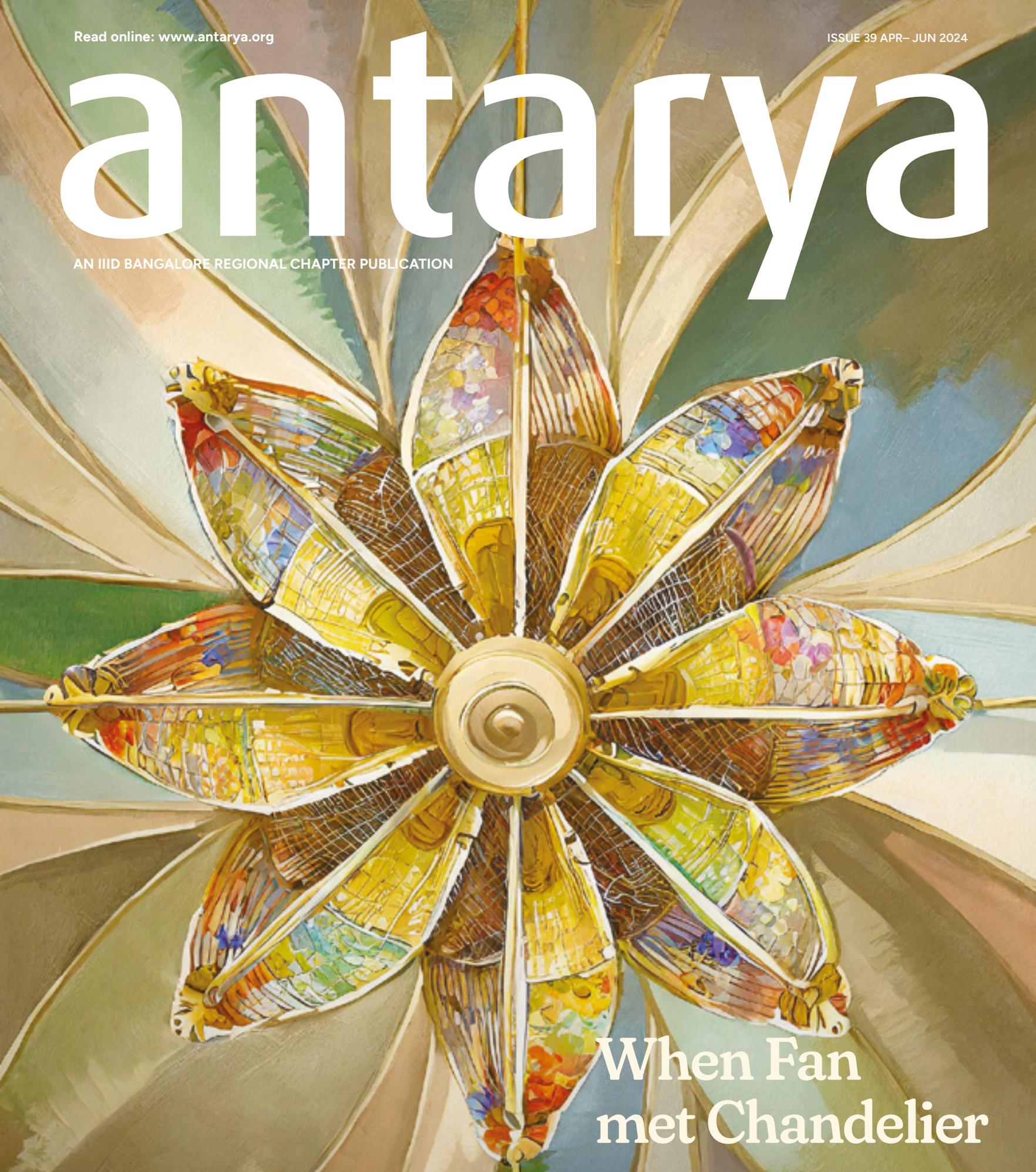


antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



When Fan met Chandelier



IIID BANGALORE REGIONAL CHAPTER

FEATURING

Studio Lotus | Benny Kuriakose
Bidriware | Untitled Design Consultants



BANGALORE REGIONAL CHAPTER

INNOVATIVE. INSPIRING. SUSTAINABLE.

Impart individuality to your buildings with sustainable cladding solutions from Fundermax. A wide range of decors in nature, material, unicolours with varied textures to add that extra bit to your architecture and make it unique.

Explore the new EXTERIOR 2.3 KOLLEKTION of Fundermax.



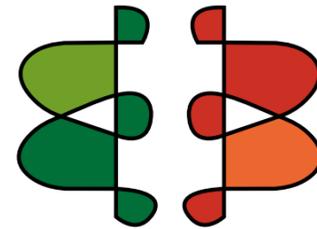
Fundermax India Private Ltd.
Tel: +91 96113 99211
E-mail : officeindia@fundermax.biz
www.fundermax.in



For you to create



Fundermax



IIID BANGALORE REGIONAL CHAPTER

IIID BANGALORE REGIONAL CHAPTER EMBLEM

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

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



BANGALORE REGIONAL CHAPTER



IIID BANGALORE REGIONAL CHAPTER

PUBLISHED BY IIID BANGALORE REGIONAL CHAPTER
K S DESIGNS 16th Main, 4-B Block, Koramangala, Bangalore 560034
E: iibdbr@gmail.com

COPYRIGHT
IIID Bangalore Chapter has the copyright on design pictures and editorial content used in this magazine unless otherwise specified. No part of the magazine can be reproduced without the written permission of the publisher.

Chairperson Speaks



GUNJAN DAS

Dear IIID Members,

This issue holds a special place in my heart as it delves into our theme for this term: *Crafting Collaborative Designs for Adaptive Reuse.*

The quarter kicked off on an exhilarating note, with seventeen of our Managing Committee members traveling to Milan for the Salone. Our journey included a visit to the FunderMax factory in Vienna and the Scavolini factory in Pesaro. This trip was not only a fantastic team-building experience but also an opportunity to conduct our Managing Committee meeting on the bus amidst breathtaking landscapes, delicious food, remarkable architecture, and the inspiring designs showcased at the Salone.

We also hosted a much-needed workshop titled 'Fees Manifesto' for Architects and Interior Designers, led by Ar. Sujit Nair, at the Ezhomz showroom. This event saw the active participation of 20 architects and was a significant step in addressing the pressing issues in our field.

Our Managing Committee meetings were held at the showrooms of our esteemed Gold Inner Circle Partner, Fanzart, and our Platinum Inner Circle Partner, MCI, where we also filmed our BRC movie! This short film was proudly launched at the joint NEC meeting in Hyderabad.

Our core team made a memorable journey to Hubli to participate in their Awards Night, where Ar. Jaisim delivered a keynote presentation that resonated deeply with the audience.

Looking ahead, our Education Sub-Committee, led by the capable Ar. Vishwanath, Chair-Elect, is planning an Education Conclave for Interior Design educators in Manipal this January.

As we gear up for the upcoming IIID BRC Antarya Regional Awards and Designuru 4.5, the excitement is palpable!

GUNJAN DAS
IIID BRC, 2023-25
chairpersoniibdrc@gmail.com



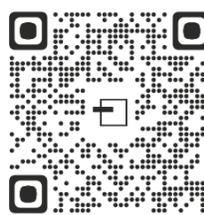
SINCE 2001



India's Leading Luxury Furniture Brand Re-defining Fine Living & Elevating Homes

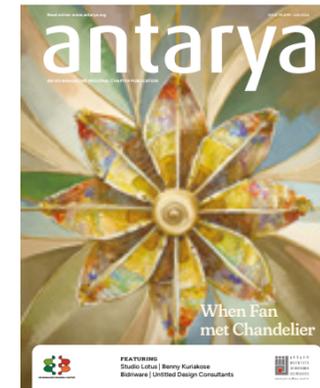


Scan & Connect



BENGALURU | HYDERABAD | MUMBAI | COIMBATORE | SALEM | TIRUPATI

www.dashsquare.com 8722 002 222 /dashsquareindia /dash.square



ISSUE 39 APR – JUN 2024

COVER DESIGN

"It's an abstract piece that merges the forms of a fan and a chandelier, creating a composition that resembles a painting in itself." by Deval Maniar created using Adobe AI

Editorial Team

MANAGING EDITOR
Dinesh Verma

CONTENT EDITOR
Nandhini Sundar

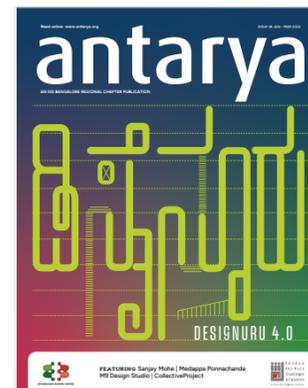
STAFF REPORTERS
Yamini Kumar, Akshara Verma

STAFF PHOTOGRAPHER
Mahesh Chadaga

EDITORIAL BOARD
Jaffer AA Khan, Mahesh Chadaga,
Kavita Sastry, Gunjan Das

ART DIRECTION & DESIGN
Deval Maniar
www.devalmaniar.work | deval.work@gmail.com

PRINT
Gaptech Press, Bangalore
www.daxgap.com | girish-daxgap@gmail.com



ISSUE 38 JAN – MAR 2024

Thanks for the copies of Antarya. You have set up a wonderful standard of publication. Great work as always.

AR. SANJAY MOHE
MINDSPACE ARCHITECTS.

–
Received Antarya and just loved it. The content is amazing and so is paper quality. Thanks and gratitude

AR. RASHMI V TIWARI CHAIRPERSON,
IIID THANE CHAPTER

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Designers spend days and months inventing gadgets, to make human life more comfortable. There is constant research being done on how to make the gadgets more effective and eco-friendly. Design plays a major role in the selection of these gadgets and their placement matching to the interiors of the project.

With rising temperatures across the globe, it is but imperative for humans to invest in gadgets which provide them with comfort, lower the temperatures and help them in their personal efficiencies. Fans are one of such inventions, which have come a long way. In this issue we dwell on the historical development of fans to the latest in their design.

In Antarya we have been focusing on local materials and their use in interiors; this trend is growing, giving the local artisans a new lease of professional life. We suggest more and more designers to encourage such artisans. Antarya will be happy to carry articles on such projects

Future issues of Antarya will carry articles on sound and acoustics, natural and artificial floorings. Do send us your projects with high-resolution good quality photographs.

DINESH VERMA

verma@acegrouparchitects.com



◆ COVER STORY

When fan met chandelier

BY NANDHINI SUNDAR

08



◆ INDUSTRY FEATURE

14

Fan the chandelier with Fanzart

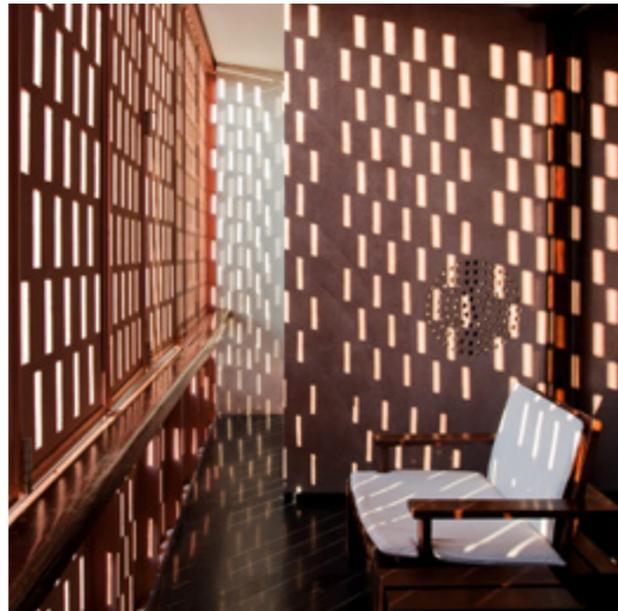


◆ YOUNG MASTERS

22

Rooting into the context

FEATURING STUDIO LOTUS



◆ ARTYFACTS

36

Crafting the perishing Bidriware

FEATURING BIDRIWARE



◆ RESTORATION

60

A second lease of life

FEATURING BENNY KURIAKOSE



□ RETAIL VIEW

44

Basking in nature

OUTDOOR CONNECTIONS



* GREEN SENSE

50

Reviving through crafty infusion

FEATURING UNTITLED DESIGN CONSULTANTS

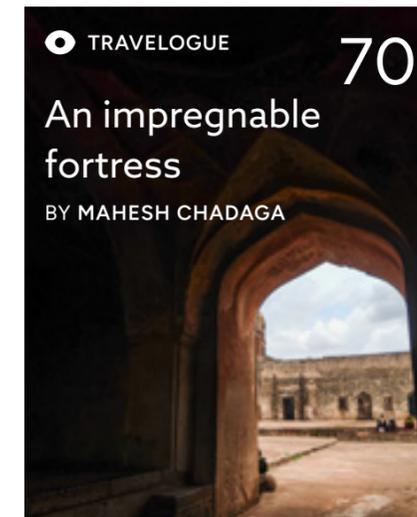


○ TRAVELOGUE

70

An impregnable fortress

BY MAHESH CHADAGA



DESIGN IDEOLOGY

The language of architecture in design

48

PROF. JAISIM KRISHNA RAO

ACADEMIA COLUMN

The State of Indian Architecture Education

49

DR JAFFER AA KHAN

Happenings in BRC

78

APR TO JUN 2024





Japanese foldable fan of late Heian period (12th century)

Westinghouse Ceiling fan regulator
WIKIMEDIA COMMONS



A pukuishan, a type of Chinese fan made with palm weaving



Ceiling fan,
FREEPIK



GE Table Fan, PIXABAY

When fan met chandelier

BY NANDHINI SUNDAR

Any tropical region is not new to the concept of the omnipresent contraption, christened fan, that features in every interior to keep the temperature down. The origin of fans can be traced back to 4000 BC, where Egyptians had slaves fanning them with palm leaves, the first incidence of a crude form of its concept emerging. The famous Tutankhaman's tomb reveals the presence of two elaborate hand fans, lending credence to this origin. Archaeological evidence also points to the hand fan being used in ancient Greece from the 4th century BC. While the later centuries came with many primitive forms of the fan, be it as a handheld fan, a human powered primitive ceiling fan as in a punkah which was most popular in the Indian subcontinent, the concept has gone through many iterations, transformations, to now become an element of décor in the 21st century.



IMAGES SOURCE
Wikipedia

Folding fan from France c.1850



Vintage Fan



European Fan, 1850

Before the inception of electrical fans, it was human power or horse power that aided in its operation. For instance, in the 1830's, to care for the sick patients, a doctor in Florida is reported to have used the mechanical rotation of blades over ice blocks to cool the wards. By the 1850's, steam and water turbine was used to run the fans. It was in 1882 that the first electrically driven fan came about when Schuyler Skaats Wheeler applied electricity to turn the fan sans human or horse power. The first electric fan incidentally came with two blades, without its protective cover. The first ceiling fan was patented in 1889 by German-American Philip H Diehl where he came up with the concept by mounting the blades on a sewing machine motor and fixing it to the ceiling. The first functioning oscillating fan however came about only in 1902.

Fans in Asia

Hand fans have been a part of the cultural fabric of both China and Japan, the ancient images coming with their strong presence. While the handheld fans fulfilled the functional requirement of keeping the heat out, yet, coming with a strong cultural connotation, the fans embodied wisdom and art in the Chinese culture and were oft used for ceremonial and ritual purposes. The fans also served to represent the personal aesthetic sense and social status of the user, with gender leanings too coming in where the foldable fans were reserved for males and the rigid ones for females. Featuring in multiple shapes such as a leaf, as oval or half-moon, these fans were made with silk, bamboo, feathers as desired. The oldest existing Chinese fans are made with bamboo, wood, paper, dating back to the 2nd century BC.

The ancient Japanese reveal similar leanings, being greatly influenced by Chinese fans. Some of the earliest recorded fans in Japan dates back to the 6th century AD where paintings on tombs have captured their presence. The folding fans owe their origin to Japan, the dates ranging between 6th to 9th century. Their earliest fans were made by tying thin strips of Japanese Hinoki Cypress wood with a thread. The number of strips used was based on the rank of the person using it. Later came the Japanese printed paper fans which originally used handmade paper. These paper fans are fused on a bamboo frame with designs printed on them. These fans later gained popularity in use in other Asian countries such as Burma, Thailand, Cambodia, Sri Lanka.

The Indian Pankah

The earliest form of fans in India, resonating with the later versions that came to be referred to as the Pankah during the Colonial era, came about around 500BC. The Pankahs were essentially manually operated fans hoisted on the ceiling and were made from the cut palmyra leaves as they form a large blade. The users of these rudimentary fans were essentially the rich and nobility. The reference word Pankah emerged from Pankh which relates to the wings of a bird producing a gush of air when flapped. Historical records mark the presence of Pankahs made with linen featuring in the court of Shah Jahan in Agra, pointing to their use during the Mughal era.

The Colonial era saw an extensive presence of the Pankahs, the colonial bungalows housing the British integrating them into all their living spaces and outdoor verandas. These were manually operated and aided in keeping the intense heat at bay during the hot summer



French Indochina courtroom equipped with ceiling pankah. Circa 1885, WIKIMEDIA COMMONS



Vintage fan in Indian Haveli, WIKIMEDIA COMMONS



G.E.C. Ceiling fan regulator, WIKIMEDIA COMMONS

The Pankahs were essentially manually operated fans hoisted on the ceiling and were made from the cut palmyra leaves as they form a large blade. The users of these rudimentary fans were essentially the rich and nobility.



A French couple at their dining table, French Indochina c. 1930. A pankah (pankah) is hanging from the ceiling, WIKIMEDIA COMMONS

months. While in the beginning, their presence was a luxury, by the late 18th to the mid-19th century, the Punkahs transformed into an item of necessity, becoming a ubiquitous feature in the colonial bungalows. Given the Punkahs being confined to the wealthy, the handheld fan made from a single frond of palm or woven with bamboo strips or ratan was more popular in ancient India, being used across the social fabric. These hand fans continue to exist to date, being popular where electric fans are absent.

A marriage with lighting

The 20th century witnessed a complete transformation in fans, both in their manner of presence as well as the extent of presence in the interiors. With the entry of electric fans, the handheld fans started dwindling in their use, the table fans along with the floor fans finding their way into the interiors. Ceiling fans gained in popularity, going through multiple makeovers through the 20th century to articulate the tropical interiors. While air-conditioning started replacing the use of fans by the late 20th century, the early 21st century marked a new avatar of the fans where their design composition articulated as a highlight phenomenon in the interiors.

Since functionality holds a strong key in determining usage, the fans, with altering lifestyles, saw a metamorphosis in the early 21st century. The functionality element here dictated the presence of both light and fan fused into one where the fan made its presence evident only when operational. In short, a new concept of the ceiling fan was born, marrying it with the lighting component, christened aptly as the Fandelier.

The origin of this concept dates back to the initial attempts to combine a crystal chandelier with a fan so as to hoist it in the living

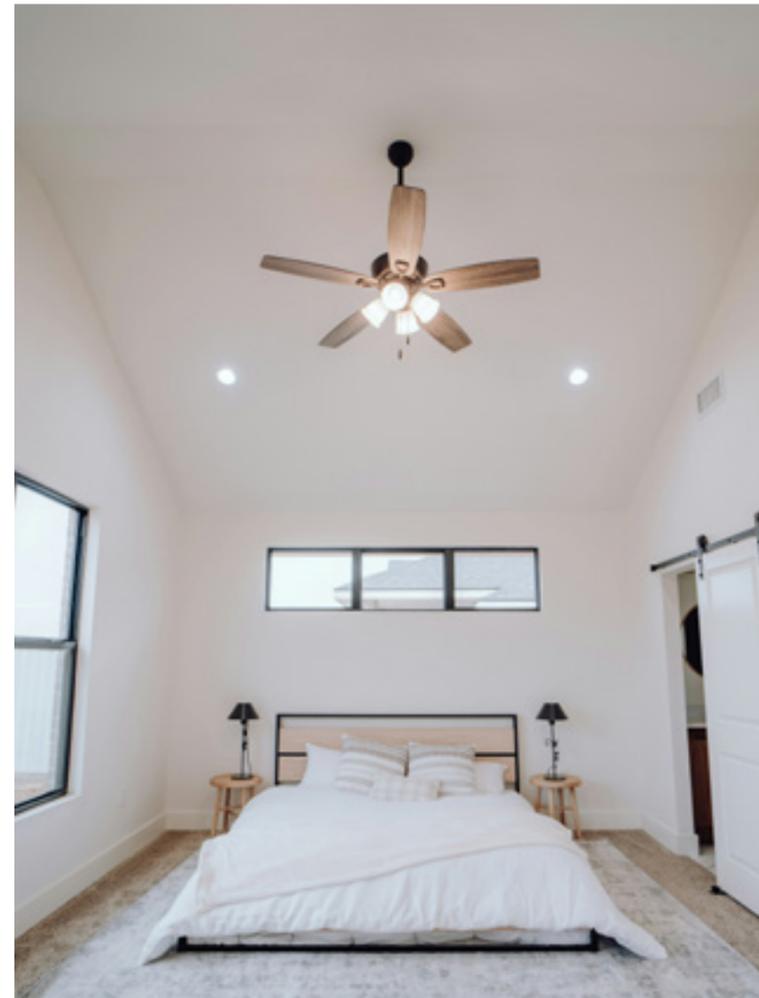
room or dining area, where the need for both is successfully met. While these initial attempts were often viewed as 'weird', the functional popularity of the same led to deeper explorations of possible captivating designs where these contraptions can become the highlight of a space.

The exotic Fandeliers

What then emerged over the last decade is the fine tuning of this concept to come up with some spectacular designs that enthrall to become a key talking point in an interior. Fandeliers have become a popular concept to adopt in an interior, especially over the dining table in a residence where they address the functionality without sacrificing aesthetics.

