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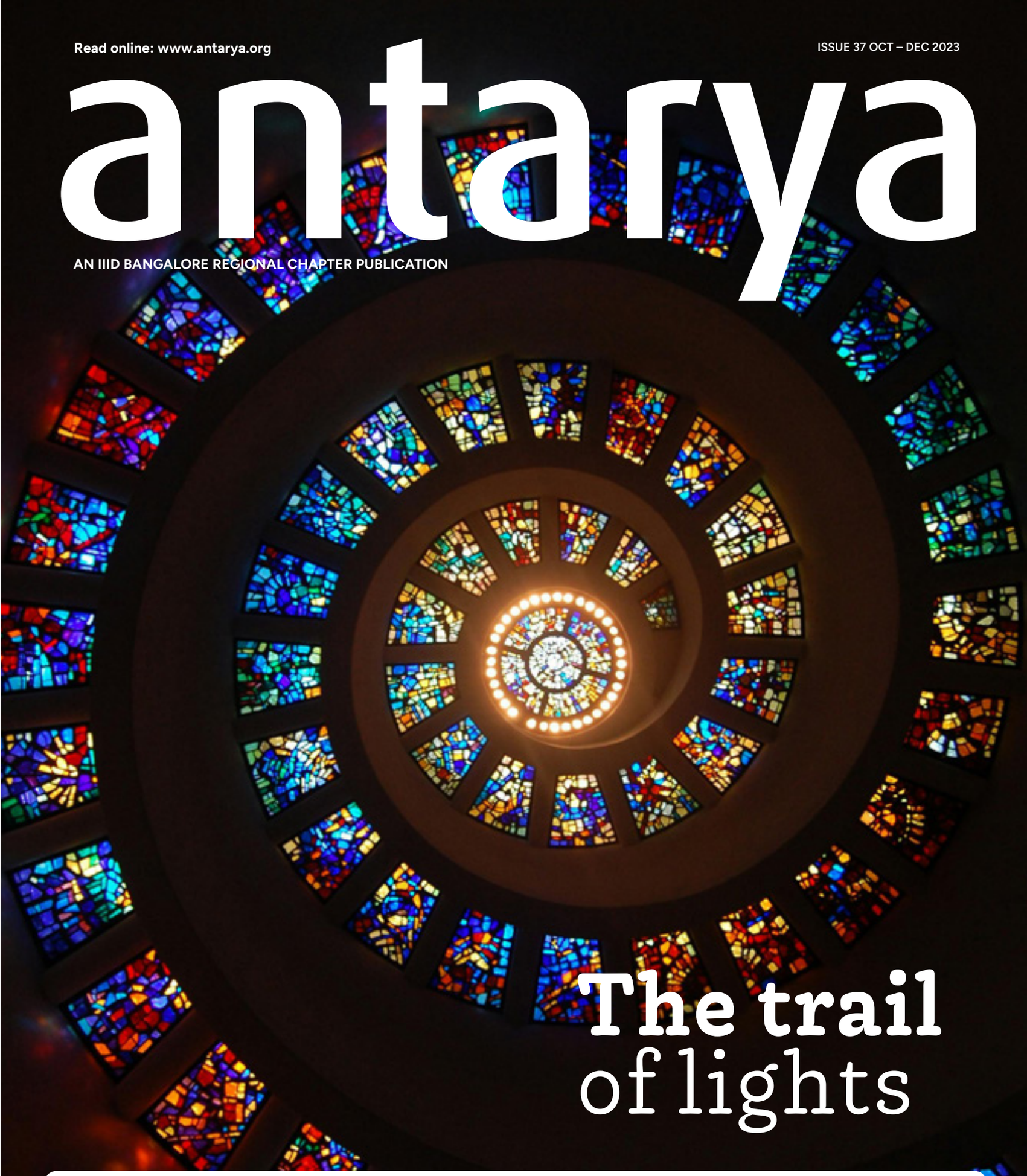
ISSUE 37 OCT – DEC 2023

antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



The trail of lights

IIID BANGALORE REGIONAL CHAPTER

FEATURING

Kamal Malik | Arjun Nambisan

George Ramapuram | Rain – Studio of Design

INDIAN INSTITUTE OF INTERIOR DESIGNERS

BANGALORE REGIONAL CHAPTER

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.

INDIAN INSTITUTE OF INTERIOR DESIGNERS
BANGALORE REGIONAL CHAPTER

IIID BANGALORE REGIONAL CHAPTER

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E: iiidbrc@gmail.com

Chairperson Speaks

GUNJAN DAS

Dear IIID Members,
Celebrate the start of the New Year with our themed calendar crafted by Ar. Aruna Sujit & Ar. Sunitha Kondur, brought to life by Facilini Design Lab.

Our two 'Uru Nights', one, 'Mapping Trajectories', hosted by our Silver Inner Circle Partner Dash Square at their showroom with an audience of 150, second at RCB Bar & Cafe, hosted by our Silver Inner Circle Partner, Astones, featuring Ar. Sumesh Menon, drew a remarkable 175-strong audience, setting the stage for more engaging events.

Anticipate another captivating 'Master Series', hosted by our Gold Inner Circle Partner, Pasolite Lights, as we welcome Ar. Madhura Prematilleke from Sri Lanka.

On a fitness-oriented note, join the quest for the fastest office. I implore each of you to participate in 'Run with BRC,' in partnership with EZHOMZ, a thrilling event featuring a running coach, a nutritionist and a motivational speaker.

Ladies, seize the opportunity to shine in the Women's Day Awards, showcasing 'Collaborative Stories of Women in design.'

Excitement builds for our collaboration with AD Sessions Bangalore 2024 on April 2nd, 2024, promising a quarter filled with enriching experiences.

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

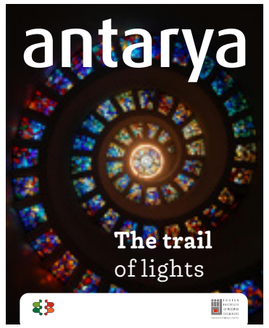

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Image from pexels

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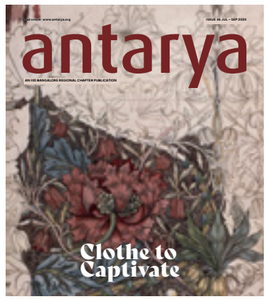


ISSUE 36 JUL – SEP 2023
With its impeccable blend of inspiration and practicality, Antarya sets the standard for architecture and interior design publications. From stunning visuals to insightful articles on current trends and innovations, every edition is a testament to the artistry and creativity that define the world of architecture and interior design.

Whether a professional, design enthusiast or a trade member, Antarya takes on all on a fascinating journey through the realm of design, art and creativity.

REVIEW BY
ARCHITECT NIRANJAN DAS
PRINCIPAL ARCHITECT, NG ASSOCIATES

From the **Managing Editor's Desk**

DINESH VERMA

Dear Members,
For centuries, the study of light and its properties have revolutionised every field of science and encouraged designers to innovate and think differently.

Lighting has changed the way designers conceive environments, focus on displays and capture the mood of its users. Such is the importance of lighting that it has been recognised as a speciality in itself.

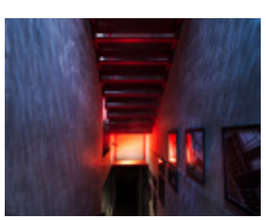
This issue of Antarya captures the essence of lighting and illustrates its evolution. In the forthcoming issues Antarya will be focusing on topics relating to window blinds, wardrobes, tiles, sound systems, new age fan solutions to mention a few.

Antarya would like to thank all its contributors for their support and would welcome articles from new members. Remember it is our IIID Bangalore Regional Chapter magazine and we are all part of it.

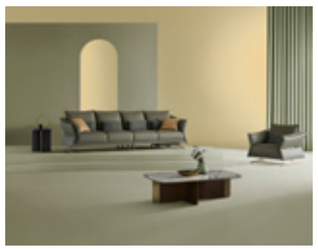
DINESH VERMA
verma@acegrouparchitects.com

Contents

Architect Zubair Ahmed



Architect Sujit Nair & Aruna Sujit



A Dash of the international

Contents

ISSUE 37 OCT - DEC 2023

The trail of lights

Astral Lamp

BY NANDHINI SUNDAR

The use of a sustained light source without continuous management came about only around 4500 BC which was then followed by the invention of the basic oil lamps that later evolved to bring in a primitive form of candles in 3500 BC

Lamparina de vidro

Tin candle lantern painted black with a horn front for light emission. The top of the lantern has a round carrying handle and a fluted roof. The sliding front and the top of the lantern are attached so that when the horn front is opened, the top revolves.

Black and White cantilever desk lamp

IMAGES SOURCE
Wikipedia

IMAGES SOURCE
Unsplash

Fire, the first source of light is most likely to have been stumbled upon by Homo erectus around 400,000 BC when lightning strike occurred on a tree or a bush. Yet, it is unlikely that lamps, however crude, came about before 70,000 BCE during which time some of the very first lamps were discovered to have been used. These crude lamps, discovered in the Lascaux caves in France, were in the form of hollow rocks, shells and other natural materials, where moss was used to soak up animal fat that served as fuel for igniting. Oily birds and fish were also found to have been used as crude lamps by threading them with a primitive form of wick. Yet another likely source of light used is considered to be the fireflies.

The first portable torches used were a bundle of sticks tied together, with one end smeared with flammable liquid for ig niting. The fuel used was some type of oil, wax or combustible material. The use of a sustained light source without continuous management came about only around 4500 BC which was then followed by the invention of the basic oil lamps that later evolved to bring in a primitive form of candles in 3500 BC. Some of the earliest materials used for making these candles were beeswax or tallow which is a derivative of animal fat.

Firestick

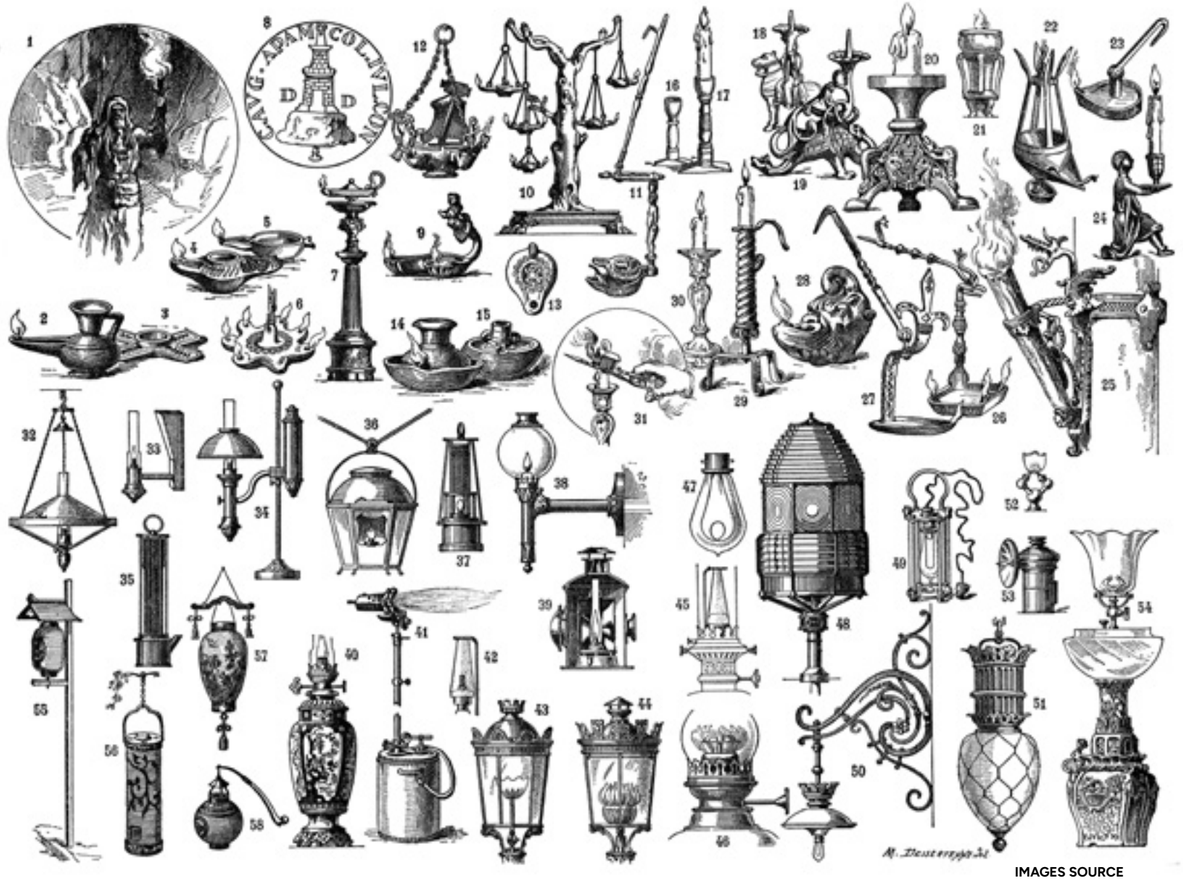
Candle clock, Kerzenuhr

Entry of candles

Setting the tone for the production of candles was the introduction of the wick to control the rate of burning and this is credited to the Greeks and Romans as earlier the Egyptians resorted to wickless tallow lighting. Candle holders dating back to the 4th century BC have been found in Egypt. Around the 7th century, ancient Greece began the making of primitive form of candles on a pottery wheel to replace the handheld torches and this was later improvised by using moulds to permit mass production. Incidentally the word lamp comes from the Greek word lampas which means torch.

