

antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION

Cloth to Captive



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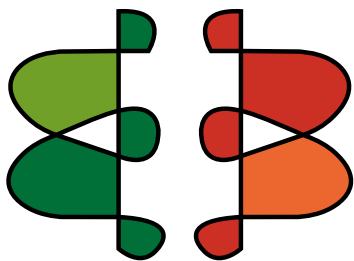
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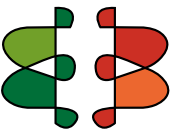


IIID BANGALORE REGIONAL CHAPTER

IIID BANGALORE REGIONAL CHAPTER EMBLEM
The letter form B and its mirrored version together form this symbol. The idea is inspired by the forms of Rangoli. Bangalore as a city is a unique combination of the traditional and the contemporary. This coexistence of dual cultures is iconic of Bangalore as it is present in arts/architecture and the general landscape of the city and its culture.

Using Rangoli (Traditional) as the basis, we have created letter form B (Modern) and reflected this form to enclose the space in between (Interiors). The colour palette is also representative of the traditional and modern.

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IIID BANGALORE REGIONAL CHAPTER

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Chairperson
Speaks



GUNJAN DAS

Dear IIID Members,
I am thrilled to embark on this journey as the Chairperson of IIID BRC for the term 2023-25. We kicked off on a ‘BIG’ note and now eagerly anticipate the start of the New Year with Designuru 4.0 in January.

Our theme, ‘Crafting Collaborative Designs for Adaptive Reuse’ guides the efforts of our dedicated curators and installation designers. We aspire to extend our collaboration beyond IIID, engaging with Design Institutes to cultivate an inspiring environment, especially for the essential audience of students at Designuru.

In pursuit of our vision, the iconic Rangoli Metro Centre on MG Road will serve as our venue, taking design to the masses.

Here’s to a term brimming with inspiration, collaboration and limitless creativity.

GUNJAN DAS
IIID BRC, 2023-25
info@ngassociates.in

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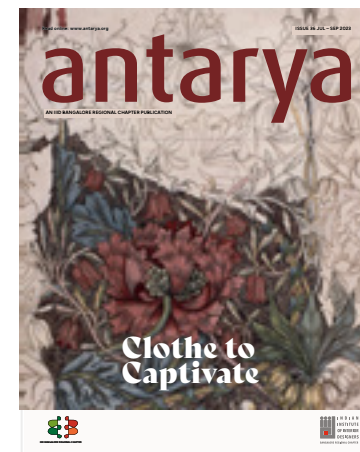
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ISSUE 36 JUL – SEP 2023

COVER DESIGN

William Morris: Nature-inspired, medieval-themed textile patterns, meticulous detail, handcraftsmanship advocate, earthy tones, lasting impact on design.

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ISSUE 35 APR – JUN 2023

"Breaking the typology of conventional magazine layouts, Antarya perfectly balances the focus on the design fraternity as well as its trade members with its unique concept for every edition."

REVIEW BY

ARCHITECT KUSHIK RAMESH

MAZE CONCEPT DESIGN STUDIO

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Mankind has been experimenting on connecting branches, twigs and other plant fibres, make a weave out of them for building homes, baskets and other necessary objects of utility. This art of weaving has got refined over centuries and has given mankind textiles, which are available as rugs, tablecloths, tapestries and other fabrics.

An interior is never complete without the use of fabric. These bring in the texture and colour and provide comfort when used as upholstery. Choices between different weaves and the combination of natural and artificial yarns give the designers opportunities to show their creativity.

Showcasing their uses, this issue of Antarya focuses on fabrics in interiors and their limitless potential.

This issue also welcomes the new team under the leadership of Architect Gunjan Das. The team has an action packed timetable for the next two years and Antarya features an important part of the same.

Antarya is working to be on a digitally interactive platform. A forum where articles published could be commented and debated. We welcome inputs from readers to help us move further in this direction.

DINESH VERMA

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to captivate

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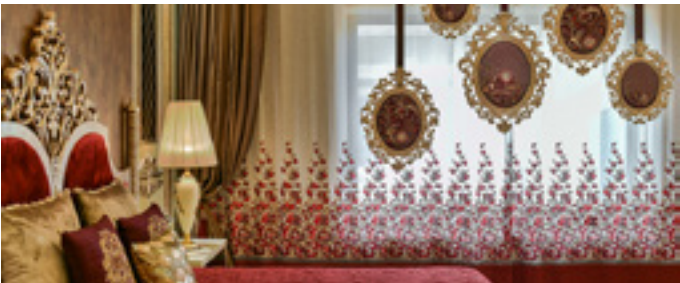


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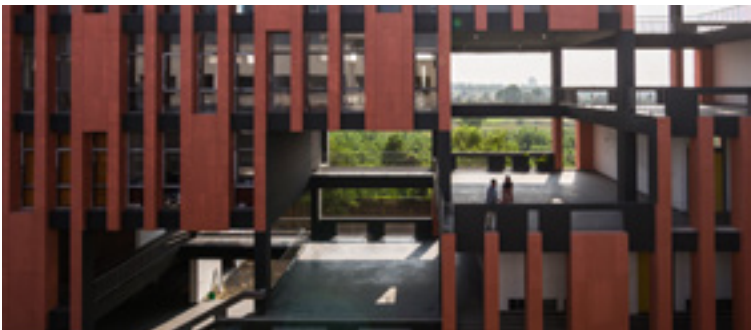


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Linen cloth recovered from
Qumran Cave 1 near the Dead Sea

Clothe to captivate

BY NANDHINI SUNDAR



Photograph of ancient
textile of Zeus in the form
of a bull carrying away
the maid Europa.

The origin of fabric or rather a close representative of it can be traced as far back as the Paleolithic period where cave paintings reveal the use of a form of body cover made with animal skins.



A scene from the Bayeux
Tapestry depicting
Bishop Odo rallying Duke
William's army during the
Battle of Hastings in 1066

IMAGES SOURCE
Wikipedia

Be it a space or an individual, the cover of a fabric proves to be transformative, lending beauty and vibrancy or alternatively making it appear dowdy if the choice is erroneous. In short, the type of fabric used as a cover to decorate, besides meeting functional needs, serves to be an element of joy stemming from the visual treat offered. The origin of fabric or rather a close representative of it can be traced as far back as the Paleolithic period where cave paintings reveal the use of a form of body cover made with animal skins.

The earliest form of fabric is considered to have been created from flax fibres that were sourced from flax growing in the wild and not farmed. Some of the earliest dyed flax fibres have been discovered in a prehistoric cave in Georgia, dating back more than 34000 years. These flax fibres are expected to have been dyed using plant extracts and later woven to make clothing, shoes to protect from the cold as well as serve as a receptacle to carry essentials during the nomadic life.

Some of the earliest use of flax and wool fabric has been discovered at the excavation site of Swiss lake dwellers, dating back to 6th and 7th centuries BCE. By 3400 BCE, Egypt had already perfected the art of weaving and spinning linen, indicating the cultivation of flax for fibre before this period. Likewise the spinning of cotton in India can be traced back to 3000 BCE. As for silk and silk products that originated in China, the origin of sericulture and the methods to spin silk can be dated back to 2640 BCE.



A bag of white linen,
unopened. Contains rolls
of linen.
Foundation deposit, Heb
Sed Chapel at Lahun,
Faiyum, Egypt. 12th
Dynasty.

Textile Panel. 9 x 14 in (23 x 34 cm). 15th/16th Century. Provenance Spink. A panel of silk brocade with 'goat riders' pattern. The brown ground is woven with a repeat pattern of boys riding on the backs of goats, bearing birds in cages suspended from branches of prunus blossom over their shoulders.



Tracing the origins

While the use of animal fur or plant fibres to make a rough form of clothing can be traced back to prehistoric period, evidence of weaving has been found in the Czech Republic dating back 27000 years through the impressions left behind on clay of textiles, baskets, nets. The history of fabrics in Africa likewise dates back to 5000 BCE where textiles mostly comprised of furs, leather and hides as clothing material.

As for the ancient Egyptians, the linen fabrics were already being woven as early as 4200 to 2600 BCE with the vegetable dyeing of wool and cotton threads and fabrics commencing around 2900 BCE. The history of fabric design is however believed to have originated in China, around 3630 BCE with the ancient Chinese using silk, hemp and cotton to create fabrics and design robes, sandals, hats, shoes, as well as unique damask fabrics woven with floral designs and images.

India served to be the pioneer when it came to cotton cultivation which dates back to 3000 BCE. Natural plant extracts such as turmeric, indigo were used for dyeing the cotton fabrics. The famous Indian calico, a coarse cotton fabric woven from half processed, unbleached cotton fibres finds mention and commendation as early as the 12th century, pointing to a much earlier date of origin.

The use of wool for fabric comes with ancient roots, with evidence from archaeological sites dating back to 4000 BCE. Its durability, warmth and versatility made it a staple feature in clothing and saw it being shepherded across continents, from Europe to the Middle East. The practice of dyeing the fabrics too can be traced back to the New Stone Age, the dyes being derived from roots, leaves, berries, bark and even fungi. Ancient records point to the Chinese using even insects besides the plants for dyes.



Ancient Coptic material

Evolution of the fabric

Fabric served functional use in the beginning, such as providing warmth, protection. But down the centuries it metamorphosed to serve as a symbol of status and wealth, extending not only to adorn the royalty in finery, but also to decorate the interiors of the mansions and residences. The use of silks and other expensive fabrics came in along with elaborate embellishments to add to the finery.

The chosen fabrics were woven on looms where the fibres were hung and interlaced, or knitted using needles to knit the yarn by hand. Lacing to create finer fabrics was also common where an existing piece of cloth was interlaced with the yarn. The oldest technique that prevailed was felting which involved squeezing a mat of fibres in liquid to create a tangled flat material.

Tracing back to the Middle Ages, simple clothing was opted by the commoners who formed the majority while the aristocracy chose the rich silks and linens. The medieval fabrics strongly reflected the socio-cultural categorisation, distinguishing peasants from the princes. By the 14th century, developments in tailoring and dyeing altered the fabric industry, with elaborate clothing with embellished trimmings coming into vogue along with similar draperies to adorn the interior spaces.