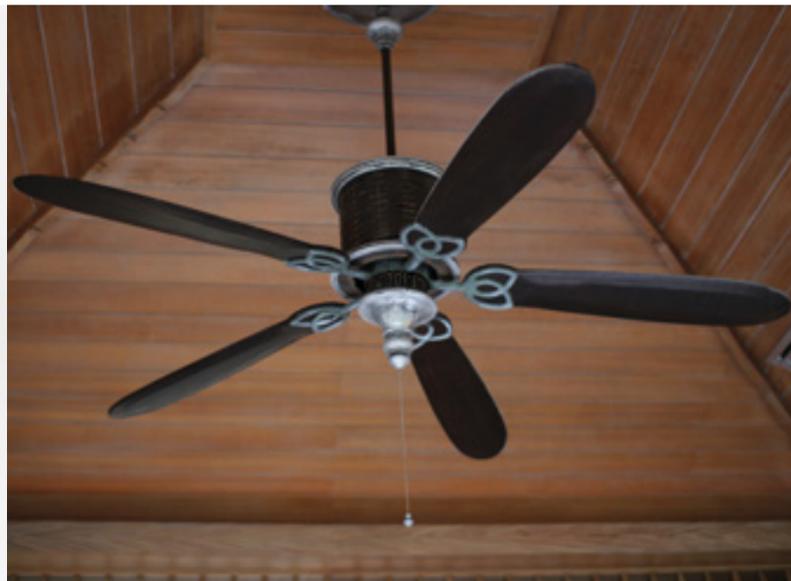
The designs cover a wide range of themes and inclinations, integrating arty solutions with crystals, stained glass, infusing vintage leanings that spark a touch of nostalgia, or fulfilling contemporary sentiments of imbibing sleek lines, smooth finishes, toned down hues that blend seamlessly into modern living spaces.

The important aspect to note here is the functional element of the fan not being compromised when the visual appeal of the chandelier is focused on and brought to attention. While the initial conceptualisation targeted spaces such as the living area, dining space, the emerging concept of Fandeliers serves to completely redefine the traditional concept of the ceiling fixtures, be it the chandeliers or the fans. The finely crafted artistic pieces designed to feature as a stunning element in the interiors, are now extended to prevail in even small, compact spaces such as a closet, the puja rooms, where they seamlessly integrate the functional requirement of illumination and airflow along with providing an aesthetic ambience.



The new age Fandelier, PEXELS

The emerging concept of Fandeliers serves to completely redefine the traditional concept of the ceiling fixtures, be it the chandeliers or the fans.



ABOVE & RIGHT Contemporary fan with a vintage design, FREEPIK



Fan the chandelier with Fanzart

BY NANDHINI SUNDAR

The concept of Fandelier was first assessed and explored by Fanzart in 2013, where it currently holds a trade mark for being ‘the first ones to do so in the Indian market’.

It is a journey that goes back two decades, 2011 to be precise when a visit to the city of San Diego, California set business couple Anil Lala and Sangeeta Lala thinking, on viewing the captivating fans on display, relating the same to the luxury fans on offer back in India. The contemplation deepened with further exploration of what was globally available and what was offered back home. With that contemplation also came the realisation of the presence of a huge market aspiring for the same, waiting to be plugged in and have these aspirations met.

What thence transpired on returning home for both is now history, with their company **Fanzart** coming into operation in 2012, only to be met with an astounding response from the market. Both **Anil Lala, Founder and Chairman of Fanzart and Sangeeta Lala, Co-Founder**, did not rest with this initial foray, branching off to expand to new domains as well as product range. What started with 30 models on offer in the first showroom in Bengaluru and in its franchise showroom in Mumbai, established in 2013, now has grown to a bandwidth of 140 franchises across the country along with forging partnerships in 5 other countries.

The initial years saw **Fanzart** hosting a range of designer fans that mostly came with AC motor. The physical configuration of the fans ranged from 3 to 5 blades, the decorative element featuring high, the right solution explored for the specific functional usage of the interiors, be it the living area, dining, the bedroom. These initial offerings then expanded to cover wall mounted fans, recessed ceiling fans, solutions for double height ceiling, tower fans, industrial tripod fans to mention a few.

The concept of Fandelier was first assessed and explored by **Fanzart** in 2013, where it currently holds a trade mark for being ‘the first ones to do so in the Indian market’. “While our initial forays focused merely on fusing in lighting with the fans, the later additions came with a strong play of luxury, the designs specifically worked on to turn the Fandelier into the main highlight of the space”, says **Tarun Lala, Director, Fanzart**. Be it transparent blades, retractable blades, vortex blades, incorporating crystals to lend a dash of glitter, the designs on offer are mindboggling, limited only by their execution possibilities.

Why Fanzart

A factor that grabs the market for an interior solution is mostly the visual appeal before dipping into the functional element. The Fandeliers as well as the fans offered by **Fanzart** come in an astounding range, the visual appeal along with the thematic leanings stunning in their composition, the designs standing apart to make a statement. Be it a vintage collection, tropical theme, a contemporary leaning, an industrial look, a crystal statement, the designs pack them all under one roof, spoiling the customer for choice.

Functional orientation

To address specific differential expectations, the solutions on offer permit customisation, be it a low height space, wall mounting, double height ceiling or a unique design plug-in for the space based on its functionality. The solutions permit tweaking based on the functional requirements, be it commercial, residential, hospitality, institutional. Since locational factors have strong bearing on functionality based on local climatic conditions, the solutions permit addressing these specific challenges.

For instance, operating a fan over the kitchen counter poses challenges of hindering the cooking. Here, retractable blades with summer-winter feature that comes with clockwise and anti-clockwise rotation, ensure the cooking continues undisturbed. The summer winter feature is also much sought after in the dining area when food is served, ensuring the space receives the right amount of air cooling while not impacting the food served.

It is also relevant for seasonal changes in temperature where clockwise rotation sweeps up chill air from the floor and redistributes warm air trapped in the ceiling, keeping the air circulation cosy during cold wintry days. Clockwise rotation is also a welcome feature in air-conditioned rooms in mid-summer heat where cool air is swept up to keep temperatures uniform throughout the room. This is effective even when air-conditioning is turned off after a period. Conversely, in the absence of air-conditioning, anti-clockwise rotation in summer brings in the right quantum of breeze to cool the interiors. In commercial spaces the summer-winter feature facilitates exhaust fans to throw out hot stale air more effectively, leaving interiors fresh.

Next generation technology

The fans marketed by **Fanzart** are whisper quiet, the sound not crossing 38 decibels. This is so even in exhaust fans which are totally silent. Since the quantum of breeze is determined by length of the blades and diameter of the fans, a range that spans from 15 inches to 100 inches in blade length is offered, with over 150 designs to choose from.



Further, most of their fans come with electromagnetic DC motor that has the advantage of consuming 70 per cent less power as compared to AC motor. Their AC motors also come with significant power savings given the higher quantum of copper used. The Brushless DC motor (BLDC), the technology for next generation fans, features in 75 per cent of their fans.

Tweaking the direction

Direction of air circulation can call for alteration when fan is operational, depending on the space layout. This is especially so in public spaces, industrial area, outdoor sections. Sensitive to this, **Fanzart** executes a solution of 360° rotation of blades where they offer a three-dimensional oscillation, permitting horizontal rotation on the x-axis and vertical rotation on the y-axis. Likewise, the tower fans offered by **Fanzart** enable air circulation in two diametrically opposite directions, encompassing an entire space for continuous air flow. The tower fans also come with ionisation with a filter and purifier incorporated to make them dust resistant and maintenance free.

Customised to please

Sensitive to meet individual inclinations, **Fanzart** permits ample customisation. Be it a low height solution that is sought, automation for the spaces by integrating into the software, tweaking colours and textures to fit into a specific theme, **Fanzart** facilitates them all. Thus, the fans can come with wood polishing if desired, or be stained in a specific colour, use PU coating to mention a few. To enable customisation for individual spaces, **Fanzart** is working on developing an app that will choose the most appropriate solution.



The stunning Fandeliers

The concept of Fandeliers essentially came about from the dual aspiration where a ceiling fan not only provides efficient air circulation but also works to enhance the aesthetic appeal by fusing in an elegant chandelier. The reverse is pertinent too where a stunning chandelier comes with the functional element of keeping the space adequately ventilated to offer utmost comfort. What then emerged is an enthralling contraption that integrates the aesthetics of lighting with the functionality of fan through strong play of technology.

These arresting fittings come in a wide range of innovative captivating designs where the retractable transparent blades withdraw into the chandelier when not in use, displaying only the elegant light fitting. Coming equipped with multi-coloured LED lighting options, these create a warm welcoming ambience. Further, aided by remote-control, they can be tailored to alter to changing moods, functionalities at the touch of a button. This is so, be it subduing the lighting, altering colour or adjusting the fan speed to suit emerging differential needs.

Given their increasing popularity, Fandeliers are now sought to be fitted even into small compact areas such as a walk-in closet, puja room, the kitchen in a residence. With solutions as small as 15 to 16 inches being available, their demand for these smaller spaces has increased where functionality of both light and airflow is successfully addressed.

Fanzart comes with a spectacular range of Fandeliers, each packing in not only exquisite aesthetic appeal, trendy designs, but also outstanding performance in terms of varied functional offerings. Packed with innovation and high quality standards, they are tailor-made to meet exclusive requirements and expectations of customers, covering the entire bandwidth by

taking on a differential approach to its conceptualisation, both in design as well as functionality. While the range on offer is extensive, a handful pick of them merit lengthy elaboration.

Fanzart Mirage

Transcending the boundaries of ordinary design, the 20 inches Mirage Fandelier speaks timeless elegance and refined luxury, its three aluminium blades with their brass finish reminiscing the antiquities of traditional crafts. Each rotation is a whisper, the blades facilitated by BLDC motor to deliver the oasis of cool air in peaceful silence. Its integrated lamps cast a soft golden glow, illuminating aesthetically the interiors and its components. Besides being a visual feast, it serves as a testament to the artistry and craftsmanship, taking a leaf out of our traditional craftsmanship. Its summer-winter feature brings ample comfort, while the multi-coloured LED light kit suffuses the space with altering vibrant hues.

*Timeless in elegance, **Mirage**, with brass finished aluminium blades, evokes traditional craftsmanship*



Fanzart Bellagio

The meticulously crafted frame with its multi-colour light kit creates drama in the interiors, becoming the focal point. While redefining sophistication, it serves as a strong statement in elegance and luxury, the intricate details combined with the light-catching facets lending a touch of glamour. Stepping beyond the functional aspect of illumination, the 20 inches Bellagio Fandelier serves as a symphony of comfort and style, the timeless design bringing forth a touch of classic elegance that teams and compliments any space. The BLDC motor assisted whisper quiet antique brass finish blades, with their sweep of 508mm / 20 inches, gently circulate the air keeping the interiors cool and comfortable.



The exquisite design and multi-colour light kit of **Bellagio** commands attention

Fanzart Roman

Echoing the sensitivities of a bygone era, 20 inches Roman Fandelier acts as a bridge between ancient grandeur and modern comfort. Its design resonates with the timeless elegance of ancient Roman architecture, taking a leaf out of the majestic arches of the Colosseum, the soft LED bulbs reminiscing the flickering torches lit inside. The rich natural wood grain finish evokes the rustic charm of the Roman villas, a nostalgic tribute that links seamlessly into the contemporary space. Coming with the whisper quiet technology of BLDC motor and the summer-winter feature for comfort through the year, the intuitive remote controlled Roman serves as a visual tribute to the amalgamation of history and modernity, a truly unique masterpiece.



The regal Roman echoes ancient **Roman** splendour



The sleek champagne gold frame of **Sparkle** speaks of whimsical charm



The unique champagne gold ring design of **Twinkle** displays celestial elegance

Fanzart Sparkle

Transcending mere functionality, the 28 inches Sparkle Fandelier is a meticulously crafted piece blending modern elegance with a touch of whimsical playfulness. With its cascade of crystals, Sparkle serves as a dazzling display of lights where the illumination dances through to create a mesmerising display. Beneath the arresting dazzle is the marvel of modern engineering, the sleek metallic frame housing champagne gold finish powerful blades of 711mm/28inches sweep that deliver superior airflow to keep the interiors cool and in sophisticated comfort.

Fanzart Twinkle

Coming with its unique ring design, bathed in a luminous champagne gold finish, the 28 inches Twinkle Fandelier transforms your ceiling in two a starry night sky, its three blades and the shimmer of the integrated LED lights evoking the dance of celestial bodies, as the gentle summer breeze flows through to whisper

Majestic in matte white and ocean blue finish, **Jodhpur** celebrates Rajasthani craftsmanship



many hidden secrets. The technical components are no less striking, the BLDC motor coming with its whisper quiet operation while the summer-winter feature addresses the comfort needs in abundance. The facility of being remote controlled adds to the power of orchestrating the ambience at the touch of a button to cater to specific moods.

Fanzart Jodhpur

When timeless heritage meets modern comfort, what transpires is an exquisite piece of traditional elegance. The 42 inches Jodhpur Fandelier resonates with the rich cultural heritage of Rajasthan, the stained glass accentuating the matte white and ocean blue finish of its light fitting and blades which come with a sweep of 1067mm / 42 inches. The meticulously crafted stained glass serves as a rich tribute to the artistry of Rajasthan while the elegant modern design and technology of the BLDC motor, summer-winter feature, makes it aptly relevant as well as a stunning highlight of any contemporary space.

Fanzart Nimbus

Fusing modern design with cutting edge technology, the 22 inches elegant Nimbus Fandelier is a glimmering focal point of any interior, its centrepiece being a breathtaking crystal nestled within the multi-coloured LED light kit. No matter what be the season, the six high quality ABS blades with their sweep of 559mm / 22 inches, along with the summer-winter feature and whisper quiet BLDC motor, ensure the ambience is faultlessly perfect at the touch of the remote.

Fanzart Cloud

Featuring three high quality ABS blades with a sweep of 406mm / 16 inches, the Cloud Fandelier comes with a unique 360° oscillation feature to distribute air evenly throughout the space. The whisper quiet BLDC motor combines with the sleek design and cutting edge technology to blend into the contemporary space as a refreshing

presence, both visually as well as experientially. The integrated multi-coloured LED light kit adds to this by offering a breathtaking illumination suited for varying moods and functionalities. Given its small size, Cloud is much sought after for compact spaces such as a walk-in closet, puja area, the kitchen in a residence.

Fanzart Glitter

It is about a cascading shower of light, a constellation of sparkling LEDs dancing on the ceiling, the four retractable acrylic blades making their presence known only when functionality calls for it. And it comes aptly christened, the Glitter Fandelier, denoting the sheer radiance of the contraption where it features as a glittering jewel in any space. The 58 inches Glitter comes with the whisper quiet BLDC motor along with the summer-winter feature to ensure year-round comfort at the touch of a button.



The refined beauty of the **Nimbus** with its breathtaking crystals



Compact and sleek, **Cloud** is ideal for small spaces



The **Glitter** shimmers to create a cascade of light



The elegant **Windflower Rose Gold** bathed in opulent rose gold



Fanzart Windflower Rose Gold

It is the jewel in the crown, its presence transforming the interior into a space of regal elegance and modern sophistication. The 26 inches Windflower Rose Gold Fandelier is a sheer touch of royalty adorning the ceiling, the byzantine rose gold layer bringing in the touch of opulence, the three 22 inches 5D vortex blades pirouetting with graceful precision. With the whisper quiet BLDC motor and summer-winter feature, it serves as a conversation starter and a showstopper with the stunning visual effects of the physical composition and illumination suffusing the space with a spectrum of brilliant hues.

Fanzart Venetian

Evoking the grandeur of Venice, a city renowned for its artistic heritage, the 52 inches Venetian Fandelier comes with 14 transparent collapsible ABS blades that unfurl their beauty daintily when called upon to function. A dazzling work of art, it comes with an equally spectacular LED mounted crystal dome that radiates brilliant light to illuminate with elegance and sophistication at the touch of a button. The whisper quiet BLDC motor with the summer-winter feature ensures the ambience is not only artistic and stunning in visuals but the comfort levels peak to allure. Given its stamp of grandeur, Venetian is much sought after for the living areas.

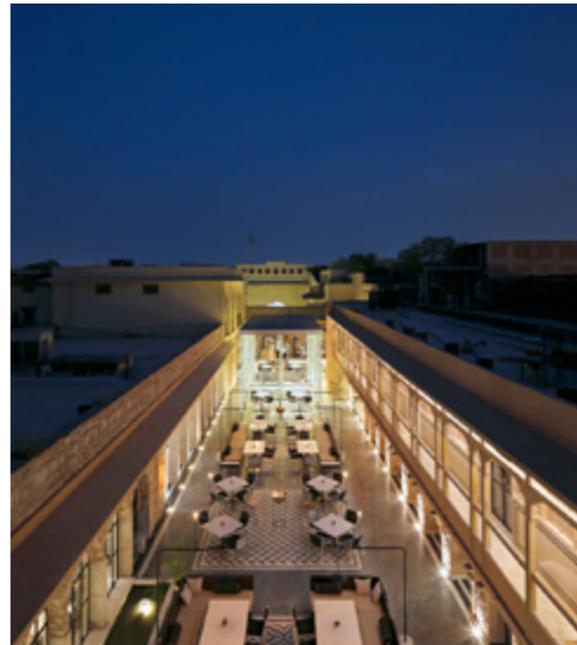
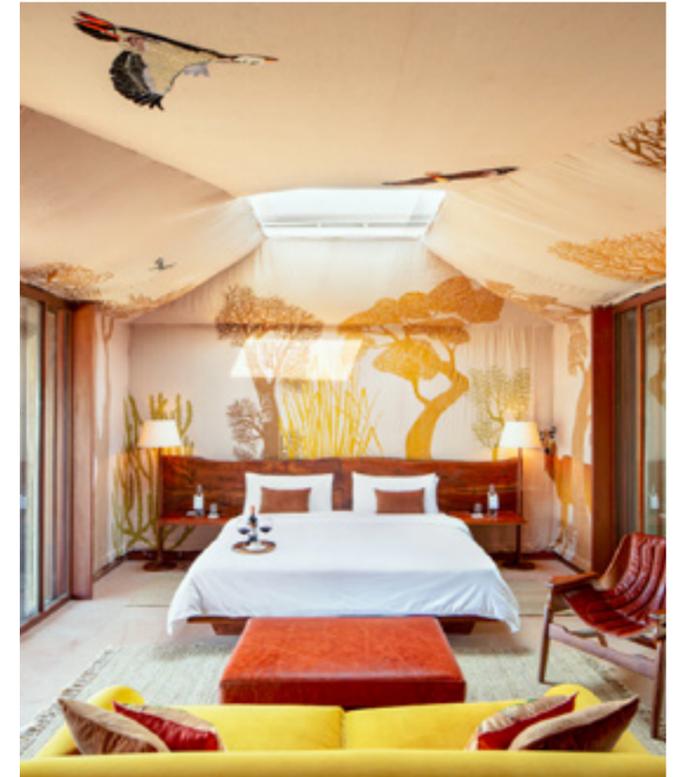
Venetian, with its collapsible blades and radiant crystals

Rooting into the context

BY NANDHINI SUNDAR
FEATURING STUDIO LOTUS



The team claims on having ‘no set philosophy that needs adherence’, the design approach being totally collaborative, linking into the local arts and crafts, the focus being on ‘translating the design intent based on the project requirements.’



‘It is a response that is entrenched in the context and sustainability is merely its byproduct’—this in essence serves as the approach of the Architectural Practice, **Studio Lotus**. Be it the built mass on the site, the cultural leanings, the local materials, skills and craftsmanship, the climatic conditions, natural environs and landscape, ‘it is the context that drives the design intervention, the design mirroring the experience of the place where both the tangible and intangible are fused in.’ The Practice, driven by five Principals, **Ambrish Arora, Sidhartha Talwar, Ankur Choksi, Asha Sairam, Harsh Vardhan**, incorporates and expresses this amply in the designs, reinterpreting and expressing in a way that makes it relevant against a contemporary context.

Accenting on bringing forth a design that is timeless so as to ‘make it feel relevant even after decades’, ‘negating the inclination to tear it down at a later date’, the chief focus is laid on innovation, ‘seeking every opportunity to innovate’. Interestingly, the approach sought to every design is one of a ‘blank slate’ or what is called ‘first principle thinking’ as this ‘inadvertently leads to innovation by asking the right questions that lead to the right interventions.’ Not surprisingly, the team claims on having ‘no signature visual style that needs adherence’, the design approach being totally collaborative, linking into the local arts and crafts, the focus being on ‘translating the design intent based on the project requirements.’

Facilitating with technology

Given the strong disposition to work with local arts and crafts and fuse the same into the design approach wherever appropriate, Studio Lotus combines technology with traditional techniques to bring in craftsmanship to the contemporary space. The use of high-tech metal tracks to facilitate the easy roll-out of the heavy hand-crafted stone jaalis in their project RAAS Jodhpur is a classic example of such intermingling. “Labour intensive traditional crafts are sought after as it not only aids in preserving the traditional skills but also provides the craftsmen with employment. The local traditional craftsmen are also upskilled when a suitable technology intervention is woven in to enhance the possibilities of adoption of these crafts into contemporary spaces”, states Amita Goel who heads Communications at Studio Lotus. However, the technology interventions are mindful of costs so as to allow good design to be more accessible to a broader spectrum of population, where the question of affordability does not become a deterrent.

Treading lightly

Just as the intent to work with local craftsmen is strong, so is the design inclination in terms of ecological sensitivities. In keeping with this, Studio Lotus firmly believes in ensuring its tread is light, minimal in its built structure, particularly in ecologically sensitive areas, the site conditions intervened to the least possible extent. The project RAAS Chhatrasagar amply reveals this approach, the light metal framework used for the structure being constructed on the slim stretch of the dam wall, with minimal ground penetration. The multiple adaptive reuse projects executed by Studio Lotus again bear ample testimony to this strong design approach and project execution.



From left to right :
Sidhartha Talwar, Harsh Vardhan, Ambrish Arora, Asha Sairam, Ankur Choksi

Some of the adaptive reuse projects were executed on buildings that were literally discarded and in a high state of disuse. “To us, adaptive reuse is about going beyond its typical connotation with structures of historic value to encompass the sheer volume of built space that currently exists. The question here is, how do we put these to best use before looking to build anew?” asks Amita. The Meenakari Museum, an adaptive reuse project is a case in point where the existing structure was not a conducive functional space. Studio Lotus retained and worked around the existing bare built structure to turn it into a museum and retail space, ‘resulting in savings of 1.17 million metric tonnes of carbon.’

Incidentally, the design interventions and inclines do not stop there, with the studio working on a number of projects in keeping with the ideology of ‘Circularity’, conceptualised and designed to permit reconfiguration at a future date when functional requirements alter. “This approach ensures the built space is not torn down at a later date but will facilitate to accommodate a different use than what it was originally structured for”, she adds.

