- 1: A stunning floor to ceiling mural on forest brown marble panel, with fluted panelling on either side contrast the rich Chestnut hardwood floor and serve as an arresting highlight in the expansive living room.
- 2: The bar and crockery unit, aiding as the segregators between the dining and kitchen area, prevail as a strong accent feature with their fluted panelling of Duco finished MDF and ply.
- 3: Slender Timber slats segregate the panelled study from the sleeping area in the master bedroom
- 4: Custom built curved board panelled with Eucalyptus wood veneer serves as a fine backdrop accent for the master bed, coming alive when it is backlit.
- 5: While the brick clad wall over the bed features as a neutral accent piece against the pastel tones of the interior, specs of colour seep in from the balcony through the blue laminate panelled walls.



## CLAD TO ACCENT

A wall accent can always transform an interior, the highlighted nook dictating the character of the space. **Architect Kavita Sastry of KS Architects** dictates the language of the interior spaces through aesthetic cladding and panelling of walls and demarcating elements.







1



2



- 1: The row of cabins are defined with plywood segregators, the rich veneer panelling contrasting the neutral hues of the textured paints while ushering in ample cheer and energy into the individual compartments.
- 2,3: The PU coated plywood and MDF ripples bring in the ribbed surface to the panelled interior, the grid panels creating the depth to contrast the energetic splash of blue.
- 4: Corian ply and rich teakwood veneer complement the angular lines in this heavily panelled Managing Director's cabin, bringing in freshness and charm to the office space.
- 5: The faceted concrete panelled wall serves as a contrasting accent to the MDF light installation representing the city skyline, while teaming deftly with the angled furnishings.
- 6: The heavily panelled conference room with its rich colour, textures and grids, breathes freshness and energy to complement the important functionality of the space.

## PANELLED TO ENERGISE

Colours usher in energy into a space, making it vibrant. Architect Milana Maladkar of Vivospace Architects uses panelling to heighten this vibrancy, the accented walls with their colours and textures creating an energetic interior.



3



5



4



6







1



2

- 1: Teaming with the concrete theme of the interiors, the concrete panel accent wall with its brass beadings, accentuates the serene tones of the living room.
- 2: The raw wall with its wood beadings connects with and complements the pastel tones of the fabric headboard and the expansive wood flooring.
- 3: The curved wooden rafters wrapped in fabric serve as an appropriate cladding to blend with the softness of the headboard and bed.
- 4: The arresting structural composition of the elevation is further enhanced by the solid wood, concrete and Corten steel cladding, the intermingling greenery adding to the varied dimensions.
- 5: Drama is created in the waiting lounge through the natural veneer panelling, punctuated artistically with colourful acoustic panels.



## CLAD TO CHEER NEUTRAL TONES

When the choice of shades is raw and toned down, bringing in a contrast of colours or textural features cheer up the spaces. **Interior Designer Vanita Joshi of D'Canvas** uses appropriate cladding and panelling of the spaces to usher in this cheer.



3



4



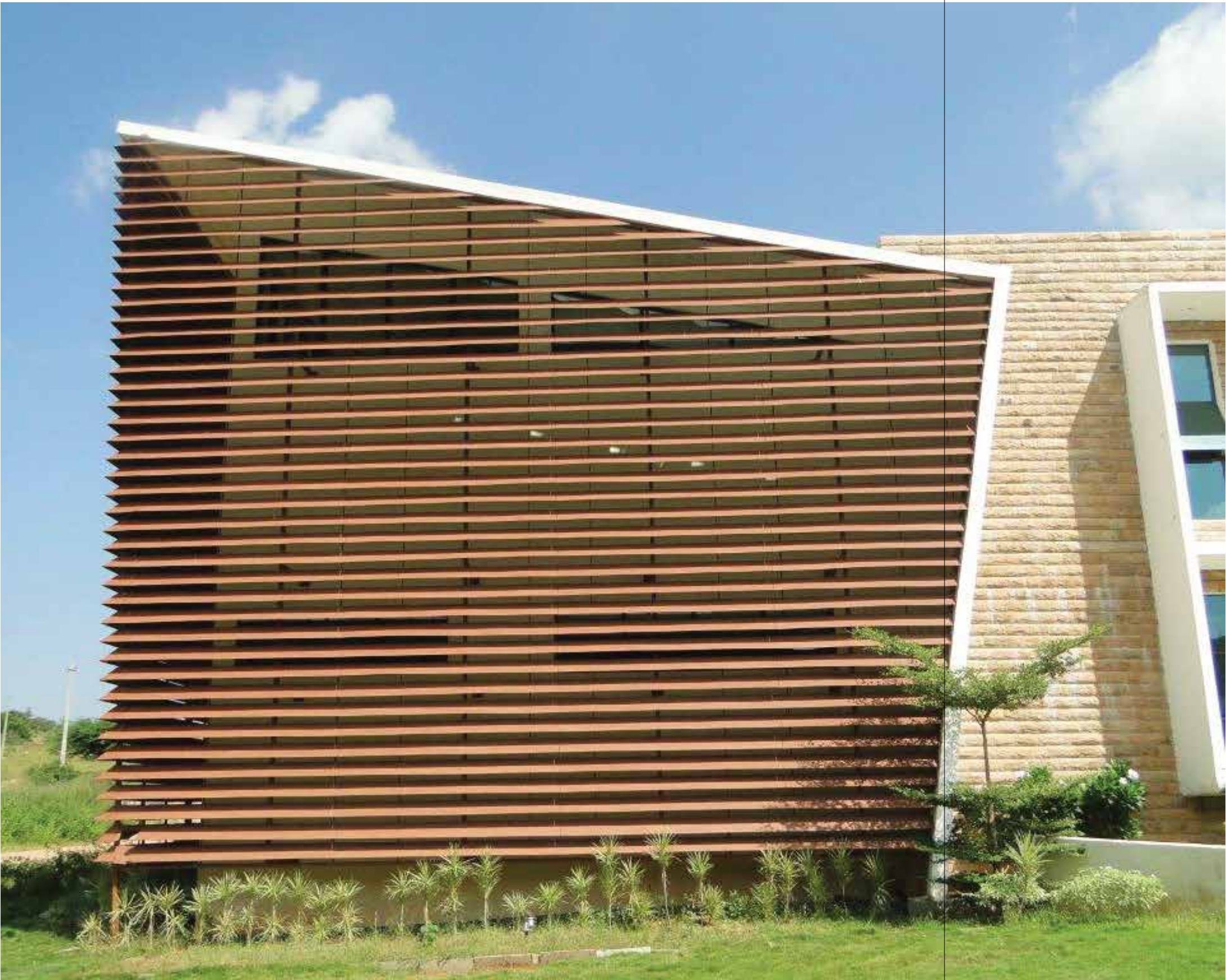
5





# CLAD IT AESTHETICALLY WITH FUNDERMAX

BY NANDHINI SUNDAR



Sun shading system imparting aesthetics and functionality.

## : Fundermax

For you to create



Bare walls, even when colourfully painted, can at times prove to be boring in an interior. The same principle applies to the façade of a building too, the structural encompass brightening up when the elevation comes with a specific feature or cladding. Conventionally cladding has veered around clay tiles, sandstone, slate, wood or other natural materials. Contemporary buildings have ventured past natural materials to incorporate a range of materials as glazing. Many a time, these materials also serve to protect or insulate the interiors from the harsh exterior weather conditions.

Incidentally, this cladding is not restricted to the exteriors of a building, extending its footprint to make a difference in the interiors too. Coming in with a range of panels for cladding both exteriors and interiors of a structure is **Fundermax**, its tryst with natural materials for structural use extending over 130 years. The Austria based company is a leading manufacturer of high quality wood based materials and a world market leader in compact laminates, useable both in interior and exterior applications.

Bringing in the best practices, top quality and unmatched designs of the parent company is **Fundermax India Pvt Ltd**, its operations extending over a decade and a half. Having completed over 15000 projects, covering 1.5 million Sqm, across the segments of residential, commercial, retail, hospitality, **Fundermax India** has become synonymous with cladding in a structure. With a network of over 50 trained business partners for supply and installation of panels, **Fundermax India** serves as the complete system and solution provider when it comes to cladding requirements.





Soffit cladding.

WHY FUNDERMAX INDIA

The entire conceptualisation of the product by **Fundermax India** comes from the space of innovation, creativity and the aspiration to think out of the box. The fundamental approach is to ensure the end product is function and solution oriented besides being a designer piece to meet the aesthetic quotient. Thus, the key approach is to reach beyond the surface covering to address the detailing and issues underlying the decision to opt for cladding. This automatically addresses the technical details, functional quotient, the utility aspect, proving to be an efficient, effective solution for varied aspects of the structure.

This eye for detailing and penchant for serving as a solution provider besides the beautification prompts **Fundermax India** to be viewed as also a problem solver besides being a service provider. Customised solutions are thus a norm with the company, the panelling customised and tweaked in its design laboratory to suit the unique site conditions and requirements. The emphasis on quality and application to specific demands comes with a design freedom that incorporates an innovative approach, the end result proving not only to be unique but totally appropriate.

Resting on the key plank of sustainability and specialising in sophisticated processed wood pulp and compact laminates, **Fundermax India** also believes in being present and supportive through the entire decision making process of a customer. The accent on sustainability further prompts the products to be designed using renewable raw materials. With a constant eye on being abreast of latest trends, a new range comes into play every two to three years. Being customer centric in approach, the service during and after sales is impeccable.

A DIVERSE PRODUCT RANGE

**Fundermax India** offers a range of products that are suitable for both exterior and interior applications. Amongst its latest launches in India are the Max Compact panels for interior applications, Star Favorit under the Milano Collection which are coated chipboard panels for interior applications, the raw, decorative Biofaser panels, M.look interior and exterior panels. The applications for the **Fundermax India** products extend to cover indoor use such as kitchen counters, bathrooms and sanitary facilities, furniture, wall cladding in interiors and outdoor facades, balcony flooring and other exterior design applications.



Louvers adding to the class.



Freedom to perforate with Fundermax.

MAX COMPACT EXTERIOR HPL

Coming in the form of duromer high pressure laminates in accordance with EN 438-3, type HGS, Max Compact Exterior high-pressure laminates are ideal applications for decorative and high traffic areas. Its double-hardened acrylic polyurethane resins provide very effective weather protection that is particularly suited for long lasting balconies and façade claddings. Besides being weather resistant Max Compact HPL comes with other strong properties such as scratch resistant, solvent resistant, hail resistant, impact resistant, frost and heat resistant, bending resistant and is easy to clean and easy to install, making it an excellent application for exteriors.

INTERIOR APPLICATIONS

Being highly resistant to abrasions, scratches, heat, impact, Max Compact HPL are also well suited for furniture and interior decor.

The Max Compact Interior Plus boards are specifically designed for use in heavily frequented areas which require intensive cleaning and high levels of hygiene such as hospitals, sanitary rooms in hotels and other public spaces, industrial kitchens, food industry, public transport. Their outstanding surfaces lend themselves for easy cleaning and sanitation, making them most appropriate applications in such spaces.

Likewise, in a place such as a laboratory or a public area, besides the easy to clean and maintain feature, questions such as acid resistance, resistance to permanent humid conditions, soiling, graffiti, come up. Max Compact Interior with its colourful range of HPL, not only meet these extreme needs but also offer an entire colour palette of life, ushering in cheer and vibrancy to an otherwise dowdy, dull space.

