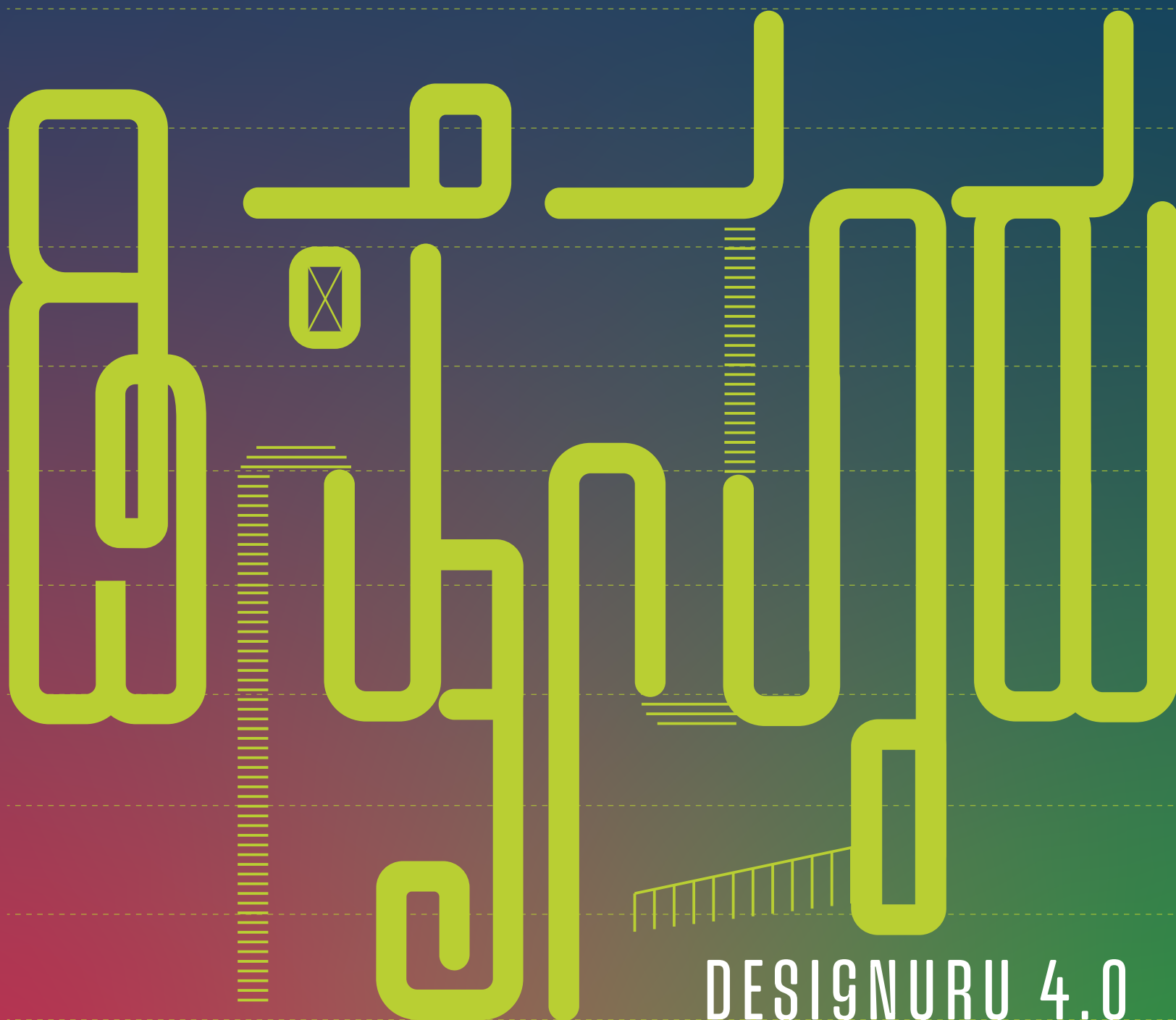


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AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



DESIGNURU 4.0



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FEATURING Sanjay Mohe | Medappa Ponnachanda
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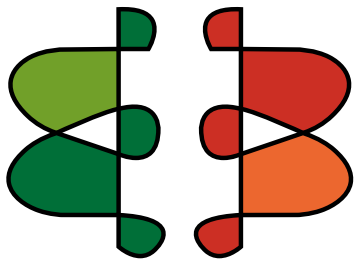
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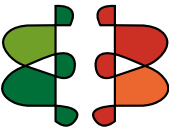


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IIID BANGALORE REGIONAL CHAPTER EMBLEM
The letter form B and its mirrored version together form this symbol. The idea is inspired by the forms of Rangoli. Bangalore as a city is a unique combination of the traditional and the contemporary. This coexistence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

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

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IIID BANGALORE REGIONAL CHAPTER

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Chairperson
Speaks



GUNJAN DAS

Dear IIID Members,
This special issue is dedicated to Designuru 4.0, brimming with memories of a week well spent, being enriched and inspired by some of the great minds in architecture and interior design.

We began this quarter with a thought provoking presentation by Ar. Madhura Prematilleke from Sri Lanka at the ‘Master Series,’ hosted by our Gold Inner Circle Partner, Pasolite.

Promoting fitness and health, over 60 IIIDians participated in the TCS marathon in partnership with Ezhomz. It was exhilarating to complete the 10k alongside our senior most BRC runner, Ar. Bindumadhava, a founding member and the second Chairperson of BRC. Congratulations to the winners, Ar. Sukhen Padmanabha and Ar. Pooja Pai, for finishing first among the IIIDians.

The Women’s Day awards showcased some fascinating collaborations among women. Our esteemed jury, including Ar. Shimul Javeri Kadri, Ar. Shamini Shankar Jain, and Ar. Pallavi Ravindra Anchuri, reviewed the entries. We will share the prize winning entries in our next issue!

Looking ahead, we are excited about the Antarya Regional Awards, launching this month, and Designuru 4.5, scheduled for November!

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



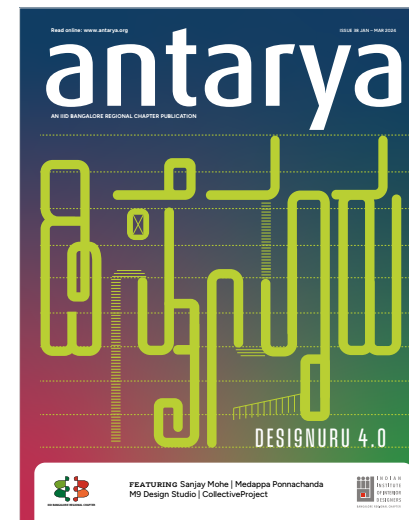
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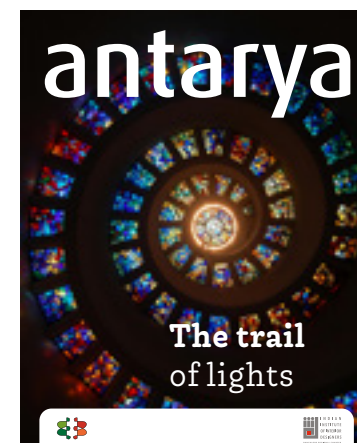
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ISSUE 37 OCT – DEC 2023
Received the latest edition of Antarya-all the articles are very crisp, informative, the pics are of excellent quality, printing is impeccable, loved it

REVIEW BY
ARCHITECT PRASENJIT SANYAL,
CHAIRPERSON, IIID,
LUCKNOW REGIONAL CHAPTER.

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Design is a universal phenomena and good design is not only to be appreciated but also included in our lives. Good design is useful and understandable, is innovative, aesthetic, unobtrusive, honest, long-lasting, thorough to the last detail and of course needs to be environmentally friendly.

IIID BRC's initiative to spread the knowledge of good design to the general public, make them understand design nuances and its usefulness has been successfully carried on since its first Designuru program conducted in 2015.

Bangalore has expanded over 1000 per cent since 1973. Its green cover has reduced to just 7 percent reveals a study. This year Bangalore experienced one of the hottest summers and major water problems. These are cautionary happenings and we need to prioritise sustainable development and preserve our environment.

In Antarya we have been carrying articles on sustainability and eco friendly projects. We showcase how architects and designers are helping the environment through good design.

Antarya welcomes projects from designers which showcases good design and are environment conscious.

DINESH VERMA
verma@acegrouparchitects.com

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Designuru:

A feast of art,
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BY NANDHINI SUNDAR



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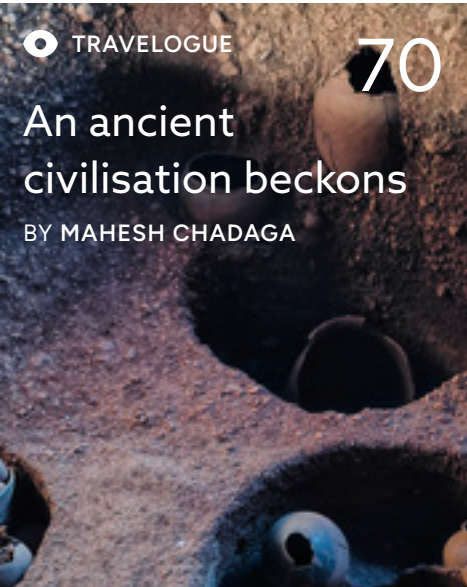


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JAN TO MAR 2024



Designuru:

A feast of art, architecture & design

BY NANDHINI SUNDAR

Each of the seven days was curated by a leading architect firm from the city, the themes covering Interior Design, Architecture, Adaptive Reuse, Ecology, Urban Design, Inclusivity and Emerging Practices.



The fourth edition of the week-long Designuru 4.0 started off with a bang in Bengaluru at the Mahatma Gandhi Boulevard at the start of the New Year amidst the energising beats of Dollu Kunita, the famous folk dance of Karnataka. The grand inauguration of the design fest was chaired by D K Shivakumar, Honourable Deputy Chief Minister of Karnataka along with Padma Shri awardee Bidri artist, Rasheed Quadri, setting the tone for the animated discussions, absorbing presentations and debates, the attractive display of art and live demonstrations by award winning artisans that marked the design week. The jewel in the crown was certainly the spectacular follies, the design installations put up by leading architect firms of the city in collaboration with Inner Circle Partners of IIID BRC.

Each of the seven days was curated by a leading architect firm from the city, the themes covering Interior Design, Architecture, Adaptive Reuse, Ecology, Urban Design, Inclusivity and Emerging Practices. With the strong accent placed by IIID BRC on promoting traditional artisans, the first day, curated by **Sanctuary Architects**, began with its key focus on Indian arts and crafts, elaborating on their special place in interiors. The tone for the evening discussion was set by scintillating presentations by Shibani Jain, CEO, Baaya and Interior Designer Amrita Guha of Untitled Design Consultants.



TOP: Week-long Designuru 4.0 started off with the energising beats of Dollu Kunita

LEFT : Honourable Deputy Chief Minister of Karnataka, DK Shivakumar speaking at the inauguration. Also present is Chief Guest Padma Shri awardee Bidri artist Rasheed Quadri along with IIID BRC Team

Striking on the relevance

Pointing that heritage art offers a glimpse into our rich past, Shibani started with miniature artworks that are actually a document of historical events initiated by past rulers. The miniature artworks give an insight into happenings during that era as well as the rulers, their lifestyle, attire, culture, weaponry, even the flora and fauna of that period, Shibani elaborated. She took the example of the depiction of the Tree of Life. "This Tree of Life painting done in Gujarat displays the presence of a Palm tree in the midst and yet, there were no palm trees in the state. Its presence points to the Sidhis who hailed from Africa, initially as slaves and later ruled for a brief period and brought their Tree of Life into the state which comprised of the palm tree", she explained. "In essence, the artworks also reveal the amalgamation of global cultures which came into being in the past history, permitting multiple religious beliefs to leave their imprint."

According to Shibani, there are over 40 genres of art in India and miniature paintings alone span over 16 art forms. Many of these art forms are dying like the Sohrai art form of Jharkhand which is done on the walls of residences, she further pointed. Similar fate prevails over Rogan from Kutch, a Persian art form where a brush or paint is not used but a thick pigment layered on a bamboo stick is used to apply directly on a cloth to create the art forms. "Only half the cloth is painted, after which the cloth is folded to reveal a complete artwork that creates perfect symmetry. The artwork mimes the original motifs done on the walls of the Kutch houses. Now there are just a few families in Kutch still creating this artwork", Shibani lamented.



*Before the Butterfly Wakes--Folly by Collage Architecture
Stuion in collaboration with Inner Circle Trade Partner AD Blinds*



*Dash(ed) Geometry--Folly by Ar. Prachi Uchil in collaboration
with Inner Circle Trade Partner Dash Square*



Flights of the Forest--Folly by ACE Group Architects in collaboration with Inner Circle Trade Partner Fanzart

The Kavad paintings, essentially miniature temples of exotic paintings depicting the Ramayana and other religious Hindu epics are yet another perishing art form. "These are portable temples created by artisans who carry them from one village to another and indulge in musical renditions", Shibani explained.

Commodification of art forms

A factor that is sounding the death knell for various traditional art forms is the general expectation of handmade products to be cheap. "This has accelerated the death of many good quality arts and crafts. Heritage unfortunately is not viewed in its depth and the right perspective and this is compounded by the failure to make them relevant to current lifestyles. Our erstwhile rulers made them relevant to their period, encouraging and saving these traditional art forms", Shibani further pointed. With absence of innovation to meet market requirements, coupled with a major disconnect prevailing between the buyer and the craftsman in the absence of universally available contact information, it is not surprising to see many art forms facing demise. "If they need to survive and thrive, it is important to make them relevant as well as easily reachable for buyers."

Introducing crafts into courses in schools and colleges would aid in creating awareness as well as help in conserving the arts by innovating and bringing in the relevance, Shibani opined. Cultural trips too are a great way of engaging with artisans and connecting with heritage. She narrated her trip to Gangtok to locate the Thangka artist to reiterate her point. "Witnessing the artist sitting on the wooden mezzanine floor of his modest abode on the hills and engrossed in creating the mandala painting was an extremely humbling experience."

Shibani concluded her presentation by drawing attention to the imperative need to bring in design innovation to sustain traditional art

forms and prevent its extinction. She showcased some of her projects where she had worked with traditional artisans to create various forms of art where innovation was specifically brought in to meet contemporary needs. These traditional art forms were interpreted on different mediums too to adapt to the contemporary spaces.

Arts and crafts in spaces

Presenting her Practice's projects where a minimum of four to five mediums of traditional arts and crafts have been fused into the spaces was Interior Designer Amrita Guha, laying bare to the gathered audience the immense possibility of integrating many of these perishing skills into contemporary spaces and lifestyles. She began with the Shola originating from Odisha and West Bengal where the material was chiefly used for dressing up the deities. Being very tactile the material needs to be used with resin or glass and Amrita and her team came up with wall murals, coffee table, light fixtures, using the same.

Amrita elaborated on three crafts from Kashmir that her team had been actively working on over three years, the Kari-Kalamdani, Khatamband and Pinjrakari. She pointed to the completely different variations that were created in the fine rural paintings of Kari-Kalamdani to enable them to use the same art in different narratives that went beyond the traditional. Khatamband is a layering technique used in wood to create the intricate jaalis that gets woven with stone and can be used on the wall, ceiling. Pinjrakari is a fine art of doing wooden screens where different modules and different panel doors can be created for a contemporary interior.