Reinterpreting luxury

When it comes to luxury, the interpretation of Studio Lotus goes beyond the conventional. The approach revolves around creating a sense of place and authenticity that roots into the local context where the local craftsmanship and materials feature as the highlight. ‘The entire exercise revolves around bringing in the local crafts and taking that across to a larger platform’ where each project serves as a live exhibit of skills inherent in the local region. “It is about the luxurious infusion of local skills, craftsmanship that is integral to the region, giving the project its unique identity and regional flavour”, Amita elaborates.



Mela in Patiala

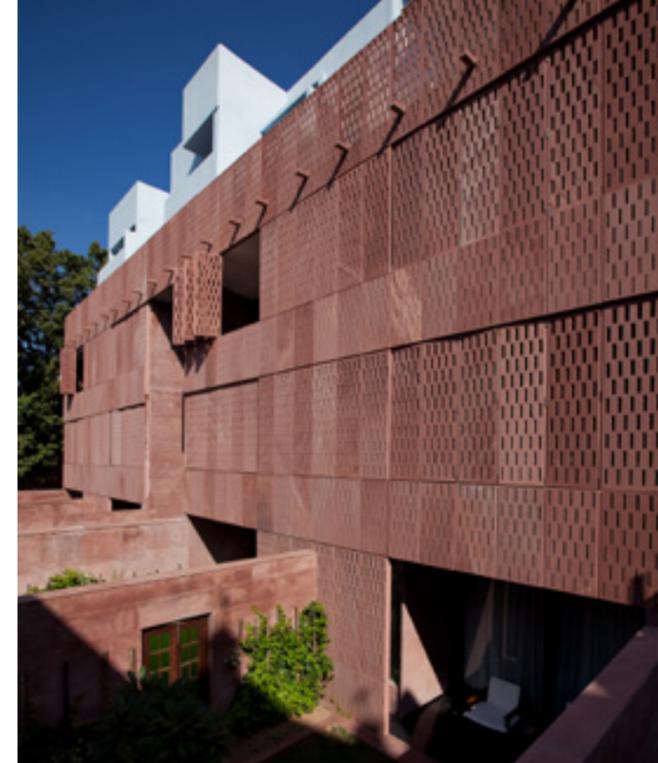
“The local traditional craftsmen are also upskilled when a suitable technology intervention is woven in to enhance the possibilities of adoption of these crafts into contemporary spaces”

While the limitations in the individual crafts can throw up multiple challenges, “understanding these limitations and adapting it in accordance to incorporate into the structure, respecting the skills of the master craftsman, understanding the materials, all stitch together to create the end product which comes with its own language of luxury”, asserts Ambrish.

The unconventional beginnings

If the approach to design and execution of each project is unique and unconventional, the early beginnings of Studio Lotus too resonate with it. It was in the late nineties when the trio, Ambrish, Ankur and Sidhartha, while working together on designing exhibition spaces, landed an office space project. Addressing a design that came with a permanence brought in a new twist and excitement to their design approach, prompting the trio to thence venture out to take on new projects.

“The initial period was tough, focused more on sustenance than any broad vision. The first office project we executed came with a sharp emphasis on functionality, reflecting our personal backgrounds and thought process which were totally practical”, says Ambrish, recalling



Integrating technology with traditional craft--RAAS Jodhpur

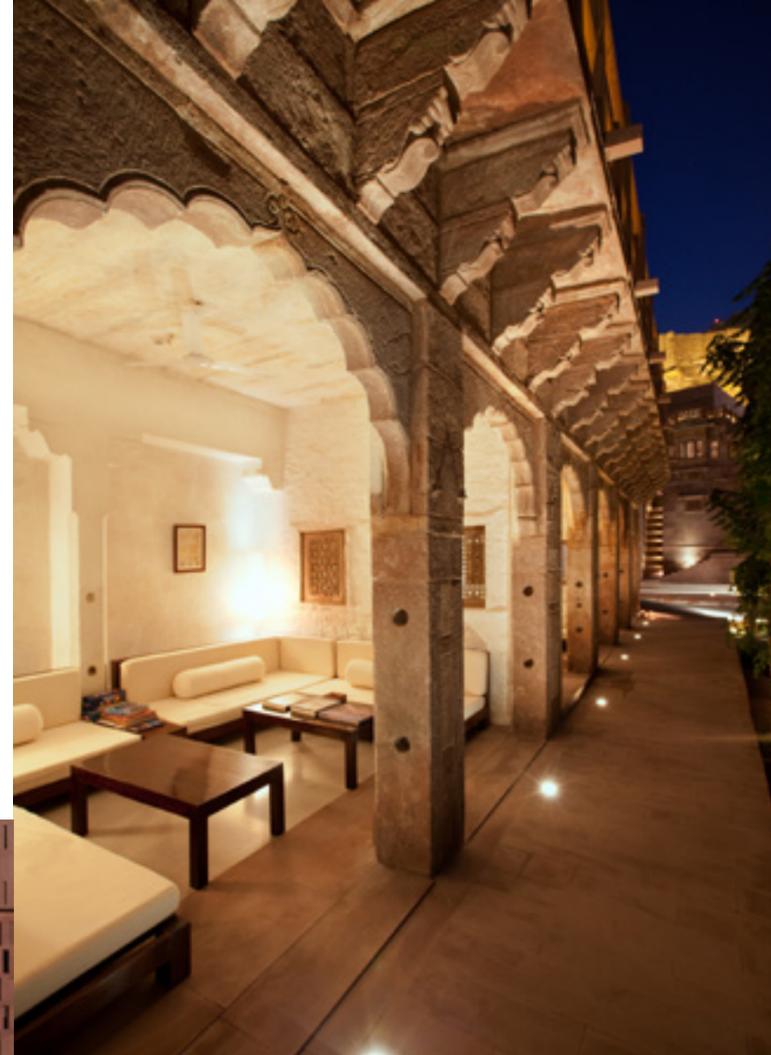
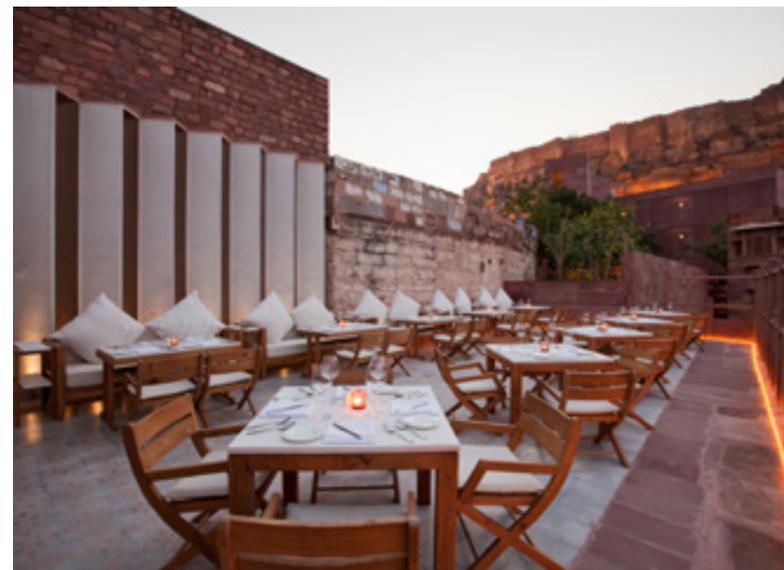
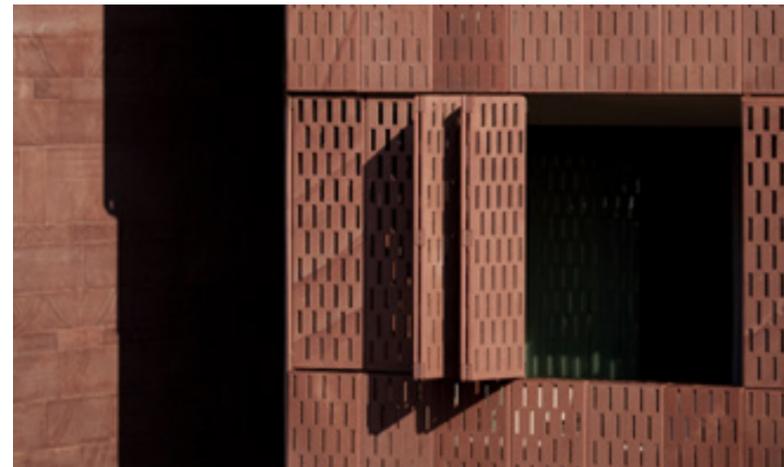
the early years. The turning point that triggered the starting of their Practice was a Mela in Patiala where “we used our expertise in erecting temporary structures with reusable, recyclable materials to come up with a structure that had an extremely interesting, yet varied palette of bamboo, cotton fabric, metal, amongst others.” Studio Lotus, started in year 2002, was then the subsequent natural outcome.

Interestingly for Ambrish, who had always been enthusiastic in being involved in any hands-on work, it was an internship with a design firm that aided him in understanding space and material use. “The purpose the space serves ultimately articulates the design as it finally relates to how the user’s experience can be enhanced”, he states, adding, “the process of creating is more important than the end product.” This process according to him lends the form it takes on to meet various functional requirements that are woven into the design. “It is the forward linkage we focus on, not the backward linkage”, he states. “This involves strong sensitivity to the site, the cultural and human context as well as the materials.”

Given his out-of-the-box approach to design, for Sidhartha, the starting of Studio Lotus was an avenue that permitted thinking ‘across dimensions’ where ‘you start from inside and move to the outside, with the focus on human experience.’ Stating that the concept adopted by the design firm calls for a lot of effort ‘to pursue this differential approach’, Sidhartha adds, “this is where persistence and strong belief in the work makes the difference.” The multiple iconic projects that Studio Lotus has completed bear ample testimony to this belief and approach.



Infiltration of light through the handcrafted stone Jaalis



The dining area, spa, the pool, an open lounge along with three heritage suites were built into the restored period structure.

LEFT & ABOVE
Dining area and spa built into the restored period structure

A dialogue between the old and new

It is a structure at the base of the Mehrangarh Fort in Jodhpur, dating back to the 17th and 18th century, which came up for adaptive reuse as a 39-room luxury boutique hotel. The large site contained three period structures, each being in a heavily dilapidated state. When Studio Lotus took up the project for RAAS Hotels in collaboration with Praxis Inc, the brief was to create a high-end hospitality experience, which they did by infusing luxury through authenticity of materials and workmanship. The period structures were first painstakingly restored with the aid of traditional local craftsmen using lime mortar and Jodhpur sandstone. Multiple layers of paint and worn plaster had to be first carefully stripped off the walls to reveal the sandstone underneath. "The lime plastering was done only where it was necessary, leaving the natural sandstone revealed in its entirety", explains Amita.

The dining area, spa, the pool, an open lounge along with three heritage suites were built into this restored period structure. The remaining 36 rooms were housed in the new structures built specifically to respond to the context while framing the 1.5acre site. "The new structures were deftly inserted in a way that a dialogue is struck between the new structure and its immediate context of the

existing period buildings, the wider context of the old city of Jodhpur within which it resides and the imposing Mehrangarh Fort that towers over it" says Ambrish.

In sync with the double skin façade opted in the traditional architecture of the region to shield against extremities, the stone lattice jaalis form the façade of the newly added structures. While the entire façade features the handcrafted double-skinned stone jaalis, a portion of them are foldable in the balcony area, featuring as 18mm thick panels and mounted on metal tracks to permit easy roll-out when the guest rooms seek uninterrupted views of the fort and exterior landscape.

The sizeable portion of the rest of the stone jaalis are 50mm thick and immovable, the double skin aiding to keep the harsh sun out during the day while featuring as enchanting lanterns lit at night across the edifice. Besides hiring regional artisans and master craftsmen, over 70 per cent of the materials used for the building and its interiors have been sourced within a radius of 30km, stressing strongly on the ethos of sustainable architecture practices. Be it the hand-cut stone, in situ pigmented terrazzo flooring, the handcrafted furniture and cabinets, the work has been executed using local craftsmen.



Villa submerged in the greens

A sensitive intrusion

When Studio Lotus was approached with an 88-acre site amidst the thick woods on the hills of Uttarakhand to design an ecologically sensitive community living, their philosophy of treading lightly came to the fore with full force, culminating in a structure that sits on stilts and almost submerges seamlessly into the dense greens. The Villa in the Woods features unquestionably as a residence that exudes total harmony with nature. Given the delicate ecology, the project demanded, in collaboration with Landscape Architect Akshay Kaul, the mapping of water channels to track the natural flow of water, along with the existing vegetation 'so as to let the intrusion be sensitive and minimal.'

The retaining walls were built in bamboo and stone so as to be porous and permit the water to flow. Over 300 check dams were created to enable water to percolate so as to increase the groundwater in the villages that featured downhill. Built on stilts, the villa features on the

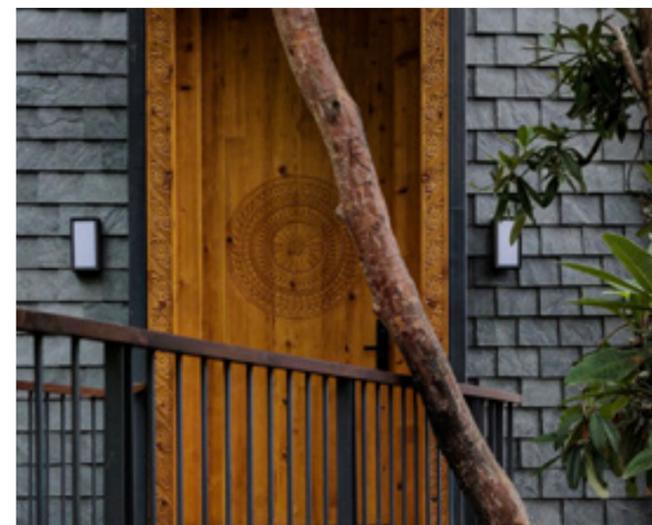
side of the hills to further preserve the natural flow of water along the gradient. Modular construction system using a lightweight steel structural framework along with a six-layered drywall section marks the three-storeyed structure. With a majority of the components consciously sized to permit physical transportation of each by four labourers, the need for heavy equipment was minimised, thus preserving the ecology of the site.

While the material palette is timber, slate and local stone, the interiors resonate with a treehouse experience, the local handcrafted woodwork incorporating contemporary elements. The orientation and fenestration further optimise sunlight infusion into the interiors, minimising energy consumption. A multi-layered insulation adds to this by regulating temperature and preventing heat loss during winter. The elevated building comes with a pitched roof, skylights and spacious balconies where the open decks offer panoramic views of the dense forest that can be savoured in solitude.

Greens and copious wood mark the exteriors and interiors of the villa



Villa submerged in the greens





Courtyard flanked by the two heritage buildings

“The underlying concept opted was to create a balance between the history of the site and the present contemporary sentiments”, states Ambrish.

Layers of paint and cement plaster stripped off the walls



Traditional Rajasthani mirror work feature on the walls



Reusing creatively

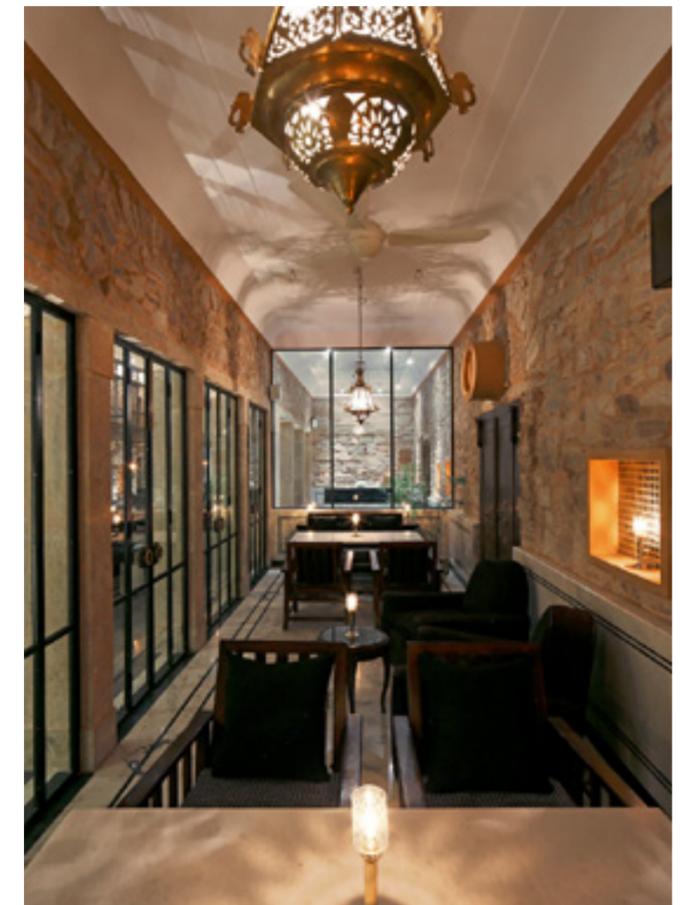
It was formerly the City Palace Café which the Jaipur royal family decided to redevelop into a 14000 Sqft fine dining destination that would invite both the tourists as well as the locals through the year. The design response by Studio Lotus to this brief for the project, Baradari in the City Palace, was to address this heritage space where the inherent language of the structure will continue to be retained, yet host a contemporary flavour that would serve as an aspirational destination across ages through the year. “The underlying concept opted was to create a balance between the history of the site and the present contemporary sentiments”, states Ambrish.

The intervention was started with first stripping off the layers of paint and cement plaster on the walls of the existing twin buildings flanking the courtyard, exposing the rubble masonry beneath. Traditional lime plastering was restricted to the sections that required repairs, thus coming up with a language of raw, exposed stone structure for the eatery. A toilet block that existed as part of the courtyard was dismantled to open this space further, visually and spatially.

A twelve pillared pavilion, referred to as the Baradari in Rajasthan, was then built into this courtyard where it serves as the bar while acting as a connecting link between the two individual buildings. This light metal structure comes clad in thinly milled marble that facilitates backlighting. “The concept of the Baradari is rooted into the local context, yet the structural form takes on contemporary leanings, balancing history with the contemporary state”, points Ambrish.

In tune with the strong intent of Studio Lotus to give ample scope for the artistry of local craftsmen to be displayed, extensive Thikri work, the traditional mirror work of Rajasthan, feature in the alcoves on the walls, along with multiple stone carvings in marble and handcrafted

furniture. Other traditional crafts of Jaipur such as bespoke casting and foundry work also find their presence in the space. “The project effectively demonstrates how traditional artisans, by engaging them to reinvent themselves to contemporary ideas and needs, can bring an exciting flavour into any space. This is the need of the hour to save our traditional arts and crafts that are fast dying”, adds Ambrish.



A camping experience

Featuring atop a 150 year old check dam, the project RAAS Chhatrasagar was about reinventing a seasonal camping experience and coming up with 16 tented accommodation units that would replace the existing temporary camps and insulate against the extreme temperatures of the region. The intent was to provide a round the year sojourn for nature lovers to visit and sink into the blissful domain of 800 acres of forest that abounds with rich biodiversity. In keeping with this objective, the intervention involved adopting low impact foundations and lightweight superstructures.

The 16 tents or 'pods' were arranged as conjoined suites raised on stilts to preserve the embankment. A continuous tensile fabric canopy stretches over these lightweight partitions, providing water proofing

and insulation. A secondary membrane extends beyond the pods to create shaded verandas that permit a panoramic view of the surroundings. Metal screens with bamboo infills demarcate and bring privacy between the individual pods.

The dining features as a Baradari, erected with metal frame and dry mounted with hand-dressed stone infills. The Baradari connects two experiential zones of the resort, a private infinity pool on one side with spectacular panoramic views of the lake and the serene expanse of the thick forest on the other. Handcrafted furnishings and motifs strike strong resonance with the rich biodiversity of the site, making the dining experience unforgettable. The cow dung smeared mud floors with their traditional Lippan work done by the local women mark the exterior spaces, adding to this unique flavour.



Interiors of the guest rooms



Cow dung smeared mud floors with traditional Lippan work

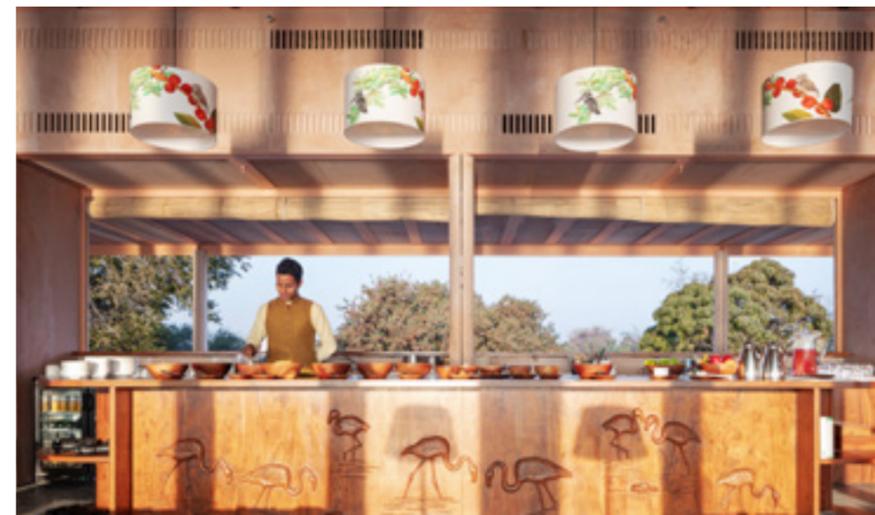


Exterior seating for the guest rooms



The Baradari connects two experiential zones of the resort, a private infinity pool on one side with spectacular panoramic views of the lake and the serene expanse of the thick forest on the other.

MIDDLE
Baradari connects to the panoramic views of the lake



Celebrating local context

As a state government building for the Department of Farmers and Agriculture, the Krushi Bhawan, a 1,30,000 Sqft project in Odisha was initially conceived for only official use. Studio Lotus, on taking up the project, convinced the client to insert a program for public space where the ground plane of the building could become part of the social infrastructure of the city, making it accessible for public use. The government offices were lifted to the upper floors, away and secure. The ground floor was hence conceived as a seamless stilted space that connects to the street for pedestrian circulation.