China is credited with coming up with the first set of candles in 200 BC, made using whale fat and rice paper wick. Over time these were made using other materials such as spermaceti, colza oil besides tallow and beeswax until the discovery of paraffin wax which totally transformed the production of candles. The wicks used too were improvised over time, from rice paper to cotton, hemp and flax.

British Neoclassical candlestick, 1774-1775, silver, Metropolitan Museum of Art (New York City)



IMAGES SOURCE
Wikipedia

Lit with oil

By the 18th Century, oil lamps came into being with the invention of the central burner where the fuel was tightly enclosed in metal, with an adjustable metal tube controlling the intensity of the light as well as the use of fuel. This period also saw the introduction of small glass chimneys to the lamps to protect the flame from the wind. The principle of using an oil lamp with a hollow circular wick enclosed by a glass chimney was first developed in 1783 by Swiss chemist Ami Argand. The oils used for the lamps during this period essentially were beeswax, fish oil, whale oil, olive oil, nut oil, sesame oil and similar substances.

The gas lanterns

Coal and natural gas lamps gained popularity with coal gas having first been used as lighting fuel in 1784. The first coal gas lamp was used in 1792 by inventor William Murdoch to illuminate his house. The first set of gas lanterns for street lighting came about in London in 1807. These gas lanterns were placed on the posts, lit and extinguished by hand every day and this continued till electric lamps replaced them. By early 19th century, most cities in Europe and the US had street lighting facilitated by gas lanterns. In the 1930s, these lanterns gave way to low pressure sodium and high pressure mercury lighting.

Lighting through the ages.
Antiquity: 1. Prehistory. - 2-3. Egyptian - 4-5. Assyrian. 6-13. Roman. - 14-15. Carthaginian. - 16-17. Merovingian period. - Middle age and modern times: 19-20. 11th century. - 21. 12th century. - 22. 13th century. - 23-24. 14th century. - 25-26-27. 15th century. - 28. 16th century. - 29. 17th century. - 30-31. 18th century. - Contemporary period: 32. (original) Argand lamp. - 33-34. (Antoine Quinquet's improved) Argand lamp. - 35. Stephenson (Geordie) lamp (mines). - 36. Street light. - 37. Davy lamp. - 38. Air-fed wick lamp (theatre). - 39. Railway lamp. - 40. Carcel lamp. - 41. Gasifier. - 42. Auer (gas) lamp with gas mantle. - 43. Gas street lighting (regular burner). - 44. Gas street lighting (high intensity burner). - 45. Auer (petrol) lamp. - 46. (Air-fed) petrol lamp. - 47. Incandescent (electricity). - 48. Lighthouse (electricity). - 49. Mine lamp (electricity). - 50. Incandescent (electricity) [street light]. - 51. Arc light (electricity). - 52. Acetylene lamp (burner). - 53. Acetylene lamp (bycicle). - 54. Acetylene lamp (lamp). - Japan: 55. Street light. - 56. Transportation (rickshaw). - 57. Lantern for funerals. - 58. Portable lantern.

Replica of an antique Roman oil lamp, with Christian symbol

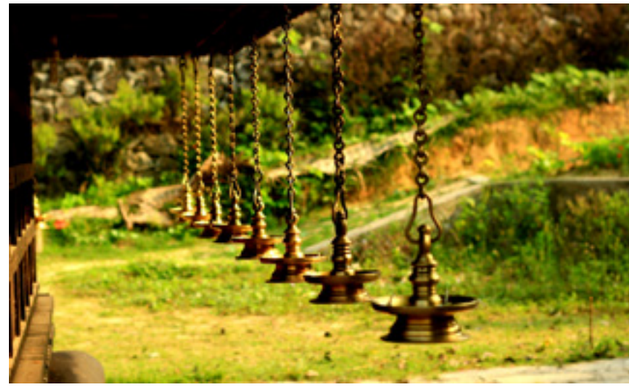
Roman Terracotta lamp

Kerosine lamp

IMAGES SOURCE
Wikipedia

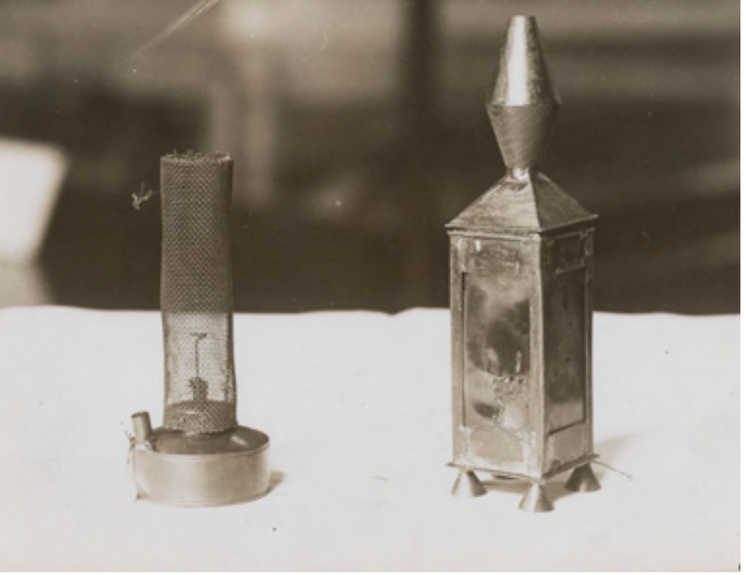
The ubiquitous kerosene

The year 1846 saw the introduction of kerosene as fuel for lighting. Geologist Abraham Gesner is credited with distilling kerosene from coal and identifying its flammable properties. The first kerosene lamp was made in 1853 by Ignacy Lukasiewicz from Poland and Edwin Dietz from US. The lamps came with a container to hold the kerosene, connected by a flat or tubular wick and covered with a glass chimney to shield from the wind. By 1859 the drilling for petroleum oil had commenced, with kerosene lamps gaining popularity.



Indian hanging lamp

Lantern Susa Louvre



Davy's first safety lantern, 1815

An original carbon-filament Edison light bulb from 1879 from Thomas Edison's shop in Menlo Park.

Entry of electric lamps

The development of electric lighting at the turn of the 19th century replaced gas lighting in residences. Sir Humphry Davey of England, to whom the first electric light is credited, used a bank of batteries and two charcoal rods to demonstrate the first incandescent light. These relate to the modern day version of the arc lights. The first electric carbon arc lamp was invented by him in 1801.

Year 1879 marks the beginning of the ubiquitous electric bulbs with their development by Thomas Alva Edison. His first successful prototype was the incandescent light that burned for 13.5 hours. He later discovered the carbonised bamboo filament that would burn for twelve hours. Incandescent bulbs dominated the lighting till fluorescent lights were commercially introduced in 1904.

The 20th century saw the introduction of the High Intensity Discharge (HID) lamps which included under its fold the fluorescent lamps, mercury-vapour, high pressure sodium and metal-halide lamps. The 20th century also came up with a new lighting technology, Light Emitting Diode (LED) that proved to be significantly different from the HID bulbs.

The LED does not require glass housing like the traditional bulbs and produces light by converting electrical current using a semiconductor. The 21st century lighting now clearly veers around LEDs, each coming with a lifespan that is two to four times more than their competitors, coupled with a higher quality of light emission.

Year 1879 marks the beginning of the ubiquitous electric bulbs with their development by Thomas Alva Edison. His first successful prototype was the incandescent light that burned for 13.5 hours.

Edison light bulb enclosed in a cage

IMAGES SOURCE
Wikipedia

Charles Willson Peale, James Peale, 1822. Oil on canvas.

"Venetian" desk lamp

The origin of lampshades

Lampshades came into use essentially as pragmatic coverings to protect the eyes from the harsh glare of the light within and also disperse the light equally throughout the room. Made from simple materials such as parchment, glass, metal, these initially aided in diffusing the flickering light of the candle or the oil lamp. Featuring in captivating coverings, shades soon transformed from being a necessary accessory to a symbol of style, artistic focal point, altering the ambience.

With craftsmanship evolving, over the centuries, these were incorporated with intricate decorative elements by artisans, reflecting the prevailing aesthetics of each era. Its roots can be traced back to the 17th century when the first public lanterns made their appearance in the streets of Paris. These were essentially oil lamps with reflectors that were hung over the centre of the streets. A semi-spherical reflector over the flame projected the light downwards while another reflector directed the light laterally.

The decorative Victorian

With the introduction of the first incandescent lights, lampshades were now required to shade the intensity of the electric light and the visible bulb. During the Victorian period, the lampshades underwent a profound shift in their concept, transcending the utilitarian aspect and embracing the aesthetic dimension. Thence emerged shades with intricate designs, stunning combinations of luxury materials, beads, delicate lace, attractive fringes on the borders, the refined adornments offering a tasteful décor of the interiors.

Soon, distinct styles came in, the range of shapes prevailing in fabrics, paper and other materials. A popular lampshade used during this period was one that stretched the fabric on the wire frame, with beading hanging from the bottom. The Victorian shades are widely known for their ornate designs, attractive combination of beads, lace trimmings and fringes.

The end of the 19th century saw American artist and designer, Louis Comfort Tiffany producing lampshades made with stained glass featuring elaborate patterns. The strongly distinctive style has left an indelible mark across the world. Mosaic techniques too came in to produce picturesque shades that create drama when the bulb is illuminated.

Contemporary scene

Contemporary lampshades have witnessed a sea change i
n material use as well as style, the shades featuring in fabric such as cotton, silk, linen, or using materials such as cork, paper, stained glass. The shapes range from a square to cylinder, drum, conical, umbrella to mention a few, the colours covering a wide spectrum, from being subdued to totally vibrant. The antique, vintage inspired shades come in a range of styles that embody intricate artwork, paintings, beadings, giving ample room for the artisan to exhibit his mastery in craft and design. Essentially, the lampshades in a contemporary interior feature more as a highlight, an adornment, besides addressing functionality.

Collection of Tiffany lamps from the Virginia Museum of Fine Arts

Paper Lamp,
Image Source Unsplash

Concrete Lamp,
Image Source Unsplash

Gold pendant lamp
Image Source Unsplash

Bamboo lamp
Image Source Unsplash

For a customised illumination

BY NANDHINI SUNDAR

It is a journey that traces back three and a half decades, 1988 to be precise, where it started as a trading business in electrical components which soon shifted to veer towards lighting products. Starting from the millennium the business moved away from electrical components to focus totally on electrical fixtures. Year 2005 saw the opening of the manufacturing unit to make the CFL range of bulbs which then moved on to LED bulbs by 2010. Five years thence, the business grew further to establish two more units for the exclusive manufacture of light fittings, both interiors and exteriors.

The force behind the entire journey is Mr Ganpath Jain, Managing Director, Pasolite who chose to walk away from the traditional family business of rice mills to start working in the electrical components industry. “It was about realising a dream of moving away from the tried and tested to explore other fields and succeed in the same”, smiles Jain. And success certainly came calling as evinced in the flourishing business venture that Pasolite has emerged thirty years down, with 7 company showrooms and a reach across the country through multiple dealers.

Why Pasolite

Design and exclusivity occupies a niche in any segment and lighting is no exception. Recognising this, Pasolite offers a high degree of customisation of both existing products as well as in execution of exclusive original designs put forth by architects and interior designers for their projects. The customised solutions on offer is not restricted to interiors alone but exteriors too, offering a complete package of lighting solutions so that Pasolite serves as a one stop solution for all lighting needs.

Pasolite also provides lighting designers where required, extending its services beyond the physical product to encompass the designing and execution. The designers, besides plugging in at the structural stage, also offer customisation of the lighting solutions based on the space that needs address. Equally notable is the after sales service, where any issues that may arise after installation are attended to without delay.

Pasolite offers a high degree of customisation of both existing products as well as in execution of exclusive original designs put forth by architects and interior designers for their projects.