"By also hosting workshops, we are able to brainstorm with the artisans and come up with innovative use and solutions which they have not explored, permitting design to intervene and adapt these crafts into contemporary spaces. This opens up more opportunities



Interior Designer Amrita Guha along with Chairperson Ar. Gunjan Das

Reaching out to Manipur, Amrita elaborated on its famous handcrafted pottery, Longpi where the traditional potter's wheel is not used and the special clay is sourced from the Longpi village.



Ar. Anshul Chodha on Day one of Designuru 4.0



Designer Shibani Jain CEO, Baaya making her presentation



Let's Talk--Folly by Kumar Consultants in collaboration with Inner Circle Trade Partner FunderMax



Ar. Anshul Chodha in discussion with Architects Sabina Reddy and Sandeep Khosla, Interior Designers Vinita Chaitanya and Amrita Guha

A factor that is sounding the death knell for various traditional art forms is the general expectation of handmade products to be cheap.

for these artisans and these perishing crafts.” Reaching out to Manipur, Amrita elaborated on its famous handcrafted pottery, Longpi where the traditional potter’s wheel is not used and the special clay is sourced from the Longpi village. “The clay here cannot withstand large structures and hence can be used only for smaller creations.” Pointing that it is imperative to see how the product using the material can be utilised in more ways than one, she showcased the famous wood and veneer marquetry from Mysore which had been variously incorporated into her spaces.

Likewise, the Tarkashi craft from Uttar Pradesh that comes with inlays of fine brass wires in wood and the Koftgari art of Rajasthan that has silver wires artistically embedded into iron, have been used to create ornamental table tops in her projects. The Phad paintings of Rajasthan are made on metal brass panels while the Matani Pachedi, a Gujarat painting, are done by the nomadic communities of the State. “The nomadic tribes create their own deities in the form of a painting, the forms shaping up from the emotive, traditional space of these tribes”, Amrita explained. “Essentially it is about how we present these art forms that use different materials and create something new that goes beyond the traditional modes of representations”, she concluded.



Exhibit by Jaipur Rugs



Exhibit by Wesmarc Doors

Impacting through design

The manner in which interiors are designed can bring about a mental, physical, emotional impact, translating into productivity as well as happiness quotient. Deliberating on this and the challenges involved while coming up with the right design intervention were Architects Sandeep Khosla, Sabina Reddy, Interior Designers Vinita Chaitanya and Amrita Guha, the conversation moderated by Architect Anshul Chodha. “It is about responding to the functionality and cultural fabric, keeping in perspective the sensibilities while putting your stamp as a designer on their aspirations. This calls for lengthy conversations”, contended Sandeep Khosla. Besides the focus on understanding the relevant needs of the user, the discussions also veered around the role of artificial intelligence which is fast permeating all segments, its relevance in interior design.

Mapping Bengaluru

Day two of the design week, curated by **Purple Ink Studio** witnessed a spellbinding presentation by Architect Naresh Narasimhan where he traced the etymology of Bengaluru. He went back to a 450 AD map where he located the position of the city on the ancient map, pointing to the 11th century Chola temples having been built in what is now Domlur and Halasuru. By 1625 AD the city’s boundaries started taking shape, though the first impression of the city according to Naresh was configured by the British during the first Mysore war. “The earliest map of the city can be traced to 1791 and during this period it was the largest city formed that was not located next to a river or hills”.

All lakes in Bengaluru are man-made, with every lake coming with a bund, Naresh pointed. “Every area came with a Kote for security and then a Pete where people resided, followed by a Thota with greens



Ar. Naresh Narasimhan tracing the etymology of Bengaluru



Team Uru on the Inauguration Day



Past Chairperson Ar. Kavita Sastry, Chairperson Ar. Gunjan Das, Rizwan Arshad, MLA, Shivajinagar Constituency, Ar. Naresh Narasimhan, Ar. Akshay Heranjal lighting the lamp on Day 2.



Ar. Nischal Abhaykumar presenting his project

and waterbodies”, he elaborated, tracing the origin of the city, its internal formation and the cultural fabric that was woven around it. “Year 1876 onwards saw the Raj Bhavan and High Court coming into being along with Cubbon Park, followed by Parade Grounds in 1910 and the Indo-Saracenic style Russel Market in the 1960’s. The Diwan of Mysore, Sheshadri Iyer created Sheshadripuram on the lines designed by the British while Chamaraipet was commissioned to emulate the grid of Manhattan. This grid continues to remain to date.” While the city started slowly evolving from 1924 with localities like Malleswaram being the earliest entrants, Naresh considers the layout opted in one of the earliest localities, Basavanagudi to be one of the best till date with its perfectly designed roads and designated plots for multiple uses such as residential, religious, public spaces, each segregated, yet inclusive to address the community needs. “By 1948 the city was fully formed. Post the millennium it has witnessed a rate of growth that has become too fast to manage.”

Architecture Presentations

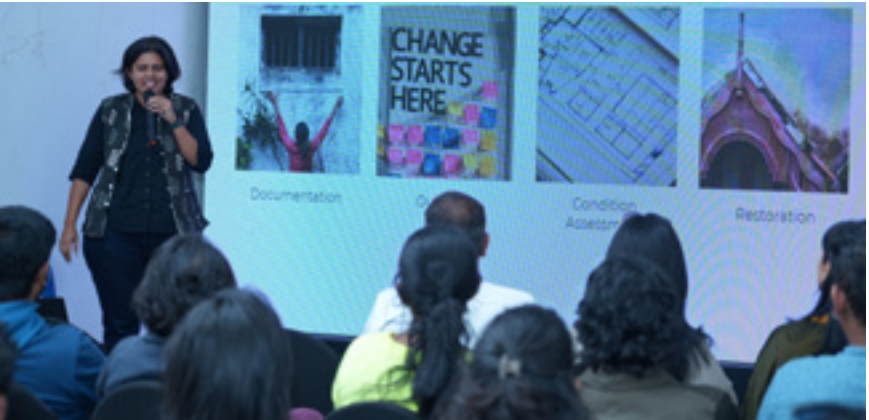
Day two also witnessed two scintillating presentations on architecture by leading architect firms in the city, Architects Nischal Abhaykumar of M9 Design Studio and Pramod Jaiswal of BetweenSpaces. Nischal presented his project, Dr Vishnuvardhan Memorial where the project

involved creating a memorial for the actor, a theatre for performances as well as public spaces for hosting a library and art displays. The project revealed the crafty tying in of bricks, exposed concrete along with a vibrant play of colours as well as a dynamic entry of natural light to create an eclectic narrative of usable public spaces catering to varied functions and usage.

Architect Pramod Jaiswal presented his project which was a large multi-purpose hall in the campus of an educational institution, designed to accommodate cultural activities of both the school and college besides accommodating a set of classrooms. The building brings in a hint of the Colonial to relate to the time period of the educational institution that has prevailed since the British period. The third presentation of the day was by Architect and Author, Robert Stephens of Urbs Indis on his book Bombay Imagined.

Adaptive reuse

Day three focused on adaptive reuse, the day’s proceedings curated by **Mathew and Gosh Architects**. Presenting the works on adaptive reuse were Bengaluru based architects Gowri Rao of GNA and Kavita Sastry of KS Architects along with Pune based architect, Khushru Irani of Khushru Irani Design Studio. Earlier in the evening had Mason’s Ink



Mason's Ink presenting their projects



Ar. Gunjan Das moderating a panel discussion with Ar. Gowri Rao, Ar. Kavita Sastry, Ar. Soumitro Ghosh and Ar. Khushru



Ar. Soumitro Ghosh making a point

presenting their heritage conservation projects, where their Practice started initially with documentation of heritage buildings of Richard’s Town in Bengaluru.

Speaking on adaptive reuse, Khushru pointed that the contextual relationship, functional aspect, the material and structure are key factors that need to be considered first. “The process involves restoring the existing structure, rebuilding some parts and finally reusing some elements that go into adaptive reuse. These need to be looked at in the context of functional adaption of the building. In short, it is a layered approach”, he elaborated. Amongst the projects he presented was also his old residence that he repurposed as his studio, using steel to strengthen the collapsing structure.

Khushru’s presentation was followed by presentations by Gowri Rao and Kavita Sastry. Gowri took the audience through a journey of adaptive reuse projects executed by the heritage wing of her firm GNA. Prominent amongst her presentation was the conservation and repurposing of the 1783 heritage building in Telengana. “The structural system, the plaster used, the roofing, everything had to be documented and studied in detail before the intervention. Some segments had to be reimagined and reconstructed.”

Her presentation also included adaptive reuse projects of other Indian and overseas architecture firms, notable amongst it being the adaptive reuse of the industrial building of a pharmaceutical company executed by Architect Karan Grover. “It was a very sensitive

intervention in the industrial building, creating a much sought after space to host artists, design festivals and other events. The building also has a museum, a café, essentially what every city aspires to have.”

Kavita Sastry presented her multiple award winning restoration project, the 110 year old Colonial style Government Primary School building in Murphy Town, Bengaluru, which was in a dilapidated condition and unfit for habitation. The intervention involved redoing the old lime plaster, reconstructing the broken tiled roof, addressing the windows, the doors, the pillars in the exterior verandas. “The entire process required detailed study of material and structural system to ensure the right intervention was done to conserve the structure”, stated Kavita.

Continuing the memory

The scintillating presentations were followed by a panel discussion between the presenters and Architect Soumitro Ghosh, moderated by Architect Gunjan Das. The entire concept of adaptive reuse emerges from the aspect that architecture is viewed as an infringement on nature, given the expanding building footprint. “The choice of viewing the possibility of adaptive reuse prolongs the life of a building, negates the urge to demolish and rebuild, in turn initiating a strong sustainable quotient”, stated Kavita Sastry. The panel loudly wondered about the possibility of having a law that prevents demolition of a strong structure, lending it for adaptive reuse. “This also calls for strong awareness amongst the public, on the

cost and sustainability if a building is not demolished but repurposed to meet different functional needs”, averred Soumitro, on the possibilities of taking forward this concept on a larger scale.

Sensitising on ecology

Day four saw Architect **Neelam Manjunath of Manasaram Architects** curating the day’s proceedings with the focus on ecology. The evening saw the discussion veering around carbon sequestration, fixing the carbon di oxide in the atmosphere by planting bamboo, given its high capacity to absorb it. Depending on the species, one hectare of bamboo has the capacity to absorb over 60 tonnes of carbon di oxide per year which is 30 times more than other plants. “The lifetime oxygen needs of one individual are fully addressed by just one bamboo tree”, pointed Neelam, reiterating the need for propagating bamboo cultivation across the cities. “Bamboo serves as an excellent plant to be cultivated on the banks of Rajakaluves as they address water pollution through phytoremediation. They also arrest soil erosion, increase the oxygen generation in the region where they are planted”, she elaborated.

Bamboo is also known for its extensive use in making products as well as in construction. “Construction using cement, glass, steel contributes to 30 per cent greenhouse gas emissions. Replacement with bamboo will go a long way in cutting down the carbon emissions”, Neelam pointed. Launching the Bamboo Smart City project, Neelam stated that the project envisioned planting 15 million

bamboo saplings by 2030 at an average computation of one bamboo plant per person. “The objective is to make Bangalore carbon neutral, extending it on a large scale to construction too.”

Acknowledging the challenges involved in executing the project, Neelam elaborated on possible modes of taking the intention forward seamlessly. “The lakes in the city, the bunds around it are possible areas for planting bamboo, yet, due to encroachments, these spaces are fast disappearing. There is hence a need to specifically earmark public spaces such as parks, around Rajakaluves, community centres, for planting bamboo. The type of bamboo to be planted will need to be selected based on the site conditions. “ Stating that there are 136 species of bamboo in the country, Neelam pointed the need to choose the right variety for each site. “Including bamboo into the climate action plan by BBMP would go a long way in ensuring the success of the project.”

Deliberating on urban spaces

Day five curated by **mayaPRAXIS** had the focus of discussion veering around urban spaces in the city. The evening also had four Young Architecture Practices, Bengaluru based Maze Concept Studio, Chennai based Rain-Studio of Design, Mumbai-Wada based Blurring Boundaries and Ahmedabad based Compartment S4, presenting their works, curated by Assocham GEM Karnataka Chapter. The presentations ranged from interior design, architecture, sustainability to interventions in public spaces.

Depending on the species, one hectare of bamboo has the capacity to absorb over 60 tonnes of carbon di oxide per year which is 30 times more than other plants. “The lifetime oxygen needs of one individual are fully addressed by just one bamboo tree.”

Ar. Neelam Manjunath hosting the panel discussion

Maze Concept Studio presenting their projects

Chairperson Ar. Gunjan Das, Ar. Sahana Shetty, Chairperson elect Ar. Viswannath, Past Chairperson, Ar. Kavita Sastry



Ar. Vijay Narnapatti speaking on Bengaluru's urban spaces

Ar. Vijay Narnapatti hosting a panel discussion





Students' workshop in progress

The evening's panel discussion on public spaces in Bengaluru, moderated by Architect Vijay Narnapatti, deliberated on a range of issues that were a cause for concern, starting from the safety aspect, restrictions on usage of public spaces, accessibility of public spaces, to specific engagement zones to permit street plays, art displays, creating heritage trails to preserve and cherish the few remaining heritage icons of the city. The participants included Dr Rajeev Gowda, Rasheed Kappan, Shaheen Shasa, Lokesh and Architect Anup Naik. "Our public spaces lack safety in usage, be it the footpaths, pedestrian walkways, the skywalks, the subways, the parks; each come with their own category of risk because of the quality, the structure and design, the management, to state a few", pointed Vijay. "The concept of village public spaces which were specifically designed for public engagement has totally disappeared. There are no specific engagement zones for a street play, or artists to display their wares or demonstrate their craftsmanship. This concept of informal engagement of public and ensuing interaction has been meticulously erased", he lamented. "The same applies to heritage trails to identify, preserve, celebrate heritage. Earlier there were specific, famous food streets specialising in a particular cuisine. These would come alive at night or at particular times of the month, year and during festivals. The structure that we have now lacks imagination, creativity."