Keeping in perspective the public requirements in terms of social infrastructure, the public spaces accommodate a learning centre, a library, auditorium, training rooms, a public plaza and a garden. Given the functionality of the government building, an engagement with the farming community as well as sensitisation on farming for the urban public was brought into the program by opening up the rooftop to the public for hosting presentations and exhibits on urban farming methodologies.

The building program pans out as three storeys overlooking a courtyard, with the office spaces featuring on the upper levels. To incorporate passive cooling, the facade features as a brick-louvered

screen that acts as an excellent shading device while permitting natural ventilation into the individual office spaces. The building further comes with a night-purging ventilation system and high thermal mass to enhance the adaptive thermal comfort. Rooting into the local crafts and context, Studio Lotus chose to turn this functional brick-louvered screen into an artistic statement through bricks depicting the Ikat patterns which are famous in the local weaves, while the colours represent the diverse variety of soil found in the region.

The adoption of local arts and crafts into the building comes in other forms too. For instance, a large laterite stone mural depicting the local Pattachitra artform decorates the outer wall overlooking the courtyard. Handcrafted furniture, stone carvings depicting agricultural folklore, metal craft inspired by Dhokra artforms relating the tales of local mythologies, further add to this strong presence of arts and crafts. The material palette of the building is a combination of exposed brick and local stones such as laterite and Khondalite, where the artforms with local motifs have been incorporated. "The idea was to enable the project to sensitise and promote local arts, crafts as well as use of local materials, look at new ways of integrating these craft forms into a contemporary environment", says Sidhartha, as the Lead designer of Krushi Bhawan.



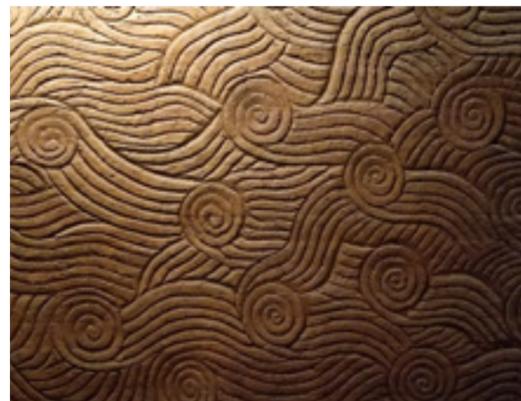
Brick louvered screen serves as a shading device while permitting natural ventilation



The three storeys overlook the courtyard

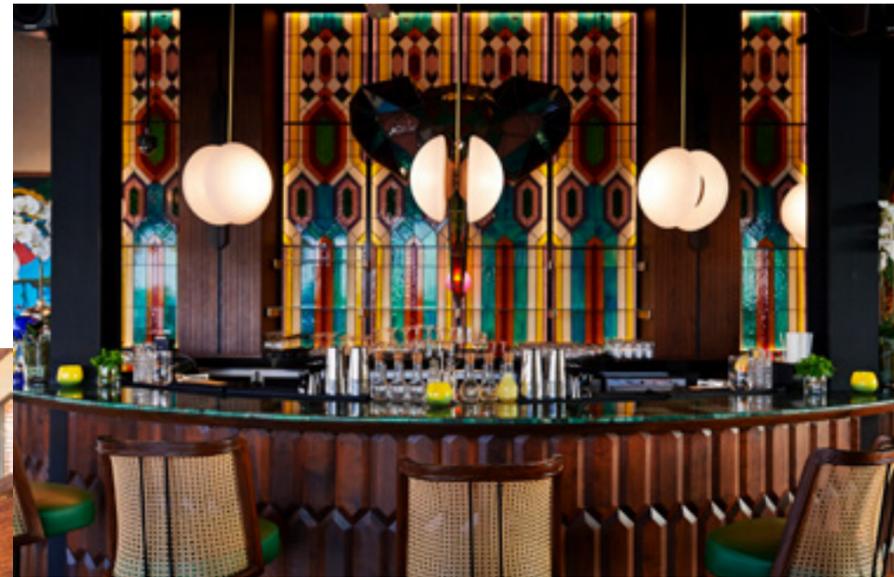


Large laterite stone mural



Crafting beyond the shores

When Studio Lotus was approached to design the interiors of the Indian restaurant Masti in Dubai, it was with the explicit intent of offering a fine-dining experience with strong Indian roots and flavours, yet factoring in a global identity. What then transpired was a veritable exquisite display of a range of Indian craft and artforms interpreted finely to conform to contemporary needs. The 10,000 Sqft eatery features as a strong play of colours, crafted metal screens, metal enamelled table tops, brass inlaid terrazzo floors, handcrafted basins, hammered metal light fittings, hand blown glass lamps, jute woven furniture, bespoke fabrics and a range of handmade accessories.



Indian artforms interpreted in contemporary style

The 10,000 Sqft eatery features as a strong play of colours, crafted metal screens, metal enamelled table tops, brass inlaid terrazzo floors, handcrafted basins, hammered metal light fittings, hand blown glass lamps, jute woven furniture, bespoke fabrics and a range of handmade accessories.

Crafting the perishing Bidriware

BY NANDHINI SUNDAR

FEATURING BIDRIWARE

PHOTOGRAPHY MAHESH CHADAGA

THE **BIDRI CRAFTS** DISPLAYED ARE THE MASTER PIECES OF **SHAH RASHEED AHMED QUADRI**

The craft requires years of training to hone the skills as the complex etchings on the metal are done based on freehand drawings, post which thin silver threads or foils as the case may be, are inlaid into the etchings.



The city of Bidar in Northern Karnataka is famous not only for its sprawling fort and the many historic buildings that came up under the Bahamani Sultanate, it is also famous for its astounding craft, the Bidriware, which is a metal handicraft traditionally passed down generations, the origins dating back to the 14th century under the rule of the Bahamani Sultans. The artform reveals the strong influence of Turkish, Persian, Arabic techniques and styles given their presence in the kingdom during this period. Intermingling this influence with the locally prevalent styles, the Bidri art emerged with its own unique form, the art then being passed down from one generation to the next.



The Bidriware typically features as decorative boxes, figurines, plates, bowls, vases and other display items in black metal with intricate silver inlays. The craft requires years of training to hone the skills as the complex etchings on the metal are done based on freehand drawings, post which thin silver threads or foils as the case may be, are inlaid into the etchings. The craft involves a lengthy process that requires copious skill to execute as each stage of the process needs precision handling that comes only with years of sustained training.

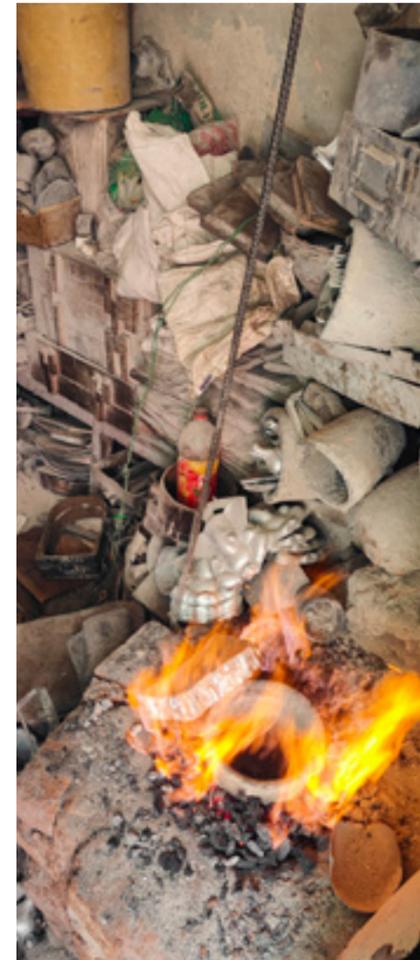
A captivating process

The process begins with first creating the alloy where a composition of 1kg of zinc and 60gms of copper are melted together. Depending on the item to be created, be it a vase, a box, a plate or a figurine, the mould is structured, into which the molten liquid of the alloy is quickly emptied. The intensely packed mud around the mould enables the liquid alloy to cool down immediately and solidify, to come up with the desired shape of metalware. Incidentally, the emerging metal piece is totally white in colour being a zinc alloy, which is then meticulously filed to smoothen the rough edges and remove the extra metal on the surface.

Freehand drawing on the white metal is difficult to decipher and hence, temporary black colouring of the metal surface is resorted to by smearing with copper sulphate. The next step involves freehand drawing of the desired patterns on the now black metal surface by a skilled craftsman with many years of training. This is followed by etching on this drawing, to permit later the inlay of the silver

threads. The etching again requires extensive training as the designs incorporated are extremely intricate and many times complicated too. The etched metal is then ready for the silver inlay work which again is executed only by the master craftsmen.

Once the inlay work is completed, the metalware is ready for the final stage of buffing to smoothen the surface and perfect the artwork. The last stage of the Bidriware is extremely interesting as it involves infusing the permanent black colour into the metalware. To infuse this permanent colour, the craftsmen use a special mud sourced from the interiors of the Bidri fort which is rich in nitrates because of its lack of exposure to sunlight and air. This special mud is dissolved in water and boiled, the finished Bidriware then dipped into the boiling liquid mud for 10 to 15 seconds. What then emerges is an exotic piece of craft, the black shining metal accentuating the exquisite silver inlays, the finished product a stunning statement of master craftsmanship. A dash of coconut oil application and a touch of silver polish further adds to the shine, making it a prized possession in any interior.



Making the alloy



Making of the mould



The metal piece created in the mould

The dwindling craftsmen

Given the high degree of skill and years of training to achieve the precision in execution of the craft, the number of craftsmen pursuing this traditional craft is continuously dwindling year on year. This is more so with the support in the form of an active market being absent, making it least remunerative to pursue after years of dedicated training and application. "At present there are barely 200 craftsmen in Bidar involved in this craft because of the dwindling market for Bidriware", says Rajkumar, a Karnataka State Award winning Bidri craftsman. "Before Covid there were over 350 artisans involved in the craft which has now rapidly fallen in numbers as the craftsmen are unable to eke out a living without a sustained market that is remunerative", he adds.

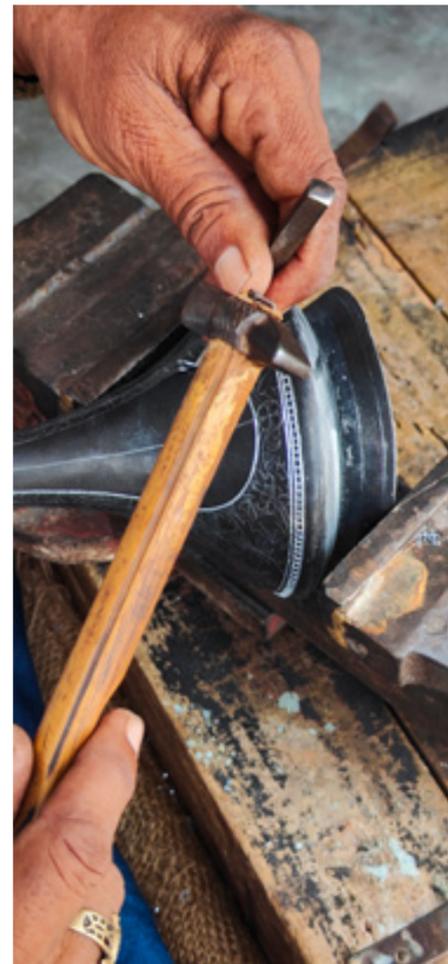
Rajkumar is a fourth-generation artist, having learnt the craft from his grandfather and father, who were both State award recipients. "I started learning at home from them at the age of 18 after completing schooling and the intense training went on for the next five years before I could craft the item on my own." He received the State award in 2008-09 for crafting an exquisite bowl with a plate that was submitted for the award. Rajkumar also continues to run the retail showroom of his grandfather which has been in operation since 1930. "Unless there is active support coming from the government to propagate this craft and improve the market, we are looking at a scenario where this craft form will soon slip into the record books", Rajkumar warns. "At present the next generation in totality has shunned taking up this craft even though they hail from families which has begotten master craftsmen", he laments.



Smoothing the rough edges



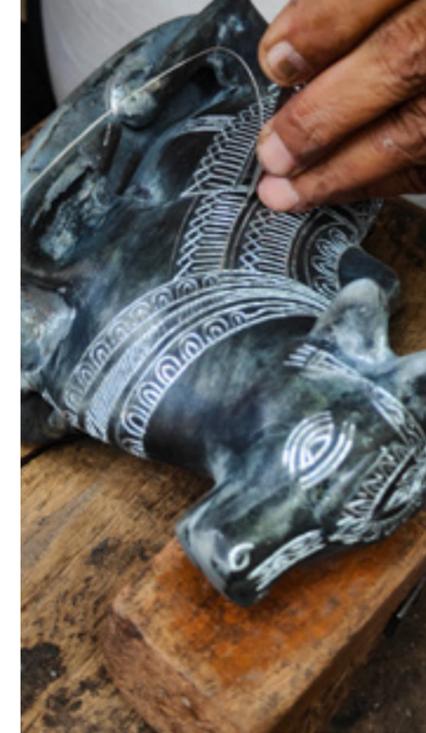
Free hand drawing on the metal by expert craftsman



Etching on the drawing to permit inlay of silver threads



Master craftsman Rajkumar doing the inlay



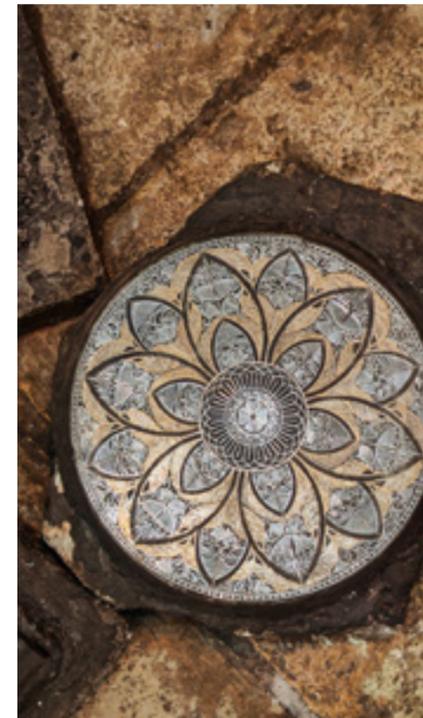
Silver inlay work being done by master craftsman



Bidri artisans at work

"At present the next generation in totality has shunned taking up this craft even though they hail from families which has begotten master craftsmen"

The crafted plate before dipping



The crafted plate dipped into boiling liquid mud to get the exotic black colour





Shah Rasheed Ahmed Quadri

The journey of a master

While the exquisite Bidri craft is in an endangered state because of lack of a supportive market to sustain the master craftsmen, yet a heartwarming story grabs the attention, of a young lad whose intense passion for the craft made him learn against active discouragement from family and thence proceed to receive the highest honour in the form of a national award, the Padma Shri. The extraordinary Bidri artist is none other than the renowned Shah Rasheed Ahmed Quadri whose acclaimed works of Bidriware have won accolades from across the country and overseas. Hailing from a family of traditional Bidri artisans, Quadri, the third generation of artists, began his journey in Bidriware while still in school, dabbling in it everyday after returning from school.

“Besides my father, my mother, sister and brother were all artisans, having learnt the craft. But my father did not want me to pursue it because of the low remuneration it brought in. I persisted as I was

passionate about the craft and worked on it once back from school”, recalls Quadri who is currently in his late sixties. Interestingly, in the initial years he would try his hand at the inlay work by doing it on thick paper and on wood. “It was a case of absolute passion since childhood which could not be quelled”, he smiles. On completing school, he decided to dedicate his full time to learning the art which was “mostly from observation as nobody taught me. It was more instinctive, the learning happening automatically, the skills manifesting effortlessly because of the intense passion”.

Being a sharp observer where his ‘eyes missed nothing’, Quadri soon learnt the minute aspects of the craft, honing his skills to perfection, enabling him to create his own wares by the time he was 22 years old. “This was around 1972 and after my father’s demise, the responsibility of the family fell on my shoulders, with the Bidri craft being the sole source of remuneration”, he adds.



His creative approach and unmatched skills in the craft soon grabbed national attention to bring home the National award in 1988.

When awards came calling

Given his high sense of creativity and differential design approach, Quadri developed his own motifs that were exquisite, yet required exceptional skills to execute the intricate detailing. “I introduced the Phuljhadi work which is different from the traditional designs that were used in the Bidriware. This brought in the Karnataka State award in 1984.” However, the journey to the awards was not easy for the master craftsman, with many roadblocks placed enroute. “The state officers persisted, especially Ms Veena S Rao who was then the MD of Karnataka State Handicrafts Development Corporation, culminating in the award”, he recalls.

His creative approach and unmatched skills in the craft soon grabbed national attention to bring home the National award in 1988. But yet again, the receipt of the award was not smooth, coming up with multiple hurdles. “My first submission for the National award was a Ganga Jamuna work done on a box measuring 8x5x2.5 inches, mixing gold and silver inlays, the floral part depicted in gold, the petals in silver, the exterior border patterned in silver Phuljhadi work.” This work I myself cannot replicate he adds, pointing to the high level of intricacy and detailing involved in the crafting of the box. However, this piece, submitted through the Crafts Council of India, did not fetch him the award though he was recognised for his work

by the Additional Development Commissioner of Handicrafts. His submission was instead displayed at the Delhi Crafts Museum “where I demonstrated the craft for a month.”



Three submissions for one award

He ultimately made three different submissions through different departments for the National award. “On the request of Development Commissioner of Handicrafts, Ms Kasturi Gupta Menon, I submitted from Karnataka State a plate and a Rasgulla bowl along with eight boxes where each box came with a totally different design, hosting the inlay of silver, copper and brass in Bidri work. This was my second submission for the National award and this was later exhibited in the Indian Handicrafts Exhibition held in Italy.” His third submission was a Surahi, through the Crafts Museum. “All the three submissions were then recommended for the national award. But ultimately the plate with the Rasgulla bowl and eight boxes was given the National award”, recalls Quadri. As for naming his best works till date, Quadri however points to the box with the Ganga Jamuna work which was his first submission for the National award. “That is my best work to date.”

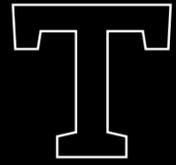
Post the national award, Quadri received a deluge of awards from various quarters, including the Great Indian Achievers Award in 2004, Rajyotsava Award in 2006, Muscat Festival Award in 2011, Kala Nidhi Award in 2016, Surajkund Award in 2020 and finally culminating in the Padma Shri in 2023. “There is an interesting story behind my receiving the Padma Shri award”, Quadri adds. “After 2014 I stopped applying for the award as I realised it is not forthcoming. When I received the call from the Home Ministry about the award, I did not believe it. It was a real surprise, coming in when I had stopped applying for it nine years back”, he grins.

Calling for a robust market

Having travelled to many countries to demonstrate the Bidri craft and display his works in the international exhibitions, Quadri currently resides in Bidar, having retired from work due to health reasons. With the Bidri craft being close to his heart, the emotive part makes him very concerned about the future of this rare exotic artform. “The younger generation are not keen to pursue this craft because of the lukewarm response from the market for the wares.

Unless active steps are taken to make the craft remunerative, Bidri work will see an eventual slow demise”, he warns. Amongst Quadri’s four sons and two daughters, only one son has chosen to pursue the craft with the others branching off into other fields of work.





TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

MODE OF PARTICIPATION

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

CATEGORIES

FLOORING | WINDOW | TILES | FURNITURE & FURNISHING
 SANITARY WARE | MARBLE & GRANITES | PLYWOOD
 KITCHEN | DESIGNER FANS | WATER PROOFING | BLINDS
 ARTWORK ITEMS | LIGHTING | ELEVATORS
 AIR-CONDITIONS & WATER HEATER

TARIFF DETAILS (Special Rates for IIID Members Only)

5 CM X 20 CM = INR 15000+ GST
 10.5 CM X 20 CM = INR 25000+ GST

CONTACT

VIKRAM SAMPATH
 T: +91 99020 21443 | E: livingelements.vikram@gmail.com

MARLIN PANIKULAM

T: +91 99454 51086 | E: marlin@acegrouparchitects.com

TILES & STONES



THAT MEET YOUR DREAM



Manish Gadiya
+91 97393 17301

Lakesh Gadiya
+91 98861 11183

Jeet Gadiya
+91 99453 91900

#17/1, Sajjan Rao Road, V.V.Puram, Bangalore - 560004

E: avantigranites@gmail.com

www.astones.in



CONTROLS NATURAL LIGHT, NOT THE COMPLIMENTS.

2000+ designs of Smart Curtains & Blinds

Motorised Blinds | Genuine Wood Blinds
Zebra Blinds | Honeycomb Blinds
Roller Blinds | Skylight Blinds
Solarette Blinds | Exterior Blinds

25+ Years of Expertise | Dedicated Manufacturing Facility | Pan-India Presence

www.ad-blinds.com 8296189581



Scan to know more



Curtains
Blinds
Upholstery
Wallpaper
Bed linen
Bath linen
Cushions
Mattresses
Carpets

080 41134356 / 57

#42, Dickenson Road, Bangalore - 560 042
skipper@radhafurnishings.com

In-house design & styling
assistance



PREMIUM ROOF TILES & MORE

We, Nuvocotto: Are committed to delivering the best clay products to the admirers of clay products. Our journey began in 1999, and since then, we've been dedicated to crafting terracotta that embodies freshness, sustainability, and innovation.

Nuvocotto - The Better, The Smarter, The Sustainable, and The Fresh Terracotta.

Contact Us: +91 97422 69790,
sales@nuvocotto.com, nuvocotto.com

Upgrade your projects with
contemporary aesthetics
and supreme reliability

Customer Care no.
1800 419 4272
Discover the range at
www.se.com/in





PROFX

India's best
EXPERIENCE CENTRE
for
Home Theatre and
Home Automation
awaits your visit.

To pre book your time slot,
Please contact:
77609 33317 / 89510 01415

Experia 2.0
Dynamic House, Church Street,
Bangalore - 560001
www.profx.com

NISHA RUIA
DIRECTOR



TWO SISTERS
TILES STUDIO

A tile art on floor, walls & bathroom

9880745724
twosisterstiles@gmail.com
www.twosisterstiles.com

- Imported Tile For Wall & Floor
- Natural Stone
- Wall Claddings
- Sanitaryware

1638/11, 8th A Main CQAL Layout, 'B' Block,
Sahakaranagar, Bangalore - 560092.