Given the presence of in-house designers, the range of products on offer also serves to be unique and trendy, the lighting solutions having been designed and manufactured exclusively by Pasolite. While design plays a major role in initiating demand, the quality of the product has a far greater weightage assigned which can determine if the sale will ultimately transpire or not. Recognising this, Pasolite ascribes utmost importance to quality, the raw materials and various components being sourced from the best of brands.

Each piece is physically tested for 6 hours along with random testing of the products that extends for two weeks before the end product is finally released into the market. The stringent quality standards and testing adhered to ensure each product entering the market is of the highest quality. Where metal fixtures are sought, Pasolite has no dearth, facilitating all fabrications and casting to permit the entire range of requests.

Enticing interiors

The indoor lighting solutions offer a mindboggling variety to choose from, encompassing all possible solutions that would be solicited. Be it magnetic track lighting, ethnic appeal or an abstraction to allure, the range packs in all, leaving the customer spoilt for choice. The entire range on offer is open to heavy customisation, adding another irresistible attraction to the eclectic range.

Ethnic Appeal

Influenced totally by ethnic leanings, this range comes with customised solutions in fabric, wood or glass where the tones are strongly ethnic. The ethnic inspired Finch and the Rosewell range fuse in the traditional Rangoli design to make a strong statement on the ceilings. Recalling the Colonial era is also an exclusive Colonial inspired range that takes a peek into the past.

Contemporary talk

The contemporary leanings are pronounced in a range of materials that encompass the indoor fittings, be it wood, fabric or glass.
The woody appeal manifests in much sought after designs in this range, the wood used being Beech, Teak, Maple, to mention a few.

Abstraction to allure

A non-conformist, the designs are certainly abstract and alluring, the geometric patterns featuring as drop lights, chandeliers, wall fittings.

Magnetic manifestation

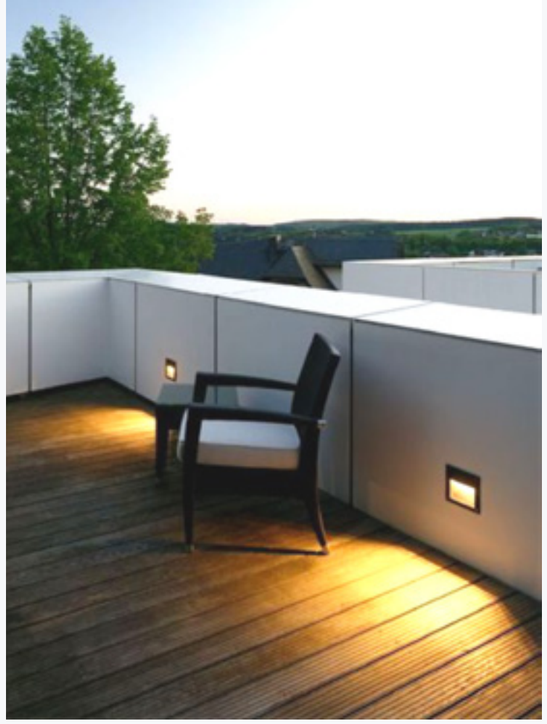
The magnetic track lighting comes in both linear and circular form, with Pasolite specialising in the circular tracks to fit in any kind of lighting into the magnetic tracks.

Anti-glare to soothe

Glare and heat can be most unpleasant in an interior. Coming up with the anti-glare option is the Vela downlight range, ensconced in its honeycomb cover to reduce both heat and glare. The downlight range also incorporates a special lighting solution that packs in a lens to address eye comfort without reducing the quantum of light emitted.

Recess Downlight

SURFACE Downlight



Oliver Gate Light

CLAY Downlight

Façade Light

Wall light out door

Neon Flex

Captivating exteriors

Setting the tone for any interior space is the exteriors that lead to it. A chief factor that articulates this exterior space at night is the lighting solutions incorporated. Marking the language of this most important exterior space is the wide range of lighting solutions offered by Pasolite.

POWL collection

Be it a Colonial inspired solution or a contemporary orientation or even a customised fitting, the POWL collection has it all for the exterior spaces. Cast in aluminium, the Colonial inspired fixtures feature as the highlight in the exteriors. Equally arresting are the sleek contemporary fittings while the customised options speak loudly of individuality and creativity.

Designed to spill out

Nothing can compare to the charm of light spilling out a pattern to make a statement. This is more so if this spill out is used to create a message or serve as a display. In short, whether it is a company logo or merely a pattern of leaves, the customised solutions offered under Laser Bollard and Spark Bollard proves to be irresistible.

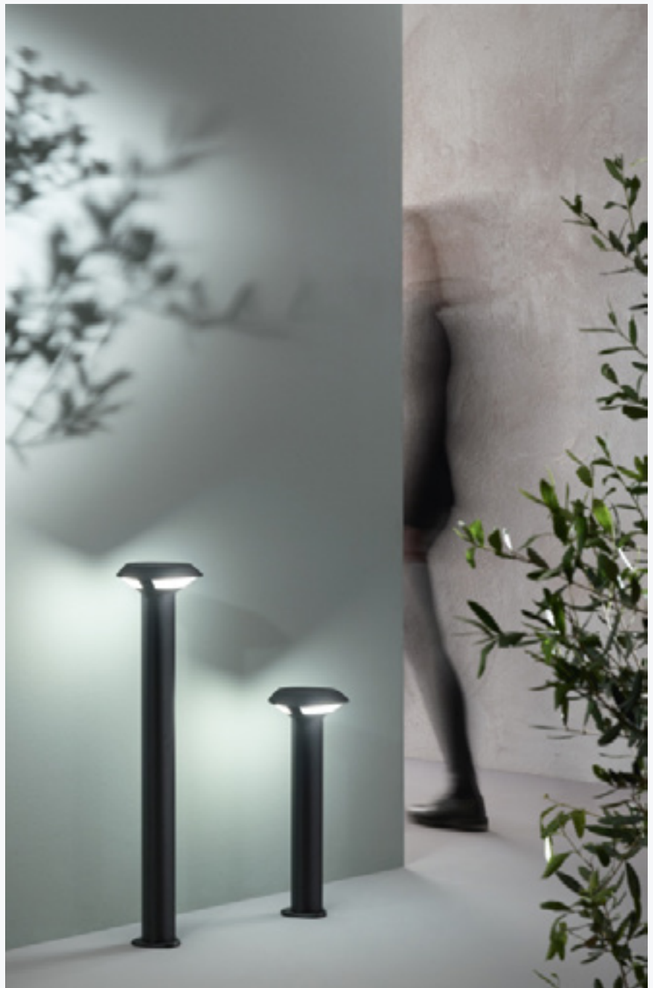
Lumino Wall Light

Washing the façade

The façade is an aspect of the exteriors that sets the language strongly, calling for it to be appropriately lit to make the right statement after dusk. The wall washers offered by Pasolite not only serve to be unique in their solutions but also enchanting in their lighting effects.

Pole lights for pathways

Coming in a wide range of options, the pole lights on offer by Pasolite encompasses a unique set of fittings that is highly sought after. Bent, slanted, packing in plenty of geometry, the pole lights are varied in their compositions and patterns, permitting heavy customisation to suit individual leanings. Whether it is a Colonial inspiration as in Post of Head, or ethnic inspired in its casting, floral composition as in Parlaq, the totally Colonial Opera lights, or the fully cast Akhil, the range of pole lights meet all designs expectations.



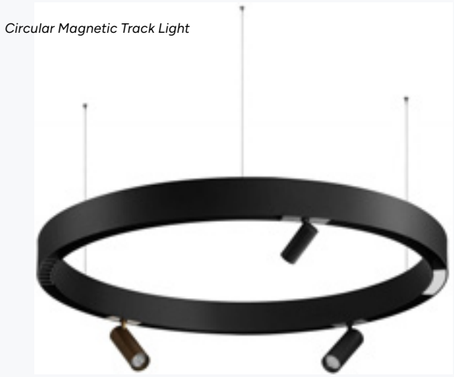
Embrance Pole

Eltom Pole B

New Collection

When lighting is done on a rope, the effect proves to be not only spectacular but also completely exclusive. Pasolite launches a unique range of Rope Lighting where the light fixture is merely a nylon rope wrapped around steel that can be bent, twisted, encircled to meet customised expectations.

Circular Magnetic Track Light



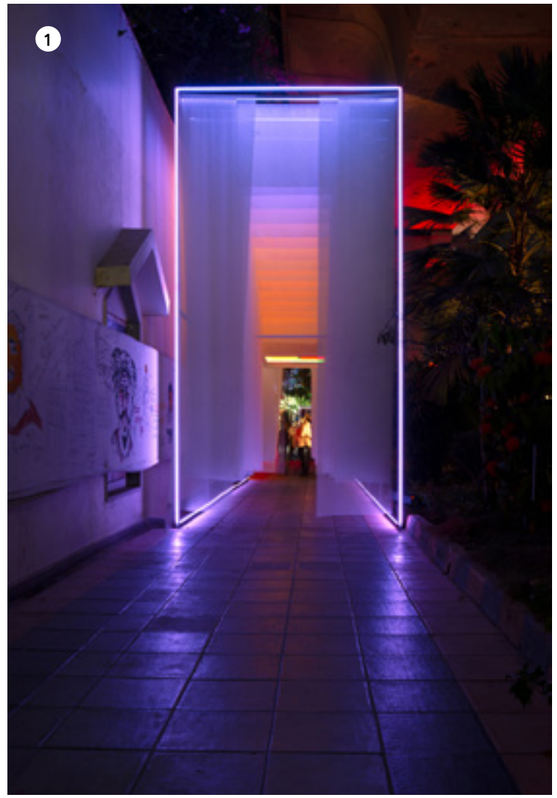
Recess Downlight

Omega Plus Track light

ZUBAIR AHMED

Articulating with lights

The play of lights not only alters the ambience but also the functional coefficient of the space. ***Architect Zubair Ahmed of Studio Plus*** *uses lighting to transform the character and mood of the space as well as articulate the functional element.*



1 This installation at Designuru 4.0 offers a public walk-through, the presence of the sheers and dynamic lighting creating a three-dimensional experience zone to actively engage the designers and the general public transitioning through the space.

2

3 The layering of lighting in the corporate reception area, emphasises the feature wall and the circular light ties the space together, creating a welcoming ambience.

4 The Director's workstation with the informal seating arrangement creates a cosy corner. Through the presence of simple yet functional lighting, the space transitions from an informal discussion area to a formal working space.

5 The pantry in the experience centre doubles up as an entertainment zone through the dynamic lighting brought in place to meet specific moods and functionality

SUJIT NAIR

ARUNA SUJIT

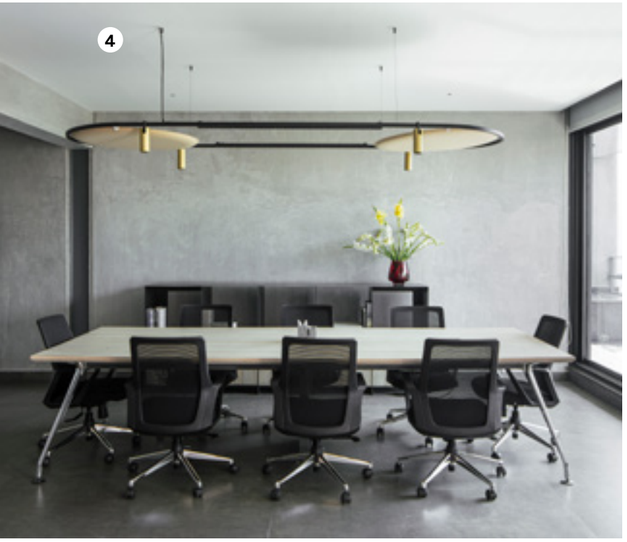
Transforming through lights

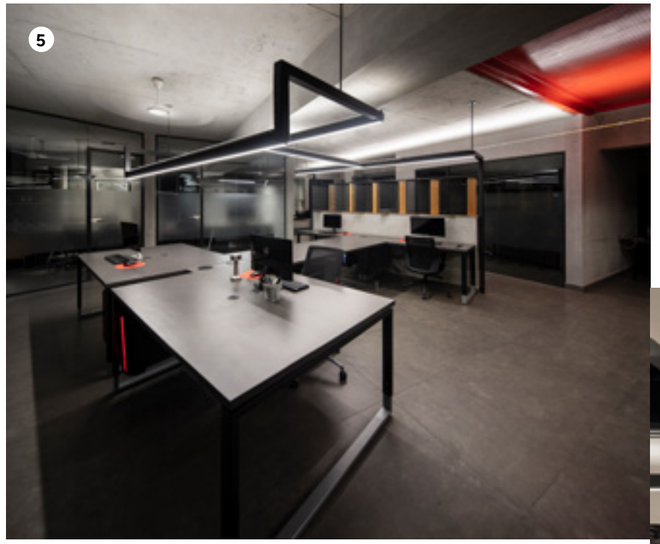
Light has the power to transform even the most mundane of spaces by bringing in a sense of mystery, drama through its artistic play. ***Architects Sujit Nair and Aruna Sujit of SDeG*** *artistically use lighting to bring a sense of intrigue and drama, transforming the scenes into fascinating displays.*