The period of the Renaissance, marking the revival of art, culture, mirrored it on the discernible shift seen in fabric use. Luxury marked the fabrics with velvets, brocades, lace adorning the elite. Intricate embroidery, infusion of gemstones into the fabrics further pointed to the increased veering towards opulence during this period.

With the invention of steam powered mechanised facilities during the Industrial Revolution, the fabric went through a sea change, the earlier home-based production transitioning into large factories. This shift from time consuming manual process to rapid mass production simultaneously brought in affordability for the masses. The story of denim too started during this period, its roots tracing back to 17th century Nimes, France. Over time this ubiquitous fabric has transitioned from what was originally a workwear to now a fashion statement.

While the initial evolution of the fabric veered around the use of natural fibres, be it plant based or animal fur, the subsequent centuries brought in a transformation in the textures of the fabrics which were no more natural fibre based but veered towards synthetic solutions. Notable ones include polyester, spandex, nylon, acrylic which promised longevity and versatility.



Double ikat weaving from Sulu, Philippines, banana leaf stalk fiber (abacá), 20th century, East-West Center
SOURCE Wikipedia



Kazakh jurta
SOURCE Wikipedia



“Basarat (son of Dutta)” Cloth Merchant’s Shop
SOURCE: Wikipedia

Tracing back to the Middle Ages, simple clothing was opted by the commoners who formed the majority while the aristocracy chose the rich silks and linens.

Entry of synthetics

Natural fibres come with their own inherent character such as wrinkling in cottons and linens, shrinking in wools, delicate handling for silks. In contrast, synthetics bring in easy maintenance, easy dirt release, ease of dyeing, broader range in terms of aesthetics, colour fastness, abrasion resistance combined with affordable rates. Not surprisingly innovations veered towards the same, coming up with a range of synthetic fabrics that first made its presence in the 1930s. Synthetic fibres, unlike the natural fibres which are plant and animal based, are created using chemicals and spinning, twisting processes.

The famous and ubiquitous polyester fabric first found its presence in 1941 when British scientists John Whinfield and James Dickson along with W.K. Birtwhistle and C.G. Ritchie they created Terylene. Rayon, which is equally popular and referred initially as artificial silk, is a fibre manufactured using wood or cotton pulp. However the process of making the fibres being too slow to be practical, later developments in end 19th century by British inventors Charles Cross, Edward Bevan, and Clayton Beadle culminated in the safe practical manufacture of this artificial silk, christened as viscose rayon.



Printed Piece Of Slik Fabric
SOURCE Unsplash

The 20th century also saw the emergence of Nylon, a completely synthetic fibre to be used in manufacture of fabric. The synthesis of polymers that led to the discovery of nylon further resulted in the creation of Neoprene which is a highly resistant form of synthetic rubber. The material, with its stretchable character, impacted a range of segments, from sports to healthcare, marking both adaptability and progress.

Fabric in interiors

After the dark ages, standards of living improved and focus on what went into the interiors of a residence came about. Comfort was sought to be added in seating elements such as the bare solid oak chairs which could do well with a soft throw or a cushion. Fabric thus entered majorly into the interiors of residences in the form of wall hangings in silk, bed drapes, cushions and window drapes, though these were still reserved for the very wealthy. Heavy curtains were draped over four poster beds to prevent drafts just as thick fabrics were suspended from high ceilings to retain warmth. Mantel piece drapes and window drapes became popular with elaborate trimmings.

Likewise, silks, elaborate embroidery were increasingly used for upholstery while cushions revealed the use of horsehair with lining. Beds were totally covered in soft fabrics such as velvet to lend the ultimate comfort. Be it wool, linen, jacquards, velvets, fabrics found their presence either to cool or warm the interiors, the door curtains, room dividers, wall backrests, runners finding their way equally into manors and palaces as they did in humble cottages.

Fabric in modern interior design

With globalisation, the cultural exchange finds a strong imprint in fabric design and use, displaying a fusion of both traditional and modern elements picked from a diverse range of cultures to offer a mindboggling array of design possibilities. Contemporary textiles thus incorporate symbols, motifs, colours from different parts of the world, the unique pieces standing testimony to the interconnectedness of the global society. Be it Moroccan inspired patterns on a throw pillow or intricate Indian tapestries serving as wall hangings, the interiors of a home or even a commercial space come with their own individual character and depth.

A room that has long curtains and upholstery sofa

SOURCE : Pexels



After the dark ages, standards of living improved and focus on what went into the interiors of a residence came about. Comfort was sought to be added in seating elements such as the bare solid oak chairs which could do well with a soft throw or a cushion.



George Jacob Hunzinger (American, born Germany, 1835-1898). Armchair, designed: 1869; patented: March 30, 1869. Wood, original upholstery.

SOURCE: Wikipedia



SOURCE : Pexels

Current trends in fabric use in interiors

With diverse cultural influences reigning, interiors reveal strong experimentation with bold geometric motifs, vibrant colour schemes that draw inspiration from traditional fabrics of Africa, Asia, South America and beyond. Fabric woven out of materials such as bamboo, banana fibre, hemp, organic cotton fibres are increasingly coming into vogue while making the choice for decorating the interiors.

Technology has an equally strong hand in revolutionising textile design with innovations such as 3D printing technology permitting creation of intricate patterns and shapes that were earlier impossible to achieve by hand. Strong awareness on reviving and preserving traditional techniques has also prompted embracing hand-weaving, natural dyeing, embroidery to create unique sustainable pieces for the interiors.

Bold experimentations with colours and materials have further enabled a fresh take on the traditional designs while retaining the cultural significance. These developments have enabled steps to be taken towards preserving traditional methodologies and heritage while ensuring the skills of the traditional artisans are kept alive and passed down.



Printed Piece Of Fabric
SOURCE : Pexels



ANTARYA // JUL – SEP 2023

Ornamental Traditional Carpets
and Cushions on Display

SOURCE : Pexels

With diverse cultural influences reigning, interiors reveal strong experimentation with bold geometric motifs, vibrant colour schemes that draw inspiration from traditional fabrics of Africa, Asia, South America and beyond. Fabric woven out of materials such as bamboo, banana fibre, hemp, organic cotton fibres are increasingly coming into vogue while making the choice for decorating the interiors.



◆ COVER STORY // INDUSTRY FEATURE

A winner in soft furnishings

BY NANDHINI SUNDAR

“We have close to a lakh options to choose from our catalogues that cover an exceptional range of fabrics to meet the expectations of all palates”, says Partner, Mr Beni Gopal Choudhary. “Along with the incredible choice on offer, the unquestionable customer relations that **Skipper Furnishings** prides in, proves to be a complete winner in the fabric retail market...”

It is a journey that can be traced back to 1954 when Jeeth Paul Singh opened two branches, one in Delhi and the other in Kolkata and later sold the venture in 1986 to the current business partners. The Bengaluru division opened in 2003, emerging soon as a market leader in fabrics for interior furnishings. **Skipper Furnishings** is a name to contend with when it comes to soft furnishings, offering a mindboggling range to pick from over the last two decades.

“We have close to a lakh options to choose from our catalogues that cover an exceptional range of fabrics to meet the expectations of all palates”, says **Partner, Mr Beni Gopal Choudhary**. Along with the incredible choice on offer, the unquestionable customer relations that **Skipper Furnishings** prides in, proves to be a complete winner in the fabric retail market, adds **Mr Choudhary**. Besides the stunning range of fabrics, **Skipper** also comes with its own curated collection to meet the exclusive needs of the discerning customer.

The proactive sales team is knowledgeable to discern the exact requirements of the customer, thus ensuring the expectations are met in totality on entering the store. Riding on a strong policy of personal connect with loyal customers, personalised service in terms of designs and exclusive creations is an accepted norm with **Skipper**. The personal connect extends beyond the actual sale to assure of service beyond sales, the reconnect occurring with every ensuing repeat purchase.



Embroidery work

Fabric choice

Based on individual leanings and desires, fabric chosen for an interior varies, ranging from the pure cottons, linens, silks, velvets to synthetics besides the current penchant to seek fabrics made from natural fibres such as jute, bamboo, banana, to mention a few. Based on the nature of the fabric and the functionality that is sought to be met, the fabric choice varies, not to mention the budget the constraints that does raise its head when taking the final decision.

With cottons and linens coming with their own shortcomings such as wrinkling, high maintenance, and silks proving to be overly expensive besides having a much shorter life when subject to daily use, synthetic blends have increased in popularity, overshadowing the demand for pure natural fabrics. Thus, even when silk is desired to be used, a blend of silk and cotton or synthetics is in vogue rather than pure silk. This not only meets budgetary constraints but also increases the life of the fabric in use.

Wool, given the warmth it offers and the climatic conditions of the subcontinent, is a sparsely sought fabric. Even when sought, it is more of a blend rather than woollen fabric in pure form. The fabrics more commonly sought are thus polyester blends with cotton, viscose, linen or compositions that blend in multiple fibres such as cotton, linen, silk, viscose.



Retro Velvet



Leather finish

Design inclines

Whatever may be the nature of the fabric, design matters, the weaves and textures dictating the final design element fused in. Interestingly, the fabric sought for upholstery is mostly plain or subtle, small textured designs, given the background feature they serve in the interior, over which highlights are brought in the form of bright cushions, throws, wall décor. The vibrant spots come in as highlights against these subdued textures and designs, where the muted background aids to accentuate the spotlight feature.

Not surprisingly, the cushions, throws, wall elements serve to be jacquards, silks, or vibrant colours and textures with embroidery and embellishments. Artisan presence in the form of embellishment or weaves on these is a common factor sought, with strong ethnic pieces or tribal motifs preferred if the theme of the décor so dictates. Subtle contemporary leanings of neutral shades, stripes, checks take over when the interior leans towards such.



Jute finish



Quilted fabric



Self print in Velvet

A range hard to match

In keeping with the fabric choices, the design inclines and customer leanings, **Skipper** offers a range of soft furnishing fabrics that is hard to match, be it in the weaves, the textures, designs, styles, curated collections. The range on offer is carefully curated to meet the needs and aspirations of all customers who choose to walk in, with the possibility of customisation to meet unique individual inclines if the order is large enough to support it.

NATURAL FABRICS & POLYESTER BLENDS

Highly sought after for the range of soft furnishings, the polyester blends come in different combinations of cotton, linen and viscose. The polyester blends come with the advantage of easy maintenance, long lasting, with a range of designs, styles and colours to pick from, including curated collections. Be it polyester blends or pure cottons, linens, viscose, the fabrics come in a range of textures and finishes to distinguish and meet specific individual leanings.