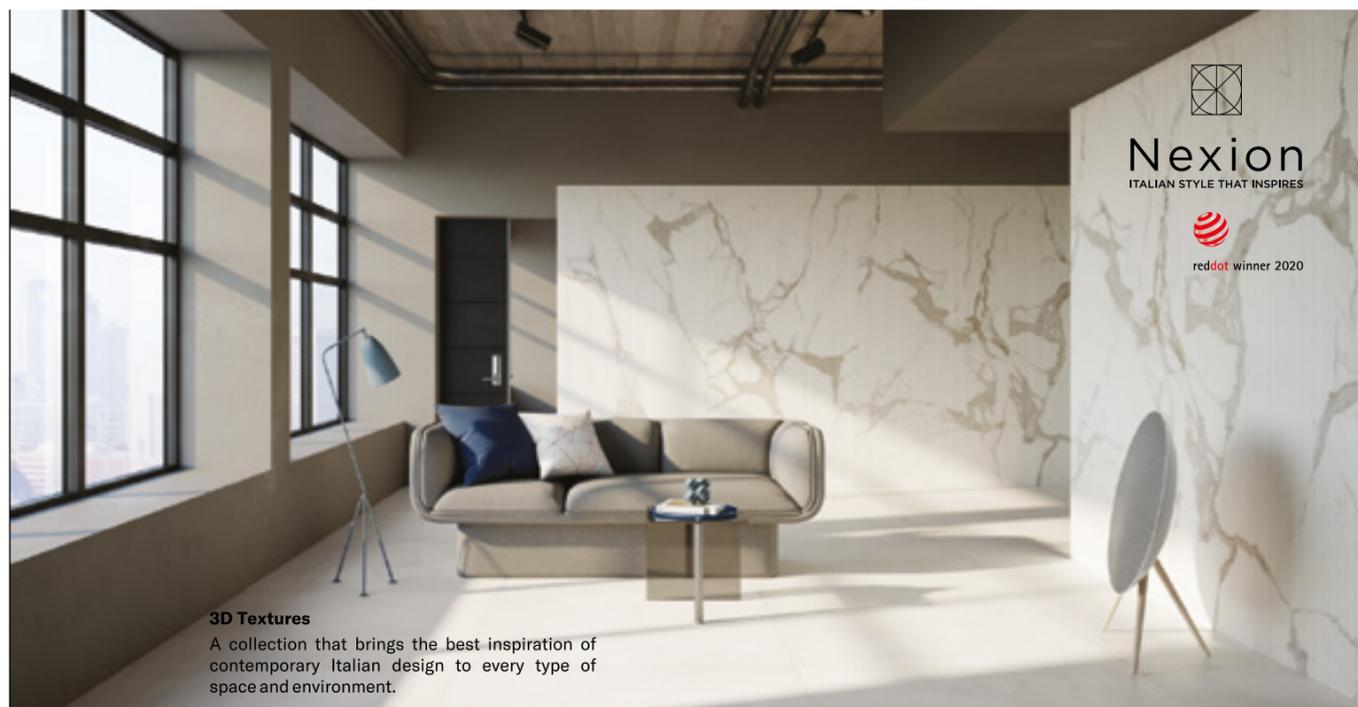


HONEYCOMB Design & Digital | Photostop YOURS FOREVER

Enchanting expression of Art and
Photography for your interiors

- Superior quality prints on archival fine art papers and canvas.
- Prints done on 11 colour printer giving 50+ years of shelf life.
- Variety in synthetic and wooden frames.
- Accepts order across the globe.

For further details: sreekumar@honeycombindia.net | 9901273816 | 9845128760
www.photostop.in | www.honeycombindia.net

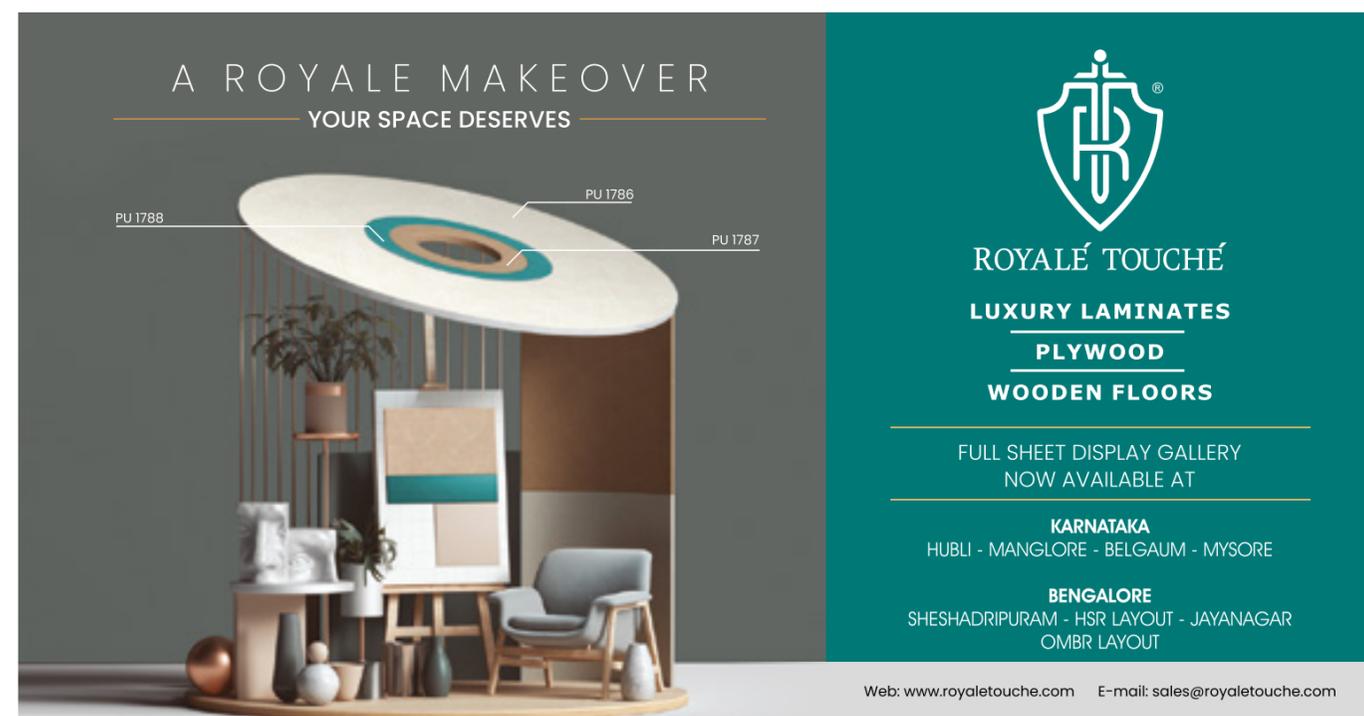


Nexion
ITALIAN STYLE THAT INSPIRES

reddot winner 2020

3D Textures
A collection that brings the best inspiration of contemporary Italian design to every type of space and environment.

A ROYALE MAKEOVER
YOUR SPACE DESERVES



ROYALÉ TOUCHÉ
LUXURY LAMINATES
PLYWOOD
WOODEN FLOORS

FULL SHEET DISPLAY GALLERY
NOW AVAILABLE AT

KARNATAKA
HUBLI - MANGLORE - BELGAUM - MYSORE

BENGALORE
SHESHADRIPURAM - HSR LAYOUT - JAYANAGAR
OMBR LAYOUT

Web: www.royaletouche.com E-mail: sales@royaletouche.com

Create unique ambient lighting for your home with the PASOLITE




let Light Shine out of the Dark
With **PASOLITE** LED Lights

Pasolite Electric co.
7, 14th Cross, Kilari Road, Bengaluru - 560 053
Customer Care : 080 - 22871845, pasolite@gmail.com

www.pasolite.in



fanzart[®]
LUXURY DESIGNER FANS
SINCE 2012

New Vibe! New Season!
Fanzart launches dazzling new models this festive season.



Add Art to your Ceiling!

+91 90660 99000 | www.fanzartfans.com

'The elegance of simplicity is unbeatable'

Nuance Studio pioneers in manufacturing designer surfaces, furniture, wash basins and many other luxury products in a technically advanced material - Lithoz Concrete, from Germany.

www.thenuancestudio.com



Bathtubs Surfaces Basins



Elevate your daily ritual



MC
Maruthi Ceramics

Call: +91 6364 890 309
BANASWADI | INDIRANAGAR | JP NAGAR | RAJAJINAGAR | LAVELLE ROAD
www.maruthiceramics.com



MC
LUXURY

Luxury Redefined



BANASWADI | INDIRANAGAR
CONNECT WITH US: +91 6364 890 309
www.mcluxury.in

Between nature's design and yours, there is Marble Centre.

Scan to follow



mci[®]
MARBLE CENTRE
INTERNATIONAL



✓ 60ft wide door opening
 ✓ 100% uninterrupted openings
 ✓ 100% security screening without bars or grilles

An Australian product that has been researched and developed over the last 105 years.

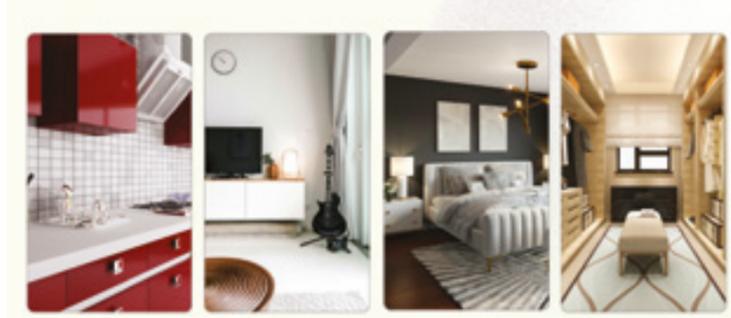
Moon & Baker Window and Door Suites:

- Chain Winder Awning Windows
- Counter Balanced Double Hung
- Air-o-flow Windows
- Secure-view Casement
- Gas Strut Awning Windows
- Sliding Windows
- Window Wall
- Sliding Doors [3 Track/5 Track]
- Bi-fold Doors
- Hinged Doors
- Corner Sliding Door



Bring your design concepts to life

Visit the Experience Centre for a demo, Call us on: +91 988 045 7499 / +91 80 4852 5580



Make Your Best Home Interiors

With 20 Year's Expertise



AMBADAS.IN 9448396320 info@ambadas.in

BRINGING THE WORLD OF BALI TO YOU

In our 12,000sq.ft Experience Store

Contact Manager
 Pradeep - 7411101589 | Deepankar - 8310302277

Location map: BALIHINDH GUNJUR ON GOOGLE MAPS

Photography is an Art of Observation. It has little to do with 'What' you see & Everything to do with 'How' you see it.

-Elliott Erwitt

+91-9743786161

Indo Burma Agencies
 House of decorative interior products

No. 11, J.C. Road, Opp. SBI, Bangalore - 560 002, Karnataka, India.
 +91-9538836625 / +91-80-41247250 / 22222996
 enquiry@indoburmagencies.com

BEECH PLY/ BIRCH PLY

PLYWOOD

FLUSH DOOR

SOLID WOOD PLANKS

"A tree's wood is also its memoir, so are the products derived from wood - Ply and Solid wood"

TRISHA
 Interiors Extraordinaire

+91 97409 99351 | www.trisha.co.in | rajiv@trisha.co.in

www.thelightlibrary.in | hello@thelightlibrary.in | +91 7353349997

THE LIGHT LIBRARY

CHANDELIERS | PENDANTS | CEILING LIGHTS | WALL LIGHTS | TABLE LAMPS | FLOOR LAMPS & SO MUCH MORE!

Scan for more



Window System Solutions
by
VALUELINE[®]
Curating Luxurious Lifestyles

Exclusive Partnerships :





Sri Krishna Square No.953, 12th Main Road, HAL 2nd Stage, Indiranagar, Bangalore-560038, P- +91 95919 99853, Email: blr@valueline.in
Hyderabad | New Delhi | Bangalore | Chennai | Vizag | Vijayawada

PRISM LIGHTS

BEST DECORATIVE LIGHTS



admin@prismlights.net | www.prismlights.net | +91-80-22227806 | +91-80-22120887 | +91-9008-066-444

#64, Richmond Rd, Shanthala Nagar, Ashok Nagar, Bengaluru, Karnataka 560025

OUTDOOR Connections
— LUXURY LIVING AMONGST NATURE —



PLANTATION — BOHO — CONTEMPORARY — VINTAGE — MEDITERRANEAN — ZEN

+91 81238 23944 | sales@outdoorconnections.in | [outdoorconnectionsbycb](https://www.instagram.com/outdoorconnectionsbycb) | www.outdoorconnections.in



STUDIO+PLUS
LIGHTING - FURNITURE



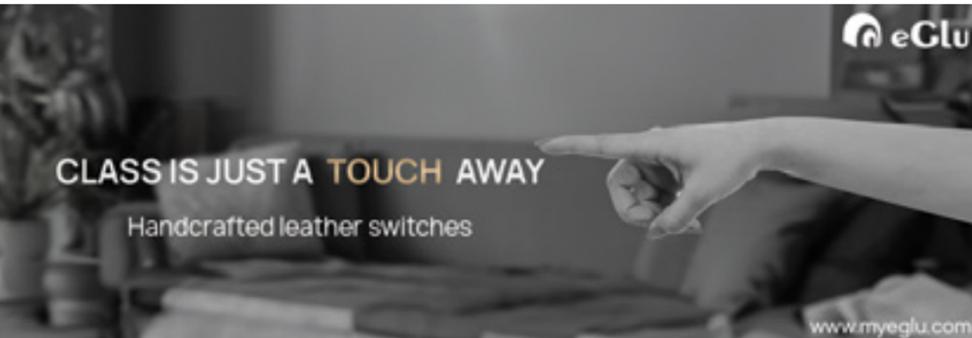
Studioplus Consultancy & Marketing Services LLP
46 Castle Street, Ashok Nagar, Bangalore - 560025
Phone: +91 98869 47514 | +91 99003 70370

info@studioplus.in



eGlu

CLASS IS JUST A TOUCH AWAY
Handcrafted leather switches



www.myeglu.com

Elevating Homes SINCE 2001

DASH SQUARE



Official Partners

Ashley | NATUZZI EDITIONS | SCAVOLINI | KUKA HOME

www.dashsquare.com | /dashsquareindia | /dash.square

CONNECT



+91 87220 02222

Our Best Services :

- Residential Interiors
- Luxury Interiors
- Landscaping & Property Management

Our Locations :

- Bengaluru, KA
- Palakkad, KL
- New Jersey, US

Book a Free Consultation Now!
7090346555 | 8722224325

To Stay in Touch, Follow us on
@pencilinteriors

www.pencilinteriors.co.in

Home Canvas
Furniture | Lighting | Décor

THOUGHTFUL DESIGN,
JOYFUL LIVING.

www.homecanvas.com | +91 74117 36665 | @homecanvas

magnific
DESIGNER FANS

Nissar
Fusion of designs with grace

www.magnific.in

FACTORY FINISHED FURNITURE MANUFACTURERS

kalatmax
kalamax systems

30+ YEARS OF EXPERIENCE | 250+ SKILLED EMPLOYEES | 75,000 sq.ft. MANUFACTURING UNIT

+91 96861 89225
rajesh@kalatmakss.com
www.kalatmakss.com

RED DART SOLUTIONS

3D & 2D CNC Routing & Laser cutting, engraving & embossing on Stones, Marbles, Quartz, Metals, Acrylic, ACP, Fundermax, Corian, Plywood & MDF with Duco Services

139/1, Kaigarika Main Road, Sarvabhowma Nagar, 8M Post, Bannerghatta Road, Bangalore

+91-9866331482
+91-9019243243
reddartsolutions@gmail.com

Interclas Creations
Authorised Importer, Stockist, Distributor & Dealer for

22, Yireh, 2nd Cross, Lavender Lane, Dr. Bendre Layout, Gubbi Cross, Kothanur, Bangalore - 560077

Email : interclas@gmail.com /
www.interclascreations.com

Mob: +91 98453 52618, 97415 50022

Torfenster
Doors & Windows

- Premium Aluminium fenestration solutions since 2007.
- State of art manufacturing unit.
- End to End solutions for our customers.
- Worked with more than top 100 builders and architects over the years.
- Adherence to stringent international quality standards.
- Tailored to fit any kind of home needs.
- PAN India presence.

IMPECCABLY DESIGNED
WORLD'S MOST
STYLISH WINDOWS

www.torfenster.com

+91 94481 0101
media@torfenster.com | feedback

44, 2nd floor, Above Jeep Showroom, Tumkur Road, Saraswathipura, Yeshwanthpur, Bangalore - 560096

LUXAIRE
LUXURY FANS

Shop @ Luxaire.in



LUX FA0047
Wooden Leaf Designed
Luxury Resort Styled Fan

Contact Luxaire





LUX VG0002
Contemporary Budget
Designed Fans

Futura
SINKS THAT THINK

INTRODUCING
GLASS RINSER SINK



FUTURA SINK STUDIO
2/2, Mandoth Mansion, BTS, 1st Main Road, Wilson Garden,
Bangalore-30. **Mo:** 63629 47419 | **Web:** www.futurasink.com Smart Sink / Smart Design / Transforming kitchens

LG **DAIKIN**

Panasonic

SAMSUNG **GENERAL**

VOLTAS

BLUE STAR

AIRCONDITIONERS: Design / Sales / Installations / After Sales Services

Water Heat Pumps



Also deal in: Refrigerators, Washing Machines, LED TVs / Deep Freezers / Bottle Coolers / Water Purifiers / Water Dispensers

veekay coolers
No. 16, Jai Maruti Street, M.S Nagar P.O. Subbangaalya, Bangalore-560 033
e-mail: veekaycoolers@yahoo.com, website: www.veekaycoolers.com
Tel : 080-25450593 | M : 9916825504 / 9845842429 (sms)

mitsubishi electric

HITACHI TOSHIBA

IFB Haier

VENUS
HEAT PUMP WATER HEATERS

H2O POOLS

Crafting Beautiful Swimming Pools & Spas

CONSULT CONSTRUCT CARE

- CONSTRUCTION OF SWIMMING POOLS (DESIGN & BUILD)
- CONSTRUCTION OF WATERBODY & FOUNTAINS (DESIGN & BUILD)
- CONSTRUCTION OF SPA'S :
SALT ROOM
STEAM ROOM
ICE ROOM
SAUNA



www.h2opools.in

V-TECH BUILDING SYSTEMS PVT LTD

FUNDERMAX **SALAMANDER**
WINDOW & DOOR SYSTEMS

Visit our Experience Center for full range of FunderMax - HPL & uPVC Windows and Doors Display

Head Office:
No.693, M.N.S Arcade, East facing, 3rd floor, Dr. Rajkumar Road, Rajajinagar, 6th Block, Bengaluru, Karnataka - 560010
email - vtechbuildingsystems@gmail.com **Web:** www.vtechwindows.com, www.vtechfacade.com **Cell:** 9740422863/ 9980111468



CEILING WALLS



VOX BUILDING PRODUCTS PRIVATE LIMITED
6th Floor, Leela Collonnade, The Leela Palace, No. 23, HAL, Old Airport Rd, Bengaluru - 560008, India

www.voxindia.co P: +91 80 4374 1810 Email: customercare@voxindia.co

SM CORPORATION

All Types of Interior And Exterior Products
Whatsapp Number : 99808 15604



RECLINERS
SOFAS
DINING
BEDS

ORCA
Finely Crafted Furniture



8073300617



HAPPY HOMES FURNISHING
home styling through design and customisation in furnishings and furniture

Drapes Blinds Sofas Wallcoverings Chairs Woodenflooring Rugs



studio located at
27/1, Prabhas Complex, S.Kariyappa Road, Basavanagudi, Bengaluru karnataka-560004
email.contact@happyhomesfurnishing.com Web: www.happyhomesfurnishing.com Mob: 9886823009/9886773325



MANTRY STONEX

Indulge in the largest Collection of Granite and Quartzite in Bangalore

21/6, Begihalli Village, Jigani Main Road, Anekal Taluk, Bangalore- 560105

+91 9535788008 info@mantrystonex.com www.mantrystonex.com



Bring your design concepts to life

60ft wide door opening
100% uninterrupted openings
100% security screening without bars or grilles

An Australian product that has been researched and developed over the last 120 years.

Moon & Baker Window and Door Suites:

- Chain Winder Awning Windows
- Counter Balanced Double Hung
- Air-o-flow Windows
- Secure-view Casement
- Gas Strut Awning Windows
- Sliding Windows
- Sliding Doors [3 Track/5 Track]
- Bi-fold Doors
- Hinged Doors
- Corner Sliding Door
- Window Wall



Moon & Baker
ALUMINIUM WINDOWS & DOORS

ENGINEERED ELEGANCE

Visit the Experience Centre for a demo, Call us on: Bangalore: +91 988 045 7499 / +91 80 4852 5580 and Hyderabad: +91-6366843592



Basking in nature

BY NANDHINI SUNDAR

It is a story that began in a small garage in year 1990, when **Ritu Todi** decided to give form to her vision and passion of designing a range of household items woven out of cane and various types of natural materials. It is a story that started with Ritu personally weaving the products she had meticulously designed, dipping back to her roots in Assam where she spent her youth. What started as an array of small trays, baskets to cater to the functional needs of a household, then metamorphosed into a store that came up with a mindboggling range of products going beyond the mundane functional needs to encompass both indoor and outdoor furniture crafted from cane, wood and fabric.

Outdoor Connections, the experiential store of **Cane Boutique**, a brainchild of **Tejesh Todi** to take forward his mother **Ritu Todi's** vision, serves as a display centre for the collection of items crafted in its manufacturing facility, with a sizeable portion custom designed to meet individual inclinations and requirements. "The trigger for expanding into the furniture segment was my sister **Khushi Todi** joining the business on graduating in Interior Design, followed by myself as a specialist in wood works", states Tejesh. The venture was cemented when Tejesh joined after graduating in Furniture Manufacturing, Design and Restoration from Chippendale School, Scotland.

"The focus from the beginning was using natural materials and also wood pieces generally considered waste and discarded. These wood pieces come with their own story, unique identity and natural craftsmanship that can be captured and designed into either a functional piece of furniture or as a décor item in a space", elaborates Tejesh. Be it tree barks, fallen branches, discarded tree trunks, fallen twigs, **Outdoor Connections** turns them all into a captivating product that serves as the highlight in the exteriors.

