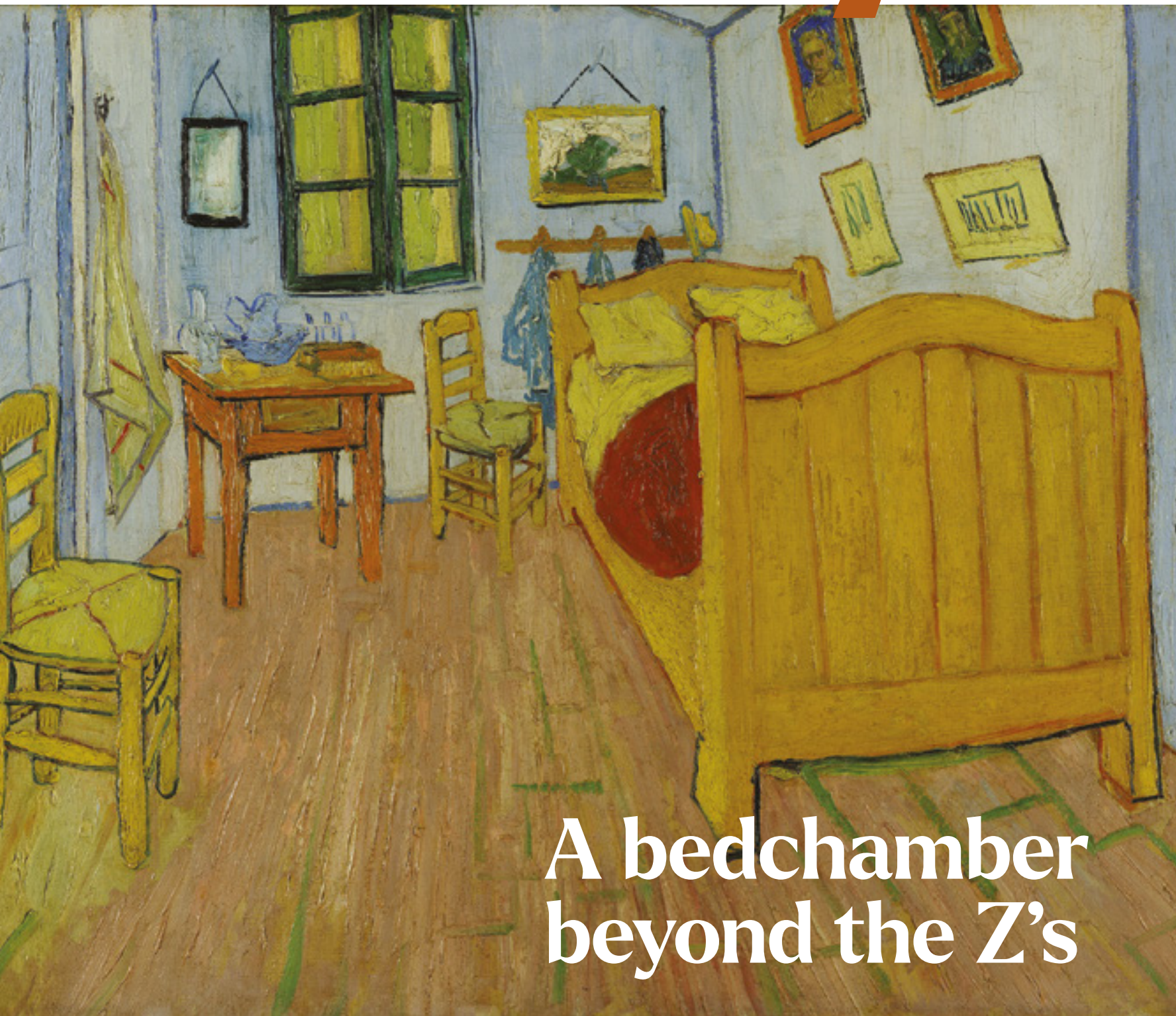


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AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



A bedchamber beyond the Z's

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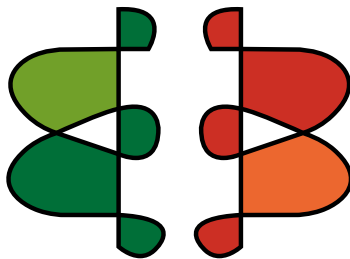
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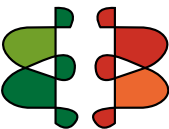


IIID BANGALORE REGIONAL CHAPTER

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

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

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Chairperson
Speaks



GUNJAN DAS

Dear IIID Members,
Dear IIID Members,
As we approach the final quarter of 2024, it is a great time to reflect on the exciting and eventful months we have experienced. This year has been particularly exhilarating, marked by the successful staging of Designuru 4.5, alongside the second edition of the IIID BRC Antarya Regional Awards.