THE MILANO COLLECTION

Bringing in an out-of-the-box twist to the interiors, while keeping the sustainable element intact, is the Milano Collection, with a range of panels to choose from. With a strong accent on sustainability, the collection extends to not only the walls but also to furniture. Starting from wood, stone to linen and more, the natural look combined with authentic surfaces ensures elegance, aesthetics and individuality in every space.

STAR FAVORIT

Star Favorit comes as coated chipboard panels in a diverse range and applications. They are applicable in kitchen fronts, in living room furniture, in retail, in exhibitions, each application coming in individual design options. The product also offers special features such as well thought-out differentiations such as chipboard with a one-sided coating or with an aluminium coating.

NICE

Featuring as matte and glossy light reflections, Nice offers the look of thermos-treated wood. Its elegant design harmonises particularly well with wood and plain decors.





Wardrobes with Fundermax.



Interiors with Fundermax.



Ease of usage with Fundermax's Restroom cubicles.



Subtle class to interiors.

- IMMAGO**  
The high contrast matte and gloss effects effused by Immago makes it to be a convincing reinterpretation of concrete surface, adding to it a warm, pleasant feel.
- PORE MATT**  
Pore Matt comes with a matte surface that successfully conveys the warmth of natural wood. Featuring a combination of classic, light woods as well as typical wood pores, Pore Matt also effortlessly connects with the trends of modern interior design.
- MITO**  
Structured on the plank serving the 'natural' trend, Mito comes with distinctive textures that ensure a harmonious appearance and convincing feel. Mito proves to be an ideal choice for fresh, light coloured wood combinations.
- REAL MATT**  
True to its name, Real Matt is offered in matte surface with a strong realistic colour palette which is ideal for stone decors, lending elegance and authenticity to the visual appeal of the space.





Made to suit sensitive spaces.



Adding strength with Alucompact.



Add sophistication with Star Favorit.



Seamless for every space.



Kitchen worktops with a difference.

#### TEXTA

Texta serves to be a recently developed surface with amazing visual effects given its slight depressions, matte finish and shiny grooves. It is ideal for wood and textile decors as well as spaces that reflect warm colour combinations.

#### PERFECTED COOKING WORKTOPS

In any kitchen, the central element is the kitchen counter that addresses both aesthetics and functionality. Fundermax high pressure laminates are tailor made to meet the exacting conditions required for kitchen applications. The worktop panels, structured as natural stone, come as highly resilient, easy to clean and extremely durable applications where the surface quality is also built to be resistant to spread of bacteria.

#### APTICO

The Aptico range comes with a matte finish, with an impressive warm natural stone appearance, offered in colours of charcoal, tortora, black along with a range of other light shades. The anti-fingerprint property ensures a permanent flawless appearance to the worktop.

#### SAXUM

Coming as a deeply structured natural stone surface, the matte finish Saxum makes elegant stone formations tangible. The easy care feature along with anti-fingerprint surface makes it an optimum solution for kitchen applications. Saxum comes in shades of black, charcoal and warm dark grey.

#### ENDURO

With highly structured surface and natural stone visual appearance, the matte finish Enduro effuses the language of dynamic stability, making the kitchen countertop a talking point. The anti-fingerprint finish further adds to the flawless look. Enduro comes in various shades of prado agate.

#### RIGO

Conveying a language of a sandy roughened surface, the deep matte finish surface of Rigo remains always perfect with its anti-fingerprint feature. A perfect finish for kitchen worktop, Rigo comes in shades of white and grey.

#### FINE HAMMER EMBOSSED

The classic calm feature of the Fine Hammer embossed surface is a perfect solution for creating a harmonious impression in the décor, complementing and accentuating the rest of the features in the space. The range comes in flawless white, lending itself to team perfectly with the theme of the rest of the décor.

#### NT

The character of NT comes from the impression it yields of a fine hammer blow which creates an elegant overall impression through its delicate structure. NT is particularly suited for a wood décor where it teams the brown core of the panel with the wood, lending a high level of authenticity to the overall finish. NT comes in a shade of patina bronze to team perfectly with wood.





# RESTORING A PIECE OF HISTORY

BY NANDHINI SUNDAR  
FEATURING AR PARUL ZAVERI & LATE NIMISH PATEL



PARUL ZAVERI



LATE NIMISH PATEL

## ABHIKRAM

**PPROJECT:** Six Senses Fort Barwara  
**LOCATION:** Rajasthan  
**RESTORATION LEAD:** Principal Architects Parul Zaveri, Late Nimish Patel  
**COMPLETION YEAR:** 2022  
**LANDSCAPE ARCHITECTS:** Savita Punde, Pradip Krishen

*This feature of **Fort Barwara conservation** is a salute to **Late Architect Nimish Patel** who was passionate about the project and during his lifetime worked extensively in promoting traditional artisans and traditional methodologies of construction.*



Fort Barwara.

It is a fort in Madhopur, Rajasthan, the construction completed in 1417 by Bhim Singh Chauhan, as part of the Kingdom of Ranthambore, with its first structure coming up in 1332 and the main building coming into existence in 1394. Built on a 5.5 acre site, Fort Barwara served as not only the defence outpost for the Chauhans and the Hadas but also as the protective layer for Chauth Mata temple built at 1100 feet by Maharaja Bheem Singh Chauhan in 1451.

Being strategically located on a hill, Fort Barwara could be seen at a distance from the town, with its interiors affording beautiful views of the town on the West and the Chauth Mata temple in the North with a small lake at its foot. However, during the British period and after Independence, most of the fort remained in disuse except for Mardana Mahal, one of the palaces retained for use by the royal family. The drive up to the Mardana Mahal in fact passes by two beautiful ruins, the Kharbuja Mahal and Bhatyaniiji Mahal.

In total contrast to the Spartan décor of Mardana Mahal which was specifically built for male occupancy, the South housed the beautifully decorated Zenana Mahal with delicately carved jaalis, windows, arraish plaster, adorning frescos, decorative relief work in lime plaster with embedded mirrors and stylish entrance steps, reflecting feminine occupancy. More incomplete structures prevailed beyond these, some of them echoing British style of arches. In short, over a period of almost 700 years when it was put to use, the fort had witnessed the footprint of many rulers who added various elements to meet their requirements, yet blended them all neatly into the main fort language.



The expansive Fort wall.

In 2012, **Architects Parul Zaveri and Late Nimish Patel of Abhikram** were approached by the royal family presently having custody of the fort, to restore the historic edifice to its past glory through conservation and adaptive reuse. What then ensued was a decade long intervention that involved a meticulous study of the fort structure for the appropriate conservation and adaptive reuse. What thence emerged was a sensational 48 suite **Six Senses Spa resort** with the original structural encompass painstakingly retained and sensitively restored.

“The requirement was to fuse in the suites into the existing 14th century fort in complete congruence with its rich heritage structures while keeping in perspective the technology and comfort of 21st century aspirations. The spaces created would need to resonate with the memoirs of a distant past in tune with the visual narrative of the walls it is ensconced in”, states Parul on the language of the adaptive reuse.

**WALK THROUGH AND DETAILED STUDY**

The restoration started with Parul and Nimish first taking a tour of all the structures within and around the fort to understand and assess the limitations as well as the potential for conservation. Measure drawings of the identified structures needing to be strengthened was made, along with site and contour survey at every half metre, thus arriving at the site gradient of 14.5m sloping down from the East Fort wall towards the village in the West. A thorough study of the fort walls, the Mahals within and the two temples were done.

Nimish and Parul then drew up three reports on the Conservation Policies and Strategies based on the field studies done on the fort. These covered the structures that had to be investigated along with their locations, assessment of the overall condition, integrity of the





The site plan before restoration and adaptive reuse, showing a highly contoured site.

structure, the envelope and the finishes along with the sensitive areas that needed special care.

Along with the planned actions and methodologies, the reports also covered the subsequent phases of development envisaged which involved new structures that were congruent to the existing ones, such as restaurants, guest rooms, swimming pools, meeting rooms, spa, gym. The design element opted from the outset included a string of courtyards, colonnades to link the multiple structures, yet retain the individual identities while the spill-over activities of adjacent areas can be seamlessly fused in.

Emerging finally from this detailed exercise was a meticulous, systematic restoration of the historic fort, starting from the entrance gate, the stables, the Mardana Mahal, the Zenana Mahal and the two temples. The Kharbuja Mahal and Bhatyaniji Mahal which had remained in disuse for a lengthy period of time were partially dismantled and restored.

INITIATING THE ADAPTIVE REUSE

The Mardana Mahal came with arched entries done in 5ft thick stone wall, sans verandas to protect from the weather. Beyond its hallway

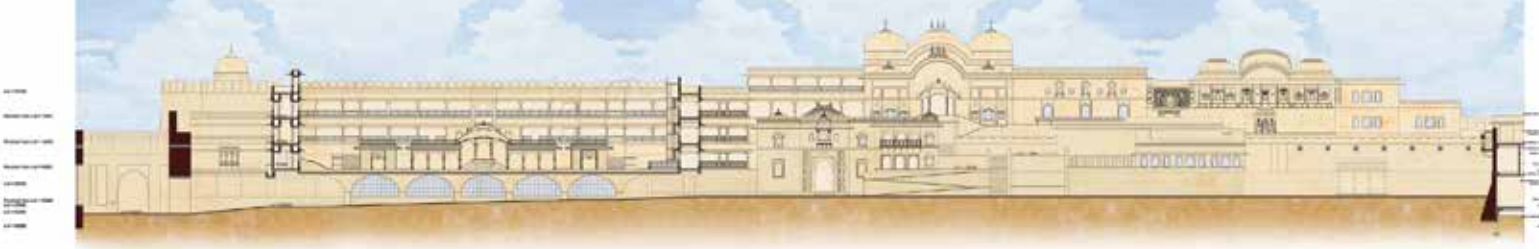
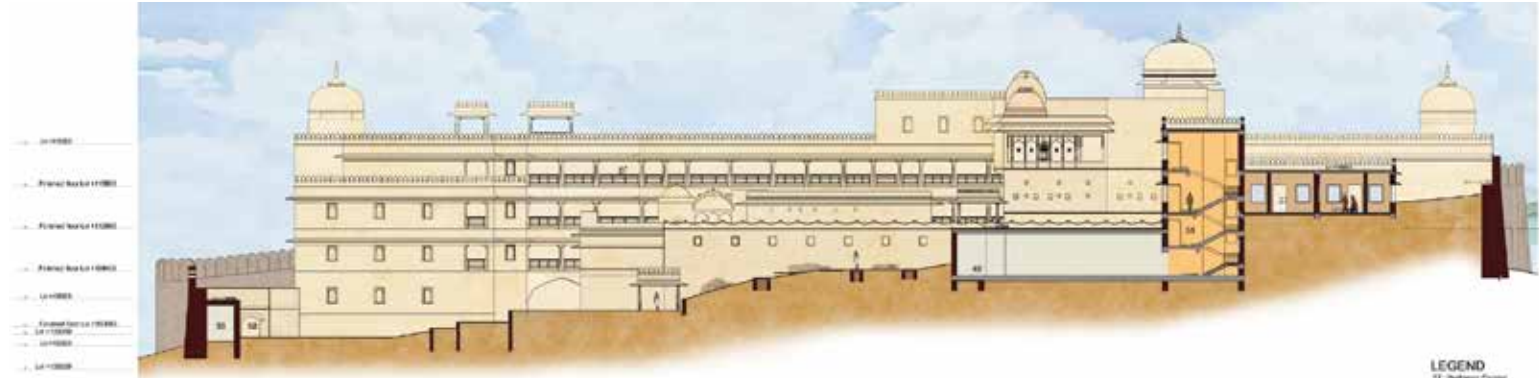
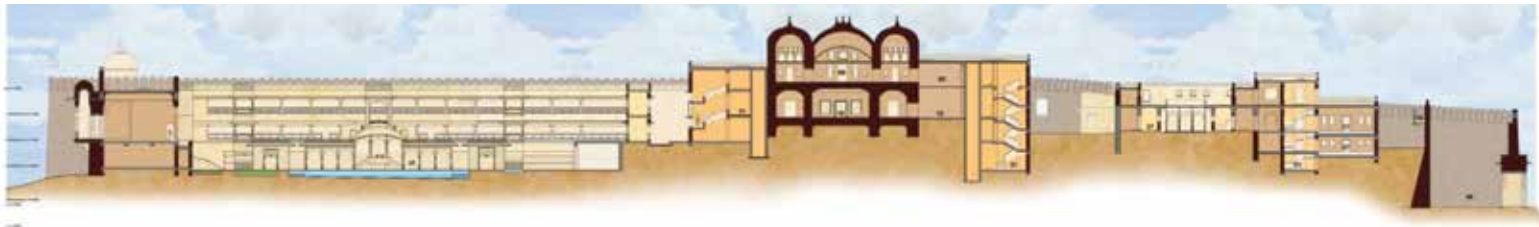
was a large platform with a few trees and a further climb up to two watch towers that required restoration. The towers offered stunning views of a denuded forest which incidentally was afforested after the completion of the project. “This area was tailor made for cosy dining and we decided to come up with rooms in the space such that each gets a view of the forest in the East, the Chauth Mata temple in the North and the village in the West”, says Parul about the start of the intervention.