In sync with nature

The outlet, spread over 17000 Sq feet, designed by Mistry Architects, "is the largest outdoor furniture experiential store in the country", with nature syncing in seamlessly to become one with the products on display. "The accent is totally on sustainable design intervention, being in sync with nature, be it in outdoor décor or the interiors", points Tejesh. "The intervention done in the salvaged pieces of wood is also minimal and sensitive to keep the natural state preserved while addressing creatively the functional element." The cane and wood used are also treated to withstand extreme weather conditions as well as be termite resistant "to meet the highest standards in quality."

Incidentally, the experiential store with its thatched roof came with an existing set of 21 coconut trees on the site "which were meticulously retained and the display zones woven around them. Their retention further reiterates the nature inclined set of products on offer and the manner of design executed."

A treasure trove of furnishings

While the chief accent is to be in total sync with nature, the design elements incorporated also come with a certain level of intrigue and at times a nostalgic recall of the past. The bar unit designed on the lines of the metal trunks of yore, serves as a fine example of this inclination. The design of the unit comes as a set of three stacked antique trunks on one side, with the serving table featuring on the other. "The intent is to make it appear as an art piece while addressing the functionality of a bar unit. Made with MS, the steel sheets are totally outdoor friendly", explains Tejesh on the design executed.

The outdoor dining table, the Reef, is yet another feature of nature inclined designs, the unit being built using wood, metal, rope and fabric, "to break the monotony as well as stand out from the conventional tables while being structured from natural materials."



The Trunk Bar Unit



A raw live edge dining table encased with a glass top, highlights the organic beauty of natural wood in a modern form

"The intent is to make it appear as an art piece while addressing the functionality of a bar unit."



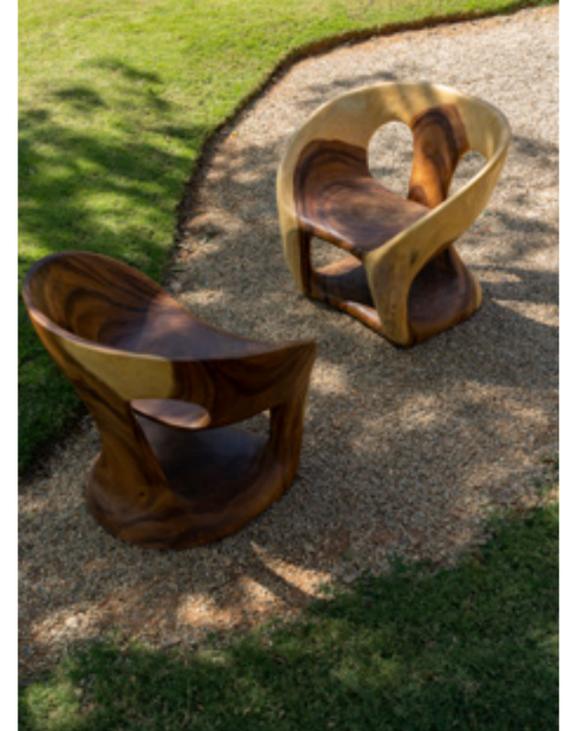
The 17,000 sq ft expanse offers a comprehensive range of hand-crafted furniture and outdoor décor in the heart of Bangalore City

Arty with waste

The discarded trunks of trees can serve as exotic pieces of furniture and **Outdoor Connections** proves this without a doubt through its design inclines. A discarded trunk piece of Acacia has been meticulously worked on to create a single seater. "The seating has been scooped out from the discarded trunk, the metal accents adding a rustic flavour to this natural piece of furniture", states Tejesh. The waste pieces worked on are not confined to tree trunks alone but extend to waste pieces of vines, bamboo, where they are designed to create functional pieces of outdoor furniture and accessories.

New Collections

Outdoor Connections recently launched its Hope Collection which is a set of furniture where the design manifests as a story that narrates the challenges of a village boy in a big city. Built using natural materials, the furniture pieces are also outdoor friendly and can be used in the interiors as well as the outdoors.



Logwood Seaters
A sculptural lounge chair, carved entirely from a solid piece of wood.



A tranquil Zen area, perfectly showcases durable all-weather furniture.



A boho inspired indoor space blurs the boundary between indoors and outdoors.



2,400 sq ft indoor space that brings contemporary outdoor designs to life.



The Hope Collection



The Dahlia Sofa Set
The meticulously curated environment provides an immersive experience on the limitless possibilities of outdoor living.



The Olive Collection
The collection includes a versatile range of furniture, from sofas, armchairs to coffee tables and bar units.



Hazel Daybed
Crafted with weather resistant and UV-protective materials, for year-round durability.

The language of architecture in design



BY PROF. JAISIM KRISHNA RAO



Communication is the fundamental essence of design. The moment its expression is not felt by the senses it is evident that the design is just garbage. Waste also requires a designed bin to be carried and disposed and sometimes recreated into a different avatar.

Art by itself cannot express. Technology by itself is a mess. Fusion of art and technology is creativity and the individualistic expression evolves as architecture as the architect consulted comprehends the ambitions of a client and expresses in the language the architect practices.

Communication is the essence. The spaces evolved as per the requirements and ambitions fused with the elements by the senses comes with dialogues that all the occupants express their dreams is realised by design. Design becomes crucial as it gets into the details of each individual as understood by the architect, who in turn or through an interior designer now expresses the motivation of the user and the interplay that is essential for enjoyable life. Details become crucial and also must be such that it can change over time as the occupant lives the journey of their life through time. Age is an important factor.

The story that evolves into reality can go on and on. But time cost and environment demand a realisation that can be lived, appreciated and in turn influence the future of one who lives these spaces. In this article one shall not explore the external expression that connects with the society of the neighbourhood and visitors. That is another story. Nor the landscape and services that can take many chapters of these paragraphs and finally into a book or even a library of a special subject.

I trust that this little story has expressed my journey over five decades of the designed environment and contributed to many a dialogue to take the journey beyond boundaries of time and space.

More one thinks one knows one realises over time that one knows less. Learning is a process of realising that knowledge is the journey to realisation. Say no to no, also Know to Know.

This is so true of architecture and design. Architecture to express demand that there should be a client to engage an Architect to express their dreams and visions. Architects in turn dialogue with the client to identify their culture and history along with their family and all that has influenced and continues to influence one's life. The client in turn comes with the site they have bought or inherited and the space in which it is geographically located. In very creative cases the site is also bought after the initial discussion with the architect such that the fusing of spaces, environment and all the senses and elements that influence the dreams can be realised.

The language of architecture differs depending on all the expressions that a client is fused and as expressed by the architect as they become the language of communication.

The State of Indian Architecture Education

Indian architecture education has long been a beacon of creativity and technical expertise. However, the sector has reached a saturation point, characterized by a proliferation of architecture schools for two decades, coupled with declining enrolments and low salaries for graduates. These challenges threaten the quality and relevance of architectural education in India, necessitating a comprehensive overhaul to ensure the profession remains vibrant and impactful.

The rapid increase in the number of architecture schools has not been matched by a corresponding rise in the quality of education. Many schools suffer from inadequate infrastructure, outdated curricula and a shortage of qualified faculty, leading to a dilution of standards. As the market becomes saturated, the demand for architecture courses has waned. Students are increasingly wary of pursuing architecture due to the perceived lack of job security and the high cost of education, resulting in declining enrolments.

Architecture graduates often face low starting salaries, making it difficult to justify the investment in their education. This financial strain is exacerbated by the high cost of living in urban centres where most architectural schools are based. There is a significant gap between the skills taught in architecture schools and the needs of the industry. Many graduates find themselves ill-prepared for the practical demands of the profession, leading to a mismatch between education and employment.

As a case study, of London School of Architecture (LSA) offers an innovative model that could address these issues by emphasizing a practice-based, apprenticeship-oriented approach. This model integrates academic learning with real-world experience, fostering a more holistic and practical education for future architects.

KEY FEATURES OF THE LSA MODEL

Practice-Based Learning: LSA students split their time between academic study and working in architectural practices. This approach ensures that

students apply theoretical knowledge in real-world contexts, bridging the gap between education and practice.

COLLABORATIVE ENVIRONMENT: The LSA emphasizes collaborative learning, where students work together on projects, share ideas and learn from each other. This fosters a sense of community and encourages innovative thinking.

FLEXIBLE CURRICULUM: The LSA curriculum is designed to be flexible, allowing students to tailor their education to their interests and career aspirations. This adaptability ensures that the education remains relevant and engaging.

INDUSTRY INTEGRATION: LSA maintains strong ties with the architectural industry, facilitating networking opportunities and ensuring that the curriculum is aligned with industry needs. This integration enhances employability and ensures that graduates are job-ready.

ADAPTING THE LSA MODEL TO INDIA: To implement a similar model in India, several measures would be required:

CURRICULUM REFORM: The current architecture curriculum needs to be updated to emphasize practical experience, interdisciplinary learning and industry relevance. This could include incorporating more hands-on projects, case studies and fieldwork into the curriculum.

ESTABLISHING PARTNERSHIPS: Strong partnerships between architecture schools and industry are crucial. Schools should collaborate with architectural firms to offer apprenticeship opportunities, ensuring that students gain diverse and comprehensive experience.

ENHANCING INFRASTRUCTURE: Investment in modern infrastructure and resources is essential. Schools should provide access to advanced design software, laboratories for material testing and sustainable building technologies. This will ensure that students are trained in the latest tools and techniques.

FACULTY DEVELOPMENT: Ongoing professional development for faculty members is vital to keep pace with industry advancements. Encouraging educators to engage in research and professional practice will enhance the quality of instruction.



BY DR JAFFER AA KHAN

REGULATORY SUPPORT: Regulatory bodies like the Council of Architecture (COA) should support these changes by updating accreditation standards and promoting policies that encourage practice-based learning. Streamlining bureaucratic processes and providing incentives for firms to participate in apprenticeship programs will be beneficial

COMMUNITY ENGAGEMENT: Engaging with local communities and stakeholders is vital. Architectural schools should involve communities in design projects, fostering a sense of ownership and ensuring that solutions are contextually appropriate and socially responsible. The benefits of this model are:

- Real- World Experience to develop a pragmatic approach
- Skill Development to keep adapting to changing technological developments
- Networking opportunities leading to building relationships
- Enhanced Employability to increase levels of salaries

In conclusion, the state of Indian architecture education is at a critical juncture. Adopting a practice-based, apprenticeship-oriented model like the LSA can address the present challenges by integrating academic learning with real-world experience. By reforming the curriculum, establishing industry partnerships, enhancing infrastructure, and supporting faculty development, India can revitalize its architecture education system enabling skilled, adaptable and employable architects ready to meet the demands the country needs today.



Reviving through crafty infusion

BY NANDHINI SUNDAR
FEATURING UNTITLED DESIGN CONSULTANTS



It is an open secret that these precious arts and crafts which the erstwhile kingdoms helped to preserve are now in danger of extinction, thanks to the apathy of the market that is unable to discern the intricacies and exotica of each of these skills passed down generations.





AMRITA GUHA



JOYA NANDURDIKAR

When the duo forged ahead to start their design Practice, the journey was not easy, especially given their strong convictions of needing to work with traditional artforms and interpret them to successfully incorporate into contemporary spaces.

It is no secret that the country abounds in arts and crafts that date back centuries, passed down traditionally through the generations, each skill being taught, trained in from a very young age or tutored over extended periods that many times span over a decade. It is also an open secret that these precious arts and crafts which the erstwhile kingdoms helped to preserve are now in danger of extinction, thanks to the apathy of the market that is unable to discern the intricacies and exotica of each of these skills passed down generations. While awareness is slowly seeping in prompting the designer fraternity to work at ground level with the craftsman to revive, preserve these fast perishing skills, the quantum of such intervention is unfortunately far and few to make a significant impact at ground level. It is thus not surprising that many of the skills and artforms are already on the verge of slipping into the record books.

Sensitive to this disturbing state of our traditional artforms and the fast disappearing traditional craftsmen across the country, **Interior Designers Amrita Guha and Joya Nandurdikar of Untitled Design Consultants** chose to convert their interior design projects into fertile grounds for revival of a range of these traditional arts and crafts in tune with the relevant local context. What then ensued is a profusion of designs incorporating a range of exotic traditional arts and crafts, some of which were in the danger of imminent extinction.

The rich cultural beginnings

The active engagement with traditional artforms and craftsmen and the passion for the same, for both Joya and Amrita, dates back much before their tryst with interior design as a field of study. Born and raised in the culturally rich city of Kolkata, Amrita had exposure to art from childhood, given that her mother was an accomplished artist who used multiple mediums to give expression to her forms. The exposure did not stop with art, as Amrita is also an accomplished Kathak dancer, the influences of these strongly evident in her designs upon her taking up interior design as a profession.

The growing up years for Joya is not much different, though residing in Delhi, spending most of her childhood vacations in the countryside of West Bengal. The rich cultural background she was raised in, the natural environs of the 'uncorrupted fields, the village tanks and fishing trips', the Kumhaar Pada (potter's village), not to mention the annual Durga Puja festivities where 'we would team up and paint the dolls for display', together left an indelible mark, only to manifest as a rich feast of designs once she took up the mantle of Interior Designer.

Interestingly, both completed their diploma in interior design in Delhi, Amrita graduating from Vaastu Kala Academy and Joya graduating from Meera Bai Institute. While Amrita initially worked with Product Designer Davis Alex 'who was a strong influence', the duo met when both were working for Interior Designer Jyoti Punj who became their strong mentor, 'and has had a major impact on our approach, style and design inclinations.' "The unique projects we worked on during our tenure with her along with the freedom given to be creative proved to be an immense learning experience, laying the foundation for our future Practice", says Amrita.

Initiating the Untitled

When the duo forged ahead to start their design Practice, the journey was not easy, especially given their strong convictions of needing to work with traditional artforms and interpret them to successfully incorporate into contemporary spaces. "The computer and our car were our office those initial days", smiles Amrita. "It was a year and half later that we took up a room in the staff quarters of a residence and forged ahead from there. And there has been no looking back since." Their first tryst with a strong presence of crafts in the projects had come about when working on the Somany Residence during their tenure with Jyoti Punj. "The array of arts and crafts that we came across and brought into the spaces was something that we had not encountered before. This further cemented our convictions and gave also the direction to move forward when we later started our own Practice", states Amrita.



Shola craft used on the table top

Countering the challenges

While the conviction to infuse artforms into the spaces in whatever form or manner possible was all pervading, the ground level challenges to execute proved to be multiple, "starting from convincing the client to connecting with the craftsmen as the contact list is non-existent or negligible, even with the Crafts Council." This was also the period when awareness about reviving the traditional artforms and crafts was not high, prompting insipid response from the public when it came to incorporating Indian arts and crafts into the interiors, points Amrita. The duo decided to work their way around these challenges by simply going ahead and creating art and craft pieces by working with the local traditional craftsmen, "whether the pieces are approved or not for incorporation into the project". The intent was to make a beginning and take it thence from there, says Joya. "To facilitate working closely with the artisans, we accommodated their stay in our workshop where, based on their knowledge and skills, together the art pieces were designed and developed to fit into contemporary spaces."

To appeal to a larger palette, the duo decided to come up with totems which was a commissioned assignment for the Serendipity Art Festival, where the traditional artforms used as frescos such as Kerala mural art, Shekhawati, were interpreted and incorporated. This ranged from replicating on the totems the traditional surface treatments done on walls, using the traditional fresco arts in a contemporary way on a totem, to amalgamating the different architectural interventions in the form of varied traditional columns and featuring the same in a contemporary style. "Any craft form can be interpreted and used here and these have global appeal, prompting the market to demand these pieces", Joya elaborates.

With market recognising and demanding, Joya and Amrita soon started hosting workshops for artisans from across the country. "What the craftsmen need is the concept of what is required and they come up with small samples which are then improvised. It is essentially a collaborative effort where the knowledge and skills of the artisans



Pattachitra painting on the wall of the lobby

Each space comes with its own unique characteristics, language, functional needs, not to mention the locational sensitivities.

are understood, respected and aided in reinterpreting it to fit into contemporary spaces”, says Amrita. “For instance, the traditional Shola crafts can be interpreted to feature as a table top or a mural to fit into a contemporary space.” The interpretation and designing involves lengthy and in-depth study of the crafts in each region before connecting with the traditional artisans to create the product, she adds. “This calls for a lot of research and ground level work in terms of physically visiting these regions and tracking to identify and connect with the craftsmen.”

Thus, when the duo decided to work with Pattachitra artists and use the same in their projects, they had to spend copious amounts of time visiting the villages abounding in this craft, meeting the craftsmen, giving them the preliminary designs to understand the possibilities of interpreting them to suit contemporary leanings. “These come with other challenges too in terms of time factor as the artisans are not used to stiff schedules but work at their own pace. The final execution calls for not only passion but also immense patience and commitment”, smiles Joya.

Finding the right fit

Each space comes with its own unique characteristics, language, functional needs, not to mention the locational sensitivities. While each region abounds in traditional crafts, finding the most appropriate craft intervention into the spaces can be a challenge, aver Amrita and Joya. “The art or craft form will need to do justice to the space and the mode of infusion needs to meet functionality as well as suit the contemporary settings”, explains Amrita. “The craft forms can be fused into every section of the space of a project, but which craft, in what form it is to be introduced requires deliberation as well as appropriate interpretation and usage by the concerned craftsmen”, adds Joya. Likewise, each space can also incorporate multiple crafts, yet the right detailing and product conceptualisation in terms of such a combined usage needs much exploration, she points.

While the detailing needs to be intricately worked on to create the highlight, be it a single element or a series of multiple elements involving a range of arts and crafts, it is important to bring in a touch of glamour into the fusion, “as this captures the market and lays the ground for further adoption in other spaces. Essentially it is about how it is composed to stand out in the context and contrast the surroundings”, the duo contends. “The usage in most cases serves as a unique interior solution, such as using the exquisite Bidri or Koftgari metal craft on the coffee tables which is totally variant from the traditional format in which the artforms exist.”

The painted narratives

Over the last two decades of their Practice, Amrita and Joya have worked with an expansive range of traditional artforms and crafts spread across the entire length and breadth of the country, conscious to identify especially the most endangered of these traditional crafts, giving them a new lease of life through their vivid detailing and differential interpretations to suit contemporary spaces and lifestyles. Some of the notable traditional paintings and artforms addressed include Gond art, Pattachitra, Madhubani paintings, Thangka art, Phad art, Mata Ni Pachhedi, Kalighat paintings, Pichwai paintings, Kalamkari works, Shola, Kerala mural art amongst others.

Splashing the walls with Madhubani

The rich Madhubani art, traditionally created by the women of Mithila district in Bihar, features as a splash of colours and strokes, transforming the spaces with its vibrant detailing. Traditionally these paintings featured on the mud walls, which were decorated using organic colours. The earthy stories that the paintings depicted were based on mythologies, folklore, legends pertaining to nature, with many also featuring as artworks on panels. Joya and Amrita adopted the traditional artform to create wall installations, as headboards.

In one of their projects, a headboard going up 18 feet hosts a Madhubani painting done by a national award winning artist where the artwork features as concentric circles of dense marine life. In yet another project which was ripe with concrete and terrazzo flooring, a Madhubani painting featuring a cluster of bees as the motif, was captured on canvas to serve as the highlight feature on the wall. Similar artistic interventions were brought on to the wardrobe shutters. “These traditional artforms also serve as rich connect with the past culture and lifestyles, communicating the folklore to the current generation and help in the cultural revival in each region”, adds Amrita.

The rich Persian influence

The Kani-Kalamdani, a colourful papier-mache craft that abounds in Kashmir, is the result of the strong Persian influence that the region witnessed. The artform, used in a range of utilitarian objects, has mostly nature as its motifs, bringing in a freshness to the space with its presence. Amrita and Joya incorporated this artform into the contemporary context, fusing them into the spaces as panelling, in furniture, the artform used more as geometric patterns to feature as an arresting highlight.



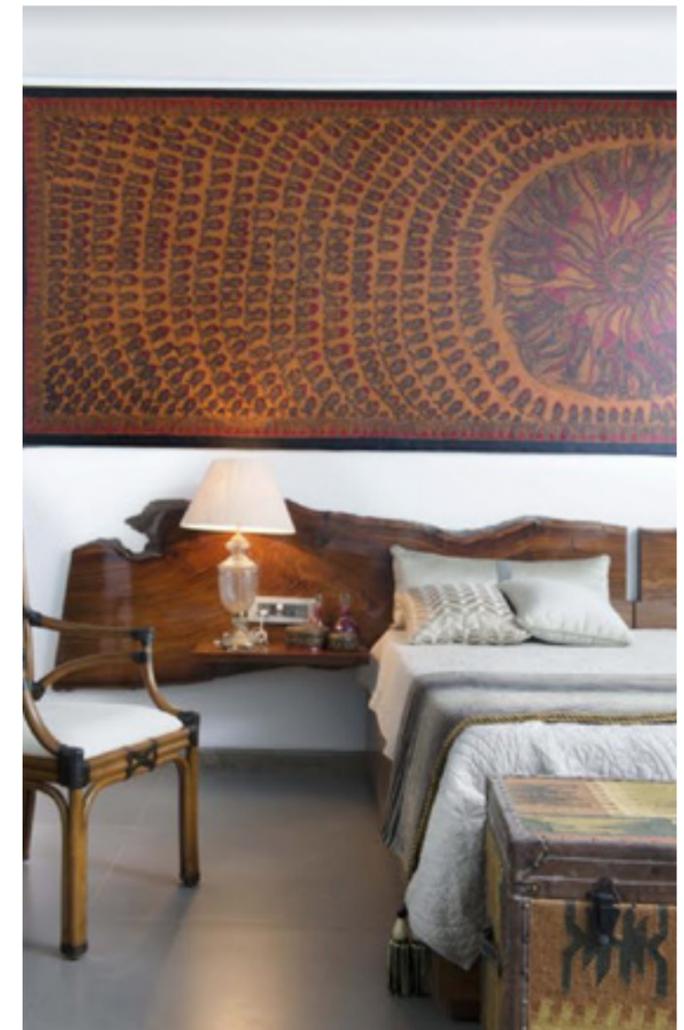
Pattachitra by National awardee Neel Madhav Sahu depicting 'Kandhara Godha'



Pahari miniature painting decorates the wall of the puja room

The earthy stories that the paintings depicted were based on mythologies, folklore, legends pertaining to nature, with many also featuring as artworks on panels.