We were privileged to have our Gold Inner Circle Partner, Fanzart, host an unforgettable Master Series with Ar. Pau Millet Lopez. Additionally, the Managing Committee gathered at the Twigg showroom, hosted by our Platinum Inner Circle Partner, and at Simply Sofas, our Gold Inner Circle Partner's showroom. The dynamic Uru Nights session with Ar. Shabnam Gupta was held at the exquisitely designed showroom of our Silver Inner Circle Partner, Outdoor Connections.

Designuru 4.5 was a remarkable success, featuring 16 awe-inspiring follies, architectural films, interactive workshops, and exceptional presentations. The grand finale, the Awards Night, was hosted by our Platinum Inner Circle Partners MCI and Twigg, with a captivating keynote by Ar. Robert Greenwood from Snohetta—a truly unforgettable moment.

We are also excited to share the beautifully designed 2025 calendar cards, created by Ar. Aruna (SDeG) and Ar. Sunitha (Hundred Hands), with all our members.

Bangalore is home to an incredible pool of talent within our community. I encourage each of you to actively participate and submit your entries for the IIID Design Excellence Awards 2024-25. Register now at www.iiid.in.

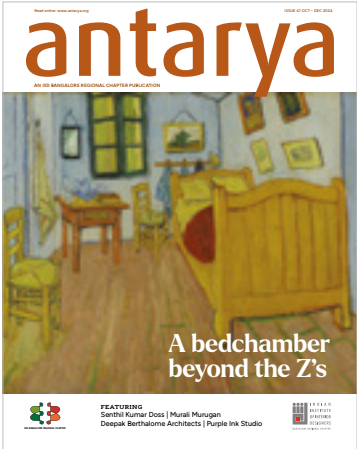
Wishing everyone a joyful and creative New Year!

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

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COVER DESIGN
Bedroom In Arles(First Version)
Van Gogh Painting From Wikipedia

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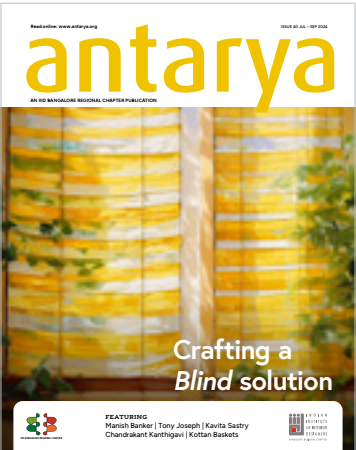
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“Antarya magazine consistently delivers insightful and inspiring content, celebrating design with creativity and depth. It’s a go-to resource for innovation and trends in the design profession.”

Ar. Anjali Kabra
Chairperson
IIID Marathwada

From the Managing Editor’s Desk



DINESH VERMA

Dear Members,
Furniture that is comfortable promotes physical relaxation when used. The pieces we select to furnish our spaces not only define the aesthetics of our homes but also significantly affect our physical health and mental well-being. Choosing furniture goes beyond just selecting something that looks appealing; it is about considering how well it supports your body and whether the materials used contribute to a healthy indoor environment.

Luxury undoubtedly represents exceptional craftsmanship, exclusivity, innovation, elegant design, and a refined aesthetic. It often encompasses a brand’s heritage and its commitment to philanthropy as well. Comfort, on the other hand, is characterised by its ability to soothe, console, and bring joy to those who experience it.

Architects and designers dedicate their lives to creating comfort, and at Antarya, we are always ready to document their journey. Antarya is a platform designed for designers to display their creativity, and we invite projects and articles to be shared.