“The initial requirement had been only 14 suites as part of a small boutique resort. But this was later altered to expand to 48 suites as part of a much larger initiative of a luxury spa and resort”, says Parul. Most of the 48 suites, built using the locally available stones as well as the stones recovered from the site, come with an inner courtyard fused into the toilets and outer courtyards through which the rooms connect with the fort walls.

“The presence of the courtyards, be it inner, outer or both in all the suites ties in with the language of the fort where these courtyards are part of the design such as the Zenana Mahal and the two temples. These courtyards address the climatic conditions besides serving as



Site Plan.



Section Drawings.



Before and after restoration and adaptive reuse.





Aerial view of the Fort.

interactive, functional and connecting spaces.” The courtyards and the systematic openings, with their breath-taking views, further aided to create the same regal ambience that prevailed in the royal chambers of the past.

While designing the suites, the seasonal changes were kept in mind, Parul adds. “The rooms that faced the North were provided with lesser number of windows as the winter winds here flow in the Northeast direction. The courtyards too were designed to let in sunlight to keep the place warm in winter. In summer these courtyards aid in movement of air, keeping the rooms naturally cool.”

The suites are built around the fort walls and the courtyards adjacent to the fort wall weave through these individual suites, where each room connects to it in the form of a veranda, a terrace or a nice Jharokha. Openings were made in the fort walls to accommodate a Jharokha or merely a puncture with a daybed or seat inside the suite to view the forest, watch the sunrise, aid in natural ventilation. The walls of the structure also incidentally came with hooks and rings that were cues for creating openings on the walls when required.

“Our ancient buildings were built by architects who had profound knowledge of the structure, the context, what best suited each place. Volumes of literature prevail from those times, left behind by these architects. We have unfortunately lost the connect with these, just as

we are fast losing the inherited knowledge and skills of our traditional artisans”, laments Parul.

**KEEPING THE REGAL AMBIENCE INTACT**

Since the key focus was to reinterpret the regal ambience of the erstwhile royal forts and palaces of Rajasthan, the wide colonnaded corridors were laid with traditional flooring of Chevron/Leheriya pattern using a combination of white marble Dholpur beige and Kandla red stones. Beautiful parapets resonating with the language of the erstwhile palaces were further added to this. An enchanting fort walk was created on the existing fort wall and beyond through an extension of the wall, to connect to the exterior landscape.

“The guiding principle of the conservation was adaptive reuse which was tricky as we had to craft in a luxury hospitality space into a fort that was essentially a creation for defence”, points Parul. “The original structures were retained wherever possible along with the finishes and artworks to ensure the ambience of the bygone era was captured. The beautiful frescos and detailing found in the Zenana Mahal and the temples were all successfully restored.”

**AN ALTERNATIVE GRAND ENTRANCE**

Historically, the fort had its entrance through the town but Parul and Nimish decided to create an alternative grand entrance from the North-western side which involved going around the fort with



Rani Bagh.

a picturesque view of the restored lake, the Chauth Mata temple and the restored forest. This entry point at the lower level required creating a tunnel which was made to open towards the East which further afforded views of the main central court with the suites, swimming pool and a large cascading fountain teamed with lush green landscape.

**CONTEXTUAL LANDSCAPE**

When it came to addressing the landscape, Parul and Nimish were faced with the dry climate of the region which afforded a maximum rainfall of merely 10 inches in a season. The rest of the year came with extreme climates of bitter cold and intense heat. “This called for processing and reusing wastewater as well as harvesting all the water falling on the site so as to create sufficient storage. The rainwater thus harvested is enough to meet 95 days of peak load use”, states Parul. As for the landscape, only local species that would survive the drought and maintain itself during the extreme weather were planted. “In all, over 370 species of grasses, shrubs, trees endemic to the region were planted in the property while retaining the existing trees”, adds Parul.

**A BANQUET IN A SECRET STORAGE**

The reception area and the lounge of the resort were housed in the Spartan Mardana Mahal. Further, during the structural investigation, the Mardana Mahal was found to be raised on a high plinth which Parul and Nimish felt could be hollow with storage space beneath. The plinth was



Fateh Darwaza--The main entry to the complex.

opened up and sure enough, a large hall was discovered which was then converted into a banquet hall to house 200 guests. The 5 feet thick walls of the Mardana Mahal were retained along with a central passage leading to a courtyard which was in turn converted into an all-day dining area that afforded spectacular views of the two watch towers.

While both the temple structures were retained and restored, including the deities within, the temple prevailing near the Mardana Mahal was converted into the reception area for the spa housed in the decorative Zenana Mahal. The main spa activities and the treatment rooms were are all structured into the Zenana Mahal and its courtyards, tying it along with the ancillary incomplete structure behind, built during the British period. The Kharbuja Mahal, which was in disuse, was restored to house the owners.

**CHALLENGES AND REFLECTIONS**

The Six Senses Fort Barwara Spa Resort that ultimately finished in two phases, the project meticulously following the natural contours of the site, minimising cut and fill, thus resulting in the newer structures being added at various levels with a contour difference of 20m, was not without challenges.

Talking about the decade long journey of conservation and adaptive reuse of the fort, Parul states, “Our emphasis was clearly on doing





Views of entrance lobby space.



High plinth of the Mardana opened up to create the banquet hall.



All day dining in the courtyard at the Cortile restaurant.



The observatory.



Fire pit in the Cortile restaurant.



Destination dining at the Shikar Burj.



Mardana Mahal.



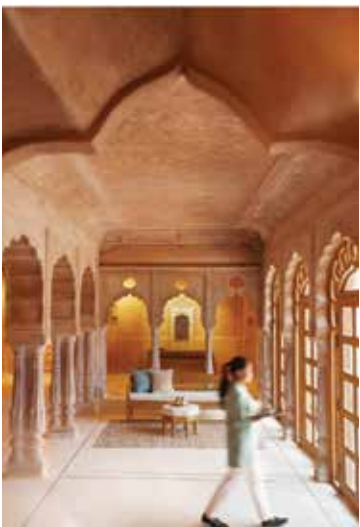
Bathroom courtyard.



Turret pool of Raja Man Singh Suite.



Raja Man Singh Suite.



Spa Lobby.



Spa courtyard in Zenana Mahal.

thorough research, contextual interventions using local materials, local artisans and even local labour as far as feasible. In short, it involved combining the restoration process with contemporary knowledge and traditional artisanal skills. Finding expert artisans who came with this inherited traditional knowledge and skills was not easy as they are now smaller in number and scattered.”

As for the fort walls, she adds, “the restoration was not simple as the fort seemed to have been built in a hurry, with many sections of the walls housing stones in the exteriors and rubble with lime in the interiors. There were many large cracks that needed stitching. But inside structures were solid and in good condition and we were able to restore them as well as the numerous frescos, artworks that featured in the Zenana Mahal, in the temples.”

Similar challenges prevailed when it came to fusing in 21st century utilities and high end resort comforts into a 14th century fort that came with 5 feet thick walls. “The fort was essentially built as a defence outpost with bare minimum service facilities. It was a challenge to plug in services and utilities into these thick walls without making them evident.”

Summing up on the project, Parul adds, “projects such as these require time, patience and understanding from the design teams and clients. The successful adaptive reuse of fort Barwara makes a strong note to strengthen the fortifications of our heritage and work with our traditional artisans to blend in a glorious past with the present.”



Spa relaxation centre with original frescos.





# DESIGNING THE PROTOPOLIS

BY NANDHINI SUNDAR



*Facing Page: Conference, CM Basvaraj Bommai Inaugurates, city animated Backdrop by the Bridge, team Srishti Manipal.*

*Above: Aerial View of stalls at Orion Mall.*

It was year 2019 when the **Association of Designers of India (ADI)** and **Srishti Manipal Institute of Art Technology and Design** along with the BBMP submitted a proposal to the **World Design Organisation (WDO)** to be designated as the **World Design Capital** for the period 2022-24. Bengaluru made it to the final shortlist, with Valencia in Spain selected as the World Design Capital. Yet, the Protopolis proposal submitted by Bengaluru (prototype of a megalopolis) was so compelling that it prompted **WDO** to come up with a new designation, **World Design Protopolis**, offering the award to Bengaluru for the period 2023-28. **IIID Bangalore Regional Chapter** was an active participant in the interactions with the jury that visited Bengaluru from WDO, Montreal.





Collage Event by Safe Yelli, mapping the harassment hotspots in the city by students for students.



Collage event, participants record through sketches and notes BakaSuraDraws.



Collage event, waste value stream audit by Sensing Local.

Being designated as World Design Protopolis brings visibility for the city and permits the coming together of the various stakeholders to improve the liveability and profile of the city over this five year period, triggering investments in technology, manufacturing, service start-ups and infrastructure. The key objectives pitched in the Protopolis were tuned to achieve this, ushering in controlled growth and sustained innovation where public, private participants and citizens are actively involved to improve the city and its profile.

Thus the Protopolis was proposed to serve as a lighthouse program for the Global South and the rest of the world, demonstrating how it becomes possible to achieve a liveable, equitable, inclusive, participatory city of tomorrow when the government, private sector, civil society and design professionals come together and work.

The focus is to bring design closer to people so as to make Bengaluru equitable, inclusive, participatory, creativity driven, sustainable over the long term. This is especially so as the city is an innovation hub with a burgeoning start-up ecosystem, specialised manufacturing and home to a large number of corporates and investors.