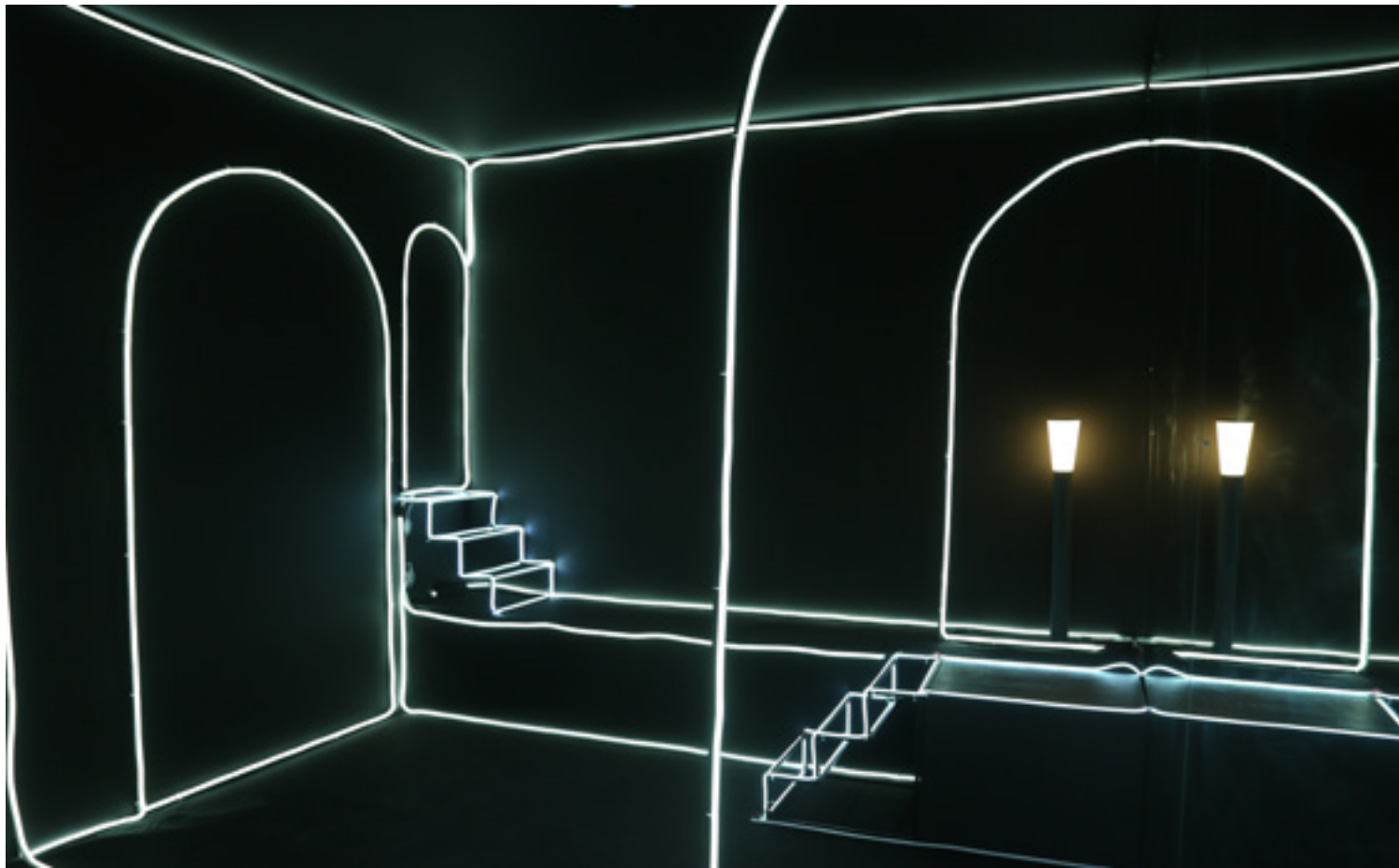
A case of inclusivity

Day six, curated by architecture firm, **Studio Sorted**, came with a very interesting theme veering around inclusivity. Picking on the topic, 'Why archive the lives of women architects', the evening panel discussion saw an engaging discussion between panellists, Laila Khalil, S Fiona Evangeline, Architects Leena Kumar, Gayathri Shetty and moderator, Priya Joseph. The discussions veered around women in architecture as well as other segments of work, covering an entire array of professions, the challenges faced as well as the indelible mark left in each of these segments.

“The concept of village public spaces which were specifically designed for public engagement has totally disappeared. There are no specific engagement zones for a street play, or artists to display their wares or demonstrate their craftsmanship.”

When youth takes over

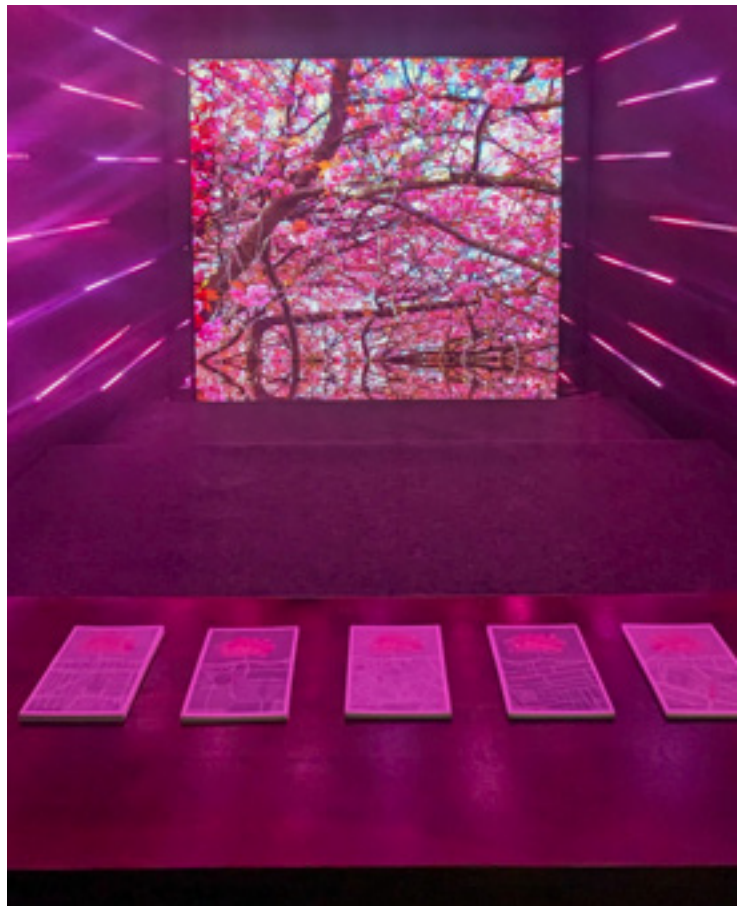
The final day and the culmination of the week long design festivities chose to zero in on Emerging Young Practices, the day's events curated by Architect Akshara Verma of **ACE Group**. The evening began with a spell binding presentation by Architect Sahil Tanveer on the role of Artificial Intelligence in architecture and interiors. The audience, after having been deluged by the myriad possibilities opening up with the use of AI, were in for another enthralling presentation by Architect Ann James on the emerging technology of using Cross Laminated Timber (CLT) for structural construction. The pedagogy as well as the methodology of architecture education proves to be a key driver when it comes to future architects and



Infinite Radiance--Folly by Praxis Inc in collaboration with Inner Circle Trade Partner Pasolite



A Hundred Reflections of Me--Folly by Core Design in collaboration with Inner Circle Trade Partner Nexion



Fractal 'Poui'tree--Folly by Purple Ink Studio in collaboration with Inner Circle Trade Partner ProFx



Ar. Akshara Verma making a point

Ar. Gayathri Shetty, Ar. Sharukh Mistry, Ar. Shyamala Prabhu, Ar. Zubair Ahmed



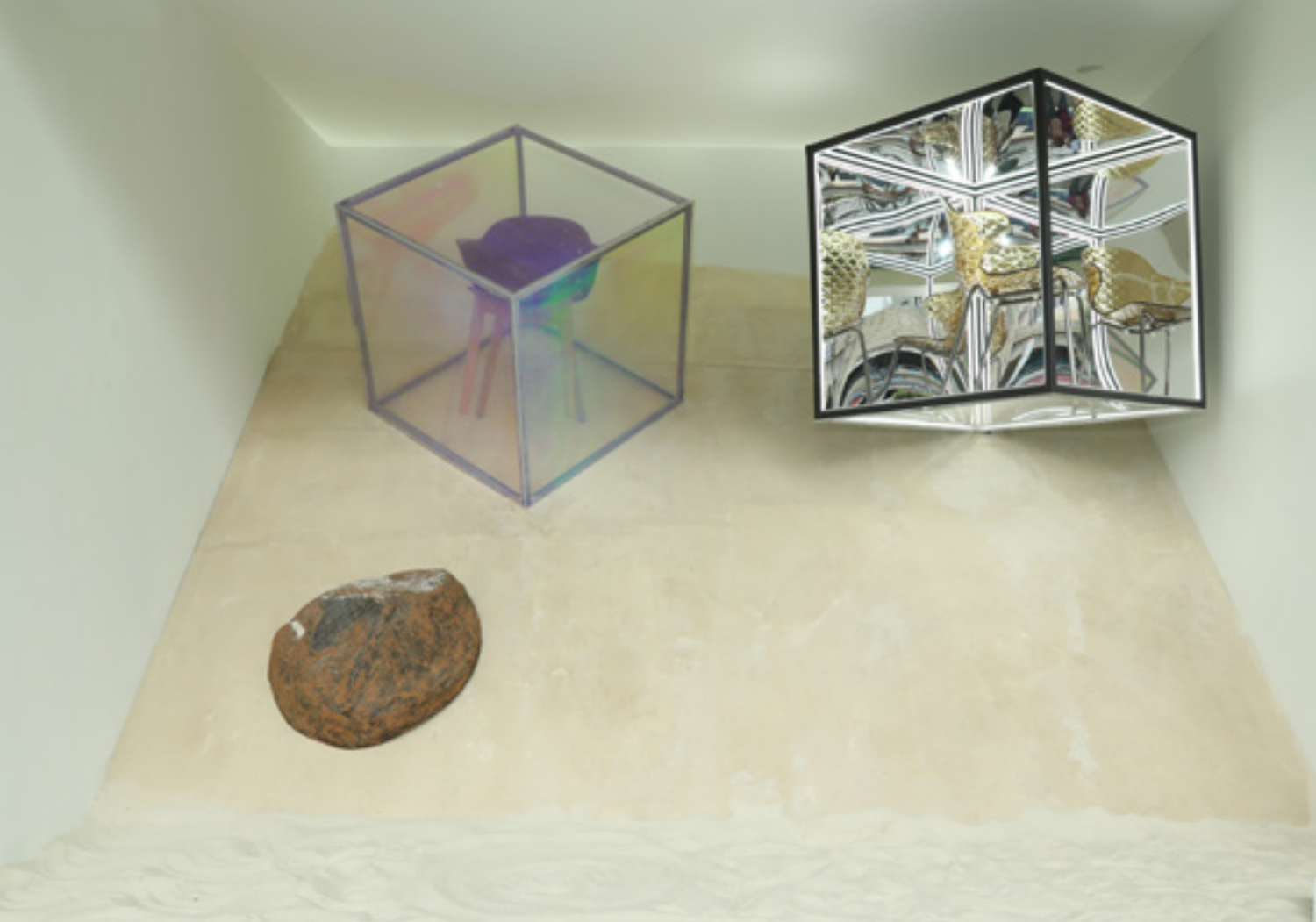
National Award winning wood sculptor Sengottuvel, from Thammampatti

architecture. Sensitive to this, an engaging panel discussion focused on design education, featuring panellists Shantesh Kavelakar, Meera Vasudev, Pratyusha Suryakant, moderated by Akshara Verma. The evening proceedings were wrapped up by a scintillating presentation by Architect Diwakar Chintala of Studio Chintala.

Artisan presence

Given the strong commitment of IIID BRC to promote traditional arts and crafts and the artisans involved in the same, Designuru 4.0 witnessed the participation of award winning artisans displaying their crafts as well as demonstrating their craftsmanship. The tone was set right on the first day by Chief Guest of the festival, Padma Shri Awardee Bidri artist, Rasheed Qaudri. Promoting this coveted traditional craftsmanship were more Bidri artists displaying the Bidriware at the festival.

Likewise, National award winning wood sculptor, Sengottuvel from Thammampatti, Tamil Nadu participated, displaying not only his exquisite wood



Interrogation of the Primal--Folly by GNA in collaboration with Inner Circle Trade Partner Simply Sofas



The Spincredibles: Moving Tapestry--Folly by Studio Camarada in collaboration with Inner Circle Trade Partner Twigg



Silent Architects of the Sea--Folly by Studio Ruh in collaboration with Inner Circle Trade Partner AStones

The design installations, christened follies, were 15 in all, captivating the attention of all attendees, be it designers, students of architecture, the public or the multiple visiting dignitaries.

sculptures but also physically demonstrating the sculpting in wood. The festival also witnessed the participation of Athangudi tiles artisans, the famous handmade tiles originating in the small village of Athangudi in Karaikudi district of Tamil Nadu. The artisans displayed the handmade tiles, while also taking the visitors through the journey of making the tile.

The astounding follies

Designuru 4.0 was host to a spectacular set of design installations put up by leading architect firms from Bengaluru in collaboration with Inner Circle Trade Partners. Each installation used the specific material/product of the collaborating trade partner to come up with a stunning design showcase that rested on a thought provoking theme or statement. The design installations, christened follies, were 15 in all, captivating the attention of all attendees, be it designers, students of architecture, the public or the multiple visiting dignitaries.

While each folly stood out in its design, the jury had its pick, zeroing in on two of them, one being “Profile of a City” by Tall Storeys

Collaborative in collaboration with Inner Circle Partner Moon & Baker, and the other being the installation ‘Lucent’ by Cadence Architects in collaboration with Inner Circle Partner Marble Centre India (MCI). Each of the 15 follies came with a strong narrative on the design intent executed, leaving the visitor not only stunned by the installation, but also the story behind it. For instance, ‘Weaving Emotions’, the folly put up by Mistry Architects in collaboration with Inner Circle Partner Outdoor Connections, had a very interesting narrative that hinged on the varied human emotions that come into play. Each of the five individual sections of the installation spoke of a specific emotion such as anger, fear, curiosity, joy and jealousy.

Likewise, the folly, ‘Moving Hues’ by MYVN Architecture in collaboration with Inner Circle Partner Studio Plus, arrested the attention of every visitor right at the entry with its exquisite lighting hues. The light installation creatively used fabric to explore the play of light during the transition periods of dawn and dusk. The folly served as a transition point for visitors to stroll into an entrancing space dedicated to celebrate luminosity.



LEFT & RIGHT Profile of a City--Folly by Tall Storeys Collaborative in collaboration with Inner Circle Trade Partner Moon & Baker



Lucent--Folly by Cadence in collaboration with Inner Circle Trade Partner Marble Centre International



The Moving Hues--Folly by MYVN in collaboration with Inner Circle Trade Partner Studio Plus



Weaving Emotions--Folly by Mistry Architects in collaboration with Inner Circle Trade Partner Outdoor Connections

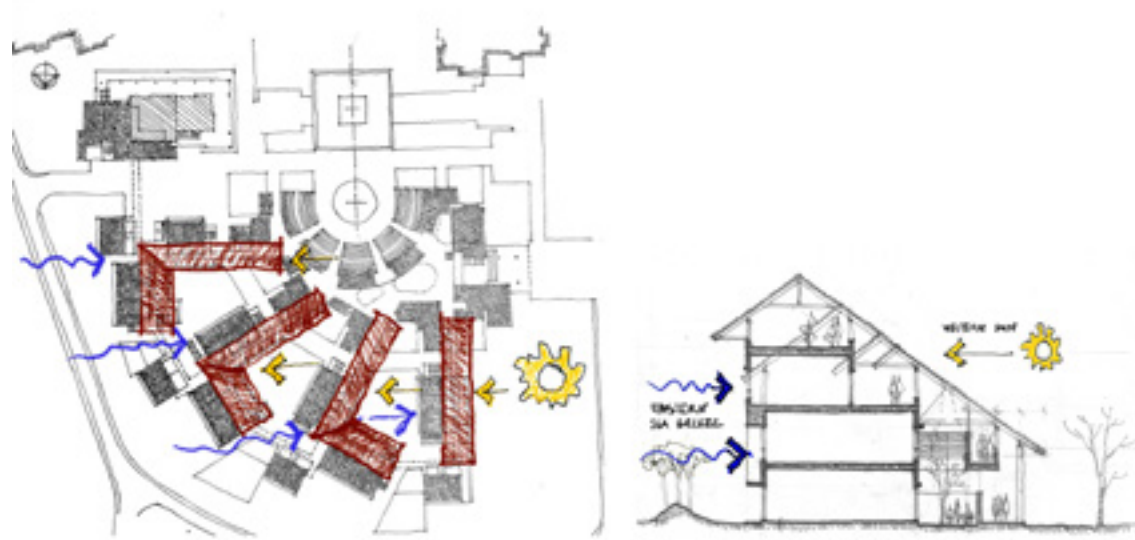


Whirl-Spool--Folly by Sanctuary Architects in collaboration with Inner Circle Trade Partner Skipper Furnishings

A home away from home

BY NANDHINI SUNDAR
FEATURING SANJAY MOHE





When **Architect Sanjay Mohe of Mindspace Architects** took up the project, Vellore International School, two fundamental aspects came into his design scheme; responding to the local climate while addressing functionality and secondly blurring the boundaries of indoors and outdoors to offer a rich learning environment.