Jute finish

Very much in vogue, the jute finish polyester blends lend a natural feel to the fabric, the textures emulating a jute fabric.

Velvet finish

The soft touch velvet finish polyester blends are particularly suitable for those furnishings where a soft touch is desired. Given its soft touch, it is particularly sought where children, pets frequent.

Quilt finish

Featuring as both plain and printed fabrics, the quilting finish features on both velvet and cotton, lending beauty as well as texture along with soft comfort.

Boucle finish

Emulating the textural composition of a towel, the boucle finish is very much in vogue, the trend coming up both for the visual as well as textural feel. The boucle finish can be in the form of a fur, feature as knots, a knitted finish, a suede feel, as a matt finish. The fabric here is mostly composed in a single colour though keying in two colours cannot be ruled out. The shades are mostly muted to draw attention to the textural composition.

Self-prints

Fabrics with self-prints feature in velvet, cottons and polyester blends to lend a subtle finish to the soft furnishings. These are particularly sought when the fabric needs to be toned down, yet display a differential texture and print to set it apart from the plains. The self-print comes in varied patterns and weaving styles such as Herringbone, Honeycomb, Houndstooth, Chanel to offer a wide range to pick from.

Jacquards and embellishments

Woven into the fabric, these feature as silver, gold thread work, elaborate embroidery, sequin work, the finishes essentially veering towards ethnic patterns and motifs. The Jacquard finishes are much sought after for their grandeur as well as to serve as a highlight piece in an otherwise subdued décor.

Tie and dye and block prints

The fabric finishes replicate the traditional tie and dye work as well as the block prints, Ikat prints, to bring in a traditional flavour into the soft furnishings.

Thematic finishes

Converging on the five elements, thematic representations prevail through a range of ethnic finishes that cover embroidery, jacquards, weaves, patch work, tie and dye, sequin, silver and gold thread works to mention a few.

Digital prints

Through digital printing, a range of finishes are replicated on the fabrics, be it vibrant prints, abstract prints, floral, ethnic, the final effects of the finishes featuring as water colours, brush strokes, oils, to lend the difference.

Tropical Patterns



Jacquard Fabric



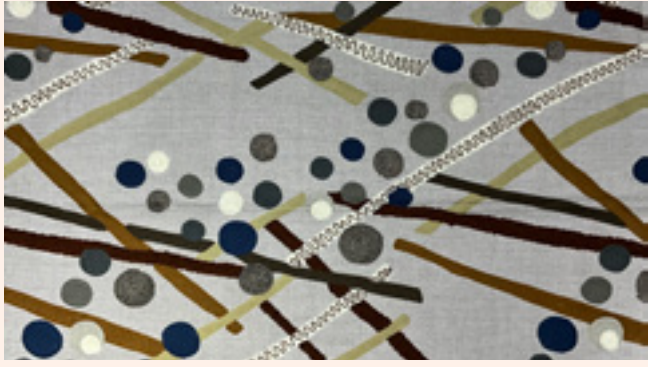
Blockprint



Digital print



Embroidery



Cord work, silver & gold thread work

COLLECTORS’ CORNER

Inspired by the intense colours and graphics of contemporary popular art, a pop art artistic collection of fabrics are on offer. Characterised by abstract textures, cityscapes, Bauhaus designs, Impressionism, Surrealism, the fabric collection features artists’ interpretations of the paintings of legends such as Pablo Picasso, Vincent van Gogh. The prints of these fabrics replicate the brush strokes and styles of these in both vibrant as well as muted colours. To lend the unique designer touch to the interior furnishings, a range of fabrics designed by leading Indian designers are on display. The wide range includes the stunning floral collection from Ritu Kumar, the unmatched ethnic designs such as the Pichwai, Kalamkari from Sabyasachi, the captivating designs of Suneet Varma, to mention a few.

FINISHED IN LEATHER

The fabric finish can emulate leather, making it appear like leather, yet offer the comfort and coolness of a fabric. The suede finishes are equally popular given their colours ranging from being mild to extend to dark shades. Suede finish mostly features on plain fabrics. The leather finishes feature as a Polyurethane fabric, as PVC coating on polyester or as a mix of all three. The range of patterns and textures in the leather finishes include interlocking, foil printing as well as special curated collections of leading designers.

Outdoor Seating





Bold geometrics



Chenille fabric



Fabric for Outdoor seating

New collection

Skipper has a captivating set of fabrics in its new collection range this winter, each arresting in design, the collection meticulously curated to offer the best to decorate a stunning interior. Amongst the wide range on offer, the new collection includes the much sought after Rumours Curated Expression, the Boucle Collection, The Iconic Edit, Artem, FabriCare and D'décor Combination Collection.

RUMORS CURATED EXPRESSION

Sourced from the Rumors brand, this new collection comes with exquisite designs that have been meticulously crafted using embroidery and thread work. Manufactured in the United Kingdom by Prestigious Textiles, the fabric composition comprises of cotton, linen, acrylic, polyester, viscose, wool, calico and zari.

THE BOUCLE COLLECTION

Woven from looped yarn, the boucle fabric is heavy and packs a nubby texture. The collection hosts a wide range of designs christened under Beetle, Boucle Volume 1&2, Essentials Forty Six, Cocoon Boucle composition. The fabric used is 100 per cent polyester.

THE ICONIC EDIT

Specifically designed to cater to the requirements of interior soft furnishings, the collection comes as a combination fabric to cater to a range of needs such as the upholstery, curtains and sheers. The range of collection on offer includes Muoto, Pluma, Elbury, Tabala, Collection 917, Collection 920.

PALETTE, PIXEL & HOME STUDIO

This in-house brand collection from **Skipper** comes in a range of fabrics covering velvet, leather, chenille, the finishes featuring as metallic velvet, earthy matt, suede, the fabric surfaces being water repellent. The Palette Collection covers a wide range such as Issaiah, Spiritus, Grandeur, Delilah, Ananta, Eudor, Bluemarine, Serpentine, Rahk, Papilion, Chestnut, where each is curated to meet specific inclinations. The Pixel Collection is equally large, with Mirosa, Novia, Glowing Gralnule, and Velvet collective featuring under it.

FABRICARE BY D'DÉCOR

In tune with the name, the collection addresses the performance of the fabrics, keeping them stain resistant, flame retardant, easy to clean, colour fast, pet friendly, outdoor use and tough to withstand daily weathering. The collection range includes Cocoon Boucle, Repose, Deluxe, Regal drapes, Chenille soft and Heartland. Combinations from D'Décor

A merger and combination of diverse design elements can be totally arresting. The D'Décor Combination Collection offers digital prints in Jacquard fabrics for use in upholstery, cushions and drapes. The wide range under this collection includes Country cottage, Heritage living, Urban spaces, Fantasia, Tropical paradise, Bold geometrics, Timeless, Impressions, Essence of Jaipur, Essence of Mewar, Raffia.

ARTEM COLLECTION

Packing in a soft touch, the Artem Collection covers a range of fabrics that are fungus proof, breathable and incorporate excellent colour fastness to light. The collection includes Acacia, Mattina, Mellow, Sydney, Plume, Morris, Amigo, Wembley, Caiman, Brewswood, Leather touch.

Boucle fabric



Quilted fabric



Rumours Curated Expressions





Transforming with bright hues



SHWETA GANDHI

The bright hues of a fabric can prove to be transformative as well as eye capturing in a space. Architect Shweta Gandhi of Reflection Architects & Interiors uses the bright tones to make a statement in the interiors.

1

The recycled wooden bench with its traditional carvings comes alive with the contrasting presence of bright coloured fabric cushions.



2

2

The fabric seating in the travel office teams with the travel destinations displayed on the wall.

3

The yellow fabric round seating serves as a contrasting arresting highlight in the formal seating space



3



4



5

4

The blue velvet fabric panels with the Aari and thread works serve as a striking entry to the Pooja area in the formal living space.

5

The wooden swing in the garden becomes the cynosure of eyes with its contrasting bright fabric cushions.



SHILPI SONAR

Handcrafted and regal

*Exquisite handcrafted work, royal motifs, rich colours of custom designed fabrics successfully bring in regality to an ambience. **Interior Designer Shilpi Sonar of Creations** brings them all and teams with equally intricate supporting elements to effuse royalty in her spaces*

- 1 Custom designed Jacquard fabric seating with its subtle colours is sensitively coordinated with customised drapes to lend the soft English touch
- 2 Custom made sheers with classic intricate thread work and Mughal motifs team with handcrafted bed linen and cushions to evoke royalty



- 3 Rich thread works of the bespoke sheers and drapes twin with customised fabric seating and ornate handcrafted side table to create a regal nook



- 4 Handcrafted sheers, crown motifs, personalised fabric blinds and cushions bring in a princely flavour to the boy's bedroom
- 5 Stonework on the custom designed sheers and cushions aesthetically contrast the contemporary themed bed to usher in regality
- 6 Fabric clad wall, velvet upholstered bed, Jodhpur motif headboard and handcrafted fabric cushions successfully blend with the customised drapes to create a princely aura
- 7 The grand backdrop of maroon drapes against the turquoise blue fabric seating and tableware brings forth a royal dining space

A dance of colour & art

BY NANDHINI SUNDAR
FEATURING STUDIO CAMARADA

A space to dine is not only one that is structured to satiate the gluttony of the visiting patrons but goes beyond the gastronomical experience to address the sensorial, where the visuals laid out serve as an equal treat.



Bar area replete with floral patterns and arched display enclosures

When **Architects Andre Camara and Shravya Shetty** of **Studio Camarada** were given a double height space that measured 10,000 Sqft of both indoors and outdoors, to design an eatery and bar that came with a very different language, their first reaction was to come up with a form that was both casual, yet accommodated the formal.

“What we received was a double height shell with columns and beams running through which needed to be deftly camouflaged. It was just a regular office space that required working on to create interest and bring in focal elements which would make it stand out in its design and experience as a dining space”, explains Andre. Since the volume was double height, the duo decided to create a mezzanine floor that would also afford an overview of the ground level, accentuating the visual interest of the dine-in.