With the intent of taking to the public the progress to be made over the next five years on the Protopolis, the Bangalore Design Week (BDW), funded by government of Karnataka through BBMP, was organised by ADI and Srishti Manipal Institute in the month of December, in continuance to a similar program organised in 2018. The design week concluded with a conference which focused on Urban Transformation resting on the plank of 6 broad themes. These selected broad themes veer around creating Enterprising Bengaluru, Sustainable Bengaluru, Build Bengaluru, Creative Bengaluru, Safe Bengaluru and the Future Now.

#### ENTERPRISING BENGALURU

Moving from a horticultural region to become a Cantonment city, the garden city has metamorphosed into a start-up capital. Going by this trajectory, the future appears promising. Yet this future needs active imagination and appropriate management to ensure Bengaluru serves as a model for sustainable megacities across the world. In short, it requires imagining the city as the Protopolis.



Festival of Propositions collage event at the Metro Station, open call for solutions to problems in the city, winning entry taken up for implementation.

#### SUSTAINABLE BENGALURU

A city can be termed sustainable when the neighbourhoods are liveable with water, waste, sanitation taken care, the livelihoods inclusive and circular, the environment is planet and people positive, with the city also displaying efficiency and resilience in crisis management. The sustainability of the Wards of Bengaluru require exploring, analysing, discussing on these lines.

#### CREATIVE BENGALURU

The creative genius of a city is conventionally judged based on the art, culture and heritage abounding in it. When a group of artists, Geechagallu, chose to alter the face of the public walls in the conservancy lanes of Malleswaram with their artistic prowess, the murals surprisingly brought in positive municipal intervention in the form of paving, lighting the select streets. In short, art led the way to the final transformation, in a manner of commending proactive participation from citizens. Prior to this too, the Ugly Indian has made multiple positive similar interventions to alter the walls and unused public spaces of the city. Srishti Manipal Institute Bengaluru incidentally hosts the UNESCO Chair for culture, heritage and sustainable development. It is important to capitalise positively on this talent to expand on this creative enterprise.

#### SAFE BENGALURU

A safe city indicates safety for women, children, elderly, the differentially abled and includes even the flora and fauna in the neighbourhoods. A well designed city is expected to be safe and inclusive, the planning and managing of the public infrastructure tuned to this, ensuring easy accessibility and usability of the services. While Bengaluru displays a strong accent towards addressing this safety quotient, it is time to move towards a participatory model in designing the public systems from the top-down approach that is currently followed. This calls for active involvement, participation and working together of design professionals, conservationists, experts as well as authorities.

#### BUILD BENGALURU

Creating a Protopolis involves bringing in place a comprehensive, integrated, efficient green infrastructure, building in the EV ecosystem, ensuring last mile connectivity, creative use of public spaces, efficient





Sante had 25 plus shows by young musicians and creative performers.



Playpop, collage event of board games at the Cubbon Park and MG Road Metro stations.



Generation Design, School students get an understanding of design careers at Pearl Academy, organised by BDW partner UNHERD.

use of ‘shadow’ spaces such as under the flyovers, metro stations, appropriate sanitation with accent on sustainability along with active citizen participation and accountability.

**FUTURE NOW**

Future Now involves creating the right curriculum and pedagogies for future citizens, where the education system is a paradigm shift from the industrial age systems. It involves reimagining the existing pedagogies so as to emphasise on sustainability, climate action, gender equity, peace and justice.

**DESIGN FOOTPRINT ACROSS THE CITY**

The Bangalore Design Week initiated five clusters of programs. Generation Design was held for students seeking careers in design which had over 800 high school students and 1200 college students participating, the students being introduced to creative career options, portfolio making with Pearl Academy as knowledge partner.

The design week came up over 150 independently curated Collage events that were hosted across the city, provoking interesting conversations amongst citizens, professionals and enthusiasts participating for nearly month. The collage had participation from 72 organisations along with individuals and small business houses.

The third cluster, the Bangalore Design Sante was organised at the lakeside in Orion Mall with over 40 ‘Designed in Bangalore’ brands showcased along with 25 artists performing to celebrate the creative energy of the city.

As part of the fourth cluster, a Showcase was organised to feature the works of students and faculty from leading design schools of Bangalore that included Srishti Manipal Institute, Pearl Academy, NID and Acharya University School of Design. The Showcase reinforced the role of academia and industry to collaborate and capacitate the next generation of creative professionals. As part of the fifth cluster, the design week culminated in a conference with parallel working sessions on six selected themes of addressing the Protopolis.

**CULMINATING IN A CONFERENCE**

The design week culminated in a conference that hosted 6 plenary sessions covering the themes proposed for the Protopolis along with 30 working sessions, to plan the design interventions that can be executed over the next 5 years, facilitated by over 80 partner organisations. Interestingly, a major part of the speakers at the conference were not designers, with the designers choosing to be the audience. The working sessions yielded a wealth of material to transform Bengaluru, with at least 300 action plans expected to happen, all set to make the city more liveable, creative, sustainable, inclusive, enterprising and resilient.

Over the next five years, ADI, Srishti Manipal Institute and the BBMP will partner over 150 organisations, including IIID Bangalore Regional Chapter, along with another 20 academic institutions taking part, to realise the vision of turning Bengaluru into a Protopolis.



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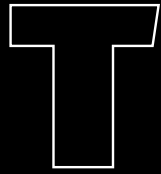


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# TRADE DIRECTORY

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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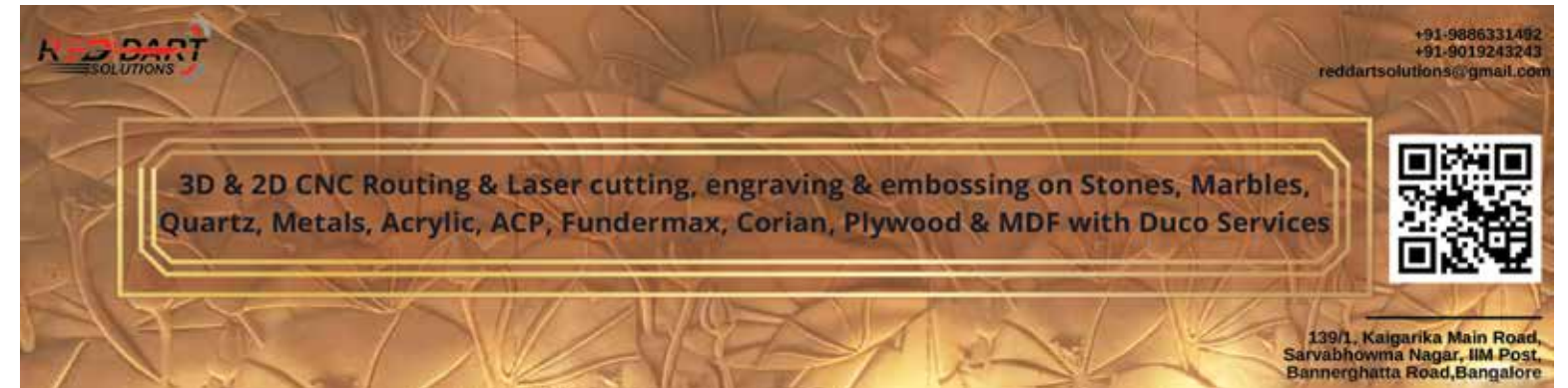
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# THE ART OF SCHOOL MAKING

THE TROUBLE OF BEING IN A COMFORT ZONE

BY PROF. JAFFER AA KHAN



The trouble starts when you want to do something new and encourage people to come out of their comfort zone and think out of the box to be innovative in their approach to delivering the content. As tutors, we have greater responsibility for what we deliver in the classroom or the studio. I remember an experience in 1983 when I took up my first job as a teacher. I was in trouble for working hard and many of my senior colleagues did not like my work and complained to the Director (Prof SD Raj) of that School that I was teaching something that the students would be expected to learn in higher courses, which I did not but thought was essential for the students to contextualise what I was teaching them in Architectural Theory as a part of Foundation Design Course known popularly as "Basic Design".

I was stripped of the subject the following year and it was traumatic for me. My students were very happy with what I was trying to teach them and to this date remember the year they spent with me. I did not realise that my senior tutors who taught me were living in a "Comfort Zone" and did not want to change. This seems to be a critical issue with most of the tutors

in the architecture programs in India and elsewhere.

When I started my academic leadership career at this prominent University in my hometown, the entire batch of tutors were living and immersed in their comfort zone and did not want to be disturbed. I realised the issues when I spoke to the students and was shocked to know, how some of the well-qualified tutors were deep into this comfort zone and hardly trying to experiment with new ideas. One teacher was downloading material from "SlideShare" on the day of the lecture and delivering the content which was hardly related to the topic.

The students asked me why they have to attend the lecture when they can do this on their own and just learn from the content available in the public domain. Do we need this tutor at all was their question. There were many cases like these and the list goes on. Added to this trouble were the tutors of overseas origin who just could not contextualise themselves and always felt that the "Indians do not have brains", while they were not capable enough as on many occasions their lack of local knowledge was exposed in a larger forum.

The tutors never wanted to come out of their comfort zone and felt threatened that their existence at the school which was already running a moribund curriculum, will be at stake. The problem was that the entire team up to mid-management were of the same category as far as architecture education was concerned and not one was encouraging a "fresh wave" of thinking except maybe the top management, but unfortunately, they were dependent on long term experienced bandicoots who were there just thriving and expanding their breed.

A system was introduced to streamline the program and to make the tutors more responsible for their involvement and delivery of the content. A simple "Weekly Schedule" explaining their time management on Research, Teaching, Preparatory and Marking activities was taken with great difficulty. One tutor would swipe at 6.30 am and leave the campus by 1.30 pm while the tutor had a studio class till 4.30 pm that day. The logic of swiping at 6.30 am is to make sure that one is there for 7 hours which was mandatory by the University. This was a "time" theft by the tutor, and this was rampant on the whole campus. I always believed in the flexible engagement of the tutors, but one cannot shirk his/her responsibility and the commitment to the program and students.

All these malpractices were happening in the five-year period before I joined the School as the Director and when the question about this "Comfort Zone" and tidying up was being done, the scenario changes. The mid-management did not want any change as they anticipated a revolt by the tutors who had, I suppose, sent a threatening letter to them, which I never got to peruse. The so-called top institution did not have a system of redressal or enquiry and the people at the helm of affairs were just going with the wave but not looking for a "Change". Unfortunate indeed.

*(These are personal opinions expressed by the author based on his own experience)*

*Please send your feedback to: jafferaakhan@gmail.com*



# ORACLE ABHIYANA

BY PROF. K JAISIM

Priestess of Prophecy with classical antiquity in the sphere of spaces in architecture coordinating with Abhiyana, the journey with specific goal achieving in the designed and built environment of Human activity.

Oracle is a priestess who gives advice which are mysterious and yet relevant to the person seeking advice. This is very true of Architects and Interior designers who respond to their clients quest for design activity.

Abhiyana on the other hand is very objective and the journey has it goals defined, and depending on the clients and designers' way of tethering to each other the journey can be very meaningful and enjoyable.

Now, integrating Oracle and Abhiyana gives the human dreamers the best of reality. The Client. The consultant and the contractor can fuse together and achieve a very significant and memorable architectural design solution in reality.