It is a residential school in the suburbs of Chennai, built on the concept of offering a space for the young inmates that packs in all the warmth and sensitivity of a home, yet serves as an inspiring space to dive in, learn, expand their wings to meet the myriad challenges that future holds. When **Architect Sanjay Mohe of Mindspace Architects** took up the project, Vellore International School, two fundamental aspects came into his design scheme; responding to the local climate while addressing functionality and secondly blurring the boundaries of indoors and outdoors to offer a rich learning environment.

Interestingly, further conversations with the management of the school brought in a third dimension to this approach—a dimension that called for caring and warmth to resonate with a home, essentially a mother’s perspective. What then ensued was an institutional building that is not only green in its concept and design but also one that features as a home away from home to the extent of prompting the young residents to become impatient to return to school after holiday breaks.

A green approach

Built on a 35 acre campus, the land abutting a forest area, Mohe’s first response was to come up with a design that called for nil air-conditioning in Chennai’s sweltering heat by simply addressing the orientation of natural ventilation and heat ingress. With the back drop of a forest zone to the site, Mohe began by plugging in the amphitheatre into the centre where it becomes the soul of the building, the entire structure wrapping itself around this central point. The classrooms, the dining area, the hostel blocks as well as the physical activity zones flank this central spine, each segment accessing it seamlessly to become almost a single continuous unit of inside and outside spaces. Incidentally the blurring of the boundaries prevails not only between individual segments of each functional block but also within each individual segment where the interiors flow out to encompass the exteriors without a definitive demarcation.

The building is craftily designed to capture the cool eastern sea breeze that flows into the interiors while a sloped Mangalore tiled roof with its large overhang, shields successfully the western sun, thus protecting the interiors from heat



TOP: Landscape view of the residential school
BOTTOM :Ariel view of the amphitheatre

“The traditional sloped roof also addresses scale, warmth, memories and experiential aspect of the children”, states Mohe.



ingress. “The traditional sloped roof also addresses scale, warmth, memories and experiential aspect of the children”, states Mohe.

The amphitheatre, which acts as the central nodal point for all the high energy activities of the school, is enveloped by a green landscape and waterbody, with a sports complex combining a swimming pool featuring on one side while it leads thence on to the football grounds. The girls’ and boys’ hostel blocks border the amphitheatre on either side with the dining area featuring besides a waterbody that is soon to be constructed.

Open, interactive spaces to learn

The structure for the classrooms articulates as staggered G+3 levels intertwined with courtyards that bring in both ample natural light and ventilation to address the heat. The Mangalore tiled roof comes with strategic vents to let in natural light, its large overhangs successfully shielding against the harsh western sun. The open classrooms physically connect to the courtyards while the open corridors connect the individual buildings and lead thence to the amphitheatre. The first level of the individual classroom buildings flows seamlessly into the amphitheatre to permit uninterrupted access to this activity zone. “The sloped podium over the amphitheatre creates the connection as another ground level, though structurally it is a first level”, points Mohe. “The slopes also prevail as attractive playful spaces for the children to slide down in their characteristic carefree style”, he adds.

Each of the classrooms visually connect to the greens, forging the strong connect between the built and unbuilt. The structural form of the building further ensures visual connectivity between the levels to offer a seamless transition of the spaces. The hostel module comes with an intriguing design, formulated explicitly to engage the young minds as well as facilitate their physical,



The classrooms connect to the greens, merging the built and the unbuilt

mental and emotional growth. The staggered four floors high building incorporates two levels planned around a courtyard, with each level featuring a double height ceiling to accommodate a mezzanine area. The staggering of the individual blocks is craftily done to connect all the individual buildings into one functional stream that has a pedestrian spine and courtyards intertwining the spaces. Physical as well as visual connectivity is maintained between the levels of the individual blocks and the pedestrian spine running through the blocks, facilitating seamless interaction amongst the students.

Each double height interior space accommodates six beds at the ground level and six on the mezzanine floor, the individual spaces deftly segmented to offer privacy, yet remaining open to visually connect with the rest of interior. "Each nook hosting a bed comes with a window. This not only lets in ample natural light, but also keeps the visual connect with the outdoors intact for each student", points Mohe. The double height individual floors accommodate 12 beds each, thus permitting a cluster of 24 residents in each block. "To forge a physical as well as emotional connect with the warden, each cluster also fuses in the warden's quarters around the courtyard, making it easy for access and interaction by the students", adds Mohe.

The intermediary spaces are sprinkled with greenery, soft grassy slopes, little nooks and openings that kids can slip through or tuck into, infusing a sense of adventure, surprise, playfulness and cheer, the design resting strongly on crafting a vibrant exterior that would constantly engage and emotionally care for the young residents. "The physical and visual connect between the multiple levels as well as the seamlessly connecting passages permit the children to interact between the levels, engage in innocent fun and games that incidentally what a rich childhood experience is all about", elaborates Mohe.



Mangalore tiled roof comes with strategic vents to let in natural light

“With the prime emphasis laid on aiding the children to experience nature in totality, the design also ensures the five elements are omnipresent and intrinsic in the landscape for the children to soak in and become part of”, states Mohe.



TOP
The courtyards serve as breakout spaces

MIDDLE
Little nooks and openings for kids to tuck in

BOTTOM
The hostel rooms are segment-ed craftily to offer privacy, yet remain visually open

Memorable across ages

The smell of the salty air reminding of the sea, the rustle of the leaves, the music of the wind chimes combined with the chatter and laughter of the kids strikes a rich melody that offers an unforgettable experience, both for the young residents as well as the visitor. "With the prime emphasis laid on aiding the children to experience nature in totality, the design also ensures the five elements are omnipresent and intrinsic in the landscape for the children to soak in and become part of", states Mohe.

While the child's physical experience ensures to be rich, both in the interior design as well as the lay of the landscape, the visuals of the buildings and its exterior spaces serves to be an equal treat even for the adult visitor. Be it the connection between the built and unbuilt spaces, the feel of the soft grass in immediate contrast to the hard natural stone, the cascading pitched Mangalore tiled roofs miming the hillside roof tops, the playful green slopes, the experience is equally memorable. 🌿

Project: **Vellore International School**

Design Firm: **Mindspace Architects**

Location: **Kayar, Chennai**

Architects Team: **Sanjay Mohe, Chelliah, Greshma, Arun Kumar, Mira and Dhanush**

Completion: **2021**

Built area: : **1,90,000 Sq ft (Phase I)**

Material: **Mangalore tiles, Kota stone, Vitrified tiles**

Engineering, Structural and MEP Consultants:

Mahesh, Rupesh (Mindspace architects),

Ramkumar C (Rays Consulting Engineers),

Electrical – (Madras Electrical Consultants),

Plumbing-(Prism Consultancy)

Landscape Consultants: **RaA Ravikumar and Associates**

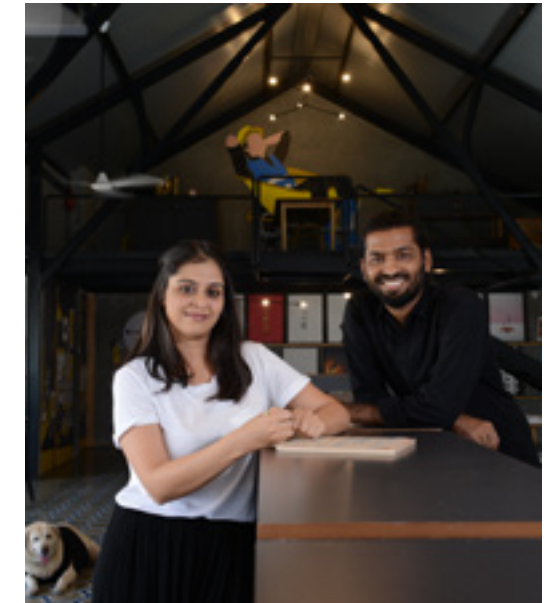
Picture credits: **Mindspace Architects**



Inclusive and participatory

BY NANDHINI SUNDAR

FEATURING M9 DESIGN STUDIO



Architects
Nischal Abaykumar
and Jesal Pathak
of M9 Design Studio
amply recognised
this when they
decided to
participate in a
design competition
to build a memorial
for the renowned
Kannada actor,
Dr Vishnuvardhan.



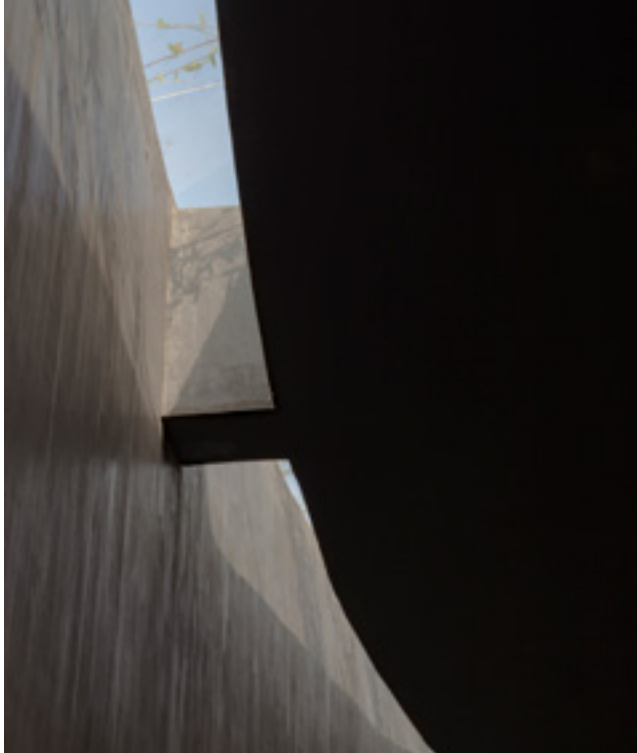
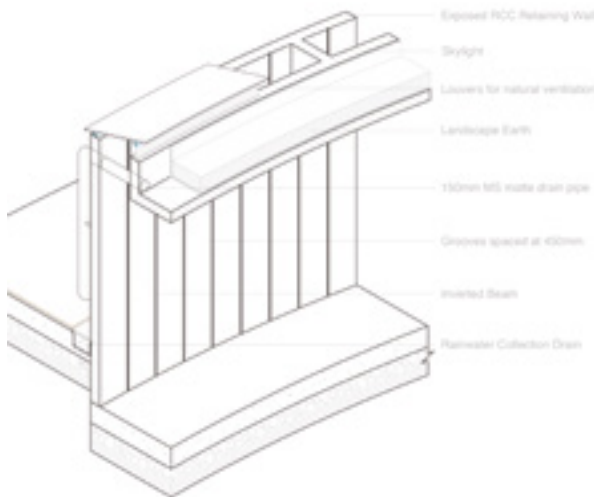
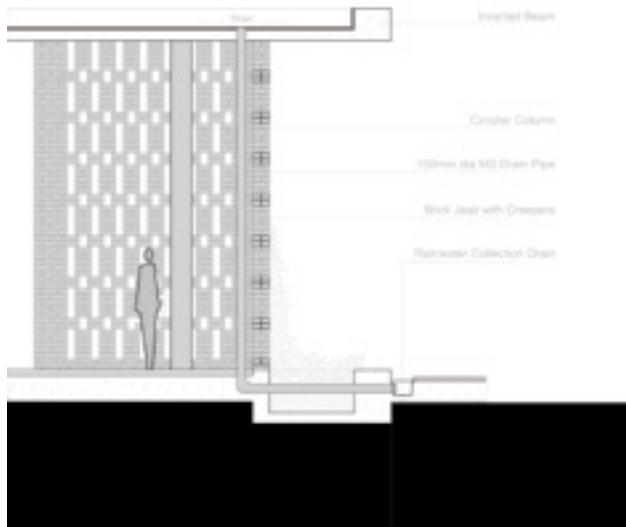
Ariel view of the memorial with its play of greens and water

A memorial serves to be not only a place to pay homage but also one that prompts many reflections, reminiscences. Most importantly it also becomes a place for public gatherings and interactions. However, many a time, this public gathering happens only on specific dates in a calendar year, the space remaining largely unutilised rest of the time. **Architects Nischal Abaykumar and Jesal Pathak of M9 Design Studio** amply recognised this when they decided to participate in a design competition to build a memorial for the renowned Kannada actor, Dr Vishnuvardhan. The site, in the suburbs of Mysuru, was of 5 acres, the memorial Trust being funded by the government of Karnataka.

When Nischal and Jesal won the competition, their first reaction was to ensure their design permitted doubling up as a public space which could be utilised through the year, especially by the less privileged. “This intent was also in keeping with the strong sentiments evinced by the Trust to give back to the community, syncing with the ideology of Dr Vishnuvardhan who had been intensely service oriented”, states Nischal. The intervention was confined to 2.5 acres of the site, leaving the other half to evolve over time in tune with future requirements.

Program of closed and open spaces

The entire structure, programed as closed and open spaces, encompasses besides the memorial, an auditorium that would be used not only by performing artistes and general public, but also government school children who have free access to the facilities. Adjoining the auditorium, a set of classrooms prevail with a similar intent, besides accommodating the office spaces and a café to serve refreshments for the visitor. The main structure takes a circular form that weaves around the altar erected for the actor with his ashes. The auditorium is built as a rectangular functional space behind this altar, segregated artistically by a semi-circular vibrant brick jaali wall partition.



The running vents in the outer concrete ring of the memorial usher in copious natural light into the interiors



Shree Chakra with the actor's ashes buried underneath

The main structure takes a circular form that weaves around the altar erected for the actor with his ashes. The auditorium is built as a rectangular functional space behind this altar, segregated artistically by a semi-circular vibrant brick jaali wall partition.





The vibrant semi-circular brick jaali wall with its folds segregates the sections while creating a drama of light and shadow through the day



The circular exposed concrete building features as the outer ring, housing within the life journey of the actor in the form of photographs, videos, famous quotes picked from his over 200 odd films. A continuously running vent between the walls and the roof through this circular program ushers in ample natural light to shun artificial lighting, even as the sunlight washes the rugged concrete walls to create a drama of light and shadows as the day progresses. While the circular program with its interior display walls permits the visitor to seamlessly run through the life journey of the actor, strategically placed openings facilitate exit into the core of the memorial that houses the altar overlooking a waterbody.