“A helical staircase was created to lead to this mezzanine and was also designed to serve as the focal constituent in the bar and eatery with its structural form as well as its strategic placing”, he states. The setback space of the building was enclosed to create an outdoor dining area while the interior 8000 Sqft space accommodated a deck to house the kitchen, with the rest of the large interior structured to fit in a 350 seating capacity.

The duo started their design intervention with a camouflage of the existing columns and beams using MDF fluted panels and mirrors where the mirrors, through their reflection, create a visual absence of the columns, making them appear light. To usher in a formal feel while keeping the space young and vibrant, they decided to infuse a strong statement of colours, teamed with artistic rendering of elements, starting from the coffered ceiling painted in an arresting blue.

Patterned to captivate

Just as the ceiling is expansive in its visual effects, the flooring too garners a large visual appeal. A uniquely designed flooring can be visually arresting, setting the tone for the differential ambience sought to be infused. They set about this by laying the tiles in an artistic pattern. “These are vitrified tiles, chosen to suit the budget as well as offer easy maintenance in a high traffic zone. The selected range of tiles were picked, cut into specific shapes and laid in a set pattern to create customised patterned flooring that effused colour and art to be visually captivating”, Shravya elaborates.



ANDRE CAMARA



SHRAVYA SHETTY



Expanded decorative mesh with metal arches encloses the DJ booth on the mezzanine



Each zone is defined by the unique lay of the floor tiles

The free flowing dine-in comes with specific zones earmarked to create different spaces. “Each zone is defined by the unique lay of the floor tiles where the pattern changes according to the sectioned zones. The colours and patterns created by the choice and lay of the individual cut tiles serve as the demarcating element for each of these zones”, she adds.

The metal speak

The spine of the eatery is essentially the helical staircase, the entire volume of the interiors wrapping gaily around this imposing structure. “It becomes the focal feature with its structural form and design elements, the pink granite treads and wood tying artistically with the fabricated metal railings”, Andre points.

The fabricated metal railings are carried through the mezzanine walkways and private eating zones, with similar design elements extended to the arched entryways as well as the large windows. The customised seating again resonates with the sleek metal presence across the dining space, the entire ambience reflecting a sense of lightness and art against a vibrant background.

“Based on the user profile of each zone, the seating has been tweaked to lend comfort as well as to connect with the expected

“Each zone is defined by the unique lay of the floor tiles where the pattern changes according to the sectioned zones. The colours and patterns created by the choice and lay of the individual cut tiles serve as the demarcating element for each of these zones”, she adds.



The helical staircase serves as the focal element

The play of colour and bright wallpaper on strategic sections to enhance the artistic appeal, the kinetic lighting elements feature as globes created by using batik fabric, as floral fixtures, as pendant lights to lend a youthful touch as well as designs that carry a trace of colonial appeal.

requirements.” Indoor plants placed in this C-section of seating around the staircase, usher in the freshness of greens, contrasting cheerfully the vibrant artistic splash of the décor.

Customised lighting

Customised lighting elements incorporated into the space, further accentuate this language of vibrancy to lend a youthful, high energy ambience that can be equally formal given the strong artistic leanings in design. Thus, along with the play of colour and bright wallpaper on strategic sections to enhance the artistic appeal, the kinetic lighting elements feature as globes created by using batik fabric, as floral fixtures, as pendant lights to lend a youthful touch as well as designs that carry a trace of colonial appeal.

An expanded decorative mesh with its metal arches encloses the DJ booth on the mezzanine. The design of



Play of arches in the entryways

this balcony adds to the artistic flavour, teaming successfully with a similar zone placed diagonally to offer a hangout space for lens captures. The bar area is replete with a strong play of colours and floral patterns in the form of wallpaper, the arched display enclosures tying in aptly with the raw wood table tops and blue flutes of MDF to speak a language of youthfulness.

The play of arches is evident not only in the components incorporated into the interiors, but also in the structural form as evinced by the entryways which fuse in typography that lend a contemporary youthful touch right at the entrance while the arches serve as a reminder of the colonial era. The curved outdoor decks, essentially a 2000 Sqft setback space, reveal similar vibrancy, the existing trees and potted greens successfully capitalised and tied craftily into the seating spaces to create a setting of tropical alfresco dining. ♦



Curved outdoor decks fused into existing trees

Project: Daysie
Design Firm: Studio Camarada
Location: Bengaluru

Design Team: Principal Architects Andre Camara, Shravya Shetty

Completion: December 2022
Built up area: 10000 Sqft

Material: Metal, vitrified tiles, wood, mirrors, MDF, stone flooring, cast iron, wallpapers, natural granites.

Picture credits: Shamanth Patil

➡ RETAIL SPACES

Threading it through

BY NANDHINI SUNDAR
FEATURING LEENA KUMAR



LEENA KUMAR

When **Architect Leena Kumar of Kumar Consultants** was given the task of designing the interiors of a 2500 Sqft retail space spread over two levels to house natural fabrics, her instant reaction was to probe on how to use the same fabric as the concept to design the space. What then emerged was an interior literally threaded through by the artisans working in the retail space, displaying not only their skills but also marking strongly across the spaces the product that was being retailed.

Having adopted threads as the concept, Leena dwelt deeper into each weave that marked the natural fabrics on display, noting the alternating patterns of the threads and the deft fusion of colours. What then transpired was a rush of colourful threads weaving their way through the displays, each featuring as a backdrop, as highlights, as demarcating elements, marking the entry points, articulating the ceiling, the walls. In short, the entire space is woven through in a range of patterns, the threads standing out as the single thematic, connecting element.

Marking the entry

The threading starts right at the entrance, with reels of bright coloured threads marking the entry. “Each weave hosts its own pattern, the threading being done differently. The décor reveals this in the lay of the threads in the space where they are laid straight, slanting, fused into the each other, twisted, encircled to reveal a range of patterns”, explains Leena. The colours of the threads are likewise mixed to usher in a rich, diverse statement of the weaves, a subtle reflection of the woven natural fabrics on display.

Having adopted threads as the concept, Leena dwelt deeper into each weave that marked the natural fabrics on display, noting the alternating patterns of the threads and the deft fusion of colours.





Reels of bright coloured threads mark the entry

“They have brought in their special skills to weave the patterns in the grids”, Leena adds. The variation of the thread patterns along with their colours further brings in the individual identity to each segment of the display sections

Wooden grids made from waste wood, aid to host the threads that serve as the backdrop for the fabrics displayed. These wooden grids and their inlay of threads become the de facto shelves for the fabrics, which are hung against them as the backdrop, given the total absence of shelves in the retail space for fabric display. “The choice of the threaded wooden grids in place of shelves gives an open feel to the display while retaining the strong connect to the theme that resonates totally with the product retailed”, opines Leena.

The thickness of the threads used too varies, along with the colours, the entire threading having been done by the artisans working in the retail outlet. “They have brought in their special skills to weave the patterns in the grids”, Leena adds. The variation of the thread patterns along with their colours further brings in the individual identity to each segment of the display sections

Extending to the ceiling

The wooden grids extend to the ceiling too, the threading opted once again varying in their patterns and colour combinations. “The wooden grids with their threads form of the ceiling as we have dispensed with the false ceiling. The intent is to take the concept of the fabric right across to the ceiling where the concept comes up as an art while connecting totally with the product retailed”, she adds.

It is customary for a fabric retail outlet to infuse festivities into the décor according to changing seasons as well as festivals. The threaded wooden grid ceiling accommodates this altering festive décor with total ease, the festivities fusing effortlessly into the space without the extra effort on each occasion.

Wall art with threads

Besides articulating the ceiling and the display areas, the walls too are marked with fabric panelling and embroidered frames where they feature as wall art. A unique wall art using salvaged waste wood features as a highlight on one of the walls where it also pitches in as a distinctive display point. Tuning further into the product retailed, one section of the wall has been turned into a unique display segment where all the items used in



TOP : Threaded wooden grids serve as defacto shelves for fabric display BOTTOM : Threaded wooden grids extend to the ceiling, varying in patterns and colours

The threaded wooden grid ceiling accommodates this altering festive décor with total ease, the festivities fusing effortlessly into the space without the extra effort on each occasion.





embroidery have been meticulously bottled and displayed in the segmented wooden racks, drawing attention to the elements that go into decorating the fabrics along with the skills required by the artisans to do the sequins and embroidery work.

Arched openings leading from one section to another likewise reveal embroidered fabrics and weaves cladding the architraves. Even the windows have not been spared, the threads finding their way to artistically decorate the openings. In keeping with the light open feel concept of the décor, paper lanterns decorate the space along with customised lampshades made from waste laminate samples.

Eye on sustainability

Incidentally, the threads and fabric used have all been sourced from waste which is abundant in an embroidery unit. “Not only the threads and the fabric, even the wood used for the grids were sourced mostly from waste, the objective being to keep in perspective the sustainable quotient”, Leena points. Tuning into this strong sustainability statement is the large display table in the retail space, made again with waste wood, the distressed finish complementing aptly the language of the interior. ➡➡

Project: Priya Boutique
Design Firm: Kumar Consultants
Location: Bengaluru

Design Team: Principal Architect Leena Kumar

Built up area: 2500 Sqft

Material: Threads, wood, waste laminate samples, paper

Picture credits: Mahesh Chadaga




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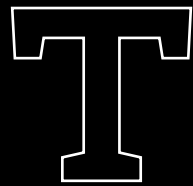


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TRADE DIRECTORY

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

1. 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.
2. Every page will have 5 listings, each coming in the size of 5cm x 20cm
3. Based on the products, the listing will be done under Colour Coded Categories
4. A person can also choose 2 modules instead of 1.
5. Trade Members are to provide their company and branding details to fit the module.
6. Antarya will develop a QR Code for all Participant Trade Members; this will lead readers to their website. This special feature will enhance their communication.