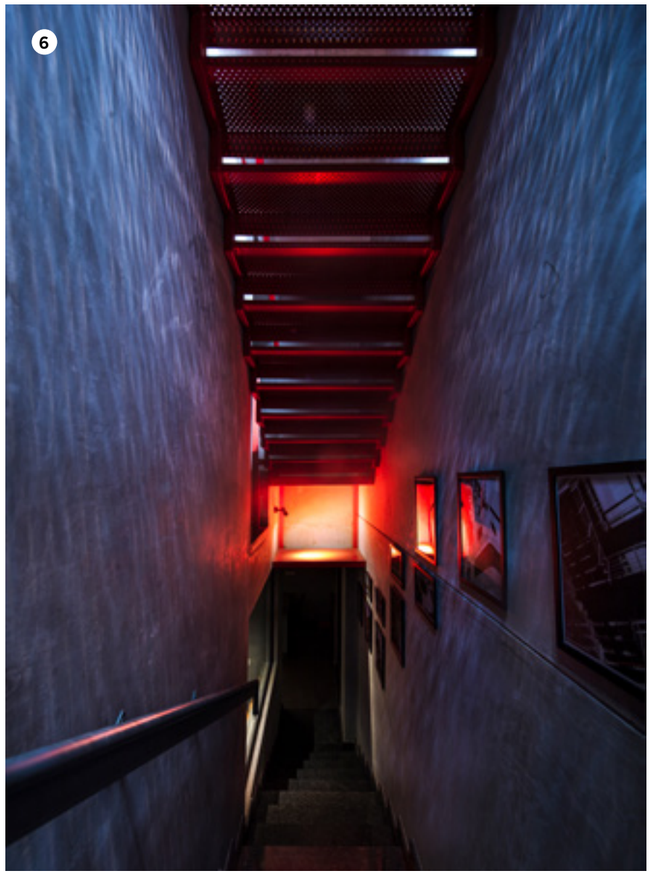
1 The intriguing shadows created by the play of light usher in a sense of drama and mystery to transform the lounge in the architects' office.

2 The captivating lighting transforms the façade, forging a sublime connection between architecture and nature.

3







4 The workspace is lit with carefully chosen user-centric lighting to create harmony between functionality and comfort.

5 The lines of light in the workspace point to the play of a high sense of creativity, keeping practical functionality intact.

6 The narrow staircase is illuminated by carefully placed light fixtures that cast enthralling shadows to offer both mystery and appeal.

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Architecture

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The cantilevered block of wood appears to float as a light weight structure over heavy stone masonry

MASTER STROKES

A dialogue with material and space

BY NANDHINI SUNDAR
FEATURING KAMAL MALIK

KAMAL MALIK

As an intense outdoor person, the initial years were spent on the mountains, amidst the pristine nature of the early fifties, in sports, trekking, horse riding, with the indoors leading to an endless poring over literature and science. The school days saw him devouring the entire gamut of works by Ernest Hemingway along with occasional indulgences in some of the early films on the cosmos. These early trysts and influences left their deep mark in perspective, bringing to the fore the interconnectedness of all elements constituting the cosmos.

When you ask him if he is an architect, his quick response is a resounding 'No'. "Architecture is something I practice but has nothing to do with who I am." Certainly a philosophical rejoinder. **Architect Kamal Malik of Malik Architecture** needs no introduction, having left his indelible imprint in the architecture arena over the last four and half decades. After graduating from School of Planning and Architecture, Delhi way back in 1972, the septuagenarian moved to Mumbai where he started his own Practice in 1976. Interestingly, Malik had joined civil engineering, only to branch off to architecture after the first year.

Given his strong leaning towards engineering, his mind is intensely tuned to the structure and materials in terms of their context, dipping into the history even before the design actually emerges. "When you realise you are an integral part of nature, division stops and attempt to dominate over nature ceases. It is then mere silence. How you play the musical notes determines the harmony", Malik muses. "What emerges is an in-depth communication with the material at the site in relation to its context. It is finally a dialogue with the material and the site where there are no boundaries, yet the interconnectedness is recognised leading to the ultimate communication."

The common sense of sustainability

For Malik, sustainability is a common sense factor in terms of material use and approach "as it is about understanding the material from its context since each has its own intrinsic language, journey, a dialogue. For instance, if it is a stone, where was it quarried from, how was it quarried, where was it finally used." The connect to earth is supreme and this needs to be retained to keep the dialogue intact, he adds. "It is also about focusing on the invisible, the intangible. Like the string that threads through to connect the beads. The focus here is on the string rather than the physically evident beads."

> When you ask him if he is an architect, his quick response is a resounding 'No'. "Architecture is something I practice but has nothing to do with who I am." Certainly a philosophical rejoinder.

The deep musings and strong sentiments are amply evinced in his structures, where geometry is ubiquitous in the organic composition, the materials revealed in their raw, rustic state, the voids, the courtyards enhancing the abstraction even as the omnipresent vents on the walls and roof, frame the exteriors, serving as the indestructible connect to nature even in sections that require enclosing.

The sheer volume of the interiors, the large entries sans lintels, the glass walls that let the interiors flow seamlessly into the exteriors, together serve to be overpowering on the senses. Each structure comes with a unique language of its own, packing in a surprise at every emerging space. While the scale and space plugs in harmoniously into the context, the porosity of the design negates the solid mass of the structure.

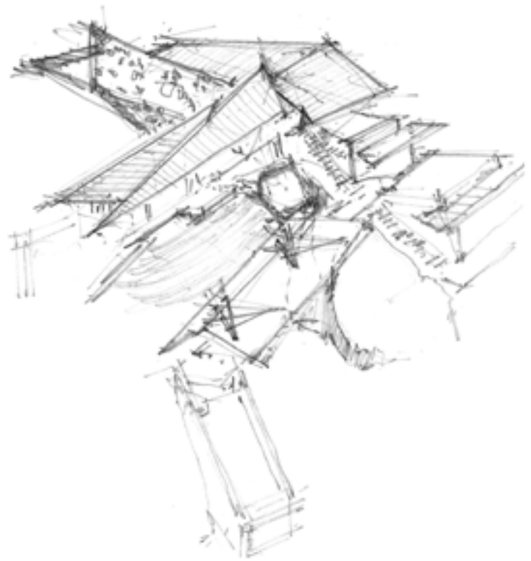
Aerial view of House of Three Streams

A salute to the context

The project House of Three Streams stands as ample testimony to Malik's design incline and sensitivity to the site context. The structure, snuggling tightly into the thick forest, honours the existing topography of the hills, the landmass and the vegetation disturbed the least, the mountain streams mapped and preserved to retain their pattern of discharge. The structure connects with the material memory of the surrounding forts, the existing site elements serving as the dominant design features based on which the house is woven.

A massive stone edifice greets the entry to resonate with the contours of the Tungi and Lohgad fort walls that feature on the North and East of the site, where it establishes more as a structure that had been left behind and 'found', with the house built against it. The open to nature experience starts right away at the first pavilion hosting the living area where glass walls enclose as a physical barrier, yet permit an unhindered visual connect to let the interiors flow seamlessly outside, negating the enclosure, connecting to the dense forest and the hills beyond.

The house features over three levels in tune with the prevailing landmass, the individual structures at each level connected by open corridors. Being enmeshed amidst the thick greens, each individual structure remains totally hidden from sight, with only the first level housing the living spaces being evident on arrival. The rest of the submerged spaces emerge literally as a surprise on stepping into the successive levels.



Totally open living space sans vertical barriers

The massive stone edifice resonates with the contours of the Tungi and Lohgad fort walls

"The individual pavilions feature on the natural clearings, preventing the cutting of the existing trees", points Malik.

The infinity pool is wrapped by the surrounding hills and abounding greens

"The individual pavilions feature on the natural clearings, preventing the cutting of the existing trees", points Malik. While this allows the natural flow to thrive and enhances the experiential contact between the built space and nature, the strategic placement of the pool over the bedrooms, the right orientation in terms of the wind and sun path further improves the micro-climate. Thermal comfort of the interiors is thus maximised, with the spaces 100 per cent naturally lit and ventilated.

Structural imagery, art and nature

The visually open living area steps on to a totally open living space sans vertical barriers. An abstract geometrical bison board roof with its unpredictable sweeps, folds and openings, perches on wooden structural columns that evoke the imagery of the abounding tree branches, serving as an artistic composition to complement the innumerable antiquities dotting the spaces. This language of openness with sheer glass walls as enclosures, with the only prevailing solid vertical mass being the massive entry ways and functionally required partitions, permeates the entire residence. The open connecting corridors step down to lead to the visually open dining area that seamlessly welcomes the thick wilderness, to further step out to the open pavilions leading to the angular pool and Jacuzzi. The thick, uncorrupted wilderness suffuses every corner of the visually open residence, including the sleeping quarters and bathing areas. While the existing old trees stand as sentinels guarding the porous structure to filter in the greens, the chirping of the birds and the periodic scampering of the forest fauna lend the ambience of residing in a forest sans physical barriers. The silence is deafening, broken only by the sounds of nature.

The submerged spaces emerge as a surprise on stepping into the successive levels

The imposing structure built entirely in stone

Built in stone

His project House of Solid Stone serves as an ode to the use of sandstone in Jaipur and the incomparable expertise of its master stone craftsmen. Dipping into the traditional methods of construction that has prevailed in the region for centuries, the project started with the simple rule; no material other than stone is to be used. What then evolved was not only sheer art in stone but also a deep exploration into the possibilities and modes of use of stone in structure in the contemporary scenario.

“Each project touches the lives of those living within it and to address this you should be able to step aside and become an observer and a catalyst”, Malik states. The site reads more like an archaeological excavation than a construction site given that a sizeable portion of the stone used has been excavated from the site, with the rest having been sourced from local quarries that are barely 45 minutes away.

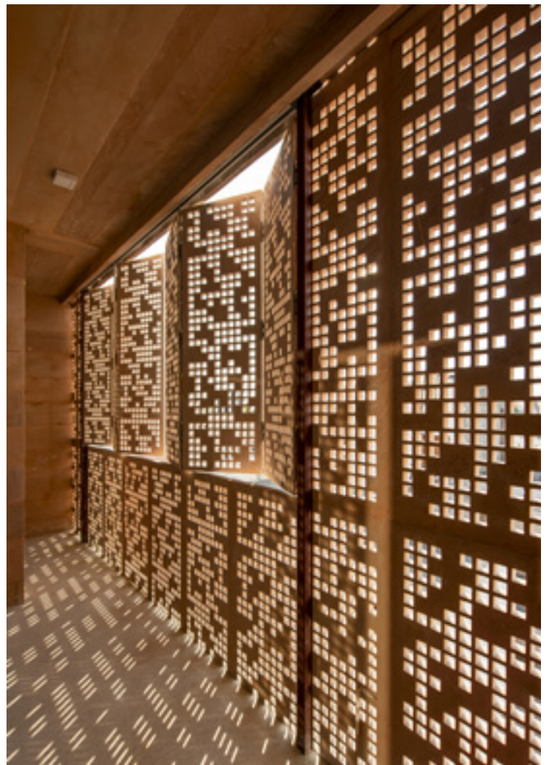
“Before using the material, it is important to understand the materiality, such as dipping into elaborate details that start with how the stone was actually split for usage as this strongly matters”, he points. “The size of the stone too can prove to be a limiting factor that requires working around.” This meant that too heavy individual stones would require equipment to lift. This was circumvented by paring down the size of each stone to 4 feet long, 1 foot high and 6 inch thickness.

Traditional load bearing construction

The traditional load bearing construction that was opted for the structure relied on the impermeable thickness of walls which needed to be worked around to address the contemporary context. A hollow interlocking structural wall system was engineered which also served to bring in thermal insulation during the harsh summers and winters. Thus, 6 inch stone walls on either side was conceptualised with a hollow space running in between. Besides the insulation this also permitted routing the services through it while cutting the material consumption by 30 per cent.

The house comes with a play of narrow courtyards that contract to become narrow slits and fissures weaving through where it draws on the language of voids in traditional dwellings to counter the harsh summer sun. The structure alternates between vaults and large single span stone pieces. The entire structure, be it the retaining walls, lintels, doors, windows, stairs, screens is made from stone. “There is complete absence of steel and cement, there is no plaster or paint”, points Malik. Deep overhangs and hand cut stone screens modulate light and bring in shade, privacy while retaining the views. “The weight of the stone in these screens had to be balanced with a combination of craft and engineering”, adds Malik.