Striking an emotional chord

"The exits serve as a connect to the altar where the visitor can sit back, reflect around the semi-circular meditative steps and the waterbody, paying the silent homage. The stillness and silence in this inner circle is reverential, striking an emotional chord with every visitor to the point that many return with eyes moist", states Jesal. Reminiscing the actor on a stronger vein, a life size sculpture of the omnipresent bangle the actor was seen with is placed in the centre of the waterbody. Complementing it are some of the actor's famous quotes inscribed on the walls of this open to sky courtyard. The circular concrete structure comes with a green roof, the vegetation resonating with the paddy fields in the neighbourhood which "have been the source of inspiration." Besides keeping the interiors naturally cool, the greenery will shroud the concrete eventually, adds Nischal. Spots of yellow in the interior structure manifesting as metal columns and exit doors yet again connect to the actor, "as yellow was his favourite colour."



TOP: The outer concrete ring hosts the life journey of the actor
BOTTOM : A dash of yellow reminisces the favourite colour of the actor

Complementing the vibrant brick walls is the traditional red oxide flooring, with the dynamic play of light and shadow through the wall perforations completing the picture.



A porous, vibrant demarcation

Contrasting the cold concrete material language around the altar is the earthy, vibrant semi-circular brick jaali demarcating wall that leads thence to the auditorium. "The perforated brick wall is designed in folds to create segregated sections in this intermittent space where displays can take place. This section also houses the classrooms where tutoring can happen", states Jesal. Besides the admin office spaces of the Trust, the lengthy corridors host a café for the visitors as well as a small amphitheatre under the cantilevered roof for short discussions, gatherings or mini-performances. "This segment acts as the bridge between the memorial and the 240-seater state-of-the-art auditorium", adds Jesal. Complementing the vibrant brick walls is the traditional red oxide flooring, with the dynamic play of light and shadow through the wall perforations completing the picture.

Functioning as a social leveller

Besides housing state of the art facilities, the auditorium is designed to be lively, the colours and programing of the interiors offering a facility that is elevating, not only to the user hiring the space but specifically to the government school children who "otherwise do not have access to such facilities. Both, the auditorium and the demarcating brick segment function almost as a social leveller, a factor that Dr Vishnuvardhan strove to achieve in his lifetime when he espoused the cause of the underprivileged", elaborates Nischal. The language of bricks is also carried over to the changing rooms supporting the auditorium, where they feature behind the stage. ◀

Project: **Dr Vishnuvardhan Memorial**

Design Firm: **M9 Design Studio**

Location: **Mysuru**

Design Team: **Principal Architects Nischal Abhaykumar & Jesal Pathak**

Completion: **2023**

Built area: : **22000 Sq ft**

Material: **Concrete, bricks, metal, red oxide**

Picture credits: **Vivek Eadara**

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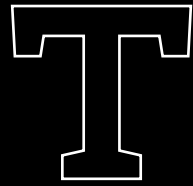
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TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

MODE OF PARTICIPATION

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

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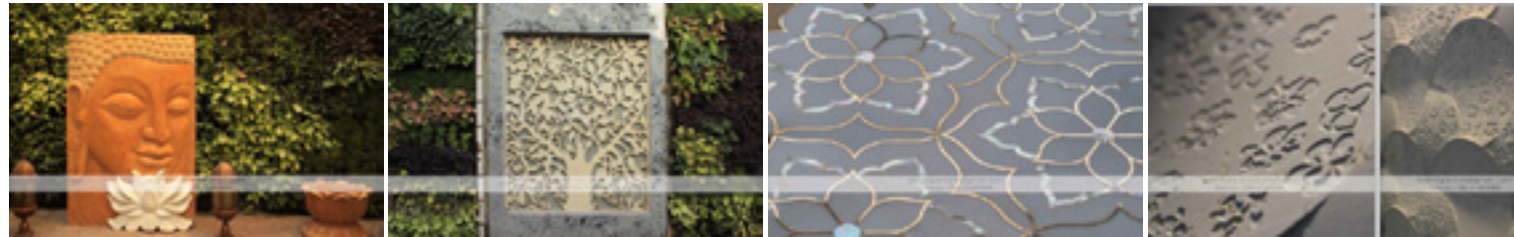
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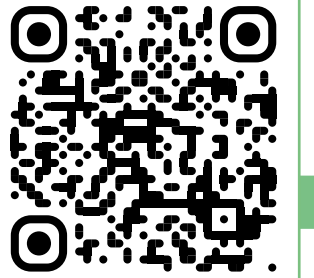
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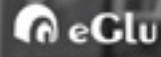
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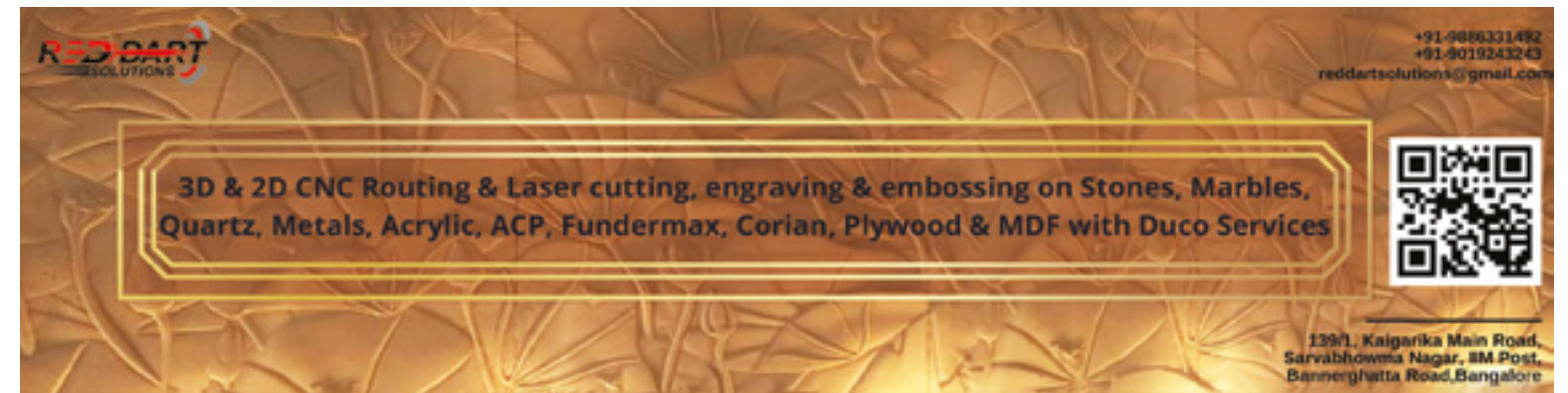


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A language **solely contextual**

BY NANDHINI SUNDAR

FEATURING COLLECTIVE PROJECT

While a broad set of principles serve as the guiding line, the sensitivity to environment and strong intent to leave behind the least footprint prompts a leaning towards use of local materials, salvaging waste or already existing materials and putting them to right use.





CYRUS PATELL & ELIZA HIGGINS

It is a design approach that is totally fluid, commencing with a conversation on the project sans preconceived thoughts, the intuitive process kicking in right at the outset to allow the structure to evolve organically in tune with the functionality and inclinations elicited. While a broad set of principles serve as the guiding line, the sensitivity to environment and strong intent to leave behind the least footprint prompts a leaning towards use of local materials, salvaging waste or already existing materials and putting them to right use. Though the inclination and execution may be strongly sustainable, any labelling on those terms is shunned so as not to be slotted into a predefined box that has finite possibilities.

This in short was the brief with which the conversation started with **Architects Cyrus Patell and Eliza Higgins of CollectiveProject**. Cyrus, graduating in 2004 from RV College of Architecture, comes with a strong influence and inspiration from Architect Sharukh Mistry, ‘which propelled him into architecture and shaped intuitively his approach to design.’ His brief stint in Architect Rahul Mehrotra’s office further increased his exposure and fine-tuned his design sensitivities, culminating in a Master’s degree from Yale University.

Eliza, his batch mate in Yale comes with a very different background, hailing from New York where the childhood was spent surrounded by horses and woods, the chief interest being art rather than architecture. “Architecture happened not by intention but by chance, with contemplations of dropping out in the second year”, she smiles. On graduating in 2006, Eliza took up working in a large corporate office dealing with architecture. “The experience gleaned was rich but it prompted the need to look beyond, resulting in the Master’s degree at Yale.”

Community and not size matters

On completing their Masters, the duo moved to Bengaluru to start their Architecture Practice in 2013. “The Practice was started with one clear vision, that we will take up wherever possible, projects that impact the community at large and adopt a design approach that we are happy with and not one that is forced upon to cater to a particular demand”, elaborates Eliza.

“The Practice was started with one clear vision, that we will take up wherever possible, projects that impact the community at large and adopt a design approach that we are happy with and not one that is forced upon to cater to a particular demand”, elaborates Eliza.

No project is too small to take up, adds Cyrus, “the focus is on understanding and executing the language correctly in terms of functional use as well as response to context.” This sentiment is amply borne out by their first project which was a multi-functional space in a residence, coming up as a wooden box that packed in an amphitheatre to perform as well as hold discussions. “The space was crafted by merely weaving in waste wooden reapers, jungle scrap wood that wrapped in the greens”, Cyrus explains.

Decoding sustainability

Cyrus and Eliza strongly contend that any design should be one that can last for two to three decades, ‘without the need to break up and alter.’ “This, from our perspective is what sustainability is about”. According to them, the green sense comes in when local materials and traditional techniques are used to conform to contemporary living needs.

“The dialogue on the project leads to the design style as it is a reaction to the requirements raised. The connection to the outdoors is integral to every design and so is the play of natural light and ventilation. Interconnectedness of spaces is another element sought where the program permits, along with the presence of skylights”, elaborates Cyrus on the duo’s design inclines.

As for materiality, Eliza and Cyrus are clear that it should be one that permits weathering, which automatically veers towards use of natural materials. “While we consciously try to use materials sourced within 100 Km radius, we also explore and use waste sourced from processing units.” The reuse of broken brick and mortar to make blocks in one of their projects, use of Kadappa stone waste for flooring, Sadarahalli stone waste sourced from processing units to build a composite load bearing wall where it becomes an attractive façade that requires no painting, are few examples of such material use.

Practical approach

While the material used is natural and locally sourced, the method of construction even when executed on traditional lines, packs in the

contemporary sentiments to meet lifestyle requirements, the design sense thus speaking of strong practical inclines. “The same sloped tiled roof can be evoked by opting for a pitched roof to relate back to the past, yet keep the contemporary leanings intact”, points Eliza. “However, while choosing the materials, attempt is made to ensure not more than three large materials are used in each individual project.”

Vernacular in contemporary style

Their project Brick House amply reveals their design inclines, the 4700 Sq ft residence coming with a porous design that seamlessly tucks in the greens into the interiors to submerge the demarcation between indoors and outdoors. The design veers around keeping the broad plan of an already existing building that was dismantled, the new structure emerging as three corners around a triangular courtyard. The walls, built with hand moulded sundried bricks, come with discolouration that lends a unique character to the structure.

The two-storeyed five bedroom residence hosts visual connectivity between the levels to exude the feel of being one comprehensive single space. Brick screens serve as walls in strategic segments, creating a drama of light and shadows through the day besides permitting unhindered natural ventilation into the spaces. Portions of the outer walls also host an undulated layering of bricks to create a differential texture to the façade.

The central courtyard has all the functional zones opening on to it, be it the living area, the dining or private spaces, facilitating the outdoor connect and ample play of natural light and ventilation in the interiors. “The sloped roofs usher in the vernacular language of loftiness into the interior spaces”, points Cyrus. “The vents and the clerestory windows aid to accentuate this loftiness as they are also meticulously oriented towards the sun path.” While the exteriors reveal fully exposed bricks, the interiors host this language on specific walls in each space to serve as an earthy highlight.



Brick screens serve as walls, ample visual connectivity prevails between the levels, unhindered natural light and ventilation--Brick House





Light weight steel structure clad with thin ribs and slabs of local grey stone

Response to topography

Their project Lake House is a response to the context where the site is a rocky terrain with steep slopes that overlooks the Durgam Cheruvu Lake in Hyderabad. In line with the existing topography, the structure comes as three volumes expressed in steel where the individual units rotate to capture the varied views of the surrounding landscape. “The objective was to come up with a structure that would fuse effortlessly into the undisturbed existing undulated site while offering a panoramic view of the surrounding landscape from within the residence”, explains Eliza.

The 3500 Sqft residence is thus a light-weight steel structure clad with thin ribs and slabs of the local grey granite, resonating with the oft seen boulders in the city. “The floating stone clad volumes display the precision and skilled masonry of the workers”, Eliza points. The predominantly glass and steel structure comes with a high level of porosity to connect seamlessly the interiors with the exterior landscape.



While the exteriors reveal the language of stone which clads the façade, the interiors come with the warmth of wood, where Teak wood layers the walls. Wooden screens further afford filtered views of the exteriors, lending a sense of drama into the interiors. Deep overhangs insulate the interiors from the harsh sun besides also keeping the outer walls from gaining heat from direct exposure. “Being a steel structure, there is also concern regarding water seepage and this is also addressed by the presence of the exterior fins”, adds Eliza.

Debris wall construction

In keeping with their strong sentiment of designing in response to the context, their project, Block House implements a hybrid methodology using debris. Built on a site, tucked away literally out of sight from the road, the residence comes with ‘no elevation’, surrounded as it is by a thickset of greens shrouding the earthy mud brick facade. “The site had a brick and mud house that required dismantling. The debris from the same was used to make the bricks which we then used for the structure”, explains Cyrus.



Copious presence of wood marks the interiors

The 3500 Sqft residence is thus a light-weight steel structure clad with thin ribs and slabs of the local grey granite, resonating with the oft seen boulders in the city. “The floating stone clad volumes display the precision and skilled masonry of the workers”, Eliza points.

Interiors seamlessly connect to the landscape



“The bricks were manually broken down into small units to which was added lime and cement to create a concrete aggregate. Fresh mud was added to this mixture which was then poured into moulds and sundried”, he elaborates. “Our objective was to use minimal energy and come with up a cost effective solution that permits use of local unskilled labour.”

Porous and interconnected

The ground plus one structure again comes with the language of strong porosity, the ground floor built in exposed concrete and glass to let the exteriors inside. The upper level, built using the debris brick blocks, comes with large windows to let the greens visually filter in. The presence of brick jaali screens ensures natural ventilation and a dramatic play of light and shadows while affording privacy and security. Physical and visual connection prevails across the levels to lend a sense of unified space in the interiors.

With the built structure surrounded by dense greenery to shield from the neighbouring residences, the issue of natural light was solved using strategically placed skylights that “have been designed as chimneys”. There is no direct harsh sunlight but diffused light from above, points Cyrus. “The overhangs further shade the glass and protect from heat ingress while strategically placed hot air vents

ensure thermal comfort.” The strategic placement of skylights, glass walls and jaalis successfully creates a drama of light and shadows while connecting every space to the refreshing greenery.

The interiors come with a language of openness, “with only two metal columns used to rest the slabs over the sculptural staircase that also comes with a skylight, bringing forth a program of openness with no hindering walls.” The language of the exteriors is one of totally exposed debris bricks while the interiors host exposed brick walls in select sections. “The thought process behind the design was to infuse neutrality and timelessness into the spaces where the structure will evolve to accommodate the needs of a growing family”, opines Cyrus.