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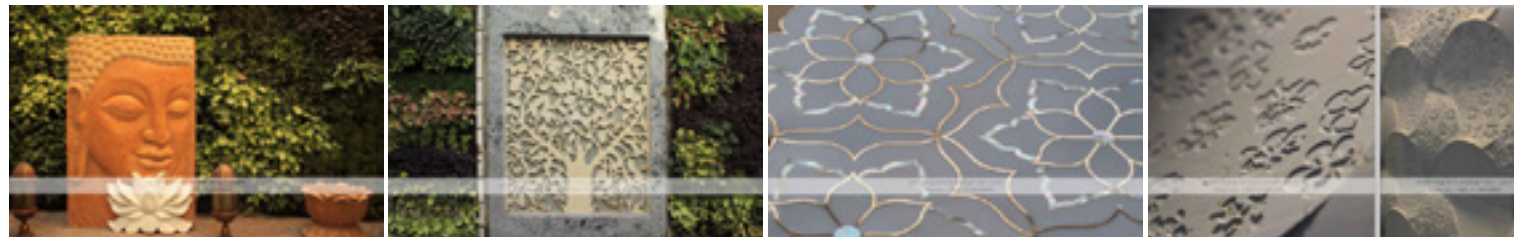
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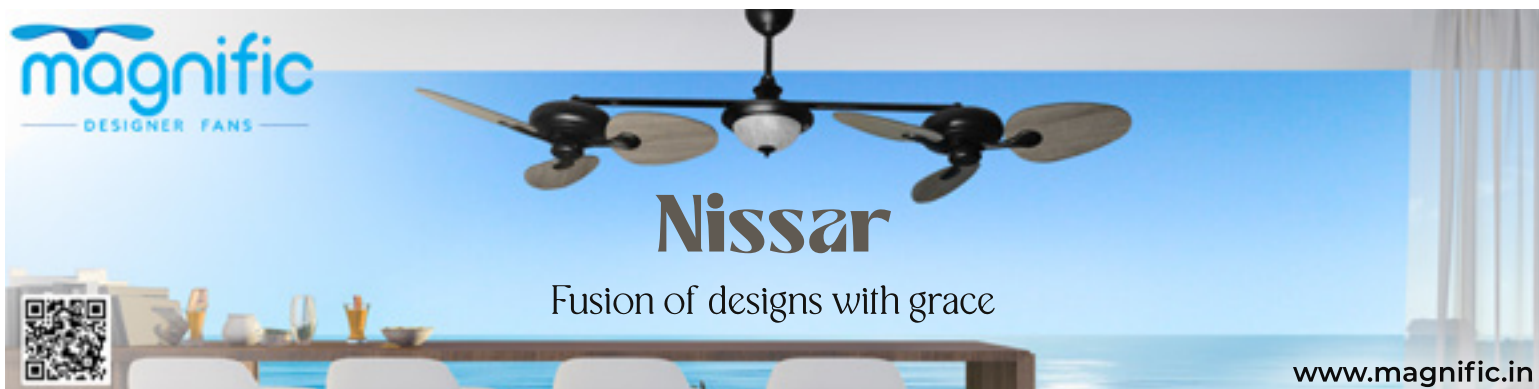


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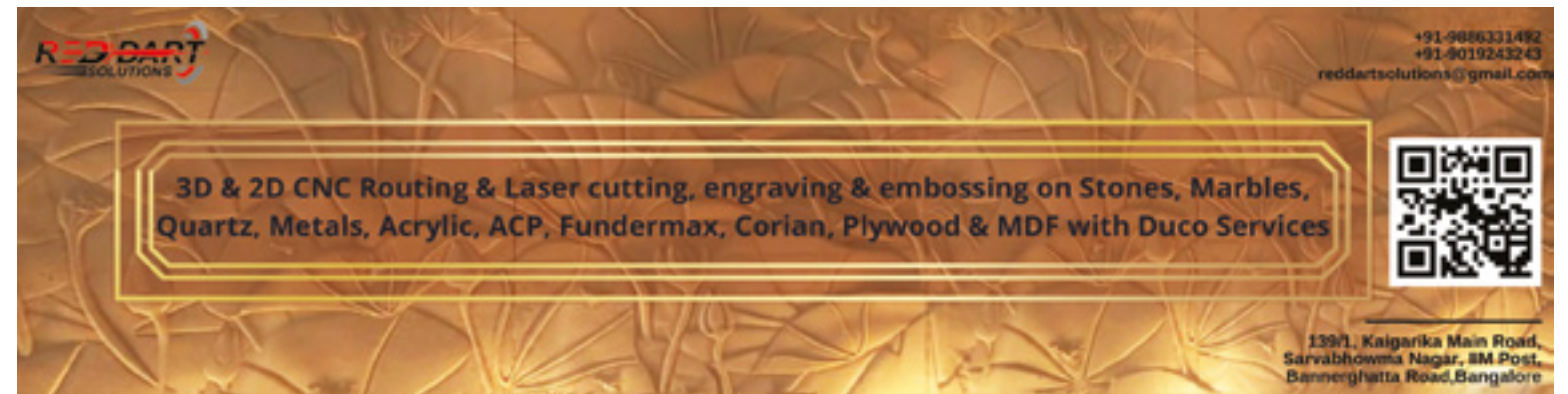


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KISHORE PANIKKAR



BIJU KURIAKOSE

It was a rectilinear site in a 60 acre campus with already existing buildings that included a three storeyed building right next to it. Being rectilinear posed the challenge of letting in ample natural light and ventilation into the interior spaces when the structure is multi-storied. Given the brief for designing a structure for architecture students, **Architects Kishore Panikkar and Biju Kuriakose of ArchitectureRED** decided to come up with a design that was not only open to let in copious natural light and ventilation but also one that was dynamic to accommodate future requirements as well as facilitate students to come up with their own concepts of space and manifest the same.

What then came about was a seven storeyed structure that is totally open in its design, with double height step-out terraces featuring on each level which the architecture students can utilise in multiple ways. The 1 lakh square feet building, with a footprint of 15000 Sqft, is visually connecting and participatory in the structure of its spaces. The staggered ground plus six floors come at a height of 30m, the building featuring as two wings that are connected with open corridors.

Differential approach

The taller of the two wings houses the studios with overlooking model workshops, interlocked in section, which are stacked conventionally as G+7 storeys while the staggered wing with the open terraces and G+6 storeys accommodates the classrooms and seminar halls. The staggering of the terraces brings in the visual connect between the floors, permitting participation from students across all floors. The individual studios fuse in a mezzanine constructed in steel to provide an exclusive section for model making for the students, “so as to integrate this important aspect of learning into the studio instead of placing it elsewhere as has been the conventional approach.”

“Since the structure is built for architecture students, it gave us the opportunity to come up with spaces that not only facilitate learning but also address those elements that many times are found missing in architecture schools. The idea was to create a structure that promotes design thinking and further the creative streak amongst students through its inspiring dynamic space. The built space should serve as an inspiration for the architecture students and influence the way architecture is taught”, opines Kishore.



Simple uniform grid

In keeping with this, the architects started with a simple uniform grid for the building where the staggered step-out terraces from the seminar halls come in similar sizes. The ground floor comes with an open plan to congregate, discuss and ponder where a sculptural concrete staircase leads the way up to the first level of the building. The language is simple, clean, with in situ pigmented cement flooring and leather finished black granite steps marking the spaces. Bereft of flamboyance, the open volume of the spaces serves as the chief articulating factor.

“The building had to deftly plug into the master plan of an existing campus, transit from the prevailing low rise structures to a seven storey structure without disconnecting from the campus streets”, Kishore explains. “While reimagining the campus as vertical, it was also essential to ensure the ground level engagement of the building, which is so important, is not lost for the students.” To address this, the architects came up with an open ground floor space leading to the step-out terraces at each level that effectively eliminate this disconnect with the ground, naturally extending the ground plane into the building experience.

This terrace can be used as a workshop space, exhibition and review space that can be viewed together diagonally across. These voids, besides making the building mass appear lighter, create an outdoor experience with the wind sweeping in unhindered through the day, the sun path creating a dynamic play of light and shadow, while the visual view connects to the vast green expanse of the reserved forest that abuts the campus. “What we essentially did was to take the ground plane and extend it through the building to retain this connect to the ground”, points Kishore.



The building plugs in neatly into the master plan of an existing campus

“What we essentially did was to take the ground plane and extend it through the building to retain this connect to the ground”, points Kishore.



The step-out terraces used as workshop, exhibition, review spaces



TOP
The terraces connect to open corridors

BOTTOM
Red-striated facade adds a dash of colour

RIGHT
Open courtyard



Open plan with a sculptural concrete staircase

Open corridors as circulation spaces

The terraces at each level are connected by open corridors which serve as areas of circulation as they link the two wings of the seven storeyed building. While the corridors enable passage, their connect to the terraces permits students to pause, participate in the discussions occurring on the terraces, thus turning them into also congregating spaces. "The open terraces serve to be dynamic as they permit reimagining of these spaces by the students where they can evolve over time without constraint to accommodate newer modes of learning", adds Kishore. "The underlying intent was to ensure the spaces are adaptable to changing times."

While the individual spaces and unconventional spatial strategy are explicitly designed to encourage an open-ended program that enable learning 'outside of a classroom', the design team believes "this aids to ultimately influence the pedagogy too." The simple, straight forward design approach finds a dash of colour in an otherwise largely cemented space, in the form of a red-striated façade. The entire structure is built to be cost effective and articulate purely through the statement of volumes. ✱

Project: Crescent School of Architecture
Completion: 2020
Built up area: 1 lakh Square feet
Location: Chennai

Design Firm: ArchitectureRED
Design Team: Principal Architects Kishore Panikkar, Biju Kuriakose, Architects Yasir Azami, Shashank Muralidhar, Reshma Chandrashekar, Syed Munnavar.

Material: Brick, concrete, cement, leather finished black granite, metal

Award: IIA 2023
 Winner- Institutional Building category
Picture credits: ArchitectureRED

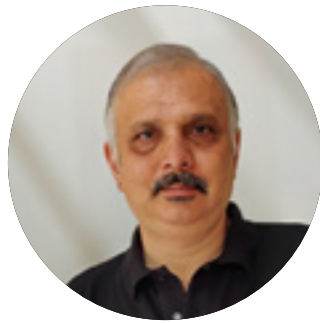
✧ DESIGN SPOT

Flavours of the Northeast

BY NANDHINI SUNDAR

FEATURING V VISHWANATH





V VISHWANATH

Famous for their handcrafted works, be it in fabric, wood, grass, metal or other materials as well as their paintings, these states are replete with a horde of artisans whose skills have been passed down generations.