Courtyards, narrow slits, vaults, large single span stone pieces mark the structure



Hand cut stone screens modulate light and bring in shade, privacy

“Each project touches the lives of those living within it and to address this you should be able to step aside and become an observer and a catalyst.”

Restoring a piece of history

When Malik took up the restoration of the 140 year old Ambico Ice Factory located in Ballard Estate for the multipurpose adaptive reuse project IFBE, the structure had aged immensely. He then re-imagined the space as an organism that merges the multiple functions of art, exhibitions, events, performance, along with food and social gathering. What then emerged was a charming space for encounter, the ageing structure wrapped around an existing banyan tree in a sunlit courtyard that becomes the visual focal point.

The structure had gone through multiple arbitrary additions, asymmetric structural and infrastructural loading, causing extensive damage and decay to the walls, foundation and roof. The existence of a continuous courtyard as revealed in the archived drawings now lay cluttered with adhoc structures and metal roofs. The banyan tree, which had provided the spark of inspiration for project to be started, lay choked under rubble and concrete. The dialogue then began with the recovery of this courtyard, allowing the tree to breathe while simultaneously restoring the safety as well as clarity to the existing structure where the organisational and physical anatomy stands revealed.

The suturing of the ageing fragile structure started as an urban regeneration in a commercial heritage precinct where it stands as an example of holistic, sustainable development through its adaptive reuse, featuring as a connect to the past while referencing the present and future. Serving as a discourse in the public realm, the spaces with their varied volumes, light, dimensions and material, wrapped around a breathing tree, engage users and curators to formulate their own conversations.

Painstaking restoration

Starting from addressing decaying foundations to restoring the original materials, the painstaking restoration took close to 36 months. Most of the existing wooden roof was retained, with layers of paint on the trusses and walls painstakingly scraped off. “The thick plaster on the walls took nearly four months to be scraped off before a semblance of the brick work emerged”, observes Malik. These brick walls were then strengthened where needed.

The main ice factory, the sub-station, cold storage and ice-cubing section required intensive interventions to stabilise crumbling, leaking walls, sagging roofs and trusses. The ice factory came with giant cooling coils to manufacture the ice. These were retained and embedded on the glass floor at the entrance to reminisce while lending a museum feel. The gantry used for moving the slabs of ice was likewise retained as part of the art installations while it also innovatively partitions the room.

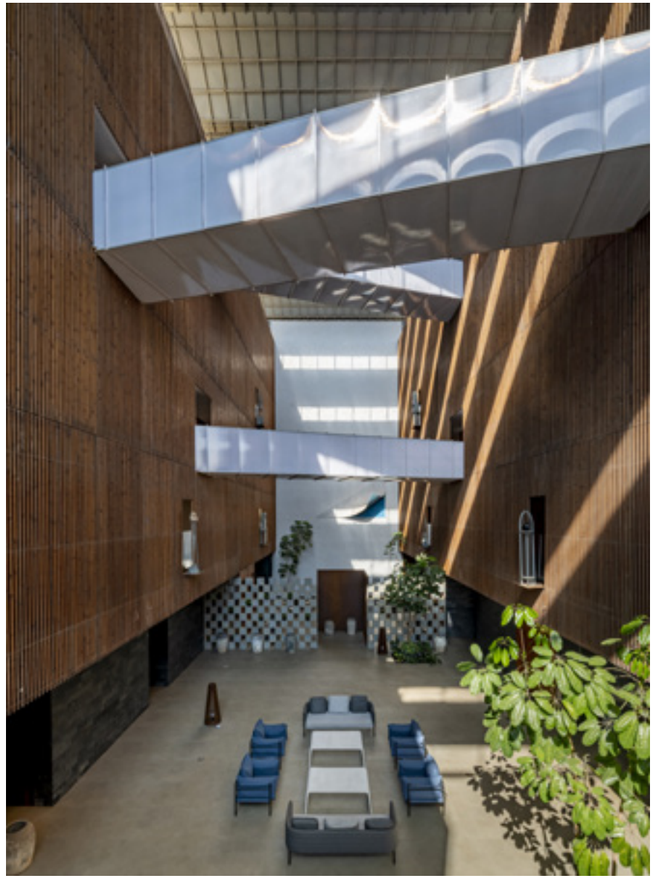
Glass enclosed openings created on the North-light truss roof let in ample natural light while the pitched lantern roof of the sub-station is extended over the courtyard hosting the café. The upper structure of the ice factory again has been retained in its original form, turning it into a fine dining area, with even the original planks used for the flooring preserved. Its original barn door now hosts the bar. The fine dining space with its glass vents visually opens on to the Mangalore tiled roof, the tiles being the original ones used in the ice factory.

Antiquities jot the spaces, with industrial artefacts found on the site creatively repurposed to evoke the history of the space. With its museum like quality, the restored building appears like a medieval citadel when lit up at night.

The thick plaster painstakingly scraped off to reveal the brickwork

Glass ensconced openings created on the North light truss roof to let in ample natural light

The load bearing stone masonry wall echoes the remains of an existing fort wall



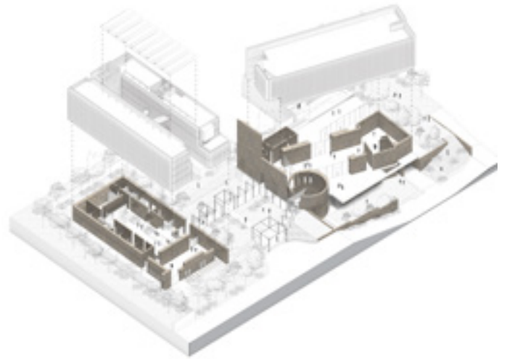
Scattered sculptural bridges connect the twin blocks

Deconstructing the conventional

The hospitality project Radisson Lonavala is an amalgamation of the site context, local climate and a strong undercurrent of sustainability. Featuring in Lonavala, a hill station in the Sahyadris, the structure connects to the context by building on the philosophy of having chanced upon the remains of an old fort wall and extending from it. Its thick load bearing walls built with the same stone used in the old fort walls lend credence to this premise of an existing structure dating back centuries.

Plugging into this historical aspect, the massive stone load bearing masonry wall echoes the architecture. The stones incidentally have all been sourced from the site. The randomness of the wall with its cylindrical form and half circles reveal no specific form of geometry, the structure keying in more as an inspiration from the turrets of the old forts. Two cantilevered blocks of wood literally appear to float as light weight structures over this heavy stone masonry. Expansive wooden slats articulate the facade to lend the warm woody feel that further contrasts this stone masonry.

The randomness of the wall with its cylindrical form and half circles reveal no specific form of geometry, the structure keying in more as an inspiration from the turrets of the old forts.



Geometry and vents

The structural design of the edifice, leaning on unconventionality, starts by deconstructing the concept of a conventional porch, the entry occurring through an open courtyard and Corten steel roof corridor with a backdrop of waterbodies and stone walls. The cylindrical reception area comes with strategic incisions on the walls and ceiling in the form of triangular and linear vents to let in copious natural light that negates the need for artificial lighting.

The scale of the structure alters at different sections based on the functional use of the spaces. A language of angles and slants permeates the pathways and openings, the slanted walls setting the tone for the surprise element as one walks through. Angular openings and strategic vents on the walls and ceiling frame the exteriors, be it the greens or the structural formation of the building.

The scale of the structure alters at different sections based on the functional use of the spaces.

The spatial matrix of the inside and outside is successfully merged, the expansive glass walls bringing in an illusion of expanse, eschewing the cramped feel that comes with building in a tight linear site. “In a hospitality project it is important to create multiple spaces that offer flexible use”, elaborates Malik.

The hotel features as two fragmented segments where the public segment hosts the reception, dining areas and a sunken banquet hall, with a flight of steps designed on the lines of a Kund, leading to it. The second segment is structured as twin blocks hosting the guest rooms, where the two blocks overlooking the courtyard leading to the spa are physically connected by three scattered sculptural bridges. Wooden slats serve as the façade for the twin blocks, shielding the rooms, yet keeping them visually open from the interiors.

Individual towers encircled by modular five storey blocks and lush green courtyards

Step out courtyard at five floor intervals in each tower

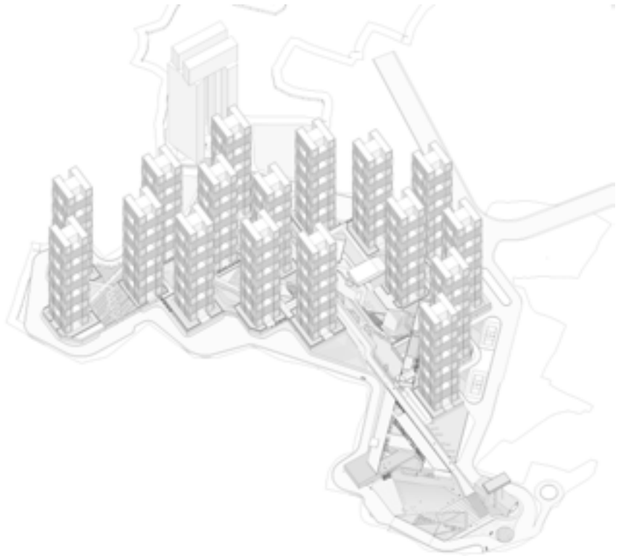
SITE PLAN

Courtyards in the sky

When the mixed use development project Adhiraj Towers on a 50 acre campus came up, the design trigger was essentially the deterioration of the urban environment, prompting a re-evaluation of the approach to design our habitats and more significantly the high-rises which almost always are accompanied by the loss of the traditional neighbourhood concept along with alienation from the ground and nature.

The reactive approach was then Samyama, a balance that would be brought between tradition and innovation, nature and culture, permanence and transience and much more. The strong guiding principle then became the extension of the street and garden into the high rise towers. Maharashtra's Wada concept of courtyards fitted aptly into this, mirroring the vernacular network of community spaces that transitioned from the very public central square to the private courtyards of individual residences.

The central core of each of the 22 individual towers is encircled by modular 5 storey blocks on two sides that change their orientation



every fifth floor. The ensuing void provides a shared community space for 10 apartments housed in that segment, hosting a lush green courtyard that successfully connects to the ground concept. "By connecting to the ground concept, the structure feels only five floors high though each tower hosts 55 floors", says Malik.

To reduce the footprint at ground level, sky towers are brought in where they rest on two or three blocks, serving as a futuristic urban solution to decongest at ground level, yet keep the vertical expanse checked. "The incorporation of the sky towers reduces the vertical extension by a further five floors", he points.

The 10 million square feet complex comes with parking that extends two levels above ground, the steps and ramps leading to the individual lobbies designed as in a Kund. The complex comes with a host of facilities that include fragmented shops, "miming the village stores, over which the vertical village housing expands thence." The totally self-contained project serves as the microcosm of a city, lending possible urban solutions that entail minimal automobile use.

> The complex comes with a host of facilities that include fragmented shops, "miming the village stores, over which the vertical village housing expands thence."

A Dash of the international

BY NANDHINI SUNDAR

It is a remarkable two decade journey which initially started as a domestic furniture brand 'Looking Good Furniture' that later metamorphosed into the present international furniture brands company, Dash Square. Co-founded by entrepreneurs Amruth Sampige, Pankaj Chatlani and Pavan Chatlani, Dash Square houses seven leading international brands under its roof that include Ashley, Natuzzi, Kuka, Scavolini kitchens along with their own Bespoke brand that offers meticulously curated Indian made furniture.

"It is a common perception that Indian brands are not equal in comfort and quality to international brands. The Bespoke brand was curated specifically to dispel this misconception", remarks Amruth. Permitting full customisation to meet individual leanings, the Bespoke brand is manufactured to compare impeccably with leading international brands in terms of quality, ergonomics and comfort while coming at affordable prices. "The brand caters to the price conscious clientele who do not want to compromise on quality, design and comfort", elaborates Amruth.

Enviable niche

With its carefully selected offerings and customer service, Dash Square has carved for itself an enviable niche in the international furniture brands segment. Given the wide range of furniture offerings from leading international brands, the expansive customer expectations are effortlessly met with, the company not only having the sought after furnishings but also permitting customisation to tweak in the minute details. Assistance is extended in facilitating the final customisation in the form of in-house production team pitching in to perfect the design selection.

Interestingly, the final execution does not happen before another round of inspection by an ergonomic specialist who tests the `design to ensure the ultimate perfection. Thus, heat mapping is undertaken to physically test the possible fatigue areas which is then circumvented by bringing in the right ergonomics in place. The design of the back support is usually angled at 105 to 109° to lend the best results, a format that exists in all international brands.