DINESH VERMA
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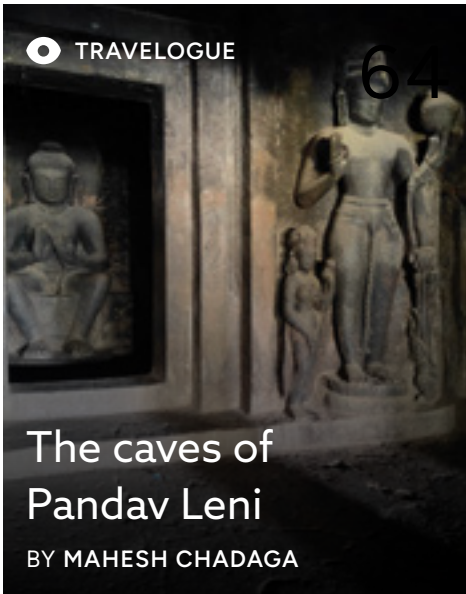
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Four-poster bed
CREDITS : WIKIPEDIA



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Four-poster bed
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A bedchamber beyond the Z's

BY NANDHINI SUNDAR



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Great Bed of Ware, 1590-1600

Every living creature on this planet looks to retire to its comfortable ‘nest’ at the end of each day, where this ‘nest’ is ‘built’ or ‘furnished’ in accordance to individual needs and ‘possibilities’. This is so, be it birds flocking to their nests, an animal scurrying into its cave, an insect slipping into a hole or the human retiring to his bed for a well-earned rest. The manner in which this sleeping quarter is designed and built has evolved over centuries, in keeping with the social values of each era, the hierarchies practised, the functionalities sought as well as altering lifestyles.



A large kang shared by the guests of a one-room inn in a then-wild area east of Tonghua, Jilin, as seen by Henry E.M. James in 1887

These stone boxes in Skara Brae are thought to have held bedding.
The stone-built settlement was inhabited between c. 3180 BC to about c. 2500 BC
CREDITS : WIKIPEDIA

Prehistoric evidence of primitive bedding can be traced to South Africa, dating back 77000 years where sedge grass was used. The tall grass was woven to make the beds, a practice found to prevail amongst the tribal population even today. This grass comes with an aroma that acts as a natural insect repellent, aiding them to have a good night’s rest without being bitten by bugs. Evidence gleaned also points to burning of the grass bedding by the nomads, possibly to rid it of any pest infestation.

The Chinese, dating back to the Neolithic period adopted the practice of heating stones which would later become the resting places at night. These heated stones, referred as Huoqiang, are considered to have been in use about 7200 years back. While this initial practice involved lighting the fire on top of the stone bed, this later evolved to have the fire burn beneath the stone bed. The warm stone, known as Kang, is still used in some remote parts of China, the heated platform serving multiple purposes such as cooking, heating, besides serving as a warm bed at night.



Evolution of the wooden cots

The ancient Egyptians were perhaps one of the first to come up with ornate wooden cots. Most of their furniture displayed use of wood and its fibres, with ornate carvings, shapes, figures fused in. Evidence of these furniture exists in the tombs where the pharaohs were buried. Some of these ancient cots unearthed come as raised rectangular structures with a perforated platform for ventilation. Claw feet, ornate carvings mark the social hierarchy of the person using the bed. These cots would have had an enclosure of curtains to lend privacy, with carved headrests, stuffed pillows wrapped in linen.

The ancient Romans were also known to have used beds though these are considered to have been more functional in nature, featuring as a feather or a straw filled sack. Incidentally, the bedding opted was not confined to the bed chamber alone but extended to having beds for other purposes too such as dining, for studying, for marriage, for the dead where they were carried in to the funeral pyre. The evolution of the concept of bedroom in rest of Europe essentially centred around the practices followed in Medieval England and France, the rest progressing from there.

Sleeping quarters in the Medieval

This was a period of community living, with the concept of privacy negligible or totally absent. Living happened in a large hall where all activities starting from cooking, to business, trade, marriage, birth, death, along with sleeping occurred as a community. A soft grass, referred to as Rush, was spread on the stone floors around the central fireplace which was used by all to sleep on. Hay was also stuffed into a hemp sack which was then used as a mattress, with stumps of wood used as a head rest. An upper floor over the expansive hall was reserved as the sleeping quarters of the Lord and Lady of the house, though this region too accommodated the servants, family and close friends, negating the possibility of full privacy.