An apt rural intervention

When Cyrus and Eliza were approached to build a rural school in the hot dry region of Talaricheruvu, Andhra Pradesh, they noticed that the location was home to a large amount of lime stone. “The school was a social intervention done by a cement factory to provide education to the children of the cement factory workers in the region”, explains Eliza. An existing old L-shaped building was the starting point of the program where “the structure was strong though in a state of disuse and could be modified to cater to the upcoming school.”

“Fresh mud was added to this mixture which was then poured into moulds and sundried. Our objective was to use minimal energy and come with up a cost effective solution that permits use of local unskilled labour.”

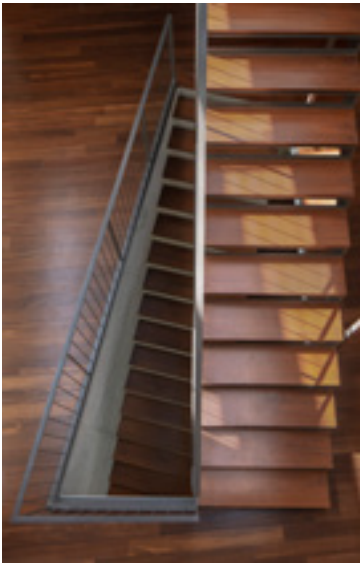


Strategic placement of skylight brings forth a program of openness



Built structure surrounded by dense greens

RIGHT PAGE
Glass walls, skylight and strategically placed openings create a drama of light and shadow through the spaces



While the internal layout of the existing structure was reworked to create twenty four classrooms, faculty lounges, library, the additional programs envisaged required more space to be added in. The duo addressed this by adding a series of independent RCC roof pavilions to cater to the kindergarten section, an art room, dining area, auditorium, the pavilions shielded by a bamboo canopy to shade the individual spaces from the heat. A green roof over the RCC further cools down the interiors of the individual pavilions even as the bamboo in the exterior spine shades the spill out zone.

“About 20,000 Sq ft of space was added under the bamboo roof within which the temperature drops several notches to keep the interiors naturally cool. The bamboo canopy rests on metal columns as a light-weight shading device to create open multi-purpose zones for the children”, explains Eliza. “The bamboo roof, being porous, allows diffused light to filter in along with natural ventilation. This has also prompted open classrooms to be held under it.” Fifteen feet high, 12000 bamboo poles were sourced through government forestry programs and seasoned on site before using.

A total of seven pavilions were created around the existing L-shaped structure on the 2 acre site. Large jaalis along with strategically placed windows permit cross ventilation and balanced natural light into the individual classrooms. Waste Kadappa black limestone sourced from the local quarries articulate the flooring across all the pavilions. “The entire construction was executed by local unskilled labourers who were guided to execute the work”, states Eliza.

Building with waste

The duo are currently working on Nandi House, an ongoing project, “which is about effective use of waste”, where the village houses on the way to their rural school are being built using waste Kadappa stone sourced from the quarries. “The structure comes sans columns, the composite walls incorporating a small amount of cement and steel to permit load bearing”, explains Cyrus. The 250mm size of the composite wall has 10mm to 12mm thick stones stacked on either side of the cement and steel reinforcement that varies between 25mm to 100 mm. “This is less steel than a normal concrete wall as the load is taken by the stacked stones.” ✱

A total of seven pavilions were created around the existing L-shaped structure on the 2 acre site. Large jaalis along with strategically placed windows permit cross ventilation and balanced natural light into the individual classrooms.



Bamboo canopy resting on metal columns serves as an excellent shading device



TOP

The bamboo canopy offers a multi-purpose zone for the children to use

MIDDLE AND BOTTOM

The bamboo roof aids to drop the temperature by several notches in the interiors





Crafting luminous spaces

BY NANDHINI SUNDAR

It is a journey that began in 1996 after graduating from UVCE Bengaluru, taking up the first assignment with Prakash & Viswanath Associates and then moving on to work with renowned Interior Designer, Shernavaz Bharucha and Monalisa Interiors. During his initial stints at various design firms, **Architect Zubair Ahmed** gathered ample experience working in luxurious interior spaces, both residential and corporate. This deep understanding of processes and successful execution of time bound projects prompted him to branch out to start his own design firm, Space Interior Decorators & Designers in 1998.

After spending a decade in running his firm, delivering turnkey projects in both architecture and interiors, Zubair decided to venture into the more niche segment of lighting solutions which had always held a deep fascination for him. Diving deep into lighting and automation solutions combined with extensive market research in the field, Zubair ventured into a Partnership to start the lighting solutions company DEFA in 2008. The next seven years saw him, as a partner, setting up the team, designing experience centres for the company as well as offering lighting solutions that proved to be unique and much sought after.

The ensuing knowledge through extensive interactions with architects and lighting designers and the depth of market research that came about made him understand better the perception of the clientele as well as market conditions and brands that were sought after, culminating in starting his company, **Studio Plus** in 2013. "The rich experience garnered through successfully catering to varied typologies made it easier to expand our operations in **Studio Plus** to meet all types of lighting design solutions from a range of clientele, be it budget oriented or the ultra-luxury spaces", states Zubair.



ABOVE & RIGHT
Facade Lighting - Private Residence



Addressing the entire spectrum

Founded on the philosophy that good design impacts life beyond the tangible, Studio Plus offers lighting solutions which go past the decorative and functional solutions to encompass the health, comfort and emotive aspects of a space. Thus, the studio provides innovative and strategic alliances to client's design and procurement needs, representing renowned global lighting brands. The expertise spanning a wide range of interiors, from the traditional to the contemporary as well as thematic solutions that are unique, the solutions offered cover corporate offices, retail outlets, museums, hospitality, healthcare, facades, luxury residences, lifestyle apartments and landscape.



Terrace Deck with Decorative Floor Lamp

Striking the unique chord

Given the philosophy of reaching beyond and catering to the intangible, the services offered by Studio Plus, not surprisingly proves to be equally unique. Once on board a project, Studio Plus begins by initiating the dialogue to exactly understand and configure the intent and inclination of the client along with the functional needs. The work begins with putting together the mood boards, drawings and specifications to offer the perfect solutions, keeping in perspective the budget entailed. The lighting solutions then begin with procurement, "a factor that may appear simple, yet can be extremely taxing and at times a logistical nightmare unless managed by an experienced professional."

The service offered thus includes selecting products, coordinating finishes and fabrics based on specifications, reviewing quotes to acquire the best, "as we deal directly with the manufacturers." The objective is to offer an uncompromised procurement and delivery process that ensures timely delivery of shipments, keeping in perspective the strict project budgets and deadlines, states Zubair.

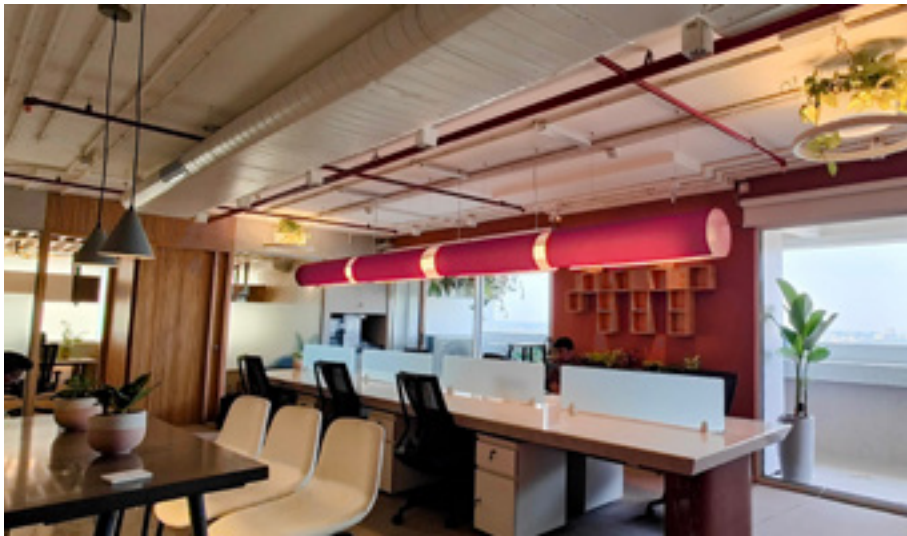
The expertise spanning a wide range of interiors, from the traditional to the contemporary as well as thematic solutions that are unique, the solutions offered cover corporate offices, retail outlets, museums, hospitality, healthcare, facades, luxury residences, lifestyle apartments and landscape.



Interior Lighting - Corporate Office



Interior Lighting - Museum



Interior lighting- Office

Incidentally, after facilitating the installation, Studio Plus also offers regular maintenance services, thus ensuring the connect does not end with providing the solution but extends beyond to provide after sales care.

With the extensive take-over of automation in lighting solutions, Studio Plus offers automated solutions for all projects. “The automation solutions are integrated into our lighting solutions and happen seamlessly as part of the design solution offered”, explains Zubair.

Liaising with the best

In keeping with its strong intent to deliver the best lighting design solutions, Studio Plus believes in zero compromise on quality. This is amply borne out by the top lighting solutions companies in the world such as Abby, LedsC4, Ligman, Artemide, Bover, John Cullen and many more that Studio Plus works with to compliment the design needs.

Bringing home accolades

Given the comprehensive as well as detailed solutions offered, it comes as no surprise that Studio Plus is the recipient of the 2019 International Casambi Lighting Solutions Award for its spectacular lighting design solution of Abby Experience Centre Mumbai, which incidentally was the first complete office space in the world to come with Casambi wireless controls, resulting in energy savings of 36 per cent.



Facade Lighting - Corporate Office



Landscape Lighting - Corporate Office

Profound Equanimity



BY PROF. JAISIM KRISHNA RAO

In this article Antarya of IIID invites the world of knowledge especially in the interior spaces of the built environment. I have been called in to define and explore this space in time especially in the current world of human habitation.

When one chooses to live and live well with the environment that surrounds one’s life, one initially after having reached the age of so called self-independence, one explores with language of life one has learnt. This living learning process depends on culture and the habitat one is soaked in. Soaking happens from the day one is born. No single individual is free, the environment of his birth and later as one grows from age to age, getting older the influence is like a deep dive into the waters of equanimity.

I can only explore my own life in the frame of liberty, freedom and choice as I have over the decades learnt and became a habitat myself. Ego always has a way of expression, however much one attempts to get away in the name of socialism. The Fountainhead by Ayn Rand in my first year of Architecture in SAP Chennai, really explored my vision of Space in Time beyond what any of my professors and teachers attempted to teach me. Learning became an adventure of exploration.

Initially the curbs put on me held me back in the form of failures as SAP would not allow me to look beyond the question in the question papers. The teachers wanted me to search within the question to provide answers especially in Architectural Design. I took a different route, became a student leader of the student’s union and took to games of excellence beyond the class room. Soon started the Journal Student’s Times to explore and reach many minds. It became a success and many joined me in this game. I call it a game because that was the only expression of competition that was welcome to all minds.

Interior Design. Especially designed and expressed in the spaces that others have designed became a challenge. Without touching their built form to decorate and explore the spaces challenged me in all dimensions. The Five Elements fused with the senses and infinity was and is born. The surprise came into my life when leading practicing architects invited me to join their firm as an apprentice first and part of their team. I was excited. But joined the firm of

Srikrishna Chitale of LMC & Son as it was the only firm that I had not known before and a senior of mine who was with the firm asked me to come over. I learnt a lot of discipline and how to explore and express in real life the meaning of Imaginative innovation. As I said earlier, The Fountainhead desired in me to explore beyond the existing.

The expressed built physical form. That was the appreciated architecture. The palaces and rich homes looked great on the exterior, while the living humans in these spaces have a tough time to function effectively. Function and form defined spaces, Form was the known expression. Function was the slave.

I explored, the mind and the minds are within the physical expression. Here really was the space in time which allowed exploration of the hidden wealth. Humans are a great being. The mind is the real person. The body only carries and obediently obeys. If the mind becomes a slave, creativity dies. This fused with the book Ego changed my expression. The book, I Do, which I wrote decades later really explored and expressed human life.

The Mountains really stand out as do the Seas but life within them is never aware of its natural wealth. So is the human mind, the body expresses the hidden thoughts as long as the mind is sane. Later as one grows the mind is unable to express through the weak body. That is Interior Design and Antarya explores and expresses this very well. The explored space within is an adventure of ART expressed though mastered technology.

Designuru is the habitat of true architecture and design integrating local culture with the rest of the world. I live in a modern retirement village, Suvidha, a home of seniors who have lived their physical life and attempt to live with their spiritual mind. Live it, love it and be it.

National and International Ranking Systems:

Do they mean anything?



BY DR JAFFER AA KHAN

In the dynamic realm of architectural education, both nationally and internationally, ranking systems serve as indispensable tools, not merely reflecting the quality of architectural institutions, but also shaping their trajectory and global standing. As India emerges as a focal point for architectural innovation and education, comprehending the significance of these ranking mechanisms becomes paramount in nurturing talent and fostering excellence within the field.

India’s architectural landscape is a tapestry woven with centuries of cultural heritage interlaced with contemporary influences. Amidst a burgeoning population and rapid urbanisation, the demand for adept architects escalates. Traditionally, architectural education in India harmonises traditional teachings with modern methodologies, boasting over 500 schools, both state funded and private, pivotal in shaping the nation’s architectural discourse. However, as the discipline evolves to confront emerging challenges, the imperative for benchmarking and quality assurance becomes increasingly pronounced.

National ranking systems, epitomised by the National Institutional Ranking Framework (NIRF), offer comprehensive assessments of architectural institutions within India. These evaluations delve into facets such as academic prowess, research output, and infrastructure quality. While high rankings signify excellence across

faculty expertise, curriculum relevance, industry alliances and student outcomes, there persists a pertinent debate within the architectural education community regarding the dominance of state-funded institutions in these rankings, necessitating a thorough reevaluation of the parameters.

Reflecting on personal experience, a decade ago, concerns arose within some top architectural institutions in the country regarding students’ tendency to transition from architecture to engineering courses after the foundational year, prompting a collective quest to enhance the allure of architectural education. Drawing parallels with the transformation of the AA School of Architecture under Alwin Boyarsky’s stewardship, from the brink of closure in 1971 to global eminence, underscoring the transformative potential of visionary leadership within architectural institutions.

Internationally recognised rankings such as the QS World University Rankings and Times Higher Education World University Rankings offer Indian institutions a platform for global benchmarking, enhancing visibility, credibility and attracting foreign talent. While these rankings stimulate international collaborations and research endeavours, it is disheartening to note the absence of Indian institutions within the top 100. This lacuna underscores the imperative for Indian institutions to fortify their global standing through concerted efforts towards excellence and innovation.

However, ranking systems confront their fair share of challenges. The propensity to overemphasise quantitative metrics often sidelines qualitative aspects such as design pedagogy and creativity. Additionally, the resource-intensive nature of data collection and evaluation poses significant hurdles, particularly for smaller institutions. Ensuring data integrity, particularly within



India’s diverse educational landscape, remains a persistent challenge, further compounded by the glaring disparity between national and international rankings.

In essence, national and international ranking systems wield considerable influence in shaping the architectural education landscape, serving as barometers of quality, innovation and global competitiveness. In India’s context, where the demand for adept architects escalates unabatedly, these ranking systems serve as catalysts for excellence and continuous improvement.