Be it the international brands or the in-house Bespoke furniture, most of the seating elements are designed to be fire retardant, meeting the UK and US standards for furniture. While the product mix on offer is fine tuned to meet a varied palate, the sheer luxury on offer comes at a much more affordable rate, evincing sensitivity to the needs of the emerging, aspiring customer base that still needs to keep tabs on the budget.

For the segment not bound by purse strings, the range on offer covers the most coveted international brands, the designs cherry picked to meet the uncompromising expectations of an elite customer base. Be it the furniture brands such as Ashley, Kuka, Natuzzi or Scavolini which is the largest international manufacturer of kitchens, Dash Square packs it all under one roof, proving to be a one-stop-shop for furniture needs.

Pick of the pieces

Though the range on offer is extensive, each vying for exclusive attention, Dash Square has a few on board in its latest collection that stand worthy of special mention.

ZERO GRAVITY AND SUPER ZERO GRAVITY

The newly launched custom made recliner sofas from Dash Square come with special ergonomics incorporated to address the heart and blood circulation in the body. The Zero G position of the recliner is explicitly designed to ensure the strain on the heart is the least by bringing the toes above the heart. "Four hours of sleep in this position gives the same benefits of an eight hour rest", states Amruth. Likewise, the Super G position of the recliner permits reverse circulation by imitating the popular head stand practiced in yoga asanas. "It offers an effortless way to do the head stand asana that comes with multiple health benefits", adds Amruth.

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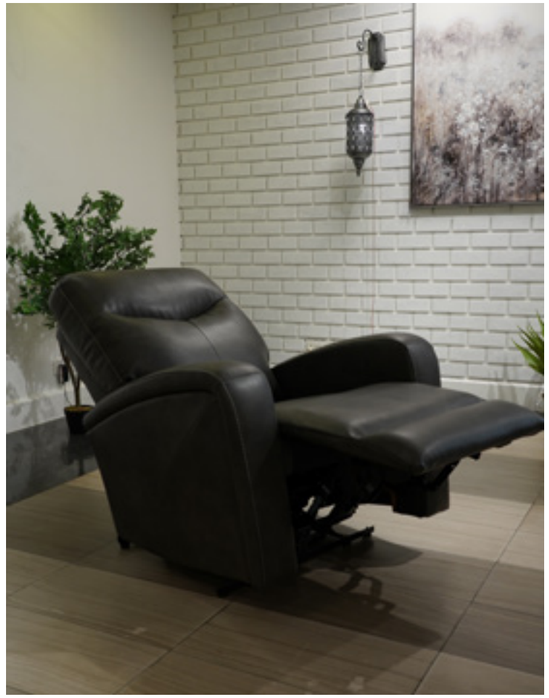

ZERO-G

TURIN

NO-BAR

TURIN

Inspired by the Turin city in Italy, this French designed Turin sofa comes with its own romantic leanings, the foot rest and its ergonomics that is replete with angles and curves, inviting cosy cuddling up after a long day of hard work. While the soft leather speaks of the highest quality as well as lends the comfort of the soft skin touch, the colours on offer make it an attractive element to house in a charming living space.

NOBAR®

This classy bar cabinet in wood comes with a fine element of surprise and crafty design, its innovative execution enabling the bar area to be tucked out of sight when not in use, leaving it camouflaged to be displayed merely as an artistic cabinet.

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.

CATEGORIES

FLOORING | WINDOW | TILES | FURNITURE & FURNISHING
SANITARY WARE | MARBLE & GRANITES | PLYWOOD
KITCHEN | DESIGNER FANS | WATER PROOFING | BLINDS
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TARIFF DETAILS (Special Rates for IIID Members Only)

5 CM X 20 CM = INR 15000+ GST
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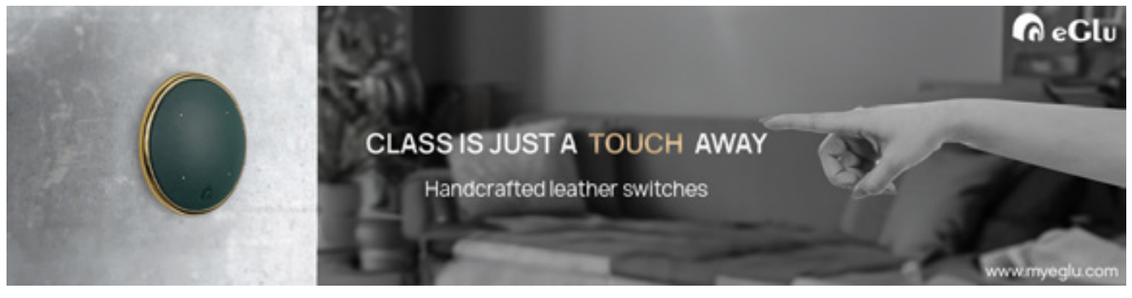
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A response to context

BY NANDHINI SUNDAR
FEATURING RAIN – STUDIO OF DESIGN

The twists, turns and sweeps evoke the imagery of churning done in the food processing industry

They come across as the Three Musketeers, having started the journey together in college, with two of them hailing from the same batch, inseparable so to say, from day one of joining Architecture School. It is not surprising indeed to find them coming together on completion of their course to start their Practice, **Rain – Studio of Design** in 2017. Hailing from School of Architecture and Planning (SAP), Chennai, **Architects Vamsi Krishna and Sriram Adhitya** completed their Bachelors in 2012 while **Architect Bala Shanmugam** graduated two years later in 2014 and joined the Practice in 2022. Interestingly, while the trio come with similar inclines and passion when it comes to design style and sensibilities, each comes with a strong character trait that is 'complementing and aiding to take the Practice forward.' "Sriram tends to be more a dreamer, lost in his designs, the permutations and possibilities while Bala comes with a fiercely practical approach", points Vamsi. As for himself, "being an extrovert with a flair to connect, network with ease, I take on the role of spokesperson as well as the face of the firm that wraps up the business."

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Incidentally, the Practice started in an organic way on Vamsi's return after completing his Masters in Product Design from Domus Academy, Milan. The first design that the team were given to execute was incidentally not a building but a shipping container that had to be structured as a gaming arena in a football stadium. "The work was more like an extension of college than an actual project. But given that as a team we do not believe in having a set design style and specific approach to spaces, this proved to be a fertile ground to reimagine a space that had no connection to a living space", states Vamsi.

Initiating a diverse intervention

Firmly believing in experimentation, exploration and experiencing the contextual elements that will ultimately relate in the design, the design incline features as a strong response to the context rather than as a 'restricted field of expression that follows set parameters'. "We look to having a diverse footprint where the design is not intentional but a response to what exists in the site and its context", elaborates Sriram. "The typology of our projects hence varies, speaking of a diverse intervention."
One of their earliest projects is JAPS, an administrative block that needed to be built in a factory campus. Given the language of multiple industrial sheds in the campus, the idea was to come up with a structure that would stand out in its form, the design manifesting as an artistic edifice amidst a boring industrial context. What then ensued was a raised organic RCC structure at ground level that came with an arresting twist that stood imposingly in the midst of the existing sheds.

Twisting to resonate

"Recycled steel was used to do the complex shuttering to get the ergonomic shape over which the RCC was done. The twists, turns and sweeps had to be meticulously executed to ensure the structure emerged with the perfect shape as envisaged", states Sriram. The abstraction of the design is inspired from the organic twist of a square to evoke the imagery of spinning and extraction common to food processing.

The 3600 Sq ft G+1 structure houses an inward looking reception and director's room on the ground floor and the food processing unit on the first level. The outward looking upper level is a light weight structure of glass and metal, contrasting the heavy RCC that features beneath.

Their residential project, Madhanagopal Residence is designed to meet the needs of three generations of users. Interestingly, when they landed the project, the structural frame going up three levels was already in place. "We had to work around this framework that

The travertine stone wall artistically segments the private space of the pool from the public zone

completely filled the site and come up with a design that did not look like a flat vertical expanse", points Vamsi.

Breaking the vertical expanse

They proceeded by first breaking the visual vertical spread through cantilevered floating balconies that were staggered to lend interest as well as bring in a horizontal spread. With the adjoining site being purchased and now open to fuse into this existing structure, a free hand was available to bring in the greens and waterscape to alter the steep cemented expanse they had to work with.

"While the balconies create a horizontal spread, we also visually split the massing starting with cladding the ground level façade with travertine stone. This brings in an earthy connect while refreshingly tying in very well with the greens and waterbody", explains Sriram. Similar intervention was brought into the upper levels by cladding a section in wood and keeping the white plastered walls to the minimum. "The palette reveals the presence of three elements, negating the steep vertical expanse we received as a structural form to work with", states Vamsi. Large step out windows on the balconies further bring in a sense of porosity to the building.

The landscaped segment of the site is likewise split into two portions, with a thin well-weathered sheet of copper cladding the demarcating wall. While thick tropical plants, miming a forest model, exist on one section of this landscape, connecting with the travertine stone, the pool is skilfully segmented by the copper clad wall, successfully crafting a public and private landscaped zone.

Artwork in steel

The exhibition installation, DEW, in ACETECH Mumbai, proves to be not only stunning in its conceptualisation and the final execution but also proved to be the most challenging work they had undertaken. The venue of the installation being open on all three sides, the idea was to come up with a strong visual artwork that would leave a lingering impact on the visitor, Sriram elaborates on the design intent. "The inspiration for the structure was from dew drops given the wares traded was sanitary fittings. It showcases the beauty of water and precipitation in a unique way."

Dew is the result of a successful integration of metal digital fabrication and parametric coding, involving close collaboration between the design team and fabricators, with extensive experimentation and structural analysis done to bring in harmony in form and function. While the conceptualisation and the material preparation was not complicated, the installation was, "the challenge so intense when it came to assembly that the experience was nothing short of harrowing", laments Vamsi.

The challenge began when the decision was made to transport the steel members of the structure by road from Chennai to Mumbai and assemble the same on site. "The challenge began with loading and transporting. Later at site, most of the pieces came damaged, needing to be welded before assembling."

The organic sweeps of the three installations had to be erected, the entire process time consuming when time was short with a deadline. "We had to simultaneously execute everything, including painting of the structure, prompting the team to work for straight 48 hours without sleep", observes Sriram. But the efforts did not go to nought, with the structure receiving an award at the exhibition.

Reinterpreting the traditional

When the trio were approached to design the weekend home Karai on the shores of the beach in Chennai, they decided to come up with a contemporary interpretation of the traditional Nalukattu houses. Given the tight leash on the budget, the trio decided to look at recycling and upcycling materials, bringing in simultaneously the sustainable quotient. A palette of Mangalore tiles, CSEB and concrete was opted for the walls and roof. While the tiles, nearly 60,000 of them, were sourced locally from demolished houses, the CSEB could not be produced at site because of the nature of the soil.

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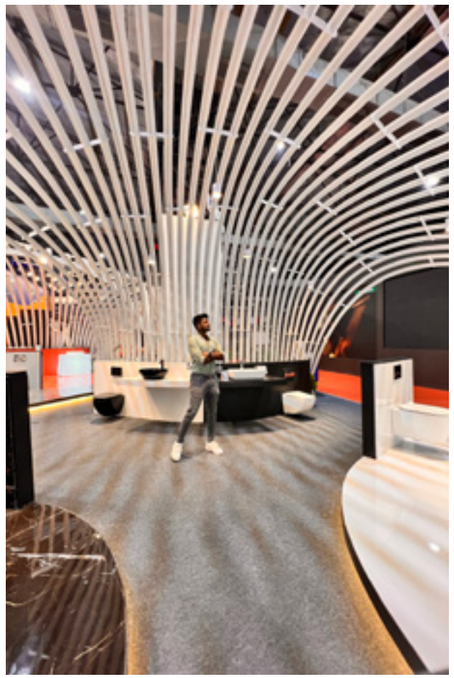
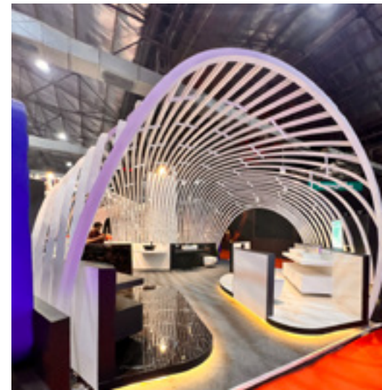


The organic sweeps of the fabricated metal installation speaks of harmony in form and function



The pool fashioned as a village pond with a backdrop of dense greens

Green and grey Kota stone contrast the earthy hues of brick and terracotta filler slab roof

The window shutters and doors were likewise sourced locally from scrap vendors 'at throw away prices'. "These were mostly in Teak wood and in excellent condition. Some of them, after the painting had been scraped off, revealed engravings", states Vamsi. Since the windows came in varied sizes, the openings were reconfigured to fit them in. The excess windows were also artistically used as a highlight by plastering them on to the main entrance door.