The taste of Northeast begins at the lobby leading to the auditorium

The North Eastern belt of India comprising eight states are often referred to as Seven Sisters and a Brother, mainly because of the thread of commonality in culture that runs through them, albeit appearing very different when the specific details are delved into. Each state comes with a vibrant, rich culture that resonates deeply with the ground elements as well as the individual natural surroundings. Famous for their handcrafted works, be it in fabric, wood, grass, metal or other materials as well as their paintings, these states are replete with a horde of artisans whose skills have been passed down generations.

Unfortunately, the elements of this rich culture and heritage are witnessed only as a smattering in interior spaces even though a strong vibrant presence of the same can serve to totally transform

the language of a space. Their presence, on most occasions is viewed as an oddity and featured many a time as a token element merely to resonate with a theme or serve as a highlight in an otherwise artistic interior.

However, when **Architect V Vishwanath** of **YV Architects** was approached to design the interiors of Ishanya Bhavan, an auditorium in an international school where the theme resonated with the culture of the Northeast, he decided to do it in totality where the constituents would relate to not just one or two states but the entire eight, bringing together under one roof a spectacular display of their combined art and cultures. What then transpired was a space that serves as a literal walk through of the strong elements that represent each of these eight states.



Stage view revealing the copious presence of bamboo, Sheetal Patti, Ratan and strong elements of the Northeast

Stating with materials of Northeast

The taste of Northeast culture begins at the lobby leading to the auditorium, with the false ceiling depicting the terrain of the region while Sheetal Patti mats layer the columns and walls to lend the flavours that feature strongly further inside. The grand entry is marked by a large grass panelled door, the door knob fashioned with bamboo while a large Naga mask, placed over this entry welcomes the visitor. "It is a typical head gear and mask worn in Nagaland during dance festivities. Placing it at the entry sets the tone for what is in store within", states Vishwanath.

The interiors of the auditorium reveal copious presence of bamboo, Sheetal Patti, Ratan along with fabrics that depict the motifs, patterns of the Northeast, together creating an ambience that is totally tuned to the art and cultural sensitivities of this region. Given the strong presence of bamboo in construction across the regions of the Northeast, Vishwanath has replicated their structural presence in the interiors of the auditorium in the form of arches on the walls and circular components on the ceiling.

The ceiling is thus layered with bamboo poles that have been bent to form concentric circles around the central pendant lights. "It was a challenge bending the bamboo to create this circular form around the lighting", points Vishwanath. Since bamboo is brittle and will not easily allow bending, the process of softening was first followed.

Countering the challenge

The bamboo had to be first soaked in boiling water for a week to ten days to soften as well as treat it for wood bore, a common pest infesting it. Even when thus softened, it is still brittle and does not lend to bending. "We had to heat the edges to make it pliable and easy to connect to make the desired form. The bamboo hardens to its original form on cooling down", elaborates Vishwanath.

The cylindrical lights covered with shades made with bamboo strips were then encircled with the bent bamboo, where the entire composition becomes the highlight in the space. Jute layers the ceiling from which the pendant lights are hung, creating the apt background inside the concentric circles of bamboo. The rest of the ceiling is covered in 3x3 feet Ratan mats that are spray painted to add a dash of colour. The presence of bamboo extends to the walls too where they form a grand arch running up to the ceiling, serving simultaneously as acoustic material while accentuating the Northeast flavours.

Weaving in the fabric

"The bamboo arches skilfully cover the four columns inside the auditorium besides creating an artistic pattern. The jute layers within the arches aid to absorb sound along with the bamboo", explains Vishwanath. Sheetal Patti mats cover the walls beneath the arches, interspersed with layers of colourful fabric that speak the strong story of the Northeast through their weaves and embroidery. "The



Grand view of the auditorium from the stage with the sweeping bamboo arches



The back wall hosts artistic renderings of dance, folklore, artisan interaction

The design of the lecterns on either side of the stage is inspired by the Assamese Xorai, a traditional symbol of Assam.



Naga masks, Assamese script, vibrant hues of fabric combine with the arches and concentric circles of bamboo

motifs of all the states were meticulously brought on to the fabric to showcase culture and artistic leanings of each of the eight regions.” While the neutral colours of the Sheetal Patti serve as a stark contrast to the vibrant hues of the fabrics layering the walls, the captivating Assamese script finds its place on the mats where thought provoking quotes are scripted in its language, along with translations in English. The back wall of the auditorium hosts equally artistic renderings with art forms on the Sheetal Patti carrying a story of dance, folklore and artisan interaction.

Extending to the dais

The 500 seating capacity auditorium comes with a stage that again hosts strong depictions of the Northeast, starting from the drapes that incorporate the motifs into the fabric design. “The motifs and patterns are taken from all the eight states and depicted on the fabric”, Vishwanath points. The design of the lecterns on either side of the stage is inspired by the Assamese Xorai, a traditional symbol of Assam. “The base of the lectern is fashioned as the Xorai and wrapped with the Gamusa, the traditional shawl from the State to complete the incorporation of the traditional symbolism.”

The exit doors complete this strong Northeast statement of the interiors by housing the grand mask and headgear of Nagaland with the exit sign fused into it. “The language, in short, is Northeast to the minute details, to make the North Eastern experience total, while carrying the strong undercurrents of sustainability in the design forms and material use”, sums up Vishwanath. ✱

Project: Ishanya Bhavan

Completion: May 2023

Interior area: 500 Seater Auditorium

Location: Pune

Design Firm: YV Architects

Design Team: Principal Architect V Vishwanath, Architects Yashas Vishwanath, Sowmya Srinivasan, Interior Designer Vidya Vishwanath, Engineers Jagadish Sulibhavi, Ramesh Sampangy

Material: Bamboo, Sheetal Patti, Rattan, Jute, Matt and Fabrics

Award: ‘13th Construction Week Award 2023

Picture credits: YV Architects, Bengaluru

Spontaneity



BY PROF. JAISIM KRISHNA RAO

Smile! The last few weeks have been witness to many events related to Architecture and especially interiors. From Mega to intimate one to one. I have walked and talked and my mind other than my legs are rather tired and utterly confused. But the greater fun other than the excellent hospitality dinner and lunch is meeting people of various disciplines other than architecture, who initially not knowing who or what you are, give such dialogues that even the smile gets to frown. And in the end of infinity – say- can I have your visiting card sir? And say, ‘Oh you are an Architect?’ and later come running behind you and hand you a gift. Well, that is the world of Spontaneity.

Later, one walks around these crowded spaces guided by a few organisers and in the end into the hall with chairs and flowers where you are asked to give a talk. One looks at the audience seated in very comfortable chairs and tables and hardly recognising faces, wonders how and what to address. So I start with my physical address and the smiles begin to laugh. Spontaneity wins.

Interior Design and Décor are like a consultant and contractor. But here the decoration takes over as in the other world the builders start dictating. Where the mind is without fear cannot exist in this environment. Projects and getting them as one’s client overtakes. Here IIID can play a significant part without losing the compassion

of the decorators by serious interaction with public and the governance. The organization, in a meaningful dialogue with the public, can make them understand the difference and the role of each. Spontaneity can get business but meaningful professional ethics is lost. Recently I was with IIA and CoA and dialogues of how to make the role of the professional more understood and worthwhile. Fortunately they are regulated bodies by Acts. Should IIID also follow this? I do not think so. Government regulations and rules can, in the world of interiors, tie one to paper and law. Here it should be voluntary and open to the creative expression of Mind over Matter.

A simple imaginative sketch while looking at a space can become the seed to a great expression. Only those who water the seed must know to plant it in the right place. It can be done with a little care and learning to observe and react.

The future is here. Spontaneity with respect must be taught to observe and react to the space with time and knowledge and a sense of wisdom.

I am confident the future is open to great ideas and expressions beyond boundaries of Body and Mind.

Are Architecture Schools failing in India?



BY DR JAFFER AA KHAN

Are Architecture Schools failing in India? Why have there been low enrolments in the past few years? This is the question that I posted to my network on social media to get a response to understand the low enrolments in architecture programmes in the past few years starting from the pandemic period. The worst year seems to be 2023 and it is expected to continue if proper action is not taken by the stakeholders.

I remember meeting a group of architecture professors from IIT Roorkee on invitation by a group of practitioners and academicians in the year 2012-13. I was invited by my friend Karan Grover to be part of this meeting. I had just founded a school known as MIDAS near Chennai and it was already trending as a trailblazer in the region.

The concerns of the IIT Roorkee professors were shocking to me. The students gaining admission into IIT through JEE take the route of joining the architecture program and then leave to choose a different course after the foundation year. Hence the point was how they inspire to retain the students to continue in architecture. I was shocked that a highly ranked school (whatever was the means of ranking) was facing this problem though the entire academic team had high qualifications and published papers and were busy hobnobbing conferences all the time around the world.

I am not sure if this is the case with other IITs which offer architecture programs or if some of them are better than IIT Roorkee. So how do we inspire students to stay put in the program? I can understand that most of the IITs thrive as silos and reach out only to their network. On the contrary, I see that CEPT has developed a network of schools by signing MoUs and creating a vibrant exchange of knowledge. I am not sure if such a network

exists with IITs reaching out to other schools to mutually benefit.

In some of the responses, the failure has been attributed to CoA or IIA, the way NATA is conducted in the country the outreach that is required.

“I believe that organizations like the Council of Architecture (COA) and the Indian Institute of Architects (IIA) should embark on digital campaigns to promote the architectural profession, particularly among high school students. Many schools have limited awareness of what our profession entails. Furthermore, it is essential to introduce architectural design and the arts into high school curriculums, similar to the practice in the UK and other countries. This would help foster a greater understanding and appreciation of architecture from an early age”, says Deepak Gupta, Architect, Design Evangelist and Traveller.

“My niece, in her third year B.Arch, was recently told by one of the faculty members that the students would have a hard time finding jobs and even if they get one, it will not be more than Rs.10,000 per month. She got dejected and wanted to drop out. It took some convincing by a few professional architects for her to resume and get interested again. I also see quite a few reels and memes in social media portraying Architecture degrees in a negative light”, says Srini Sundhararajan, President & CEO at Grenence, LLC.

“The last twenty years have thrown a big challenge to the profession and its relevance at a mass level, we need to see that schools adopt a proactive approach in adapting the conventional wisdom to the current demands of practice and the expectations of society as we combat



climate change, reduction in the carbon footprint etc”, says eminent architect Tulio De Sausa, Goa India.