A New Year dawns and the mind of the designer wanders to wonder at the opportunity that affords to new horizons. This is where the youth and the experienced have differing ventures. If the young mind has the desire to find an adventure, this is the opportunity to live and express new areas of design especially with the technology these days available beyond the known. Whereas the already established practices fall back on their experience and explore only within their premise of the known. Yes, they have the clients who just follow them and give them the space to design within the dialogue that they have established between themselves.

Very often the road is an existing one much travelled by both and comfortable. New paths, the few experienced explore, are only a very few minority. It is not just fear. But the fact that they are what they are and known for is being questioned within and without. The new ventures on the other hand, have the choice to follow the known, or

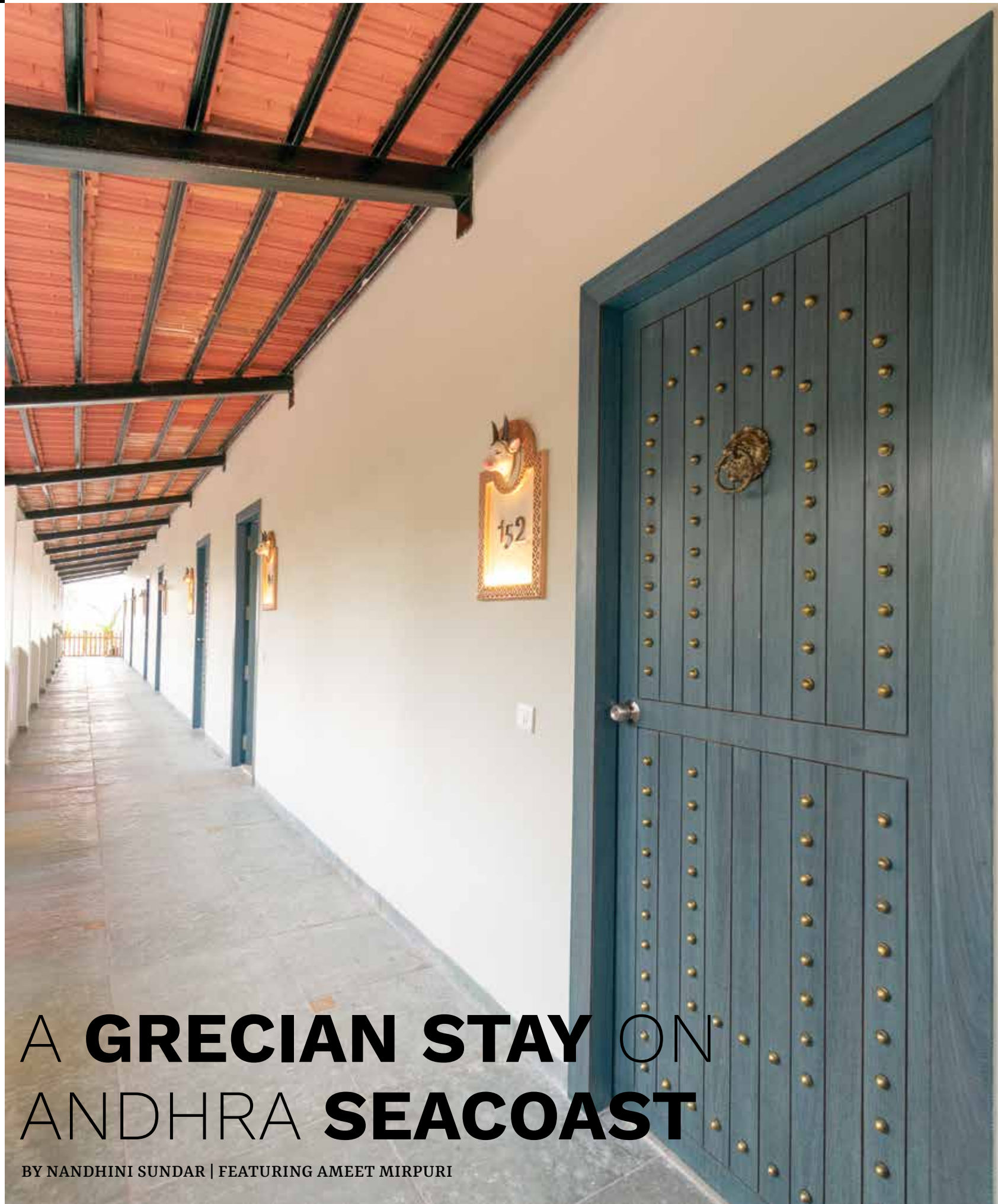


be bold to venture out into the new horizons. Even here only a few have the courage to explore.

Oracle glides down here and willing to hold hands and lead the mind to wander and wonder. Alice in Wonderland, the dream awakens to reality and realisation. The risk of jumping off the beaten track pays dividends. The adventure in terms of reality is a fascinating experience. That is the future of Interior Design. One falls into the well of Architect / Builders, paradise and negotiates one's ways to discover and enjoy by feeding the interior space with confidence and a sense of pride.

Antarya, as one flips the pages and Oracle leads to favorite sketches and pages become a joy to behold. Abhiyana the dream becomes a reality of life and the smile of being what one is unfolds. That is what an Interior Designer showers into the client's life. Live it Love It.





# A GRECIAN STAY ON ANDHRA SEACOAST

BY NANDHINI SUNDAR | FEATURING AMEET MIRPURI



AMEET MIRPURI

*Facing page: Brass studs on blue louvered doors, lion moulded brass knockers, room numbers with cowheads, display greek inspiration fused with art forms of Andhra.*

It was a 70 year old brick building by the seaside in the port town of Vishakaptnam that served as an eatery along with a banquet hall offering a sea view. The single storey structure was an inconspicuous building, blending into the landscape while silently serving its functional requirements. In keeping with the age of the building, the brick walls served as the load bearing structure in the absence of columns and beams.

When **Interior Designer Amheet Mirpuri of Design Studio** took up the structure for redeveloping into the boutique hotel, Kuteerams, he realised the structure would need to be sensitively preserved while permitting vertical extension of the building to accommodate the boutique hotel. This meant that the structural extension would need to be done, keeping in perspective the load bearing capacity of the existing brick walls as no columns were to be erected to support this extension.





Small suites built in an odd shaped plan on the terrace of the existing structure.



Winding outdoor spaces with a step out area to relax.



Blending Grecian influence with artistic sensitivities of Andhra Pradesh.

The ensuing structure on the terrace transpired as small suites built in an odd shaped plan to accommodate the structural form of the existing building. The sea facing suites with their small kitchenette were teamed with winding outdoor spaces that permitted a step out area to sit back and relax over a cuppa.

“The retention of the old building in its existing form ensured that the sustainability quotient of retaining and reuse was fully met in the newly extended spaces”, states Ameet. “In keeping with the sustainable sensitivities, a significant part of the woodwork in the suites were also done by repurposing the old pieces of wood salvaged from the existing hotel”, he adds.

**THE GRECIAN INFLUENCE**

The energetic presence of the sea besides the building and the visual, physical connect with the seacoast brought in images of eco-friendly stays across the globe by the sea. “Having operated as an Arts and Crafts Hotel, the existing building came with a strong representation of the arts and crafts of Andhra Pradesh. Taking this concept ahead and blending these art forms and cultural connect with a European seaside presence seemed as a fine idea”, elaborates Ameet. According him the choice of Greece as the thematic influence to be displayed in various forms in the structure came about given the soothing monochrome shades witnessed there along with the art forms that are predominant in its cultural language.

**A GREEK EXTERIOR**

The blending of Grecian influence with the artistic sensitivities of Andhra Pradesh becomes evident starting from the exterior form and colour, going thence into the interior décor of the suites in the extended building. The stark white exterior form punctured with the blues manifesting as doors, windows and outdoor seating elements, usher in the strong feel of a Grecian street. “The white walls and the stained blue woodwork are reminiscent of



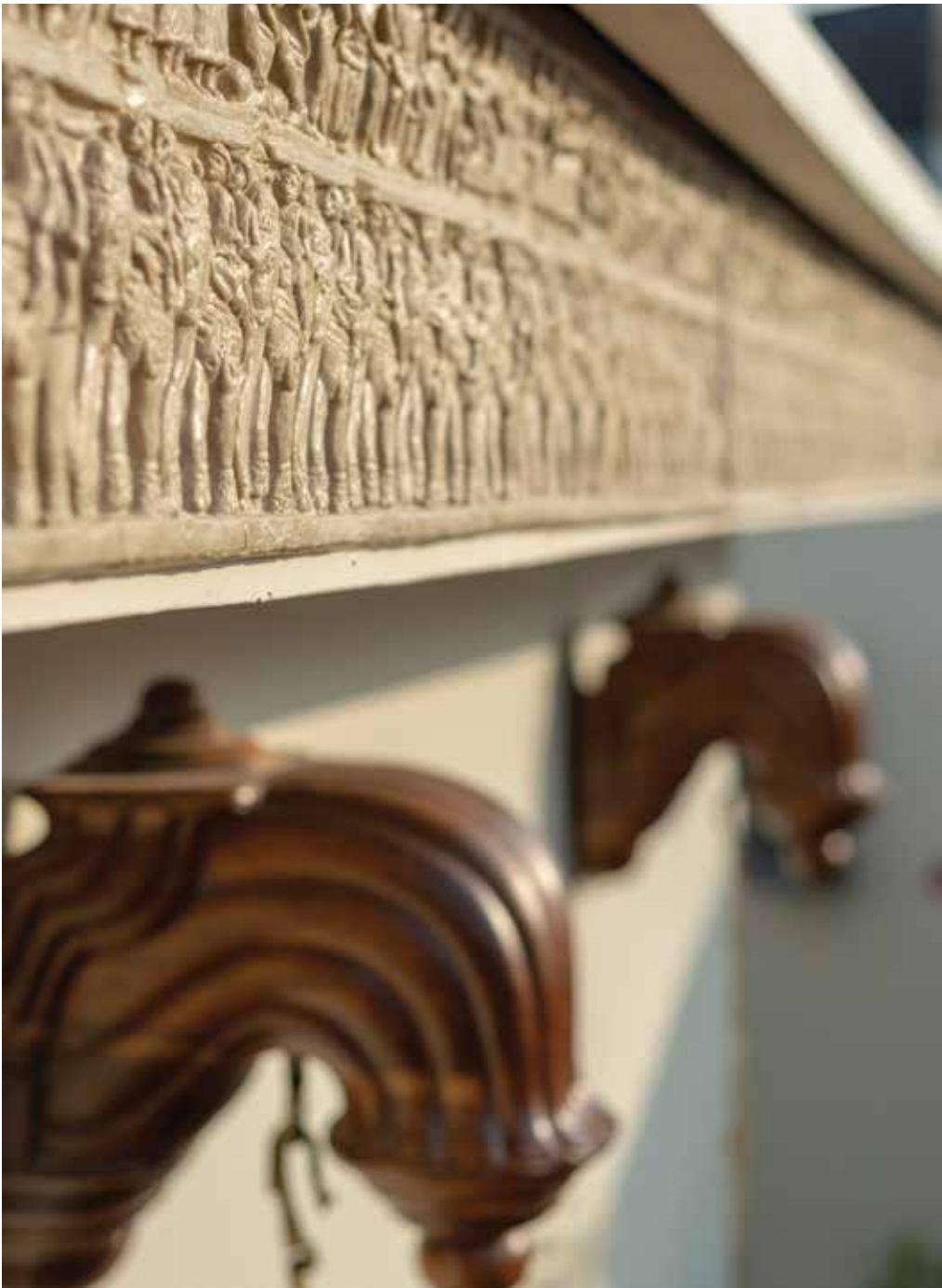
the white and blue colours omnipresent in the streets of Santorini”, points Ameet.