Madhubani painting depicting Matsya Avatar of Lord Vishnu





Kalighat paintings depicted on the headboard



Headboard panel incorporating Gond art



Tree of Life represented through Gond art

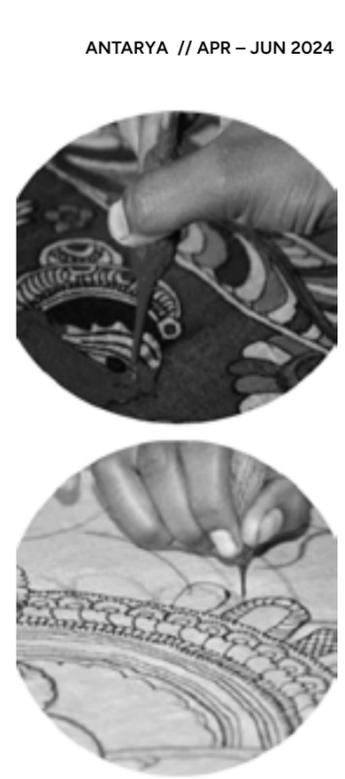


Thangka art on a life size sculpture of tiger

The Gond art originating from Madhya Pradesh was given a contemporary twist where the vibrant tribal art was featured as a mask sculpture depicting mother and child in harmony with nature.



Phad painting of Rajasthan decorates the wall



Tales on canvas

Most of the traditional paintings were done on fabric or canvas, the colours being natural, sourced from vegetable dyes, charcoal, mud. For instance, the captivating Pattachitra originating from Orissa was traditionally done on fabric or canvas where the first coat was tamarind paste to protect the canvas. The artwork was then done as finely detailed black ink drawings to depict folk tales, mythologies.

Amrita and Joya used this traditional painting on lacquered glass to decorate the prayer room in one of their projects where “the individual pieces were sewn together to form a collage.” Likewise, the Gond art originating from Madhya Pradesh was given a contemporary twist where the vibrant tribal art was featured as a mask sculpture depicting mother and child in harmony with nature. The Gond art was also used as a wall feature as well as a demarcating screen in canvas in the entertainment zone where the folklore intertwined with nature was depicted to send a strong message on environment in urban spaces.

Kalighat, which are paintings done with natural colours on paper, originating from West Bengal, depict mythological stories, Hindu deities as well as scenes from everyday life. The duo incorporated this exquisite traditional artform into the wooden frames of headboards, the display wall in the living area where the wood cladding with the paintings was composed to tell an interesting story of women setting about to finish their daily chores.

The Phad, a traditional artform from Rajasthan is renowned for its vivid hues, detailing and cultural narration. The artform traditionally appearing as scroll paintings where the story of the king is related, serves as the backdrop for the cultural festival hosted in the region.

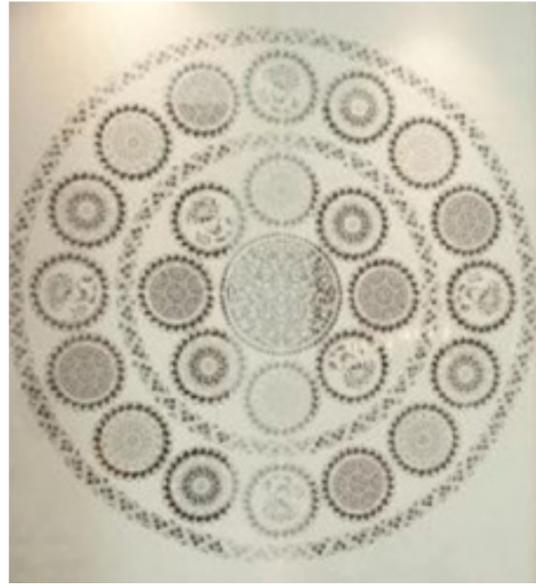
Joya took a leaf out of this cultural reach and incorporated the Phad paintings into their project in the form of panels along with basalt stone at the entrance foyer where the fusion of the paintings, their traditional stories and the basalt stone combine to make a contemporary statement.

Similar contemporary infusion was done with Mata Ni Pachhedi, a traditional artform originating from Gujarat, featuring on cloth where only natural dyes are used. Given that the motifs and stories narrated in the paintings centre around mythologies, Joya fused the artform into the door enclosing the puja area. “The Mata Ni Pachhedi painting on fabric was sandwiched between the glass of the brass framed door to infuse a rich traditional artform into the contemporary setting”, says Joya.

When the duo had to do the interiors of a residence that came with simple lines, concrete finishes and white floors, their immediate response to the space was to infuse a rich flavour of traditional artforms and crafts. The choice was then the colourful Kalamkari work originating from Andhra Pradesh, where it is done traditionally on cotton or silk textiles by hand painting or dyeing the natural colours on to the fabric. The artform was fused into the interiors in the form of fabric stretched across the ceiling where the exotic art totally transforms the language of the contemporary space.

Dipping into the Northeast

The northeast comes with its own unique flavours in artforms and the Thangka paintings are a signature feature of the states located in the foothills of the Himalayas. Being an exotic set of traditional paintings, the Thangka owes its origins to Nepal. Traditionally done on fabric,



Sanjhi art incorporated on to the main door

the colourful artform comes with strong spiritual depictions. The duo decided to incorporate this art on to a papier mache sculpture where the vibrant colours and intricate detailing serves as a captivating highlight in the foyer of the contemporary space.

Speaking with wood

Intricate carvings and inlays in wood are an integral part of the exotic traditional wood crafts prevalent in the country, with each region offering its own unique technique and craftsmanship in wood. On tracing the range of wood crafts from across the country, Joya and Amrita incorporated them into their projects by reinterpreting their form and use to meet contemporary needs. The Pinjarkari woodwork originating from Kashmir, which is exquisite lattice work in wood, was reinterpreted to feature as panelling in the dining area as well as on the ceiling of the living room. The Pinjarkari work was also incorporated as a highlight feature on a 16 feet high pivot door where the motifs adopted varied from the traditional. "The objective was to infuse a contemporary approach to a very traditional artform and fit the same into the contemporary context", explains Joya.

Similar incorporation was done with the exotic Khatambandh woodcraft from Kashmir which involves fitting small pieces of wood together in geometrical patterns to craft an elaborate decorative ceiling. The arresting traditional woodcraft was used in one of their Spa projects where the "splash of woodcraft contrasts stunningly against the natural stone floors, creating a dramatic feature."

Tarkashi art from Rajasthan and Marquetry originating from Mysore, both of which deal with inlays in wood, require strong skills to execute. Marquetry was combined with stone panelling to create an art

wall that extended 45 feet. The crafts were also incorporated into doors to feature as a highlight in the contemporary space. Tarkashi and Marquetry were further interpreted in the motifs of Kantha, an ancient embroidery originating from West Bengal, in the works commissioned for the Serendipity Art Festival. Further fusions in wood and metal are witnessed with the famous Thathera metal craft, which owes its rich legacy to Punjab, incorporated into the doors and wooden walls where the artistic brass sheets are embedded into the wood.

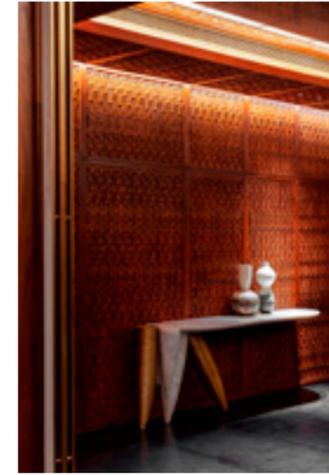
Extending to paper art

The artforms and crafts chosen by Amrita and Joya do not confine to only paintings, wood and metal crafts but extend to traditional crafts executed on paper too. The famous Sanjhi art done on paper, where intricate designs are cut into paper, was incorporated in a few projects by Amrita, sandwiching the exquisite paper art into the entrance door where "it is composed along with a copper panel and log of wood to create a story in the lobby". Incidentally, the artist who executed this work received a national award for the art piece.

"By working with a range of traditional artforms and crafts from across the country, some of which are nearing the state of extinction for want of a sustained market, it became clear that, to sustain these crafts, it is required to reinterpret them to fit into contemporary spaces. This needs commitment as well as awareness to take it forward on a larger scale. But the final fruits of the efforts are very rewarding as the outcome is a very rich, vibrant interior where the craftsmanship comes with its unmatched skills and exquisite features", sums up Joya.



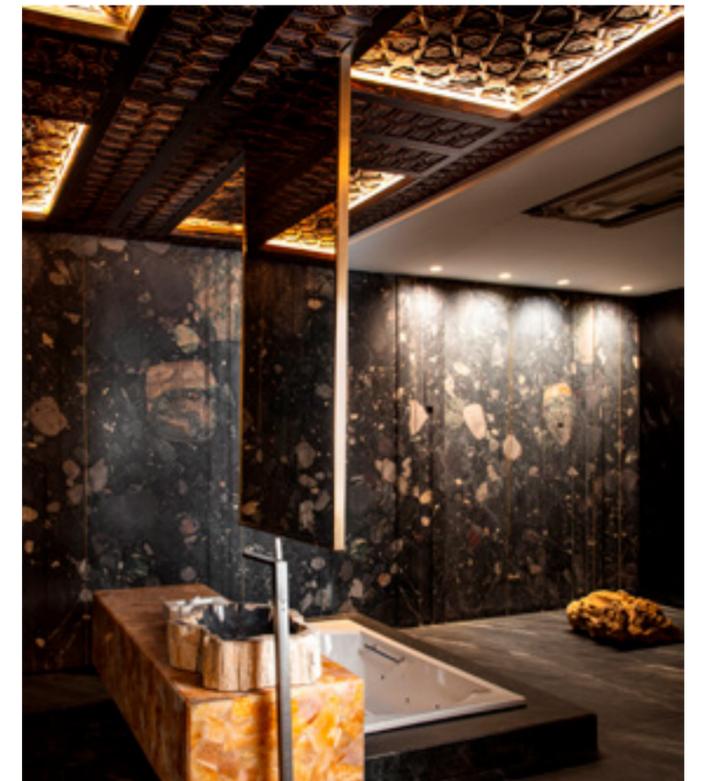
Wood Marquetry decorates the living area



Exquisite Pinjarkari art features as the demarcating screen



Thathera serves as a shining art feature on the wall



Khatambandh decorates the ceiling of a Spa

A second lease of life

BY NANDHINI SUNDAR
FEATURING BENNY KURIAKOSE



BENNY KURIAKOSE

Every corner of India has a rich story to tell, the still standing heritage structures serving testimony to a vibrant past that is unmatched in both, the structural grandeur as well as the cultural lineage. The lush green State of Kerala is no exception, its towns and villages hosting this rich heritage in varied forms, beckoning the visitor to pause and absorb the past splendour and carry back unforgettable memories.



Cheraman Juma Masjid in 1958

Cheraman Juma Masjid in 2022



This rich cultural footprint and structural magnificence incidentally spans across religions, manifesting as grand temples, mosques, churches, tombs, besides the astounding forts and palaces. The Cheraman Juma Masjid in Thrissur, Kerala, the very first mosque of not only India but also the subcontinent, believed to have been built in 629 AD, is one such heritage structure that had fallen into disrepair, with later improper interventions taking away the historic structural encompass. The original edifice in its full glory was totally lost, prompting the Managing Committee of the mosque to take note and initiate an appropriate restoration that would usher back the original structure in all its glory. When **Dr. Benny Kuriakose of Benny Kuriakose & Associates** was approached to restore the ancient Cheraman Juma Masjid as part of the larger Muziris Heritage Project which is a collaborative project initiated by the Kerala State

government, he noticed that the three storeyed heritage building was now enveloped by a structural addition of concrete domes, minarets and steel trussed roofs. The Managing Committee of the mosque came with the request of restoring the heritage edifice to its former glory, yet at the same time, make provisions to permit a large gathering of over 3000 devotees to participate in prayers during major festivals.

Working the way around approvals

“Though we were approached to restore the historic structure, there was parallelly another proposal to build a five storeyed structure instead of building a basement to meet the increased capacity requirement for the gathering devotees. But this was quashed by the

Managing Committee and the restoration in tune with what originally existed was unanimously approved, paving the way for commencing the work”, stated Benny. However, the route to executing the work was fraught with many challenges, he added, needing each challenge to be countered. “The support from the Managing Committee eased the challenges, the restoration then commencing with first dismantling the concrete structure erected in front of the original mosque which incidentally was a construction done with timber floors and roof.”

Relying on past images

Being a structure dating back to the 7th century, though historians contest this and point its origins to the 11th century, there were no documents to specify the exact composition of the building, with Benny having to delve into historic photographs to decipher the original form of the mosque. “Excavation of site around the original

core of the mosque, which continued to exist, also gave evidence of the original foundation plan of what existed before to tie in with the old photographs.” Benny noticed that the structure and the beams of the core building were still in fairly good condition and needed only strengthening in the restoration process. The core building came with two rooms and spread over two levels, with a loft area over it, together spanning three storeys.

Within this original core building, the roof tiles and interior timber members were damaged, with most of the timber attacked by termites and the clay tile roof broken in most places. “We replaced both, sourcing similar type of clay tiles from demolished old buildings as similar tiles are no more produced.” Further, the existing beams were strengthened, with one of them replaced and exterior verandas as in the original plan along with rooms were added around this central core. While the doors, windows and the laterite stone walls of the core building were in good condition, the lime plastering had to be repaired in worn out sections. A huge brass lamp dating back to the origin of the mosque, similar to the traditional brass lamps Kerala is famous for, was found to be intact with just a dash of cleaning required before resuming the lighting. “The lamp is supposed to have been kept lit throughout during the initial period of the mosque”, Benny contended.

Overcoming challenges

The original timber floors in the core structure too were found to be mostly intact and hence retained while the top level timber roof was replaced substantially as it had been attacked extensively by termites. “The entire restoration of the structure was carried out by traditional craftsmen who had expertise in the construction methodology and conservation process”, stated Benny. While the exterior verandas as well as additional rooms were successfully built in sync with the original plan and the loft area which was earlier in a derelict condition and inaccessible, was successfully restored, yet another challenge awaited Benny. This was in meeting the request to house a gathering of over 3000 devotees during major festivals, with the present restored heritage structure having a holding capacity of merely 300 visitors.

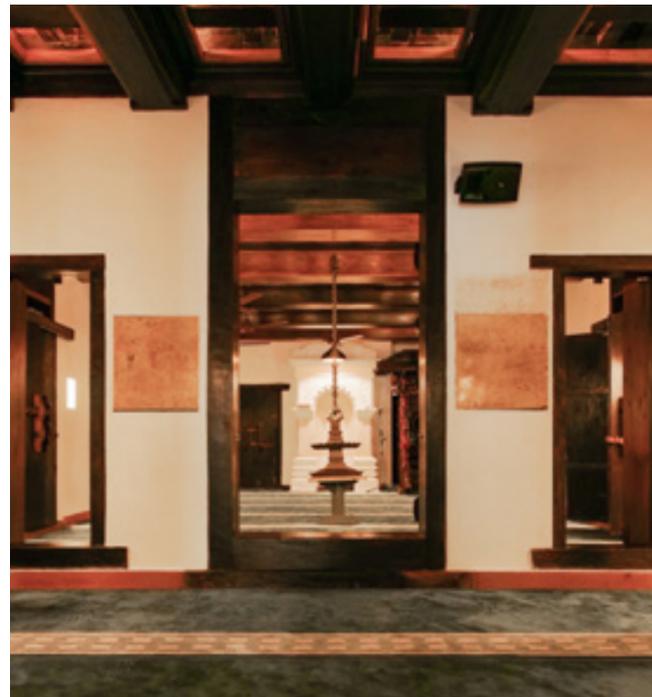
“The water table being high in the region, coming up with a large prayer hall in the basement posed many challenges. We needed to work around this and successfully came up with a large gathering area in the basement where strategic vents brought in both natural light and ventilation into the space”, elaborated Benny. A flat ceiling in the basement can give the feeling of a car park rather than a meditation space and Benny, sensitive to this, decided to bring in the strong elements of Islamic architecture in the form of arches. “Inspired by some of the Spanish mosques, we also contemplated incorporating grand tiling on the walls and ceiling. But this would negate the Kerala style of architecture and design sensitivities strongly evinced in the heritage structure and decided to abandon this idea and instead left the walls and ceiling plain, matched by the contemporary marble flooring”, he added.



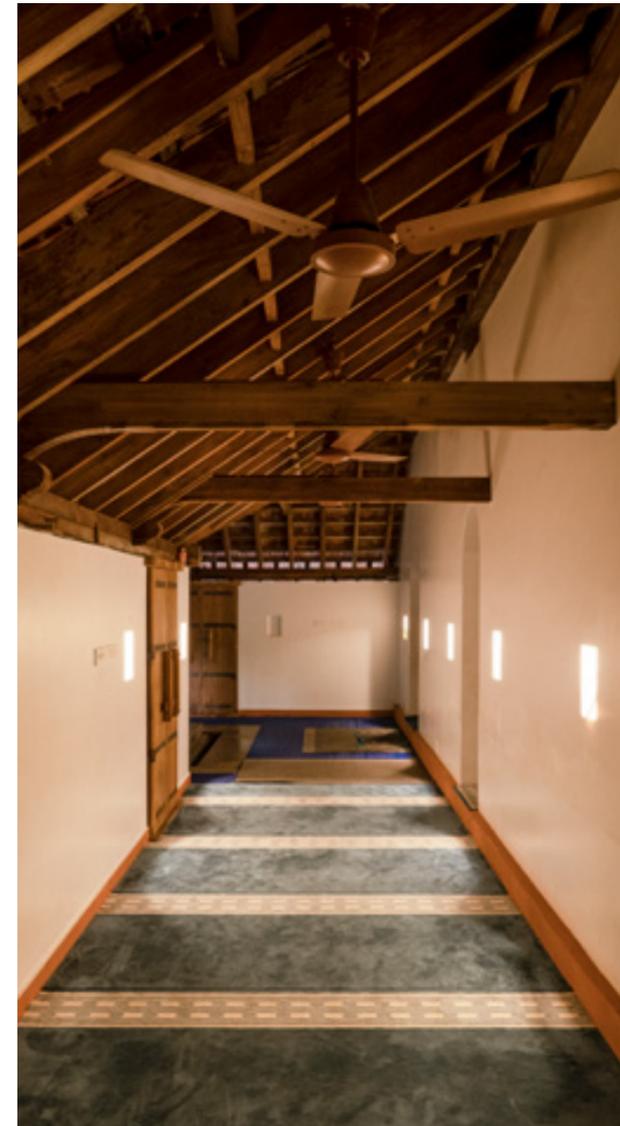
TOP AND BOTTOM Interiors of Cheraman Juma Masjid after restoration



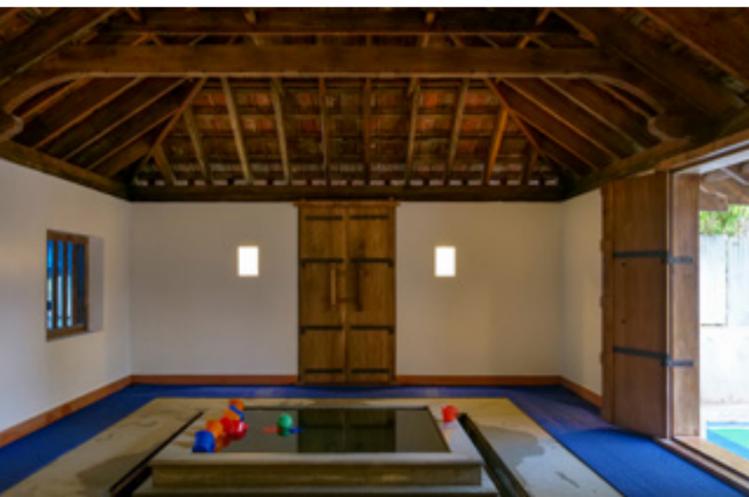
The damaged clay tiles of the roof replaced



The large brass lamp cleaned and lit inside the Masjid



The damaged timber members replaced and the roof restored



An imprint of Arab, Persian influence

Ponnani, featuring in North Kerala, is an ancient port city that boasted of trade relations with Arabs and Persians, dating back more than 1000 years. As an offshoot of this cultural exchange and integration, the Misri Masjid was constructed, explicitly to cater to the Egyptian army that descended in Ponnani to fight the Portuguese. The 16th century mosque, also known as the Egyptian Mosque, was however in extensive disrepair, the façade having been demolished during an earlier attempt at renovation without a proper master plan in place.

The roof tiles of the exterior verandas as well as that of the ablution room were also in a ruined state, the worn rafters having been removed and discarded. However, the core walls of laterite stone and lime plaster continued to remain in a fairly strong state. The windows and doors too were in fairly good condition to permit restoration. Benny took up the restoration of this mosque as part of the Muziris

Heritage Project, addressing first the multiple layers of paint as well as the worn lime plaster of the walls which needed to be stripped and replastered in the damaged sections. The roof tiles along with the timber rafters needed to be fully replaced in the core structure as well as in the verandas and the ablution room. The windows and doors came with multiple layers of paint that needed to be removed, besides replacing those that were in disrepair.

The ground plus one structure with a loft above, had “ugly metal grills on the elevation along with a metal collapsible door for entry, all of which had been added during earlier attempts to renovate the mosque”. Benny had these removed and replaced with timber louvers and timber foldable door that was more in tune with the heritage value of the mosque. “The renovation was addressed not only in sensitivity to the unique style of the historical structure but also to the historical context against which it was built and the cultural integration during that era”, pointed Benny.

“The entire restoration of the structure was carried out by traditional craftsmen who had expertise in the construction methodology and conservation process”



TOP AND BOTTOM
Interiors of Misri Masjid after restoration



The exteriors of the Masjid before restoration



Exteriors
after restoration



LITHIC COLLECTION

HIGH PRESSURE
HIGH TEMPERATURE
UNPARALLELED PERFORMANCE

Lithic revisits the innate beauty of the natural stone according to Nexion designer style which opens the boundaries to new technical features with the revolutionary **Absolute Matte** finishing.

www.nexiontiles.com

Design : Gabbro Sfumato



Restoring the Alappuzha heritage

Being one of the oldest Islamic pilgrimage centres in Kerala, the Maqam Juma Masjid is the oldest mosque in Alappuzha, having been built 450 years back, in the 16th century. The laterite stone and lime plastered structure comes in two levels with a loft added over the first level and a minaret rising over the sloped tiled roof. "The structure blends into the character of Kerala's traditional architecture while the minaret reflects the Islamic architectural influence", explained Benny. Though structurally still strong, the mosque was ill-maintained and in disrepair with ugly additions to the original building having been done over the years that required dismantling.