As the architectural profession grapples with multifaceted challenges ranging from climate change to urbanisation, the role of ranking systems assumes heightened significance in nurturing talent, fostering innovation and effectuating positive societal change. By embracing principles of transparency, collaboration and unwavering commitment to excellence, architectural institutions in India can harness the power of ranking systems to propel themselves towards unprecedented heights of success, thereby contributing meaningfully to the built environment of tomorrow.

(The author lives in New Zealand and holds degrees from the Bartlett, UCL and RMIT, Australia QS World ranked No.1 and No.18 in 2024)



Porous yet unified

BY NANDHINI SUNDAR
FEATURING MEDAPPA PONNACHANDA



The existing building came with a language of stone, greens and waterbodies, the natural materials binding with nature to exude a strong sense of peace and harmony, an integral part of palliative care.

The emerging edifice pans out as poetry of open, semi-open and closed spaces, encompassing the greens seamlessly and tying it to the waterbody.



Greens, stone, water find their presence in the open, semi-open spaces

The site was part of a 25 year old hospice catering to terminally ill cancer patients, the requirement being to add an outpatient ward, an auditorium and a training institute for palliative care, to the existing hospice facility. The allotted site spanning 2.5 acres came with multiple trees, flanked by internal roads of the hospice. The existing building came with a language of stone, greens and waterbodies, the natural materials binding with nature to exude a strong sense of peace and harmony, an integral part of palliative care. When **Architect Medappa Ponnachanda of Mindspace Architects** received the brief for the new building in the campus, he realised this language should be continued, not only to be in sync with the existing building but also to radiate the same sense of serenity in the envisaged institutional structure and outpatient wards.

Language of stones, greens and water

The structure that ensued bears strong resonance with the existing hospice, the stones, greens and water finding their ample presence to ring in the same serenity and silent connect with nature. Medappa set about the design by first ensuring the existing trees on the allotted 2.5 acre site remained untouched and the building, where required, weaves around them. The emerging edifice pans out as poetry of open, semi-open and closed spaces, encompassing the greens seamlessly and tying it to the waterbody. The stone clad walls lend a sense of timelessness that is reflective of a soul searching meditative state in the backdrop of terminal care, even as the material effuses strength to support the emotive state.

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The building hosts a 100-seater auditorium, a canteen, three classrooms as part of the institute for training and research, guest rooms, a charity shop, admin office spaces along with the OPD. "Being a social project, the funds came from donors and was envisioned and implemented by a dedicated team, keeping in perspective the functional use of the space and the sensitive needs of the audience targeted", elaborates Medappa.

The structure, arranged in a North-South direction, has its entry from the West, with the treatment rooms and services organised on the Eastern side. While the building is a combination of open, semi-open and closed spaces, the largest open segment of the structure features next to the institute and auditorium section. "This inevitably happened because of the existing set of trees in that region, the structure being designed to encompass this into the internal spaces", he adds.



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TOP

The canteen is an open pavilion overlooking the reflective pool

BOTTOM

Open amphitheatre doubles up as an informal classroom



100 seater auditorium



A Grand entry marks the building



Floating library perched on columns, the space underneath facilitating informal discussions

Drama of light and shadows

A larger than life-size painting on the wall of the sky lit lobby serves as the focal point in this high volume section. The open and semi-open spaces sprinkled copiously with an expanse of greens bring in yet another dramatic dimension to the spaces, the dynamic play of light and shadows, where the constantly varying quality of light accentuates the calming influence on the senses. The double height space further adds to the drama with a floating library perched on columns featuring in its midst, the space underneath facilitating informal discussions.

The entire colour palette of the structure veers around grey and white tones, the greens bringing their refreshing hues into this. Locally sourced grey granite stone clad the walls, the rough textures syncing with nature and its expressions. The interiors of the auditorium however speak a different language, of colour, brighter tones, to lend warmth and vibrancy.

The building thus features as an amalgamation of individual functional sections and transition spaces that flow and merge seamlessly to connect and interact, the porous built structure permitting the unhindered entry of air combined with a dynamic play of light, where the indoors and outdoors are imperceptibly sewn into one unified entity.

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Larger than life size painting becomes the focal point in the lobby.

An integrated open plan

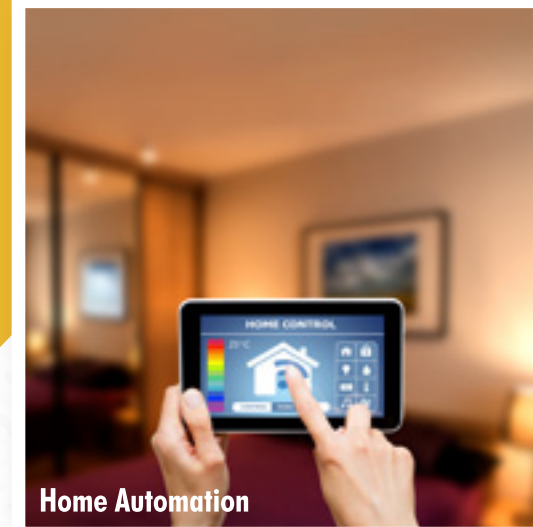
The open plan of the building pans out as two blocks, though the seamless integration of the inside and outside spaces negates this physical, visual demarcation, fusing both as one unit. The OPD, with its entry from the hospice, is a compact ground floor block opening on to the waterbody. A concrete corridor over the waterbody links the OPD to the waiting room which again overlooks the water feature, serving as a calming influence on the patient and caregivers seated in this section. The canteen, with its steel columns and RCC roofing, is also functionally linked to the waiting area, structured as an open pavilion overlooking the reflective pool. The omnipresent greens featuring as the backdrop complete the serene picture.

The institute segment of the building with its classrooms, amphitheatre and waiting lobbies is grouped into the central area that again comes with open spaces and seamless connect to nature. The transition spaces between each functional zones flow seamlessly, erasing specific physical demarcating lines. This seamless transition permits the in-between spaces to lend themselves for multi-functional use as well as serve as areas for informal interaction, catering to both the classrooms and the auditorium. The open amphitheatre doubles up as an informal classroom, chat centre, discussion pod, supported by the sky lit double height lobby which features besides it. ✱

A concrete corridor over the waterbody links the OPD to the waiting room which again overlooks the water feature, serving as a calming influence on the patient and caregivers seated in this section.

Project: **KIP CER**
Design Firm: **Mindspace Architects**
Location: **Bengaluru**
Design Team: **Principal Architect Medappa Ponnachanda, Ar. Shweta Chandran**
Completion: **2022**
Built area: : **22000 Sq ft**
Material: **Stone, RCC, steel**
Picture credits: **Shamanth Patil**
Awards : **JK Architect of the Year Award**

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A Traditional Speak

BY NANDHINI SUNDAR
 FEATURING ANANTYA IN THE VILLAGE
 PHOTOGRAPHY MAHESH CHADAGA

It is a stay tucked right into the midst of what was erstwhile referred to as the Agrahara, the streets around the massive 1200 year old Adhinathar Temple in Alwarthirunagari of Thoothukudi district, Tamil Nadu, the structural design miming the age old Brahmin houses that prevailed during this period. The temple streets continue to host the row houses, a language passed down over a century, with a few residences dating back close to a century prevailing in their ruined state.

Built amidst this strong history, the Eco Stay, **Anantya in the Village** also features as a row house, the traditional fabric of its design and structure recalling a rich past, saluting the heritage, standing testimony to the beauty and sensitivities that existed in a bygone era.

Emulating erstwhile Brahmin houses

Designed on the lines of the old Brahmin courtyard houses, the eco stay is built as two individual structures that feature around a central courtyard. The front section of the building starts with the traditional Thinnai that leads to the lobby or the Rezhi as it was referred to in the past. A massive antique swing, a signature feature of the old houses, sits in the Rezhi, with salvaged antique carved wooden columns demarcating the reception area and the guest seating in an otherwise free flowing space.

Literally a deluge of paintings and photographs cover the walls, resonating with the residences of the past, while a quaint puja space features right at the entrance along with a pot of paddy, reminiscing some of the practices of yore. Small wooden windows salvaged from old bungalows line the front elevation of the Rezhi, in tune with the windows that featured in the ancient houses of the region, visually connecting with the street. The interior walls further host elements of the past in the form of wood carvings, eve boards that were again salvaged, to bring in a strong connect with the past houses of this region.

The Rezhi leads on to the living room that comes with the typical double height sloped roof of the past, covered with Mangalore tiles. Salvaged wooden windows feature on its outer walls to connect to the courtyard at the lower level as well as serve as lighting vents under the double height roof. A classic steep, narrow wooden staircase leads to the mezzanine, miming the staircases that led to the granary in the old houses. The naturally lit and ventilated living area is once again replete with paintings, photographs, traditional tall brass lamps and artefacts that take one back in time.



Replicating the facade of the age old residences

Recalling the past dynasties

Overlooking the open to sky green courtyard is the dining space, lending the feel of dining in the open, where an existing neem tree has been preserved along with the idol of the reigning deity of the previous owners of the site. As a nostalgic reminder, one of the walls hosts a clay mural of multiple fishes to symbolise the state emblem of the erstwhile Pandyas who left their indelible footprint in the region. On the opposite side is yet another cue to a past era, a wall abounding in niches, each niche hosting a lamp or a brass pot, implying the dependence on fire and water for existence.

Built around the courtyard are the guest rooms featuring on two levels, miming the structural form of the past in terms of the façade, the verandas, balcony jaalis, the staircase treads, the salvaged windows and doors featuring as authentic structural members of this bygone era. The elements brought into the structure and interiors to emulate the chosen period and its cultural leanings is elaborate and minute to the last detail, encompassing even items such as the traditional lock used on the bolts of the salvaged doors.

Complementing the structural edifice and its transport to another cultural period is the mouth-watering authentic Iyengar cuisine served, pampering the taste buds and giving a peek into the food habits that prevailed amongst the Brahmin community that largely resided in the temple village. “The objective is to give a genuine feel in all respects of the Agrahara that prevailed around the ancient temples of these villages”, says **Lakshmy Ashok, Director Operations, Anantya in the Village.**



The living room with double height sloped roof and salvaged wooden windows



Arches, balconies reminisce the age old charm in the guest rooms



Carved wooden columns and eaves board

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“The availability of a site in the Mada Veedhi cemented this desire, the conceptualisation moving to the next level of sourcing materials from the old bungalows and residences in and around the region.”

Salvaged windows and carved wooden columns, a massive antique swing along with a deluge of wall paintings mark the Rezhi



Antiquities mark the walls and spaces



A wall replete with niches hosts lamps and brass pots



A quaint puja area at the entrance



The source of inspiration

Interestingly, the concept for the resort came about when **Pradeep Chakravarthy**, a historian and ardent devotee of Nammalwar, felt the need to create an attractive destination for those seeking to have a taste of the spirituality and Vedantic traditions of the region and reached out to **Architect Kalpana Balaji of Diagrammar** and **Structural Engineer Mahendran** to come up with a structure that would resonate with this intent.

“The availability of a site in the Mada Veedhi cemented this desire, the conceptualisation moving to the next level of sourcing materials from the old bungalows and residences in and around the region. The structure and its interiors were meticulously planned and designed by Pradeep to replicate the lifestyle, the cultural leanings as well as the spatial composition so as to ensure the experience is as realistic as possible for the traveller”, elaborates Lakshmy.

The inspiration for the eco stay, the Adhinathar Temple houses a Tamarind tree that is considered to be 5125 years old, “around which the temple was built and expanded by successive dynasties that ruled in the region.” According to the historic records of the temple, the saint Nammalwar is considered to have gone into a state of Samadhi under the tamarind tree a few days after birth and being in that state well into his youth. A statue of the saint, legendarily having been moulded out of the Tamiraparani River flowing through the district, rests under this ancient tree.

Interiors of the guest room speak of old world charm



Rich history and craftsmanship

While the historic temple has its own captive audience, the neighbourhood is equally rich in history, abounding in multiple temples that date back close to 2000 years, built by the various ruling dynasties of each era. “The region serves as a virtual treat for the spiritual seeker as well as the historian, besides those who love architecture, each temple being a display of spectacular architecture and sculptural extravaganza”, points Lakshmy.

Interestingly, the attractions go beyond just the great temples housed in the district, a refreshing discovery that we did on exploring the region. Housed in a predominantly temple town, the neighbouring locations are also home to a range of weaves and crafts that serve as a literal feast for the visitor, especially a designer. Having completed our visits to some of the notable ancient temples with unique architecture, sculptures, deity forms, we decided to peep into the famous colony of weavers from Saurashtra in Veeravanallur which incidentally houses the last set of experienced weavers specialising in weaving the Chedi Buttasarees.

“Most of these weavers are old, with very few amongst the younger generation taking up weaving. Besides, this particular weave requires immense experience as each individual embroidery takes half an hour to complete”, stated master weaver Srinivasan. This means that there is no one to carry forward the skill once the current set of weavers stop weaving, he pointed.

While the weaver colony served as a fabulous treat, the next stop at the work centre weaving a range of products using dried palm leaves was truly heartening. The chatty set of women not only demonstrated their weaving techniques but also ran us through the entire procedure of preparing the palm leaves for weaving. A colourful range of utilitarian products made with palm leaves served as an attractive fare that we could not turn away from.

Similar experience waited at the work centre where dried water hyacinth was being used to weave a range of household products. The region is equally famous for the leaf mats, Pathamadaï Pai, each coming in intricate designs and permitting customisation in terms of design or personal name imprint.

Going beyond architecture and crafts

Weaving and sculptural extravaganza are not the only attractions, we discovered soon, stopping by a potters’ village to physically see the making of the pots, pans and other household utensils and yes, even picking up a few ourselves to take back with us. On our journey

back to the eco stay, we had an interesting stop over at two unconventional locations. One was a spell binding archaeological site in Adichanallur which houses ancient graves where the coffin is a huge earthenware urn along with smaller urns holding items left behind for the dead. Interestingly, the site, situated by the river, is surprisingly fallow, housing the massive graveyard dating back to over 3800 years.

Just as the archaeological site served to be an unexpected treat, the region is also home to what the locals refer to as a ‘desert’ patch filled with red sand, similar to beach sand, located in a place called Therikadu. The bright red colour of the loose sand, with not a blade of grass growing in the open patches between the cashew cultivation, leaves the onlooker speechless by its sheer raw beauty.

Heading back home, the universal feeling was, there was so much more in the region to visit, experience and a short stay certainly does not do justice to this quest. The unanimous vote was, let us go back soon for a longer stay to experience the rest.♣



A peak through the arches

While the weaver colony served as a fabulous treat, the next stop at the work centre weaving a range of products using dried palm leaves was truly heartening.