The adaptation of the Greek inspiration with art forms of Andhra further features as brass studs on the louvered doors with the strong Grecian lion moulded brass knockers, the room numbers depicted with cow heads, which is again a reinterpretation of the Grecian wall fountains that typically feature with lion heads. The local stone floors in the outdoor corridors reveal the Ikat pattern, connecting the Grecian stone floors with a local traditional crafts flavour. The slits on the exterior walls and the Grecian arches, both predominant Greek architectural forms, team with the temple sculptural feature in the cornices where the elephant forms have been crafted in fibre glass.

“The temple stone sculpture is replicated in fibre glass instead of the conventional stone because of the absence of columns and beams in the old building to take the extra load of stone. The craftsmanship is all executed by local artisans and workers in keeping with the sustainability quotient of the hotel.” The metal pillars supporting the Mangalore tiled roof are enveloped with similar sculptural elements crafted in fibre glass, fusing in the flavour of local crafts.

**THE INTERIOR CONNECT**

The interiors, coming in as highlights of blue against a white canvas, likewise display a strong blend of Grecian



Temple stone sculptures replicated in fibre glass.





Abstract Rangoli form featured in blue on the ceiling and Tholu Bommalata artists in Greek landscape as wall art..



Grecian arched window form in blue with metal grills as television cabinet.

presence, fused with local Andhra arts. The fusion of the Greek and Andhra styles begins with the ceiling over the cot, where the temple structural element with an abstract Rangoli form is featured in blue. The fusion flows down to the walls where the wall art over the cot depicts a strong Greek landscape with Tholu Bommalata artists dressed in full finery, making a curious tour of the Greek city. The Rangoli in its authentic form is once again depicted in the rugs placed on the terrazzo floors inside the suites.

An arched window form in blue with its metal grills, a strong reminder of Greece, serves as the TV cabinet. Complementing



it is the blue louvered cupboard replete with similar grill work, again a strong connect with Grecian forms. Further, a subtle representation of the Grecian skyline is brought into the living area of the suite in the form of sculptural tiling over the fridge and television.

The boutique hotel comes with 7 suites, built over the existing building, with the old building converted into a banquet hall to meet the requirements of the hotel.



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# BUILT IN STEEL

BY NANDHINI SUNDAR | FEATURING AR POOJA & PIYUSH KAPADIA



When it comes to selecting materials for construction that can be construed as totally sustainable, the first thing the mind veers towards on most occasions is mud. It then progresses to encompass other materials such as clay bricks, plantation or salvaged wood, fly ash to name a few. But what is studiously avoided is steel, given its acknowledged carbon foot print. In fact, many times sustainable construction methodologies speak of an absence of steel in construction or its reduction to keep the green quotient high.

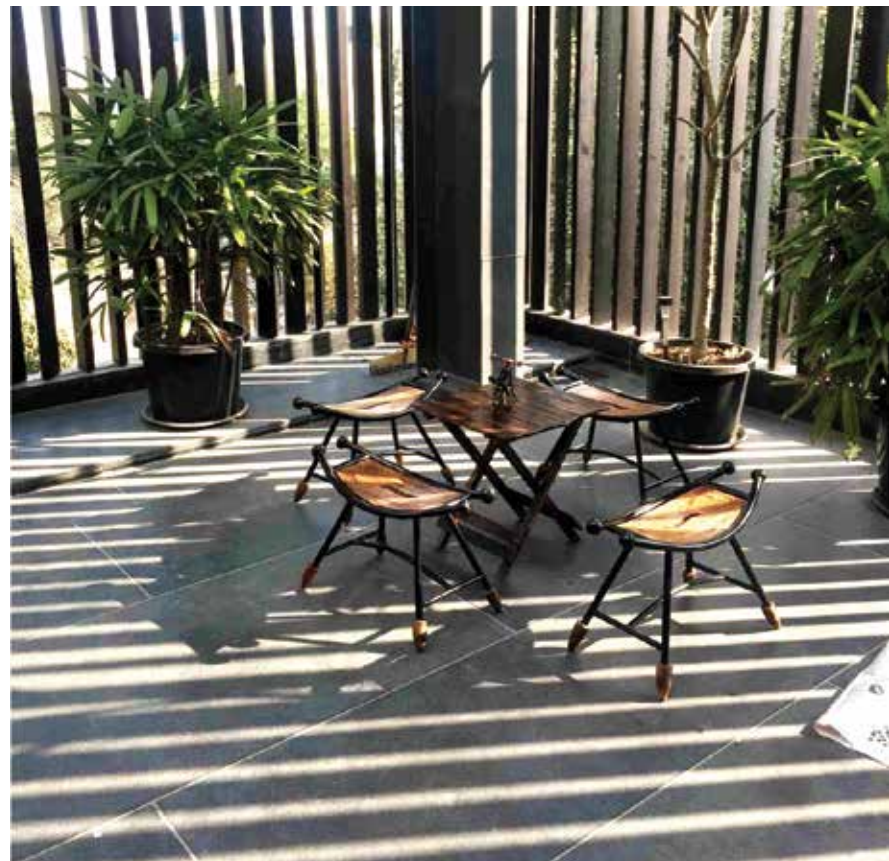
Yet, walking through the works of **Architects Piyush Kapadia and Pooja Kapadia of Pooja & Piyush Associates**, this message seems to be in total variance. For, the duo’s projects, coming with a conspicuous green quotient, are built not in mud or clay but in steel. While a sizable portion of their projects are built in the conventional sense using brick and mortar, yet addressing strongly the green sensibilities, his emerging projects veer towards a complete steel construction where the building is assembled in record time, more like a set of Lego blocks. In short, the entire structure is erected using steel pipes that are connected in place using nuts and bolts.

*The louvered facade sprinkled with greens sets the language of the structure – ‘Nuts and Bolts House’.*





An enticing play of light and shadow in the louvered interiors – Heer Radha Residence.



The facade displays an absence of lintels, overhangs, the walls built with clay blocks, the aluminium pivoted louvers bringing in dynamism – Heer Radha Residence.

#### STRONG ACCENT ON SUSTAINABILITY

Interestingly, for Piyush, foraying into architecture happened by accident, given his strong leaning towards music from a young age. “Interaction with a cousin who took up architecture inspired and prodded the creative streak, prompting me to join architecture school in Aurangabad”, he states. Interning in Aurangabad with Architect Alkesh Gangwal after graduation where he gathered extensive on-the-site experience and moving thence to Bengaluru to work with Architect Jaisim Krishna Rao, cemented his design leaning towards experimenting with various techniques to usher in a strong green quotient into his spaces.

His brief stints in Auroville further strengthened his leanings towards green construction. A walk through his designs reveals strong climate orientation, the structure mostly in white, brought about in simple modular dimensions and cube forms, a reflection of Corbusier influence, the slanted windows, double walls for insulation, ducts for air circulation, all tuned to bring in passive cooling of the interiors. “When we received old buildings for redevelopment in the initial years of our Practice, we chose to renovate the existing building instead of demolishing, conscious of the carbon footprint”, states Piyush.

#### KEYING IN THE GREEN

One of his earliest projects, the Daniel House, reflects his design inclines amply. The site featuring in the hot climatic region of Aurangabad came with close to 30 existing trees “which were all expected to be retained and the residence to be built around them.” The anticipated eco-friendly house was also proposed to be conventional in design to accommodate modern comforts and finishes, leaving Piyush and Pooja to strike a compromise where both requirements are not sacrificed. The inward looking plan that they came up with had in place a central courtyard, verandas and shading devices to shield the structure from direct heat ingress.

“An existing mango tree was taken as the central feature around which the functional zones were planned along with a gazebo, the entrance lobby, central courtyard and waterbody. The compound wall on the western side was raised to 10 feet to shield from the harsh sun on the west. Clay bricks and rat trap bond masonry walls further served as insulation besides reducing the material use by 25 per cent. The openings in the building and the orientations were climatically addressed, in tune with the sun path. Recessed windows, cantilevered roof, china mosaic flooring on the exposed terrace, further aid in keeping the insulation high





The structure is a composition of cubes with a cantilevered terrace hovering over it – Daniel House.



The glass walls enables nature to permeate inside – Daniel House.



Facade of Cotton Research Institute.



Double height atrium ensures ample air circulation – Cotton Research Institute.



Double height entrance with a podium – Cotton Research Institute.

and the interiors several notches cooler naturally”, elaborates Pooja, who has completed her Masters in Environmental Architecture.

The structure features as a composition of cubes, the cantilevered terrace hovering over it. The interconnected and overlapping spaces flowing seamlessly into each segment come with visual connectivity between the four levels, permitting the central courtyard with its mango tree to be a physical feature for all the levels. The white walls teaming with the black granite floors further fuse with the natural elements that the residence resonates with. “Concepts such as how to play with light, create an organic structure which allows the site to speak, keep the material palette natural and in tune with nature and let the landscape permeate the interiors, are strong learnings gleaned from working with Jaismim. Approaching design from this angle of temporary and permanent elements forms our core philosophy”, adds Piyush.

**DESIGNING TO THE CONTEXT**

While going green is the strong plank on which his designs rest, Piyush is also mindful of contextual needs and the location specific design requirements. His design approach in his project Cotton Research Institute is a case in point. Set in a green field of over 200 acres of farm land the research institute has a footprint of 6000 Sq ft. The structure comes with a simple plan of a double height entrance with a podium. The reception area, the admin block, conference room along with the twin rooms for transgenic and non-transgenic cotton

wrap around the double height central courtyard at the ground level while four labs along with a library and an open terrace feature on the second level.

Given the hot dry climate of the site, the outer walls are double layered with a cavity in between for insulation while the eastern walls feature larger openings to let in abundant natural light and ventilation. “The exterior wall is 6 inches and the interior wall is 9 inches, with a 450 mm cavity in between through which all the services in the building pass through”, states Piyush. The heat ingress is further cut by having blank walls in the northwest and southwest.

The vernacular language of structuring the functional zones around the central courtyard or atrium ensures the air circulation in the interiors is taken care with the vents in the central dome serving as exhausts for the hot air rising from both levels of the building. The floor to ceiling windows in each floor further allow unhindered movement of cool air to keep the air circulating in the interiors. The cavity space between the lintel and floor slab is used as an air duct which supplies the fresh air from the air cooling unit placed on the terrace, promoting passive air cooling. The slanted overhang in the 600 mm recessed windows also ensure the light filtering in is subdued and yet sufficient.

“The local climatic conditions are addressed purely by the walls and windows and the presence of a central courtyard, the management





Front facade –Tissue Culture Lab.



45° slanted panel openings –Tissue Culture Lab.



Circular steel columns, perforated clay blocks, vertical wooden louvered windows mark the elevation of the three level structure – Nuts and Bolts residence.

of air circulation bringing in passive cooling, reducing ten times the requirement for artificial cooling. This is so even though the building is exposed on all sides to the weather”, points Piyush. The cuboid structure comes in a pure white form, the white reflecting the heat just as the China mosaic terrace cuts the heat ingress through the roof.