The floors too reveal artistic rendering, inspired by the Ikat pattern, with strips of Dholpur red stone, green and grey Kota stone embedded into the cement flooring. "Since the work was carried by local unskilled labour, they needed to be trained to execute the design envisaged."

Letting creativity flow

The Mangalore tiles feature not only on the roof, punctuated by small segments of concrete roof slabs, but have also been used to erect some portions of the wall to create an interesting pattern. Portions of the concrete roof have glass pieces inserted to let in light that is subtle, ushering in a dynamic play of light and shadow through the day.

Attractive niches feature on the walls, reminiscing the walls of traditional houses to host lamps during an era that lacked electricity. "These niches were created by using moulds made from thermocol as the local labour lacked the skill to carve the same on the walls", explains Vamsi. "We had to work around their lack of skill and come up with innovative solutions in many interventions executed in the residence", he adds.

TOP
Mangalore tiles used in the wall of the internal courtyard to create an interesting pattern

BOTTOM
Dholpur red stone, grey and green Kota stone laid in strips to reveal an ikat pattern inspired flooring

A contemporary interpretation of the traditional Nalukattu house internal courtyard

The contemporary interpretation of the traditional extends to the artefacts and fittings used as well as in the design of the exteriors. Thus, discarded wooden balustrades are redesigned to become the base for customised brass taps. The ubiquitous brass pot found in the region is turned into an interesting water spout for the lotus pond.

Even the pool takes on the appearance of a local pond with discarded black mosaic tiles and green grouting opted instead of the customary blue. “This takes away the synthetic blue colour that features in all pools, bringing in the tones normally seen in a village pond”, Sriram clarifies. An old canoe sits beside the pool, reiterating the image of a village lake.

Dabbling with 3D

The trio’s forthcoming project is futuristic, involving 3D printing. Having been commissioned with building a residence using 3D printing, the design executed for the structure is organic and futuristic. Interestingly, while the structural form and methodology of construction is futuristic, the trio, given their strong leanings towards interpreting traditional forms, plan to have a burst of traditional arts and crafts in the interiors to serve as a rich, vibrant contrast to the structure. ♦

“This takes away the synthetic blue colour that features in all pools, bringing in the tones normally seen in a village pond”, Sriram clarifies. An old canoe sits beside the pool, reiterating the image of a village lake.

A multi-dwelling **enmeshed in greens**

BY NANDHINI SUNDAR
FEATURING ARJUN NAMBISAN

The existing tree retained and infused into the structure

ARJUN NAMBISAN

“The execution was extremely challenging given the need to map every tree, its roots and branches and then work on the foundation and the structure.”

It was a tight site, home to over 20 Gulmohar, Mango, Silver Oak and Christmas trees, forming their own intricate network. The brief was to come up with a multi-dwelling on this site which was in the midst of a dense old Bengaluru neighbourhood that came with the strong Colonial presence of a bygone era. The intent was to retain all the existing trees and structure the multi-dwelling edifice craftily around these trees. The task was indeed challenging, to say the least.

What transpired after **Architect Arjun Nambisan of Balan and Nambisan Architects (BNA),** took up the challenge is a rhapsody of greens and living spaces, the individual dwellings seamlessly tucking the trees into their domain. “The design is literally a reaction to the context, the site conditions dictating the way the structure finally emerged”, points Arjun, drawing attention to the painstaking retention of the existing trees and building around it. “A couple of trees which needed to be moved were successfully relocated in the site”, he adds, elaborating on the award winning project, **Vaishnavi Rhapsody.**

Mapping the trees

The entire exercise began with ensuring the trees were adequately taken care during the construction process, given the small size of the site and the number of trees it housed. This also meant the expertise of a horticulturist would need to be sought so as to have the right approach on the conservation of the trees. Based on the inputs of the horticulturist, the foundation around the trees were laid, which involved meticulous mapping of the roots, the stem, the branches using LiDAR survey.

“The LiDAR survey gave the information on the future growth path of the trees as well as their existing boundaries so as to steer clear and prevent their suffocation by the upcoming building”, explains Arjun. “We had to understand how the root system works so that the bulk of the roots are not cut or penetrated by the structure at any point.” Essentially it was about sensitively designing the structure, addressing the massing even as the Vaastu compliance was not compromised, Arjun elaborates.

Iterating to be practical

Interestingly the initial concept that Arjun and his team came up with, to create a totally unconventional housing complex, was much bolder than the final iteration executed. “Our earlier concept was much more challenging as it envisaged infusing the trees on a much larger scale into the structure in the form of courtyards”, he explains. This meant each tree would belong to a house, the dwellings structured around each with a skylight.

Since it was not a single dwelling, this concept had to be altered to accommodate a more practical approach that would conform to a community residence. What eventually came about was a series of balconies, decks that serve as courtyards, each permitting a tree to pierce through their spaces and soar into the vertical expanse. In one dwelling the toilet had to be sculpted around an existing tree, with the tree dictating its shape and size.

Challenges galore

States **Associate Janice Rodrigues** who worked on the project, “The execution was extremely challenging given the need to map every tree, its roots and branches and then work on the foundation and the structure. Right at the foundation level we came across the first challenge during the excavation where one of the trees fell even though the approach had been mapped, planned and executed meticulously. We then successfully saved the tree with the help of the horticulturist.”

Given the site being merely 7500 Sqft on which a 17000 Sqft built area was to be imposed, the meticulous planning of the structure

The brick and metal facade wrapped in greens

Based on the inputs of the horticulturist, the foundation around the trees were laid, which involved meticulous mapping of the roots, the stem, the branches using LiDAR survey.

Set back spaces artistically turned into community spaces

TOP
A large common area on the terrace suffused in greens

MIDDLE
Gym on the terrace

BOTTOM
Set backs serve as community relaxation zones

The existing trees craftily sewed into the interior spaces

also needed accounting for every inch of the space so as to use it most efficiently. “It was about executing a plan that would add value to every tiny segment of the site, which called for a high level of precision”, states Arjun. The ground level comes with an open plan, the setbacks and the tree cover turned artistically into community relaxation and interaction nooks, which also aided in blurring the inside and outside spaces on the conceptual level.

“While the design and execution was challenging, far more challenging was educating the workforce to take appropriate care of the existing trees during the construction. This meant an absence of cement, nails around each of the trees, needing a strong barricade to safeguard them. Even the method of trimming the required branches was done in the most scientific manner in consultation with the horticulturist who dictated what could be trimmed and what could not be”, states Arjun. Though the site is small, this sensitivity prompted the shunning of a basement car parking facility, the parking organically allocated between the trees in the front segment of the building.

Composite structure

The façade of the building comes with a simple language of glass and steel interspersed with brick and wood, where the cover of greens from the abounding trees brings forth a sense of earthiness and warmth while lending a sense of lightness to the structure. A hybrid model of RCC and steel structure was opted to permit the infusion of the trees into the decks of each unit in the complex. Thus the step-out decks are cantilevered steel structures plugged into the RCC frame. “Essentially we adopted a composite structure to complement as well as permit the unhindered existence of the flora in the site.”

Because of the crafty blurring of boundaries between the interiors and exteriors, each of the individual apartments, though not extensively large, effuse a visual feel of expanse. The openness of the interiors further ushers in ample natural light and ventilation, eliminating the need for artificial lighting. The large openings also come with large overhangs that reduce heat ingress while visually connecting to the greens.

A large common area on the terrace suffused in greens, complete with a kitchen and bar counter has been designed to permit community gatherings. The rich canopy of greens snaking on to the terrace further negates the reality of residing in a tight site within a dense urban neighbourhood. The four levelled structure accommodates 5 single level individual units and two duplex units, each coming with a unique intervention because of the concept adopted, of fusing in the existing trees into the spaces. ❊

Project: **Vaishnavi Rhapsody**
Design Firm: **Balan and Nambisan Architects (BNA)**
Location: **Bengaluru**
Design Team: **Principal Architect Arjun Nambisan, Associate Janice Rodrigues**
Completion: **2021**
Built area: **: 17000 Sqft**
Material: **RCC, Steel, Brick cladding**
Award: **IIA Award for Excellence in Architecture 2021 Residential Projects B**
Picture credits: **Shamanth Patil**

Architecture—Design and Nature

BY PROF. JAISIM KRISHNA RAO

In the recent past having held back travel beyond the boundaries of Bangalore, I thought it would be simpler and easier to live life especially as an architect. But the reality turned out differently. People especially individuals whom I had known over decades started pushing me to get involved with projects.

Young New architects must learn to learn this space in time. Life is not easy. It just cannot relax. More one tries or attempts, the gnawing desire to explore unfolds and like a magician wants to explore.

Technology is crowding. Information is everywhere. Knowledge is very difficult to explore. Labour that knows is rare. But there is a crowd. Every page one opens in a newspaper or journal is always full of projects that are coming up. Nothing exciting except the advertisement.

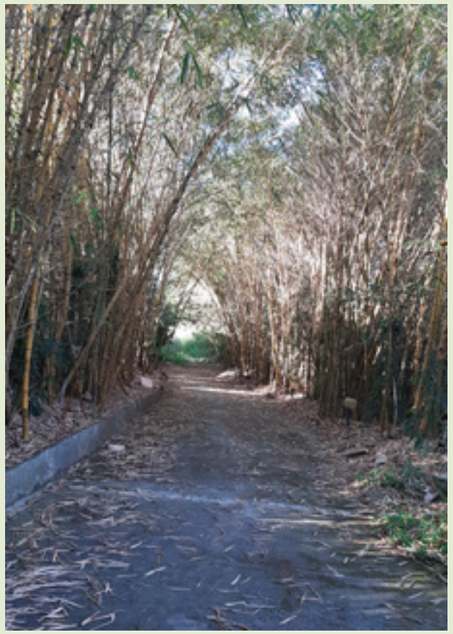
Life must be loved to really be lived. Exploring spaces that one eventually occupies from dream to reality is the objective. Architects are the ones that can open this gate of living experience. They can make the client live in a space with time and open their own professional experience to new avenues. Space matters. It is not the avenue or the forest but the nourished garden interplay with human movement that matters.

Having been in this profession for over five decades, the past always attempts to guide the present to the familiar in the future. But one must learn to overcome. Play with Time and make sure you realise the basics of existence.

One can write volumes. To reality of living built spaces of work, play, and interaction between humans and other forms of life is crucial. Architecture especially coordinated with dream interiors can awaken the senses to a reality of heaven on earth.

I can go on and on but I conclude this to all who had the patience to read and not become patients but enriched their body and mind to Live Life in Spaces of Architecture that your life embraces dreams with reality.

Have a great dream and realise architecture.



Do we need practicing architects as faculty in architecture school?

Architecture education is at a crossroads in India and globally. There may be various reasons attributed to this but one of the major identified issues is the lack of a pragmatic approach to architecture education. The curriculum and the process of delivery of knowledge are more theoretical and book-oriented rather than being practical and more realistic. The University Grants Commission (UGC) recently came up with a notification for universities to seriously consider appointing Professors in Practice in various courses they offer. Among the courses, like Medicine, Architecture comes as one of the courses that offer pragmatism right from the first year at the school.

Our founding fathers of the Architects Act of 1972 and the Minimum Standards for Architectural Education, of 1983, clearly took care of appointing 25 per cent of faculty from Practice. Later officially the Minimum Standards in Architectural Education created a post of Professor (Design Chair) for every intake of 40 students. This position mentioned about 25 years of professional experience with commendable, acknowledged published professional work. Though this was officially gazetted in 2020, the appointment of Design Chair existed for more than two decades in India following the examples of some of the schools abroad. As they say "Old wine in a new bottle", the UGC proposed Professor of Practice existed within the Architectural Education structure in India long before this announcement.

Presently the Schools within Private and Public Universities have started to appoint such positions though not clear about the description of such a position. To explain this simply, a Professor in Practice in Architecture Education is typically a distinguished professional architect who has experience and expertise in the field of architecture, unlike academic professors whose focus has been primarily theoretical with no real-world industry experience in an academic setting. In recent decades, for whatever reasons architectural education in India has had a visible shift relying on so-called scholarly researchers rather than creative practitioners, which has made the architecture courses less meaningful and practical.

I established a School in South India in 2010 and the studio model developed was to have a practising architect along with the core faculty bringing in some real-time experiences. As a practitioner myself, producing some award-winning projects, I was able to take the school to such a level that it brought a visible difference in the region, so much so that my students became most sought after by practices in the region.