“The profession is failing; the schools always lag behind the profession anyways”, says Varun Thautam, who runs independent workshops for students of architecture.

“Architecture school is not failing sir... CoA is failing... Sorry to say this” says JM Abdul Kadar.

“CoA is failing in India, sorry to say this sir. Not schools”, says Senthil Kumar P.

In conclusion, the challenges facing architecture schools in India seem to be a combination of factors, including awareness, perception, industry collaboration and the role of regulatory bodies. Addressing these issues will likely require a collaborative effort involving educational institutions, professional organizations and regulatory bodies to create a more positive and conducive environment for aspiring architects.

(The author is an architect and influencer in architecture and based in New Zealand)

When waste turns into art

BY NANDHINI SUNDAR
FEATURING BHEEMAIAH KK



BHEEMAIAH KK



Barn owl created using areca nut waste

The volume of generation of waste across functional segments has reached such humongous proportions, their impact on the environment so potent that awareness has dawned on safe management of both household and commercial waste. Not surprisingly the three ‘R’s, Reduce, Reuse, Recycle have become the new mantra in any environment conscious society.

It is customary to trash anything that cannot be used or appears to have no use. This applies to not only industrial or commercial items that are viewed as waste but household items that are discarded as waste. In almost all cases this waste reaches a landfill to harm the soil, water and environment while in select cases, some of the items are picked, segregated and recycled.

The volume of generation of waste across functional segments has reached such humongous proportions, their impact on the environment so potent that awareness has dawned on safe management of both household and commercial waste. Not surprisingly the three ‘R’s, Reduce, Reuse, Recycle have become the new mantra in any environment conscious society.

However, looking beyond these three ‘R’s is Bengaluru’s artist **Bheemaiah KK of Bheemstyx**, infusing his creative touch to turn waste into a piece of art that can be admired, showcased as well as used to send a strong message to society. His magic touch discards nothing, working with equal flair, be it grass, hay, metal, gunny bags, cardboard, paper, plastic, the list is literally endless.

The trail of fallen branches

Incidentally, his tryst with waste started in 2013 during one of his visits to his native place, Kodagu where he was handed a long stick or rather a fallen branch to carry with him on his tour of the coffee estates and the thick greens of the sprawling hilly region. Holding that stick in hand opened up new vistas in Bheemaiah’s mind, prompting him to trace back the use of walking sticks down history where it was used not just as a functional element but also as a symbol of class, status, bringing with it a sense of dignity and pride.

“Whether it is an old person, a social leader, spiritual leader or one who has renounced everything, history is replete with pictures of people holding different kinds of walking sticks. The stick was

akin to a symbol, almost sending a message of wisdom, valour that was beyond the functional use”, points Bheemaiah. Noting this fascinating yet unexplored feature of walking sticks prompted Bheemaiah KK to explore further and ruminate on how this ubiquitous contraption can be turned into a piece of art that will be sought by all, not just for functionality but as a product that would be cherished for display.

What then transpired was a fascinating journey of exploring and working not only with fallen branches, twigs in his native Kodagu but also extending his creative reach to cover various kinds of waste material. “During my multiple trips to my hometown, I sourced a range of sticks that had all fallen from the trees. Each came with its own unique character, design, shape, that could be worked on to create a piece of art.” Interestingly, Bheemaiah specifically picked only fallen twigs and branches for his use as “we wanted to convert what would otherwise naturally decompose in the hills and turn them into a piece of art.”

What soon emerged was a spectacular exhibit of creativity and artistic rendering of something as banal as a fallen branch. In short, the walking stick took on a new meaning in Bheemaiah’s hands, turning into a feature of art and a pride of display, be it carrying it on person or showcasing it as a piece of art in an interior.

Capitalising on the characteristics

“The work starts with the surface of these fallen branches and twigs which has to be first smoothened. Since each twig or branch comes with its own character, the bends and forks were then carved to create unique artistic features or shaped to appear as a dog, a cat, a bird, an owl, even as a devil”, grins Bheemaiah. Once the carving was complete, based on the character of each stick as well as individual



Caracal cat created with waste jute cloth

inclinations, the next step was to paint the sticks in bright hues where the characters created stand out sharp and almost life like. “The original characteristic of the stick is retained in totality, the carvings lending themselves to this character so that each face or element that is created emerges almost naturally from the stick”, explains Bheemaiah. “Based on the form chosen for each stick, the colours are rendered. At times there are no specific forms created as the stick does not naturally lend to it. In such cases the art that evolves on it is in the form of paintings in brilliant, striking colours set to captivate”, he adds.

These paintings thus can be a form such as an elongated face with its tongue out or just a random splash of colours that infuse art. Some of these sticks also come with add-ons such as a torch, a whistle, bells, a compass, a knife or a fishing hook to go the extra mile to cater to specific individual requirements. Even the classic sticks that he keeps in his store come with a degree of customisation to lend that difference. “These sticks also serve as fine artworks for display in an interior where they can be turned into a wall exhibit or housed inside an umbrella basket or even displayed as individual pieces at strategic points”, he states.

Sculpting with waste

While his walking sticks serve to be sheer art statements on fallen branches, his installations made from a range of waste not only speak art but also carry a strong message that makes one sit up and take note. The giant moving sea turtle installation he made from discarded plastic waste is a case in point.

“This installation was done for World Environment Day to create awareness. In the Mumbai beach turtles come up on the shore often because of the acute pollution, mainly plastic. This installation, christened Hugo the Turtle, has a giant turtle stuck in a plastic net, its moving head struggling to get out of this wrapping of plastic waste”, explains Bheemaiah KK. The painted installation is made with metal waste that forms the frame and wrapped with tarpaulin that is used in construction and later discarded as waste.

The barn owl trigger

It all started when he was approached to make an installation with waste for an event in Bengaluru in 2018. He came up with a fabulous creation, a barn owl made with areca nut waste. “Metal waste was used to create the frame for the owl which was then wrapped using discarded gunny bags. The areca nut waste was then stitched on to the gunny bags to create the feathers for the giant owl. This installation again allows the head of the owl to move as well as the eyes to rotate, to create interest”, he elaborates.

The success of the barn owl set him soon on the road to come up with more such installations across multiple cities, all of which have one common underlying connection, of being erected using only waste. The 2018 Bengaluru Habba also saw Bheemaiah coming up with his mechanical book carved out of waste which was installed

Whether it is an old person, a social leader, spiritual leader or one who has renounced everything, history is replete with pictures of people holding different kinds of walking sticks. The stick was akin to a symbol, almost sending a message of wisdom, valour that was beyond the functional use”, points Bheemaiah.



King Kong sculpted with waste coconut coir and gunny bags

outside Vidhana Soudha. “The book was created using discarded sun pack sheets that are used as temporary roofing material. The sheets were wrapped around a metal frame, created again out of metal waste. The book opens with script written inside”, he smiles.

When Bheemaiah was approached to make a giant installation using hay as the material, he conceptualised the seahorse which is in reality “only 3cms in size. It was an opportunity to feature this tiny sea creature in a giant form and attract attention to it.” What then ensued was a massive 38 feet installation of a seahorse made with hay. “The underlying material is a metal frame made with scrap metal and wrapped with waste gunny sacks. A truck load of hay was pasted on to this to create the giant structure.”

In his installation in Hyderabad, Bheemaiah decided to showcase the scrap metal used and not cover it with any other material. Thus emerged the ‘Iron Lady’ made from metal waste and discarded barbed wire, “with each piece of barbed wire painstakingly separated from the bundles of barbed wires and stitched around the metal structure. Rusted metal chain links were also sourced and used where they were wrapped around the metal structure along with the barbed wire. The chains form the hair of the iron lady”, he explains. Discarded aluminium sheets were used to create the face as well as the shoes, “all of which were painted in silver. The installation was 34 feet in height.”

Bheemaiah's installations are not confined to waste materials alone but extend to also junked vehicles picked to create unique functional units. Thus, a junked auto rickshaw was turned into a coffee vending kiosk with a waste drum to hold the coffee vending machine, a discarded wooden table fused in to create a table to place the glasses and cups.

“When attention is put to waste and combined with creativity, the components that can be created is literally infinite, limited only by one’s creative possibilities. Each of these installations, besides serving as a piece of art and attraction at an event, also carry a strong message of saving the environment”, he points. “These art pieces carved out of waste need not be confined to a commercial or corporate space or public event hosting festivities, but can be part of an interior too in a residence where they can be scaled down. They can also serve as permanent installations in strategic points in a city or in a residential, commercial complex where the public receives a strong message every time it is viewed”, he sums up. ❖



A giant seahorse created using waste gunny sacks



A giant moving sea turtle made with plastic waste



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Capturing a **seven hundred year history**



BY MAHESH CHADAGA

It is a mosque that garners high importance in the city of Srinagar, hosting not only the Friday prayers for thousands who throng its premises but also serving as a major tourist attraction in the city. **Interior Designer Mahesh Chadaga** captures with his lenses its stunning turrets, the captivating quadrangle and a history that dates back to the 14 th century.