Similar design language is opted for the second building in the site which is a Tissue Culture Lab, facilitating the tissue culture for banana saplings. The north facing structure comes with 45° slanted panel openings, Aerocon partitions, windows capturing the light from north and east. The interiors are designed to efficiently manage the functional spaces to permit smooth movement and transitions. The column free interiors further assist in creating the free flowing spaces.

The growth room and labs that need air conditioning are sandwiched in the core of the building so as to reduce the heat ingress and the air conditioning costs by 25 per cent merely by addressing the design element. Insulation is again brought in through rat trap bond masonry walls, slanted elevation, full blocking of the south and recessed windows with slants to let in diffused light.

### THE STEEL STORY

While these projects are designed as conventional buildings, the steel story of Pooja and Piyush began with the project Heer Radha Residence. Piyush and Pooja had been offered an industrial project that permitted a very short time span for construction. On completing the project in 2.5 months using pre-engineered techniques, both realised that similar construction can be extended to residences too while keeping the green quotient intact.

“Steel can be dismantled and reused while the embodied energy that goes into it is to be accounted only when it is manufactured, this getting negated when it is reused again”, points Piyush. “The design scope too is vast with steel, offering an open floor plan, modular walls, very short duration construction and the structure assembled on site. Besides being fast, durable, easily alterable, less labour intensive, it is also a fine choice for residential and commercial structures”, adds Piyush. According to him, it is a mind-set that requires changing in terms of the unconventionality of the structure.

### KEEPING THE GREEN QUOTIENT HIGH

The steel story thus unfolded, with Piyush and Pooja coming up with a composite steel structure for the Heer Radha Residence. The residence, built in steel, comes with no lintels, no overhangs or sunshades, PVC replacing the use of plywood, salvaged wood used where wood was required, absence of plastering as well as POP resulting in 55 per cent reduction in cement consumption as compared to a conventional structure.

The foundation too is light as it is steel construction, the columns and beams being steel sans concrete. The walls are made with clay blocks where adhesive is used in place of the conventional sand and cement mixture. Being structured in clay blocks, they remain exposed without plastering, saving again cement and sand. The RCC ceiling likewise is exposed to reduce the consumption of cement. “The structure interestingly accommodates all that was negated by clients of earlier





Cross section of the Nuts and Bolts residence.

projects, serving to showcase what was considered inappropriate as appropriate”, he points.

The structure comes in pure white form so as to be timeless, teaming with the design language of being easily alterable, adaptable to accommodate changing requirements and lifestyles over the years. Indigenous materials are used, with the sustainability quotient being the key factor including climate responsiveness of the building. The structure, built on a 3600 Sq ft plot, comes with balconies on the upper level to buffer the heat ingress. “This resonates with the traditional approach to buildings, placing verandas on all four sides as buffer zones.”

**FLEXIBLE INTERIORS**

Since orientation is a key element in planning functional zones, the structure houses the public areas in the northeast, to let in cool breeze during the day. To permit organic growth of the spaces over the years, the ground level has open free sections that can evolve over time. The free flowing spaces interestingly come with an absence of walls to demarcate functional zones, with wardrobes, cabinets serving as the demarcating elements. “The spaces can be effortlessly opened up by merely removing these storage sections”, states Piyush.

**NATURAL INSULATION**

The elevation is dynamic, the aluminium pivoted louvers wrapping the façade featuring as rotatable fins. Since the northwest and

southeast bring in maximum heat ingress, the walls here are structured in perforated clay blocks to offer insulation. Glazed tiles on the terrace further reduce the heat ingress. The service section walls are built with lightweight Aerated Autoclaved blocks to enable the utility conduits to run through them. “These are the only walls in the structure, with the internal demarcating partitions manifesting as the furnishings. Besides making the spaces flexible and reducing the load on the structure, this also reduces the use of brick and mortar”, adds Piyush.

To add to the sustainable quotient, the residence comes with solar power to address 90 per cent of the power requirements, recycling of grey water, the passive cooling and ample natural light reducing electricity consumption by 25 per cent. “The area required to be painted too is reduced as the walls have been reduced by three times. The weight of the building too is half the conventional building”, he further adds. “Though the cost of building in steel proves to be about 10-15 per cent more than a conventional building, the recyclability aspect of steel and the other green factors make it as the potential future construction methodology.”

**REPLICATING IN A TIGHT SITE**

His succeeding project, Nuts and Bolts residence is again built in steel, taking forward the learnings and successful experimentations of Heer Radha Residence. The structure was to come up on a narrow 10x15m site with two side roads and built on a tight budget. What then ensued was a ground plus two structure, the circular steel columns featuring in the periphery so as to leave the interior spaces open and flexible. The three levels were divided into the functional zones of public, semi-public and private. As in his other buildings, the orientation is keenly addressed, the eastern sections having larger openings, the west side totally shielded with washrooms, utilities and staircase. Perforated clay blocks on the outer walls further aid in the interior insulation. The structure was incidentally erected in just eight days, with the project completed in four months.

The façade is ensconced in salvaged vertical wooden louvers that can be rotated, replacing conventional grills. Passive cooling is in place with ample cross ventilation and facility for the hot air to be sucked out through vents over the staircase. The greens wrapping the louvers in the elevation and in the windows, add to this cooling effect. The residence, coming with an absence of sunshades, lintels as well as balconies, reveals a language of terracotta, exposed steel elements, wooden louvers and greenery in its exteriors.



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# A COMMUNITY APPROACH TO LEARNING

BY NANDHINI SUNDAR  
FEATURING AR RAJESH RENGANATHAN

Open courtyard serves as a community gathering space – Azim Premji Foundation, Yadgir.



Classrooms spill over into semi-open verandas to facilitate interaction.



Hollow clay brick exterior walls cut the heat ingress – Azim Premji Foundation, Yadgir.



RAJESH RENGANATHAN

Active learning happens not inside the classroom but outside, opines **Architect Rajesh Renganathan of Flying Elephant Studio**. It is the informal interaction outside the classroom that happens with peers as well as faculty, especially at the university level, that cements the core segment of learning, Rajesh points. This calls for an interactive ambience in every institution as in a community where the connect with nature is also strong, to facilitate this informal, yet important quotient of learning, he states.



Exposed concrete, clay bricks, terracotta jaalis, rough Kota stone flooring articulate the building – Azim Premji Foundation, Yadgir.





Bricked exterior facade of the multi-functional institute – Azim Premji Foundation, Yadgir.

In keeping with this thought process, his design philosophy for an institution comes with a community based approach where the free flowing spaces spill over to encompass open interactive bays that also serve to usher in copious natural light and ventilation into the interiors. The porous, flexible structural features permit interactive learning even while assigning specific secluded pods for individual learning and deliberation.

“Learning happens in two phases, human to human interaction and human to nature interaction. Public spaces offer this in abundance. This essence needs to be translated into the design of an institute”, he further elaborates. Be it the classrooms, laboratories or research centres in an institute, Rajesh handles the design from this space of keeping the language of the building open and free flowing. “Design has to be robust and interactive to permit multiple ways of using the same space”, he adds.

#### ALTERNATIVE APPROACH

The design executed in his project IIIT-B Academic Block extension, speaks amply of these leanings. Built over an already existing two-level structure in the IT belt of Bengaluru, the design comes with a winding day-lit corridor that is reminiscent of an interactive street with a large square in the midst to pause and facilitate communication amongst students and faculty. “The design here

simulates an urban space in the academic block, with landscaped terraces and courtyards on the periphery, overlooking a distant canopy of trees, the seamless green visual connect between inside and outside similar to an infinity pool”, explains Rajesh.

Strategic circular skylights in the ‘cheese-like’ roof of the extended top floor, usher in a dramatic play of changing light as the day progresses, while the clear-storey vents serve as hot air exhausts for the three-level structure by connecting to the lower levels through the existing light wells of the parent structure. Recessed glass windows placed on the peripheral wall bring in ample natural light and allow cross ventilation while cutting the glare and heat.

With the corridors evoking the feel of a conventional street, the windows of the labs open on to this porous street for light and ventilation, while also facilitating a sense of transparency in the workspaces. The presence of these corridors effectively creates a sense of community along with multiple strategically placed seating platforms while also establishing a firm visual connect with the exterior green canopy.

“There is also a play of volume in the corridor with different scales having been adopted in the entire stretch as in a street, the smaller



Steel planter east facade of the building complements the language of ushering in nature – IIIT-B Academic Block extension.

alcoves inviting cosy interaction while the higher street volume evokes a collective institutional scale. Multiple elements too come into play to bring in heterogeneity such as threshold seats to linger for a chat”, points Rajesh. The Sadarahalli stone floors create the reflective ambience, multiplying the effects of numerous skylights merging with the stone seating in the exterior landscape. The steel planter east façade of the building further complements this language of bringing nature inside.

The design executed, besides evoking the community approach in the learning space, also facilitates passive cooling of the interiors, allowing the option of dispensing with artificial cooling for most of the year. This is further aided by the greening of the terrace through the presence of a vineyard. “The structure having been built in the context of a large IT enclave in Electronics City, serves as a counterpoint amidst the expanse of glass and aluminium facades in the vicinity—an alternative sustainable approach to architecture”, states Rajesh.

#### STREET PRESENCE FOR DIVERSE FUNCTIONS

His project Divya Shanthi Block elicits similar design approach of community and street presence. The three-storeyed structure, built on a tight site in an economically backward neighbourhood, houses a residential facility for girl students, a primary health centre, a teachers’ training centre, community library, science labs and connects seamlessly

to the existing school which is primarily for underprivileged children. The building comes with its programs stacked on multiple levels to permit the necessary controls while ensuring connectivity internally and with the neighbourhood street.

Built as an extension of an existing structure, the building comes with a double skin façade where the outer skin is a layer of bent steel louvers and the inner skin is an operable glazing system with opaque walls. “The inner glazing shields the core interiors spaces from inclement weather while also offering acoustic separation”, explains Rajesh. The presence of the double skin façade ensures there is copious natural ventilation in the interiors along with adequate penetration of natural light sans the glare.

The extended block houses the dormitories on the top floor, while the admin block, library, laboratories, dining hall where free meals are provided and the primary health centre catering to the entire neighbourhood, feature on the lower levels and the ground floor. Each floor comes with a different design as the “program and function assigned to each floor is different. The altered design on each floor is to cater to the varying functional requirements.”

Since executing a differential program on each floor could be a challenge and called for a flexible space, Rajesh decided to opt for





Strategic circular skylights in the 'cheese-like' roof of the extended top floor – IIIT-B Academic Block extension.

a flexible flat slab structure sans beams, the internal spaces flowing freely. “This not only permits flexibility in executing a different program on each level, it gives the flexibility of altering the lay of the spaces in the future too”, explains Rajesh. Accordingly, the wall partitions of the individual spaces were built using Aerocon blocks, the design program on each level once again resonating with the language of a street.

Creating the language of the plaza in the lay of the spaces, the individual functional rooms, the classrooms and the dormitories open on to a porous volume of space that reminisce a street, each room coming with a platform for seating just as seating prevails outside the row houses facing the street to initiate community interaction. The classrooms and the dormitories come with windows that open on to the corridor, just as the row houses have windows opening on to the street.

Given the building’s context of a colourful neighbourhood, the colours are cheerfully brought into the interiors, the coded colour marking the specific functionality of the individual spaces. The metal louvers of the façade create the drama of altering light and shadow play through the day, adding a dynamic quotient to the spaces. The metal louvers, besides providing the much needed security, also serve to define the lay of the ‘street’, facilitating safe interaction and play for the children as well as providing vantage sections to simply pause, reflect, watch events unfold, similar to the streets of a middle class neighbourhood.