I have always advocated for the faculty to practice, and the Council of Architecture (CoA) has a clear mandate that every tutor should have a Practice. I even wrote about "Practice before you Preach" many years ago and encouraged the faculty who practice showcasing their projects to students and their peers. A good, published project would be equivalent to three peer-reviewed journal publications.

Who will be this Professor in Practice in reality?
As a Professor in Practice, one would contribute to developing and focussing on a practice-oriented architectural design approach. Help develop a curriculum that will embed practical skills to enhance the understanding of a holistic approach and resource-conscious design. He/she will be a visionary and a passionate professional who has a deep sense of knowledge and skills to translate ideas into reality, which this person has already achieved in the Practice by delivering award-winning projects.

BY DR JAFFER AA KHAN

In the Indian context, the primary difficulty is to find a resourceful faculty to teach.

With more than 500 Schools, the idea of a Professor in Practice becomes an even greater challenge. I have tried the practitioner led studio and the core tutors as support with not much of a success in India. Schools run it as "Unit System" inviting practicing architects to run studios which are a time-tested and successful approach. This would be more effective if the other courses that we have taught over the years are aligned with a realistic approach, intertwined with the entire learning process. There must be a nationwide exchange program for students and faculty to mutually share knowledge. But I see this as a distant reality in India though the Professors in Practice will be in place, instead of the present Design Chair with a directive from CoA soon.

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

Restoring a Colonial legacy

BY NANDHINI SUNDAR
FEATURING GEORGE RAMAPURAM

GEORGE RAMAPURAM

TOP
Facade before restoration

BOTTOM
Facade after restoration

George set about the task of restoring by first addressing the multiple arches that flanked the expansive corridors of the club. While the arches were retained, their shape was craftily tweaked to visually expand the arched segment, lending a stronger visual of the Colonial.

A legacy that speaks of the strong Colonial presence in Kodagu, the 150 year old structure is an erstwhile club of the Englishmen who chose to make the sprawling coffee estates their home. Christened the Bamboo Club, the edifice, built in 1886, had greatly weathered, speaking loudly of the onslaught of time on its footprint when **Architect George Ramapuram of Earthitects** took up the task of restoration. The interventions made on the structure over the years had been multiple as well as random, in total disconnect to its language as well as functional use.

Starting from the asbestos roof marking the façade to the make shift toilets and rooms built with asbestos roofing in the rear section of the building, the interventions executed were totally out of sync with the original plan of the building. The interiors likewise were fairly dark with limited access to direct sunlight. The introduction of false ceiling in the ballroom to address rainwater leakage, further added to the dinginess, cutting down on the volume of the interior spaces, simultaneously limiting the inflow of natural light.

Tweaking the arches

George set about the task of restoring by first addressing the multiple arches that flanked the expansive corridors of the club. While the arches were retained, their shape was craftily tweaked to visually expand the arched segment, lending a stronger visual of the Colonial. The detailing brought on to the columns further enhances this language. “The originality of the arches was meticulously retained to ensure they continued to exist as a cohesive unit even after the active intervention was done to visually expand the sprawling verandas”, states George.

Restructuring the roof

His next intervention was on the roof that was part Mangalore tiles and part asbestos that had been brought in during the later years to roof the added rooms. “The original building is limited to where the Mangalore tiles ended. The rest roofed in asbestos was added over the years to meet various functional requirements. This is amply evident in the gradient shift in the roofing too, marking the beginning of the asbestos”, he clarifies.

George then began with first dismantling this asbestos roofing, both in the front and rear of the building and extended the Mangalore tiles to cover the open corridors. A large overhang of Mangalore tiles was created in the front portion of the building to shelter from the copious rains Kodagu district is famous for. “We extended the overhang of the tiles to a height of about 2m to cover the eave board which is the basic requirement to shield against the rains.” .

Fusing in the porch

The notoriety of the Kodagu rains also prompted George to create a porch at the entrance as a vehicle drop-off zone. The newly created driveway perches on the expansive steps leading to the gate of the club. “These steps were again in a dowdy condition, requiring design intervention.” George set about it by extending the steps to the entrance gate, redoing the structural form of the steps to lend aesthetics. The existing trees besides the steps were retained and the adjoining landscape refreshingly greened. Black Kota stone layer the steps to contrast the lush greens flanking it, giving the club a grand entry.

The grand entrance with the restructured roof and newly added porch

The large ballroom after opening up the roof, walls and restoration

Ballroom before restoration

Ballroom after restoration

"Yet there was a clear absence of skylight to usher in natural light. In the main ballroom which is the chief congregating room, a false ceiling had been brought in place to address leakage of water during monsoons. This had made the room visually smaller as well as dingy due to low natural light."

Transforming the interiors

Having successfully addressed the roof, the façade, the multiple arched columns and the entrance driveway, it was time to make an entry into the interior spaces and transform. "Each space came with a function that had evolved over time, but unfortunately these spaces received very limited natural light, affecting their functionality and productivity", he points. Interestingly, the volume of the interiors was high given the period during which the building was erected.

"Yet there was a clear absence of skylight to usher in natural light. In the main ballroom which is the chief congregating room, a false ceiling had been brought in place to address leakage of water during monsoons. This had made the room visually smaller as well as dingy due to low natural light." George dismantled the false ceiling to reveal a double height ceiling, increasing the internal volume of the hall. The double height space also permitted him to create a mezzanine over the bar area which overlooks the internal courtyard.

TOP
The bar area with its rich play of wood

BOTTOM
The cards room after restoration

The expansive verandas before and after restoration

Expanding the openings

The windows were further opened up vertically and horizontally to connect visually to the corridors outside the ballroom. Wood finds its way into the interiors on a massive scale, the rich grains manifesting as reapers and planks on the ceiling, on walls, as staircase, as flooring material. Arched openings were created that not only brought in a sense of grandeur but also facilitated the inflow of sunlight into the ballroom and bar area. The entrance doorway height was likewise increased to bring in openness to the space. Just as the essence of the original structure was painstakingly preserved during the restoration, the original furniture too has been meticulously retained, keeping the interventions limited to the structure.

Composing the rear

On the rear side the haphazardly added make-shift toilets and changing rooms were removed. Large arched windows now mark the rear side of the club, the Mangalore tile roof extending as an overhang around the corridor flanking the main structure. An imposing large exit door to the rear section of the club features over a flight of steps that appear more as an entry way than exit. A Colonial inspired balustrade flanks the open corridor which is supported by a random rubble wall. The entire composition of the rear section of the building with the large overhang of Mangalore tiles prompts one to mistake the rear exit to be the main entry.

Commenting on the meticulous execution of the restoration work, George adds, “The club serves as a fine recall of a past structural form. But interestingly, this structural form over the years has been seamlessly absorbed into the native style albeit in an adapted form to suit locational conditions. It is hence not surprising to find some of the elements featuring as part of local architecture in Kodagu.”

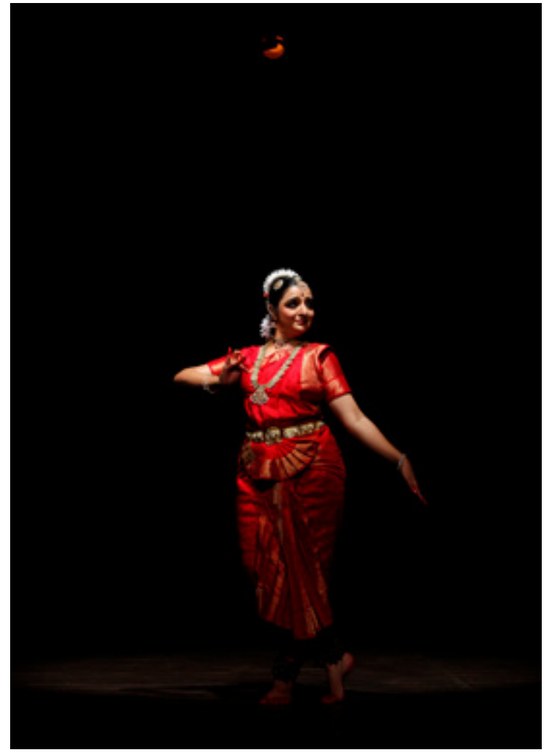
On the rear side the haphazardly added make-shift toilets and changing rooms were removed. Large arched windows now mark the rear side of the club, the Mangalore tile roof extending as an overhang around the corridor flanking the main structure.

Project: **Bamboo Club**
Location: **Kodagu**
Design Team: **Principal Architect George Ramapuram**
Completion: **2018**
Built area: **10690 Sqft**
Material: **Solid Wood, Mangalore tiles, Kota stone, vitrified tiles**
Picture credits: **Earthitects**

Rear side with its asbestos roofing before restoration

Rear side with its grand openings and exit after restoration

When art **meets architecture**



BY MAHESH CHADAGA

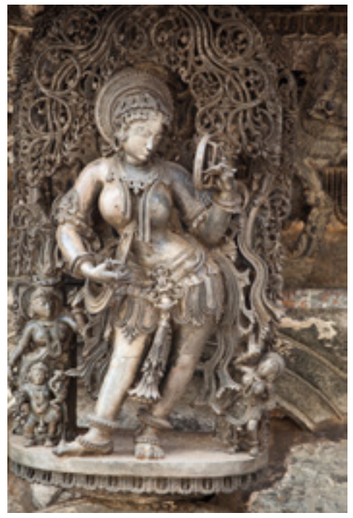
The Hindu temples of yore are renowned for their magnificent architecture, the sculptural extravaganza featuring not just the deities but also mythological creatures like the Yakshas, Yalis, Gandharvas, besides animals, various dance forms and musicians playing varied instruments.

Some of the temple pillars also produce melodic sounds, chiselled often from a monolithic granite stone where the geometry is meticulously calculated to produce the right musical notes. They served as accompanying percussionists to vocalists and dance performances at these temples.

Interior Designer Mahesh Chadaga through his discerning lenses captures the historical connect between ancient Indian architecture and performing arts where music and dance forms became a major inspiration for the sculptural extravaganza that marked this era.

Being an integral part of the cultural fabric of India, the performing arts prove to be diverse and unique across the regions. The temples in each region served as the centres for social, economic and cultural interaction.

Not surprisingly the temple architecture stands as a testimony that silently speaks about the multiple forms of music and dance that marked each region and culture. The Raja Gopuram of the Chidambaram temple in Tamil Nadu is a classic example where it hosts 108 postures of the Bharatanatyam dance form.



Happenings in BRC

OCT TO DEC 2023

Mapping Trajectories

Uru Nights at the **Dash Square** showroom witnessed an enthralling evening for the gathered architect fraternity, hosting Bengaluru's leading architects **Sanjay Mohe, Kukke Subramanya, Prem Chandavarkar, and Swapnil Valvatkar** for a panel discussion that was steered by none other than **Ar. Edgar Demello.** The discussion saw the architects peeking into their past to recall their time with one of the oldest Architecture Practices of the city, CnT Architects. The unforgettable interactions with Mrs Chandavarkar were fondly recounted as well as the occurrences and the rich experience gathered while working with CnT Architects. Architects Kukke Subramanya and Swapnil Valvatkar also presented some of their projects to the gathered architects.

TOP
Ar. Swapnil Valvatkar presenting his projects

BOTTOM
Architects Kukke Subramanya, Prem Chandavarkar, Swapnil Valvatkar, Sanjay Mohe at the panel discussion

TOP
Team Uru releasing the 36th issue of Antarya

BOTTOM
Team Uru at the Dash Square event, Mapping Trajectories

Celebrating 50 Golden years

The Indian Institute of Interior Designers has completed 50 golden years and this landmark was celebrated by Head Office at Mumbai, eliciting participation from IIID Chapters across the country. Besides the Managing Committee of the various Chapters, many architects and interior designers from across the country participated in this spectacular event. IIID BRC had its Managing Committee participating in the celebration, with the most notable segment of the participation being the stunning Desi themed attire showcased by the MC.

Given its mantra for the term, “Adaptive Reuse’, IIID BRC picked the timeless saree to delve into this theme, adapting this strong cultural fabric of the country, which has stood the test of time, to emerging fashion trends without sacrificing the core heritage. True to this intent, Team Uru presented the saree in its full grandeur, letting it evolve to reinvent the way it could be attired.

(From left to right) Architects Vijay Kumar, Adarsh VP, Vikram of Living Elements, Farina Ahmed, Architects Swapnil Valvatkar, Sahana Shetty, Akshara Verma and Zubair Ahmed at the 50th year celebrations of IIID

MC Meeting

The month of November saw Inner Circle Partner, AD Blinds hosting the first meeting of the new MC at its production centre. The upcoming Designuru 4.0 and the programs for the forthcoming two years were discussed.

Gala show put up by Team Uru at the 50th year celebrations of IIID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