The balustrade on the balcony reminisces the step out spaces of the past

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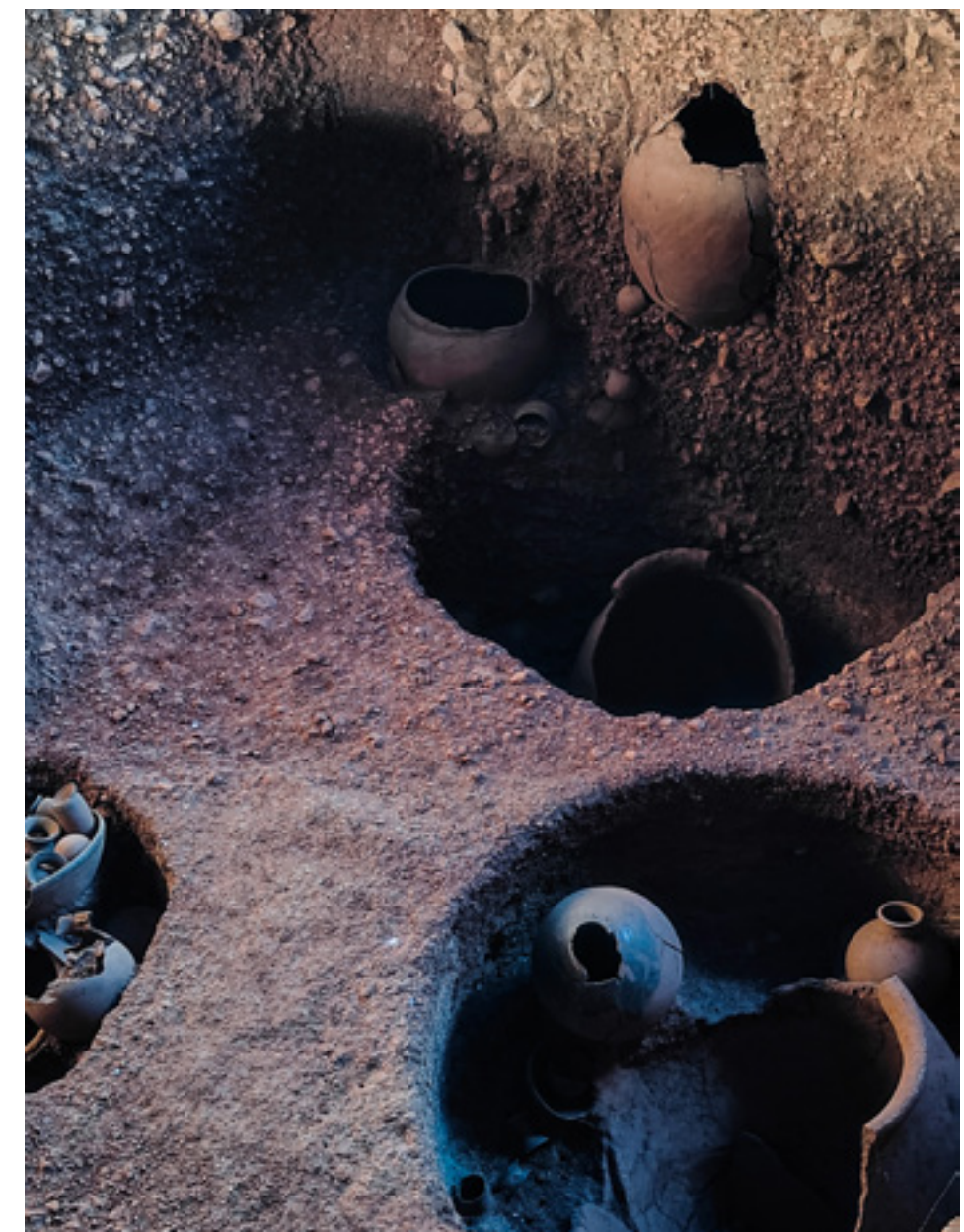
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An ancient civilisation beckons

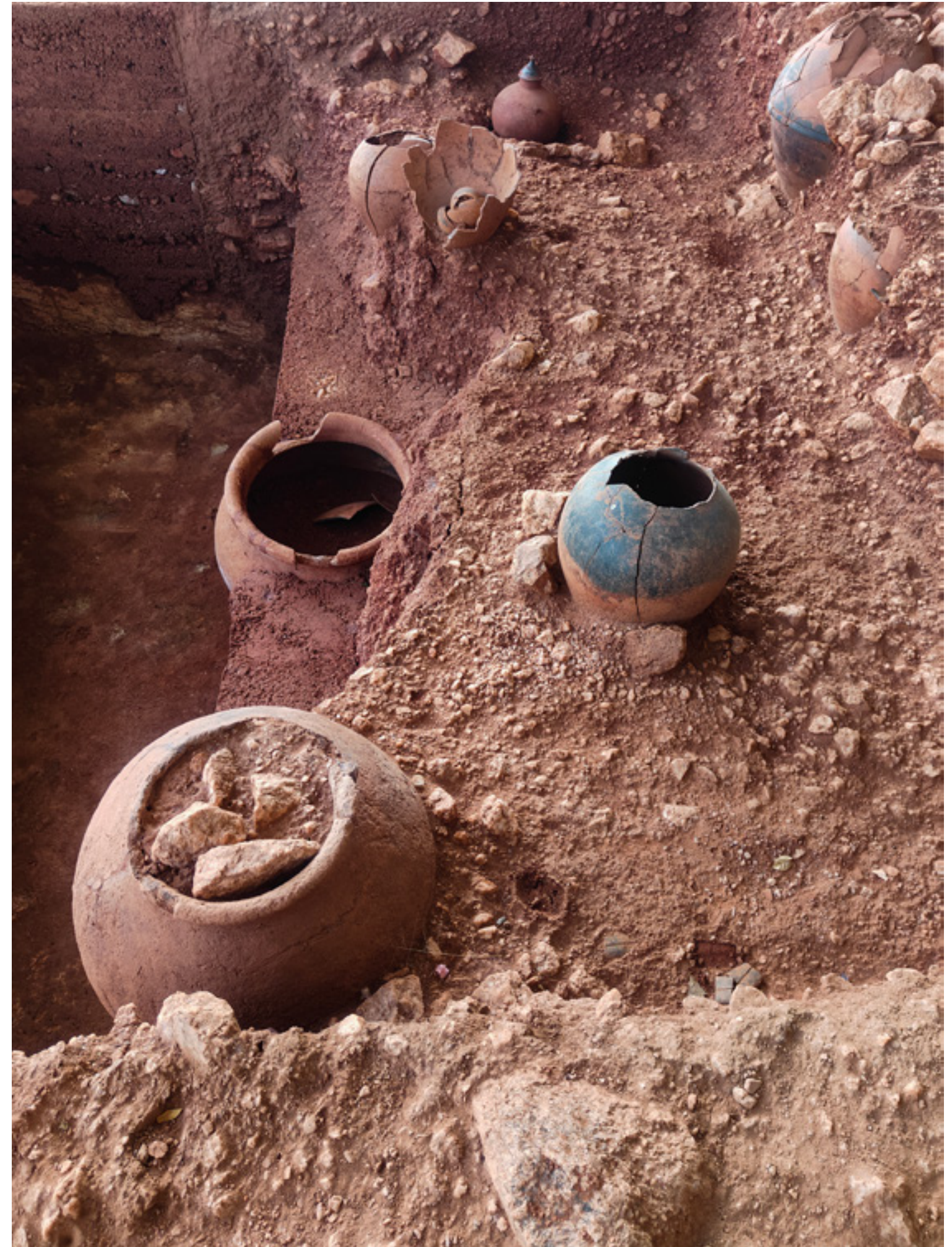
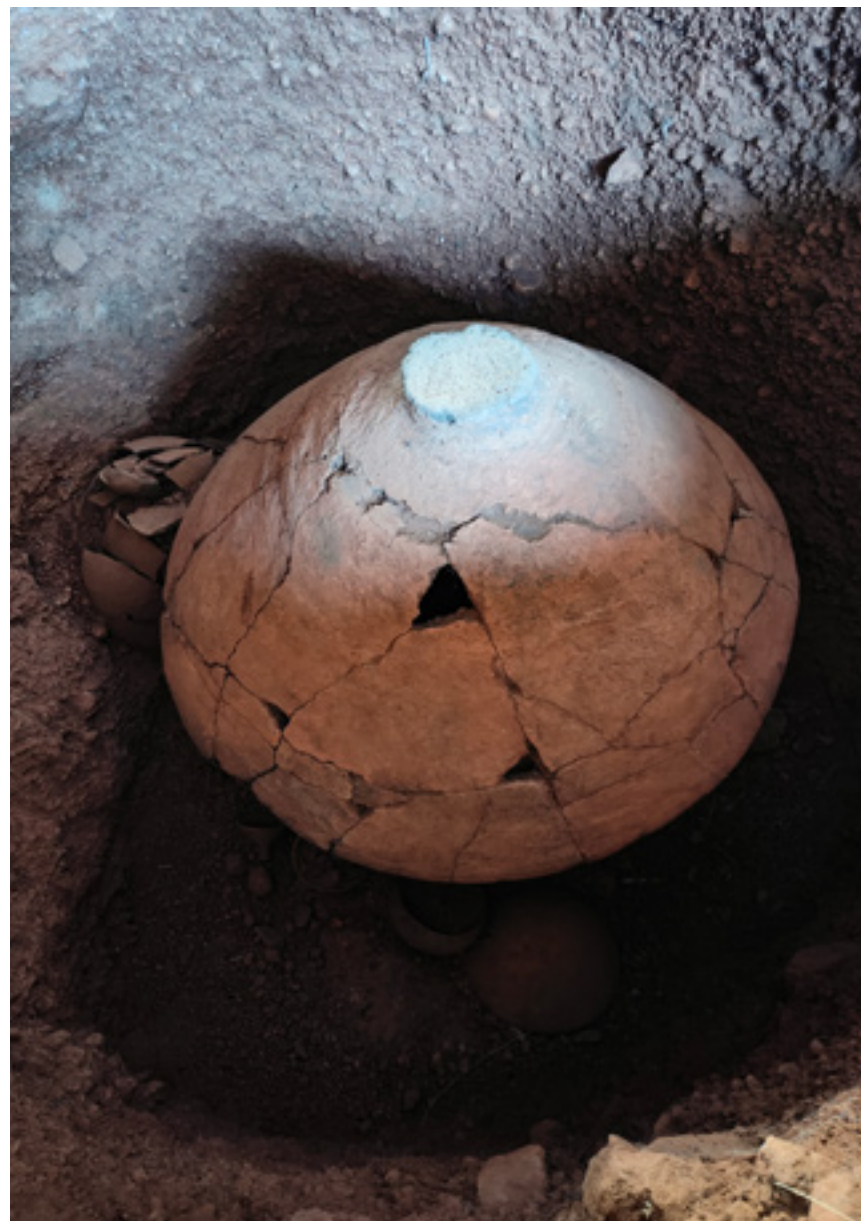


BY MAHESH CHADAGA

It is an excavation site that dates back to 3800 years, a period pertaining to 1000 to 600 BC. **Interior Designer Mahesh Chadaga** sharpens his lenses to capture the archaeological excavation site at Adichanallur in Thoothukudi district of Tamil Nadu where 169 clay urns containing human skeletons were unearthed in 2005.



Situated on the banks of the Thamirabarani River, the Adichanallur archaeological site is spread over 114 acres, hosting the burial grounds of a period that dates back to the Iron Age, where most of the urns excavated are considered to be in the period 850 to 650 BCE. The unearthed skeletons from the massive clay urns and also the household items from the smaller urns reveal the cultivation of crops such as paddy and green gram, skills at making wheels that were used for pottery.





The silk and spice trade that is considered to have prevailed during that era in this region is also expected to have brought many overseas travellers, explaining the identification of mixed races in the skeletons excavated.



Some of the urns were found to carry writings in the ancient Tamil script. Besides personal and household items of use found in the smaller urns, a patch of gold too was unearthed from the site.



TWIGGR

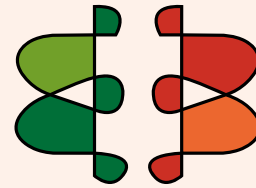
A twig of nature

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Flooring
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Happenings in BRC

JAN TO MAR 2024



Hon. Deputy Chief Minister of Karnataka, DK Shivakumar & Padma Shri Awardee Bidri artist Rasheed Quadri, Chairperson Ar. Gunjan Das and Team Uru lighting the lamp on the Inauguration Day

Designuru 4.0

The year started with a bang, with the week-long design festivities of Designuru 4.0, witnessing participation from architects, designers, students of design and architecture, trade partners and general public. The week proved to be a literal feast for the participants with astounding exhibitions, follies, discussions, presentations, that covered a wide bandwidth of topics ranging from ecology, urban spaces to architecture and interiors.



The energising beats of Dolu Kunitha marked the beginning of Designuru 4.0



Ar. Anshul Choda in discussion with Ar. Sumesh Menon at RCB Bar & Cafe



Ar. Anshul Choda, Ar. Sumesh Menon, Past IIID President Ar. Nitin Solaopurkar, EC Member Ar. Bindi Solapurkar, Inner Circle Trade Partner ASones, Chairperson Ar. Gunjan Das



Uru Nights: A Hospitality Treat

The month of February was host to a scintillating presentation by Ar. Sumesh Menon, followed by an absorbing conversation with Ar. Anshul Chodha, on his multiple hospitality projects in India and overseas. The members were treated to some stunning designs, vibrant spaces in his presentation. The evening presentation, hosted by Inner Circle Trade Partner, ASones along with Parman Designs was held in RCB Bar and Cafe which incidentally is also one of Menon’s projects.



Design School visit

IIID BRC firmly believes in connecting with Design schools in Bengaluru and engaging with the students and faculty on a regular basis. In keeping with this objective, the month of March saw the Chairperson and Chairperson Elect visiting IDeA World College—Interior Design School to inspect, interact and forge a strong participation between the Design School and the Institute.

Chairperson Elect Ar. Viswannath, Chairperson Ar. Gunjan Das with Ar. Thomas Abraham and faculty of IDeA World College



TOP
Sri Lankan Architect Madhura Prematilleke making a point at the Master Series event

TOP LEFT
Team Uru with Mr Ganpat Jain, MD, Pasolite, the event sponsor, along with Inner Circle Trade Partners

BOTTOM
IIID BRC along with Ar. Madhura Prematilleke releasing the 37th issue of Antarya

Master Presentation

The month of March was host to the much awaited Master Series event which saw the renowned Sri Lankan Architect, Madhura Prematilleke, Principal, teaM Architrave, presenting his projects. His spellbinding presentation included his project, The Library, which is a learning centre, the design an ‘inspiration of the temples and their waterbodies’. The Library, besides having the entrance steps designed on the lines of a Kund, comes with wooden screens on its exteriors where the ‘3m panels are installed from the inside of the 11-storeyed structure’.

Amongst the other projects presented was, An Artist Studio, which is an art centre built on the lowest budget to cater to artists and communities. The design intervention has tractor tiles and tyres used for the foundation, corrugated sheets bolted to give stability and strength. The timber super structure hosting coconut rafters along with doors and windows collected over a period, ‘has been stable and strong for the last four decades’, Prematilleke pointed during his presentation.

The event was hosted by Inner Circle Trade Partner Pasolite at Hotel Shangri-La and witnessed massive participation from members of IIID BRC.



MC Meetings

The first quarter witnessed two MC meetings being hosted. The month of February saw Corporate Partner Wesmarc Doors hosting the meeting at their corporate office for the IIID BRC Managing Committee. A second MC meeting was held in the month of March at the Kohler Experience Centre.

MC meeting hosted by Corporate Partner Wesmarc Doors



MC meeting hosted by Corporate Partner Kohler



The golfing greens

IIID BRC, along with Inner Circle Partner, FunderMax India, hosted a Golf Tournament for its members in Mysore. The fun filled day not only had golf on its agenda, but plenty of networking and entertainment on the sprawling greens for the participants.

IIID BRC team along with Inner Circle Trade Partner FunderMax at the golf tournament in Mysore

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