The four storeyed structure with its exposed concrete ceiling, Sadarhalli stone floors, colourful metal grills and strong play of colours on the walls and interiors, effortlessly segregates the functionality of the private spaces used by the school children and the social spaces such as the primary health centre, used by the public, by merely the play of its design program that fuses in the community approach and a street presence.

#### INTERACTIVE YET CONTEXTUAL

The multi-functional institute that Rajesh built for Azim Premji Foundation in Yadgir District serves as a sensitive local climate oriented structure, the chief material used in construction being the perforated clay blocks. The building situated on a linear 4 acre site houses, besides the free school for the underprivileged children and a playground, the district institute which in turn comes with a teachers’ training institute, teachers’ guest house, a community library.



The double skin facade with the outer layer being bent steel louvers – Divya Shanthi Block.



The double skin facade ensures ample natural light and ventilation sans the glare.



Interesting play of light and shadow through the louvers.



“The multi-functional program of the building called for meticulous planning as well as functional segregation of the spaces to afford individual program privacy”, explains Rajesh on the required design approach. Given his strong adherence to usher in the community approach to learning, it is not surprising that Rajesh programmed the individual functional spaces into three zones around two central open to sky courtyards. The dining and the kitchen, shared both by the school and the district institute, feature at ground level, the dining area designed more as a multi-purpose space with a transparent kitchen so as to be multi-functional.

The three-level structure for the school comes with the same design language of open classrooms that spill on to the outdoors in the form of semi-open verandas to facilitate interaction. The cross-ventilated rooms with their recessed windows to let in ample natural light while cutting the heat ingress are further insulated from the external heat through the presence of the hollow clay brick exterior walls. The building comes with a large span canopied entrance with multiple transitional spaces in the corridors to pause and assist in interaction as in a community.

Further, at the ground level, the open courtyard serves as the central gathering space for community interaction, the dining hall, open on all sides, connecting to this central space. Given the multi-functional program of the building, the design of the structure is again flexible in language, featuring an absence of columns in between so as to facilitate flexible alterations in the future. In keeping with the sentiment of connecting to nature, the structure articulates exposed concrete, clay bricks, terracotta jaalis, rough Kota flooring. Some of the internal walls come with plaster and colour, contrasting the terracotta, raw concrete and brushed Kota stone floors.





A mosque is customarily perceived to prevail with its ubiquitous dome, the bulbous form either featuring as a single large presence in the structure or as one that is accompanied with multiple smaller compositions spread over the expanse of the building. Yet, **Interior Designer Mahesh Chadaga** spectacularly captures with his lenses two mosques that are centuries old, in the heart of Kerala, where they come with a distinct style in total variance to a conventional structure.



# A STYLE THAT **BREAKS CONVENTION**

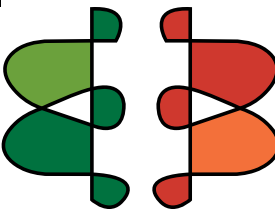




The **Mishkal Palli**, in Calicut reveals a stark difference in its structure as compared to orthodox Islamic edifices. The mosque, built using timber extensively, comes with the tiered form of roofs found in the temples of Kerala. The skilled craftsmanship of Thachhans evidenced in the structure along with other unique elements reveals a distinct type of Indo-Islamic architecture. The mosque was built in the 14th century by Nakhuda Mishkal, a prosperous trader from Yemen with which India had a flourishing trade. The mosque serves as a classic example of the blend of local and Islamic architectural styles during this period.

The **Cheraman Juma Masjid**, dating back to 629 AD, is India's first mosque and oldest in the sub-continent. The recently restored heritage is considered to have been initiated by the King of Chera Empire, Cheraman Perumal, who, after visiting Mecca and meeting Prophet Mohammed, embraced Islam. The King is believed to have sent letters through the Persian scholar, Malik Ibn Dinar, who ultimately built the Masjid five years after the King's death. The mosque stands as a testament to Kerala's ability to bring under one roof different cultures, traditions and beliefs.





**HAPPENINGS IN BRC**  
OCTOBER TO DECEMBER 2022



Dots, art installation by Core Design Architects, in collaboration with Fundermax.



A flicker of Light, art installation by Ar. Harshita Shetty, Light Inspired Thinking.



Comfortably (UN) Numb, art installation by Purple Ink Studio, in collaboration with Twiggr.



Stradata, art installation by SDeG, in collaboration with Biesse.

# DESIGNURU

## 3.5



Ancestree, art installation by Praxis INC, in collaboration with Simply Sofas.





Soft Rock, 1st Prize art installation by Collage Architecture Studio, in collaboration with MCI.



Alem'BIC, art installation by Hundredhands, in collaboration with Skipper Furnishings.

### DESIGNURU 3.5: BRC CAPTIVATES YET AGAIN

December yet again saw the grand design initiative Designuru by IIID BRC, though this was a shortened version spanning three days. Short in duration but profound and scintillating in content, the three day event hosted installations, workshops, presentations, movies, exhibits, book launch and not to forget, the first ever, Antarya Awards, covering a dozen categories.

The three day design festival started with the inauguration of a host of stunning installations put up by leading Architecture Practices, each installation being sponsored by trade members and Inner Circle Partners of IIID BRC. While each installation vied for attention with its spectacular design and message, Collage Architecture Studio walked away as the winner for its astounding marble installation, sponsored by Marble Centre India.

The design festival hosted three classic workshops involving traditional techniques of arts and crafts for architecture students. The wood crafts workshop hosted on the first day, involving the making of traditional Channapatna toys by artisans hailing from Channapatna town had the students fully captivated. The traditional block printing workshop held on the second day by a senior artisan from Rajasthan had the students totally excited, trying their hand with the block prints and coming up with their own designs. The third day had an equally engaging workshop on toy making for the students.

A thought provoking exhibition titled 'Small is beautiful' and 'A billion stories' with Architect Nisha Mathew Ghosh, served as 'an array of inspiration for a hopeful future', getting the gathered audience totally engaged. The intellectual walk through was followed by yet another thought provoking book reading and book launch by Architect Edgar Demello of his latest book, 'The Architecture Travelogues'.



Wood crafts workshop, making Channapatna toys.



Workshop on toy making.



Team Uru releasing Antarya Issue 32 along with Keynote speaker Ar. George Seemon, Ar. Nisha Mathew Ghosh and Ar. Leena Kumar, Jt.Hon.Sec. IIA National.



Guest of Honour, Ar. Palinda Kannangara and Prof Jaisim lighting the lamp along with Dr Devarajan, Sr. VP, TVS Motors, Dr Prashanth Reddy and team Uru.





Keynote speaker for Antarya Awards Night, Ar. Palinda Kannangara with Ar. Jaisim Krishna Rao, Rajkumar Ladha and Rahul Maheswari from MCI and Uru team.



Workshop on Block printing held by Madhurya.



Toy making workshop with Loyora Play.

For those who opt for visual presentations, a string of interesting films were screened on all three days that included 'My Architect—A son's journey', 'Helvetica', 'Eames-Architect & Painter', 'Rem Koolhaas—A kind of architect', 'Visual Acoustics—The modernism of Julius Schulman', 'Maya Lin—A strong clear vision'.

No festival is complete without Master Architects' presentations. Designuru 3.5 was certainly conscious of the same, hosting Master Architects Palinda Kannangara of Palinda Kannangara Architects, Sri Lanka and George Seemon of Stapati Architects, Bengaluru.

Designuru 3.5 had yet another star attraction that was also a maiden event—the Antarya Awards Night. In keeping with the general intent of Antarya, the design magazine of IIID BRC, Antarya Awards was specifically conceptualised to identify and acclaim the works of architects that came with a strong sustainable quotient and addressed a differential approach to design and construction. The Awards spanned over 12 categories, recognising and commending the works of architects based not only in Bengaluru but rest of Karnataka.

The final day wrapped up with a pulsating session of 'Uru Stories' anchored by Architect Akshara Verma which had three accomplished



Celebrating with music.

women sharing their respective journeys. Architect Vijaya Bhargav, specialising in designing large corporate interiors, reimagined the same corporate space as a small neighbourhood. Architect Deepa Srinivasan, who is also a disaster expert, discussed the importance of being disaster ready and the role of policy making in addressing this. Finally, theatre artist Kirtana Kumar had the audience imagine the evolution of a city merely by the sounds. The grand finale was anchored by architects Kavita Sastry and Gunjan Das, with felicitation of all the student volunteers.



Exhibition by Ar. Nisha Mathew Gosh.



Team Uru with Keynote Speaker Ar. George Seemon, Ar. Leena Kumar, Jt.Hon.Sec. IIA National, and the entire team of architects who designed the art installations along with their respective trade partners.



Team Uru with student volunteers.



Tejaswini from Nolte, Rajkumar Ladha and Rahul Maheswari from MCI--Antarya Award sponsors, Architects Palinda Kannangara and Nisha Mathew Ghosh with Antarya award winner Ar. Andre Camara





Architect George Seemon.



Architect Palinda Kannangara.



Architect and Disaster Management expert, Deepa Srinivasan.



Actor and Author, Kirtana Kumar.



Ar. Vijaya Bhargav.

MASTER PRESENTATIONS

The three day Designuru hosted presentations from master architects, Palinda Kannangara of Palinda Kannangara Architects and George Seemon of Stapati Architects. The Sri Lanka based Palinda treated the gathered design fraternity to a scintillating presentation of his projects, each vociferously propounding an eco-friendly approach to design and construction, keeping in perspective the contextual requirements. His project presentation of Wellness Retreat at Habarana, Sri Lanka is a case in point. Located on the edge of the biodiverse Habarana Lake with the backdrop of the majestic landscape of Sigiriya, the 4.6 acre site comes with a scrub forest. The boutique hotel that Palinda constructed has 10 rooms and two luxury villas with a panoramic view of the paddy fields from each room. Built to function as a spa, the structure ably supports the wellness quotient in its design and material use. Recipient of multiple national awards, Palinda is known for his experiential architecture that hinges on simplicity and connection with nature with a strong accent on being contextually sensitive.

Yet another dazzling presentation came from architect George Seemon, who presented three of his projects, Altitude, Matchbox House and Biennale Pavilion. His project Altitude is a porous structure, the butterfly roof and glass walled residence perched at 4000 feet in Wayanad, Kerala, in the midst of an 800 acre estate. The prefabricated steel structure was assembled like a Lego block, ensuring no trees were cut. His project Matchbox House with its 32 feet high rammed earth wall has all its materials sourced from the site and its surroundings, the structure blending seamlessly into its surroundings. The Biennale Pavilion serves as a classic example of how a temporary structure needs to be constructed, built as it is with rubble and waste, the materials used in its construction going back to earth or facilitating recycling when it is time for dismantling.

NATIONAL EXECUTIVE COUNCIL ELECTIONS

The month of November saw the holding of elections for the National Executive Council (NEC), with IIID BRC having two of its members, Past Chairperson IIID BRC, Ar. Bindi Solaopurkar and Inner Circle Partner and Committee Member IIID BRC, Dr Prashanth Reddy, Managing Director, Fundermax India, elected to the NEC. November also hosted the MC meeting of IIID BRC.

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