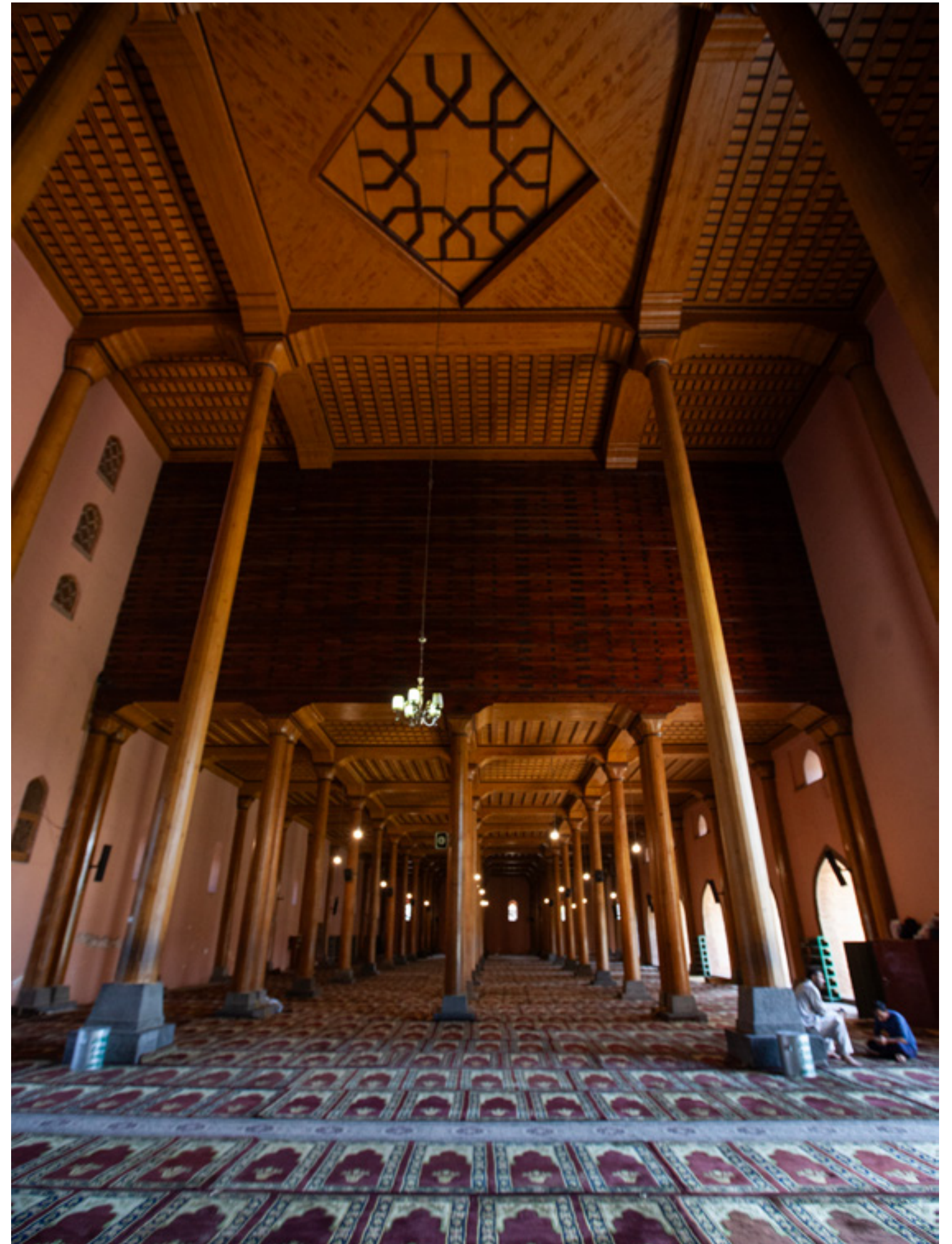


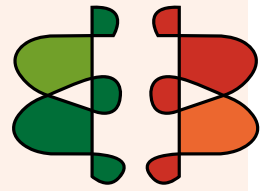
The Jamia Masjid in Srinagar reveals heavy Persian architecture influence in design with the conventional dome resonating with the Buddhist pagodas. The quadrangular structure comes with four turrets covered with pyramidal roofs and interconnected by spacious halls. The four sides of the structure are surrounded by wide lanes, with a square garden featuring in the midst. The South side comes with a recessed portico that leads to the inner courtyard which is based on the traditional Chaar Bagh plan with a tank at the centre. Pointed arches, brick arcades mark the courtyard, enclosed with arched cloisters covered with two tiered sloping roof.





Three large entrances feature on the North, South and East, the three turrets supported by eight large pillars made of Deodar wood. The four feet thick walls of the mosque are made of burnt bricks with the lower portions built with rectangular stones. The western wall of the cloister hosts a Mihrab made from black Kashmiri marble with calligraphic work and engravings. Commissioned by Sultan Sikandar in 1394 CE and completed in 1402 CE, the mosque was subject to much destruction by repeated fires but restored after every disaster.





Happenings in BRC

JULY TO SEP 2023



Ar. Kavita Sastry hands over the baton to New Chairperson Ar. Gunjan Das



IIID President Ar. Sarosh Wadia, IIID Hon. Sec. Ar. Shamini Shankar Jain, Chairperson Ar. Gunjan Das at the FGBM

Presenting it BIG

Be it a residence, an office, institution, retail, hospitality or health centre, when it comes to liveable spaces, it finally boils down to form. If so, how should this form be crafted to ensure a sustainable liveable space?

The month of September saw the installation of the new **Chairperson, Architect Gunjan Das** and her team for IIID BRC. The memorable installation day hosted a spellbinding presentation by Copenhagen and New York based Architectural Practice, **Bjarke Ingels Group**, known widely as **BIG**. Presenting their works was **Principal Architect Kai-Uwe Bergmann**.

Bergmann started his presentation with their 1SqM design, the Covid shield executed during the pandemic. Steadily increasing the scale, he finally culminated

his presentation with a million square metre project in New York City. Marking the first project in his long list of presentation was the design of 34SqM single hotel rooms in Sweden, perched on trees in the middle of a dense forest, with each room surrounded by 350 bird houses. "The idea was to enable each resident to view the array of bird nesting houses from within the room while simultaneously hearing their incessant singing", pointed Bergmann.

He went on to present the design of a 700SqM space in Copenhagen which is a dormitory built for students using upcycled shipping containers, where the entire dorm floats over water. While their project, the Twist, is a 1400 SqM sculptural bridge featuring an astounding twist created by craftily assembling straight pieces, their

carbon neutral project, a 204000SqM tech company comes with a roof covered with photovoltaic tiles which give the impression of a series of napkins featuring as the roof. In designing the 410000SqM power plant project in Copenhagen, BIG decided to come up with the novel idea of using trash to generate power and simultaneously also feature as a ski slope on the roof. "Mounds of trash were turned into a skiing slope to be used in summer and winter, making up for the absence of hills for natural skiing", stated Bergmann.

Earlier in the evening the FGBM was held in the presence of IIID President Architect Sarosh Wadia and IIID Hon. Sec. Ar. Shamini Shankar Jain. The evening was hosted by Inner Circle Trade Partners ProFx and AD Blinds.



TOP
Mr Manmohan of ProFx, Ar. Gayathri Shetty, IIID President Ar. Sarosh Wadia, IIID Hon. Sec. Ar. Shamini Shankar Jain, Chairperson Ar. Gunjan Das, Ms Shuchi Chokhawala of AD Blinds, Ar. Shyamala Prabhu with Principal Architect Kai-Uwe Bergmann of Bjarke Ingels Group

BOTTOM
IIID BRC team with Inner Circle Trade Partners

Master Series Presentations

The months of July and August witnessed two Master Series presentations. The month of July had Architect Eliza Higgins of Collective Project presenting their projects that rested on a very strong sustainable plank. Amongst the projects elaborated, Higgins detailed to the enthralled audience the technique used to convert the debris sourced from the site into bricks to be used in the construction of the new residence. The event was hosted in the showroom of Inner Circle Trade Partner, Simply Sofas.

The month of August hosted the final event of Chairperson Architect Kavita Sastry's term. The Master Series presentation of the evening was done by the reputed Architecture Practice, Architecture Brio. Presenting the works was Architect Robert Verrijit who took the audience through a fascinating virtual journey of the projects, leaving the gathered architect fraternity with the feeling of having physically walked through the spaces. The event was sponsored by Schneider Electric.



Mr Rahul Malhotra of MCI, Ar. Jaisim Krishna Rao, Ar. Sudhakar Pai, Ar. Shyamala Prabhu, Ar. Dinesh Verma, Ar. Gunjan Das, Ar. Kavita Sastry, Ms Jija Harisingh with Ar. Robert Verrijit



Ar. Robert Verrijit of Architecture Brio



Ar. Eliza Higgins of Collective Project





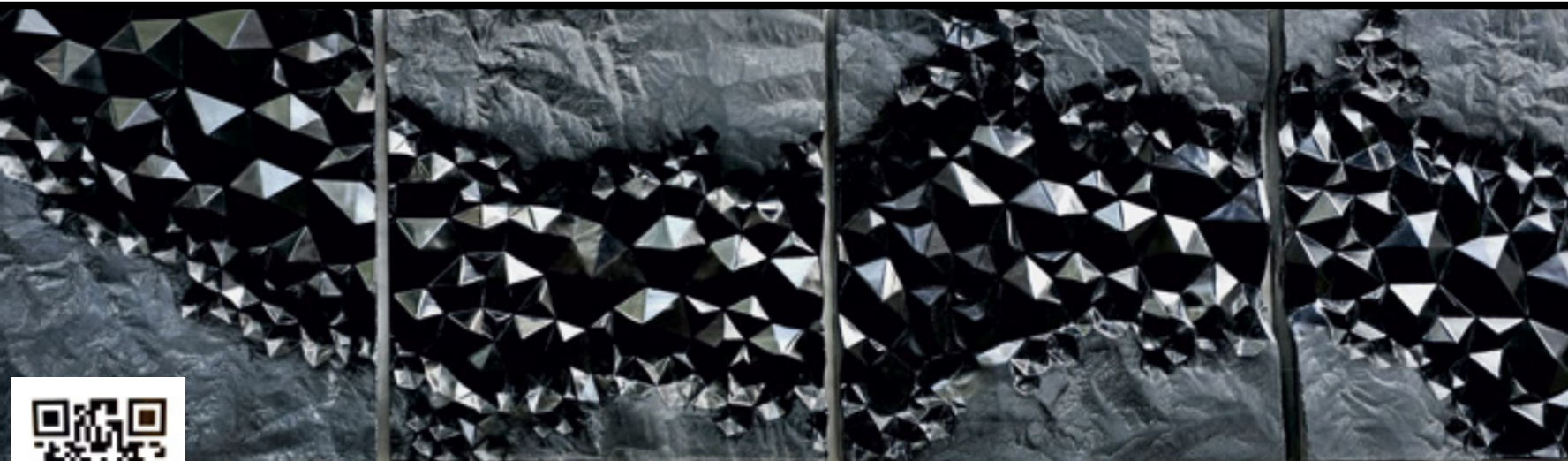


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MC Meeting

The month of July hosted the LAGM of Chairperson Architect Kavita Sastry’s term. The meeting was hosted in Chianti, concluding the fabulous two year term of the team.



TOP
III BRC MC with Chairperson Ar. Kavita Sastry at the LAGM



LEFT
The MC making a point at the LAGM

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