Benny commenced the renovation of the historic edifice by stripping off the multiple layers of paint that had been added to the walls over the years, both in the interiors as well as the exteriors and replaced it with the original lime plastering. The roof tiles were mostly damaged, needing replacement. The timber which the interiors abounded in as structural members under the tiled roof and timber columns, doors and windows, was in fairly good condition, the repairs and replacement addressed where specifically the timber had decayed. The tower, which stood out as the sole Islamic symbol in an otherwise structurally different mosque, needed significant refurbishment.

The Maqam Juma Masjid is one of the oldest mosques in Alappuzha, having been built 450 years back, in the 16th century.



A section of the Masjid after restoration



Intervening sensitively

"The façade of the mosque came with metal screens that had been added in the later years for the madrasa hosted on the ground floor. These screens were removed and replaced with timber screens", stated Benny. The timber columns at the entry, which came in good condition, were refreshed with a coat of polish. The multiple windows of the mosque were likewise refurbished as well as the dampness in the structure, wherever detected, was controlled and arrested. "The interventions were sensitive, minimal, keeping in perspective the need to retain the heritage value and cultural importance of the mosque."

Since the size of the mosque was small, which had originally prompted the flawed additions that were later removed by Benny, the restored edifice required again a larger space to accommodate the devotees. A supplementary prayer hall was added to augment the holding capacity of the mosque. "Though the original structure was sensitively expanded to increase the capacity, yet again steel structural members were insensitively brought on to the mosque after the completion of renovation, once again taking away the unique beauty of the heritage structure", lamented Benny on the later inaeesthetic additions made to the restored structure.



The roof tiles reveal character of Kerala architecture while the minaret reflects Islamic influence

The damaged roof tiles of Maqam Juma Masjid replaced, decayed timber members replaced, multiple layers of paint stripped and replaced with original lime plastering



The asbestos roof added later in the Saukar Masjid was removed and replaced with the original form of clay tiles used in the core structure

History along the canal

Yet another heritage icon of Alappuzha is the Saukar Masjid, built in 1850, the impressive architecture displaying strong Turkish, East European styles. The roof comes with a unique pyramid hip style and a frieze on top. Situated by the canal, the region served as the main port for trading in spices and coir products during that period with a thriving coir industry prevailing during this era. With traders hailing from across the country and the world, it is not surprising that the location invited the construction of the mosque, more specifically by the Kutchi Memon community who migrated to Kerala and were granted the land by the Diwan of Travancore.

When Benny took up the restoration, the structure, though still in fairly good condition, displayed later additions that were done insensitively to the heritage status of the building. The restoration of the historic edifice once again began with addressing the strength of the walls, stripping the multiple layers of paint added over the years. While preserving the original core structure, the later additions were sensitively retained by bringing in period relevant restoration such as removing the asbestos roofing and replacing it with the original form of clay roof tiles used in the core structure.

The interiors came in a dilapidated state of disuse and bad maintenance, requiring substantial repairs and replacement. The lime plastered laterite stone walls had the plaster worn out in multiple places, requiring replastering of those sections. "There were also multiple layers of paint on the doors and windows which we stripped to reveal the natural textures of timber. The existing terracotta jaalis were found to be in good condition and were retained without replacement. The flooring however needed to be repaired and was redone using clay tiles", elaborated Benny on the restoration.

Paying back history

Commenting on the restoration of the four historic mosques in Kerala, Benny stated, "These mosques were places of not just religious worship but also repositories of rich cultural and historic heritage. The renovation of these mosques without losing their original identity and maintaining the old structure in its original form is our payback to history and culture." Interestingly, the churches, mosques, temples of the past shared similar architectural leanings and Vaastu style "which explains the style of these historic mosques being different from the structures that came up in the later centuries. The distinctive domes and minarets which are the strong characteristic features of current day masjids is totally absent in these four mosques", he further pointed.

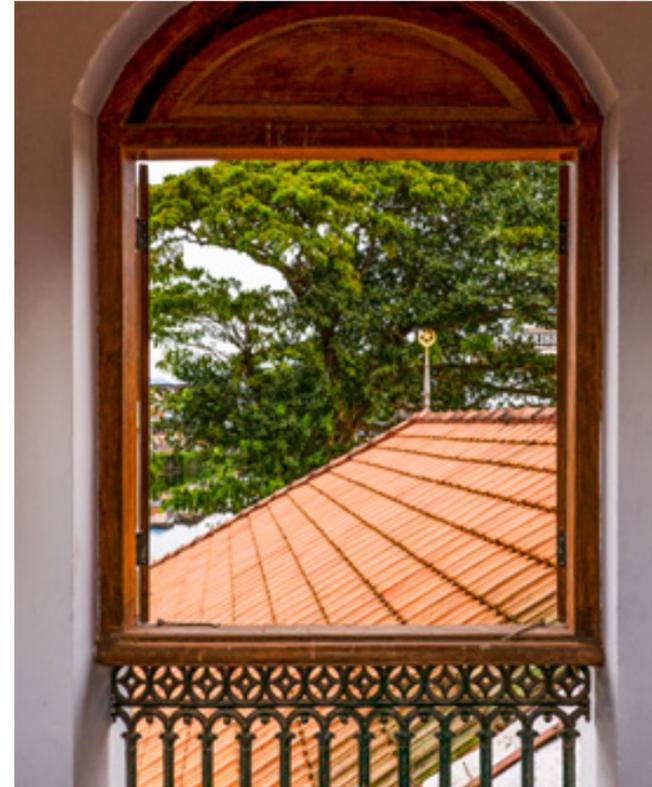
In the background of many historic monuments standing in their derelict, ruined state, inviting further destruction, the restoration work of Cheraman Juma Masjid, Misri Masjid, Maqam Masjid and Saukar Masjid by Benny clearly shows that centuries old relics that help recall history and tradition can be successfully restored if government and the public aid in facilitating it.



Restored interiors



The roof with its unique pyramid hip style and a frieze on top



BEFORE



AFTER



An impregnable
fortress

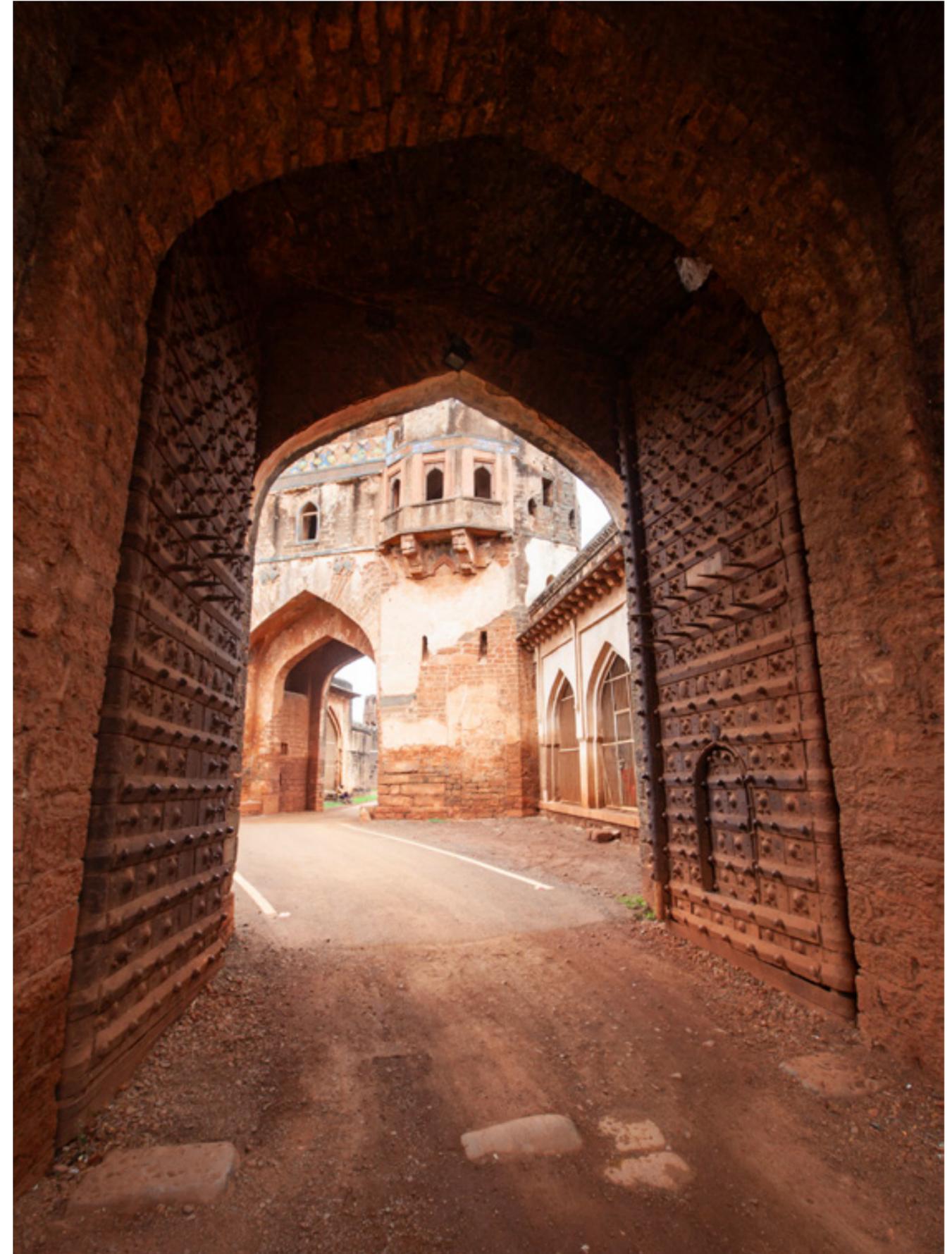


BY MAHESH CHADAGA

Built by the Bahmani Sultan Ahmad in 1426-32 AD, the Bidar Fort comes with a 5.5 km long immensely thick wall along with unusual defence features that makes it one of the most formidable forts of that era, influencing the later constructions done in the medieval cities of Golkonda, Bijapur, Hyderabad. **Interior Designer Mahesh Chadaga** captures with his astute lenses the intricate details as well as the massive lay of the fort, its majestic towers, gateways, domes and arches along with the several monuments housed within.



Surrounded by a unique triple moat, believed to have been built by Turkish mercenaries, the fort abounds in underground chambers and tunnels to permit quick escape during emergencies. The seven well-protected gateways of the fort come with zigzag passages that enable 3000 men to take positions to defend in case of combat. One of the gates, the indigenously designed Mandu Darwaza, has its entry through an underground tunnel. While huge domes and arches mark the massive structures, the interiors of the fort houses multiple monuments, prominent amongst them being the Rangeen Mahal also referred to as the painted palace for its elaborate decorative tiles, inlay work with semi-precious stones and intricate wood carvings, Diwan-e-aam which is the public audience hall, Takht Mahal which is the 'Throne room', Shahi Matbakh being the royal kitchen, Tarkash Mahal and the sixteen-pillar Solah Kambha mosque.







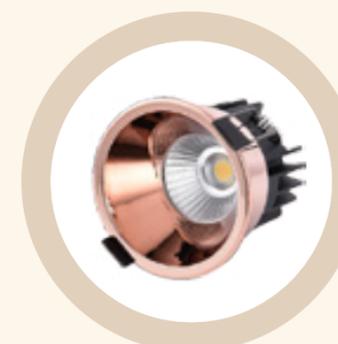
PASOLITE
a passion with light



**NEW GENERATION
LED LIGHT**



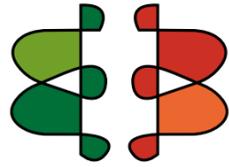
Providing all kinds of LED Lighting



BETTER LIGHT- BETTER STYLE

www.pasolite.in





Happenings in BRC

APRIL TO JUNE 2024

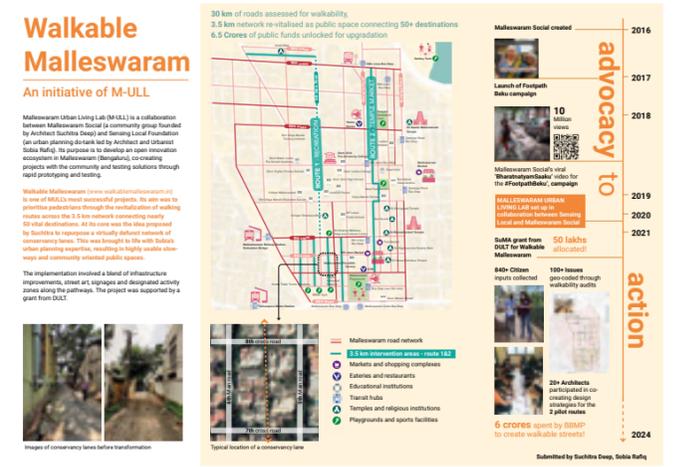
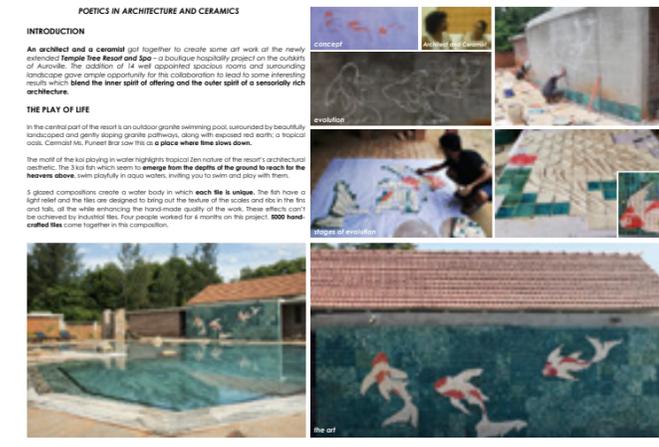
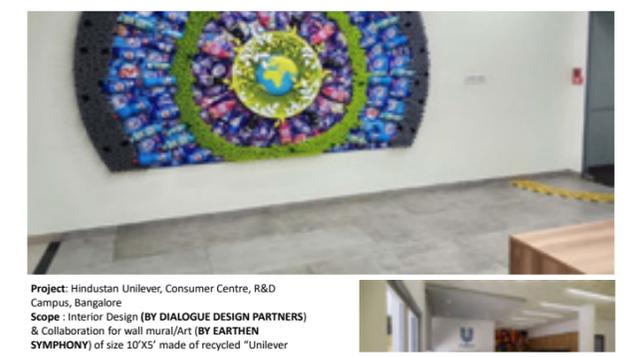
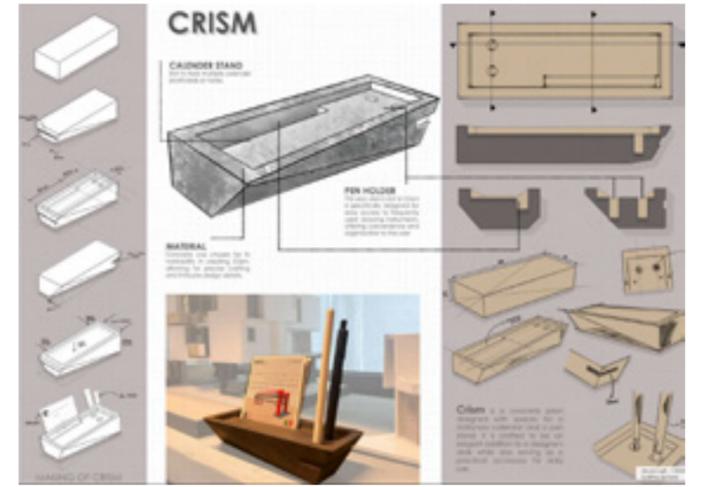


Celebrating Women in Design

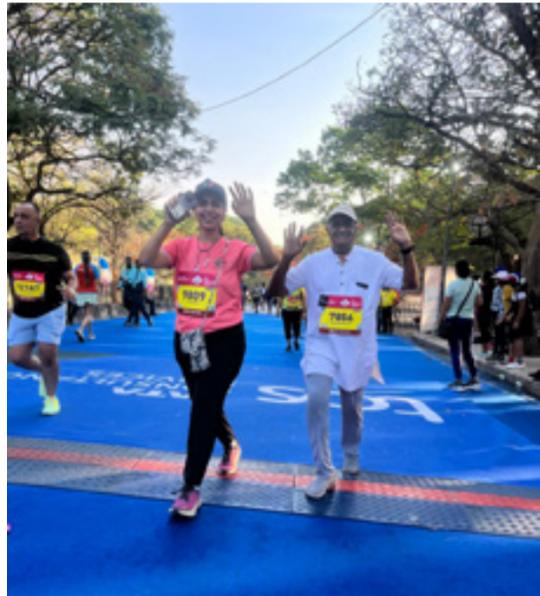
Women's Day is a special day, not only in celebrating the achievements of women but also hailing the special place women hold in all segments, lending their unique touch to bring in the difference. IIID BRC chose to celebrate this special day by hosting a competition, where the best collaborations between women for projects related to Interior Design and Architecture, would be awarded. The initiative was received with an enthusiastic response from women designers, the submissions being diverse, ranging from interiors to product designs and installations.

Presiding over these fabulous submissions and coming up with their pick was an eminent jury of leading women architects— Ar. Shimul Kadri Zaveri, Ar. Shamini Shankar Jain and Ar. Pallavi Ravi Anchuri. The jury came up with two winners for the first place, one of them being Architects Sunitha Kondur and Aruna Sujit for the calendar designed for BRC and the other being Ar. Leena Kumar and Sangeeta Agarwal for the interior project involving a retail space. The second spot went to Ar. Sobia Rafiq and Suchitra Deep for their project, 'Walkable Malleswaram'. The third place was taken by Prarthana AG and Madhu Chandrika while the Commendation was awarded to Dr. Mona Pingel and Puneet Brar.

Commending the winners, Ar. Shamini Shankar said, "It was a wonderful exercise to see the collaborations amongst the women designers. So much to cherish in being a judge and I hope I have done due justice." Ar. Shimul Zaveri added, "I so appreciated the proposition that collaboration is the answer to creating impact!" Ar. Pallavi Anchuri congratulated the winners and thanked for being able to be part of the wonderful initiative.



Winners of the Women's Day Design Awards and project brief of the winners



Team Uru along with participants at the TCS 10 Km Open

Run with BRC

It is about interaction, it is about camaraderie and it is about fitness; keeping fit to take on new, tougher challenges. BRC certainly believes in this and believes in showing this in action. It is thus not surprising that the initiative by EZHomz to run the TCS 10 km Open had BRC lending its full support, encouraging its members to participate. And what a participation it was! The turn out coming from multiple Design Practices in the city, each having its entire office partaking in the run. The fastest office in the Men's category went to Ar. Sukhen Padmanabha of KPPA while the fastest in the Women's category went to Ar. Pooja Pai of Crystal Bench.



Hosting a joint NEC

BRC hosted a joint NEC with Hyderabad which witnessed participation of the NEC and the office bearers from 33 Chapters. The daylong meeting hosted in Hyderabad gave opportunity for all the Chapters to interact with each other and exchange notes. The program for the day also included a presentation on leadership christened Winfluence. .

Team Uru at the Joint NEC in Hyderabad

SIMPLY SOFAS[®]

SO FA, SO GOOD[®]

Friends by **AI**
Joy by Simply Sofas

24 years. 19 brands.

Luxurious comfort, design and quality are not meant to be seen, but felt. An image can only do so much. With 19 of the finest furniture brands from Italy, Germany, Spain and Norway, across a wide range of price groups, you get to choose from the latest and largest of collections, in one place.

LIVING . DINING . BEDROOM . KITCHEN . HOME THEATRE. OUTDOOR

BANGALORE Mission Road 98861 59999, Mekhri Circle 99023 09999 CHENNAI Khader Nawaz Khan Road 95515 66666
COIMBATORE Race Course Road 95979 99996 KOCHI Opp. Hotel Wye Fort 90480 16666 | Open all days 10:00 am - 07:30 pm

simplysofas.in |

MC Meetings

The beginning of the quarter saw BRC hosting its MC meeting in a very interesting fashion—in the bus, while travelling through the picturesque routes in Italy. The second MC meeting was hosted in the new Fanzart showroom which had been opened on Magadi road. The third MC meeting of the quarter was held at the MCI Experience Centre ‘which proved to be a unique experience’ for the committee members.

MC meeting at the MCI Experience Centre



MC meeting in the bus driving through Italy



Team Uru along with the panel of eminent architects working on the Fees Manifesto

Initiating a Fees Manifesto

The fees to be charged can always be a touchy affair and many times confusing for young entrants into the field of architecture. Recognising this, BRC decided to come up with a Fees Manifesto which would serve as a guide to young architects. The manifesto aims to provide the guidelines as well as serve as a benchmark going forward which will greatly assist newer, younger Practices. The panel of eminent architects working on this manifesto include Ar. Sujit Nair, Ar. Sunita Kondur, Ar. Arjun Nambisan, Ar. Ajit and Ar. Gayathri Shetty.

Radiating The Past, Embracing The Future

Arcus Q's handcrafted aluminium plates echo the elegance of the past, while the cutting-edge technology casts a spotlight on the future. Make a statement & set the ambience with these toggle switches that are as much a work of art as they are a testament to innovation.



DEFA

Website : www.thedefa.com

BANGALORE

DEFA LIGHTING SOLUTIONS PRIVATE LIMITED
4, King Street, Richmond Town,
Bangalore - 560 025, INDIA.
Phone : +91-080-41538275

HYDERABAD

DEFA LIGHTING SOLUTIONS PRIVATE LIMITED
Jubilee Hills, Balaji associates
Road No. 20, Hakimpet Village,
Shaik pet, Hyderabad
Telangana - 500033

MUMBAI

DEFA LIGHTING PROJECTS LLP
Unit no 2902 , 29th Floor , Marathon Futurex ,
Mafatlal Mills Compound,
NM Joshi Marg, Lower Parel , Mumbai,
Maharashtra 400013