Based on social hierarchy and wealth, the beds as well as the bedchambers eventually transformed to host a sense of grandeur in terms of crafting, the four-poster bed coming with layers of hay and feathers, with rich soft textiles, marking sizeable amount of expenditure on them. In short, the beds were large and elaborate

with canopies, drapes, rich fabrics, signifying the wealth and social status of the user. The importance of these beds is also evident from their mention occurring in the person’s last Will, to be passed on to the immediate family. The practice of elaborate bedchambers was prevalent amongst the royalty, the Tudor Kings and the queens having their own customised expensive furnishings.

The middle class, emulating the nobility, soon began to host upper floors over the living quarters, where the bedrooms, though sparsely furnished, still contained a cot, with a trundle and chest to keep the clothes. These beds were regarded as the most valued possessions, being passed on to the next generation. Incidentally, during this period, both for the nobility, as well as the middle class, the bedchamber served as the most public space to house all critical aspects of life, be it births, weddings, death, business, socialising.

Emerging concept of privacy

The concept of privacy and a dedicated bedroom as exists today came about only around the 17th century when designated sleeping areas with privacy began to be designed in the European homes. From the Victorian era, couples started having their own private spaces for sleeping, though royalty still had a situation where this privacy was denied with entry of nobility, staff in waiting, making the spaces to continue as open to public. Colours, textures, window shades, blinds made their presence amply in the bedrooms during this period along with elaborate beds. The industrial revolution further altered the scene for the wealthy, with couples having separate rooms for sleeping, with a connecting door. The Georgian era altered the public concept in totality, making the concept of strictly private bedrooms a normality.



Canopy bed of the Chinese Qing dynasty, late 19th or early 20th century

CREDITS : WIKIPEDIA

Four-poster bed (lit à colonnes), 19th century, châteaude Compiègne, France

CREDITS : WIKIPEDIA



Based on social hierarchy and wealth, the beds as well as the bedchambers eventually transformed to host a sense of grandeur in terms of crafting, the four-poster bed coming with layers of hay and feathers, with rich soft textiles, marking sizeable amount of expenditure on them

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The bedrooms of the latter half of the 20th century were far more expressive and bolder when compared to the strong minimalist leanings opted in the 21st century. Besides being bold in their expression in terms of design and colours, technology also started creeping in by the last decade of the 20th century.

CREDITS : UNSPLASH



Metamorphosis of the 20th century

From the Victorian era, the public use of bedrooms came to an end, with full privacy taking over and this was especially so with the onset of the 20th century. Bedrooms started taking on the strong element of privacy along with elegance, with specific styles emerging, glamour manifesting where wealth permitted. It was the period of Le Corbusier, Art Deco where craft combined with industry, the Bauhaus movement that emphasised on functionalism. Principles such as form follows function, integration of various arts with industry, embracing new materials and technologies, craftsmanship, internationalism, social responsibility, became key determinants in shaping any functional space and the bedrooms that emerged during this period were no exception to this approach.

While the beginning of the century started the concept of separate rooms for couples with a connecting door, by middle of this century the metamorphosis occurred, altering from a shared room with twin beds to later a double bed for couples as is the norm today. Along with this came the built-in storage and closet space to stack clothes and individual possessions. Fusing in a private bathroom

CREDITS : UNSPLASH



also became a standard practice. Furniture styles too shifted more towards clean lines, simple shapes, using materials such as wood, leather, combined with bold colours for the walls. However, in terms of functionality these bedrooms scored less when compared to the contemporary bedrooms.

Transforming to a private retreat

The bedrooms of the latter half of the 20th century were far more expressive and bolder when compared to the strong minimalist leanings opted in the 21st century. Besides being bold in their expression in terms of design and colours, technology also started creeping in by the last decade of the 20th century. The transformation witnessed in the millennium was one that rested on the strong changes that began to materialise in the conceptualisation during this last decade. With the beginning of the 21st century, bedrooms were no more confined to mere private resting zones but began to feature as a private retreat which permitted the presence of a relaxation zone, a reading nook, a study, besides the resting area.

Bedrooms thus began to accommodate a private seating space that allowed reading, watching the television or chatting with their partner, a study table that enabled work to continue if desired. The bedrooms also came with elaborate storage spaces or a private closet to house a walk-in wardrobe, fancy bathrooms that were designed, if space permitted, as open to sky or even as open bathrooms to connect to the bedrooms. Fusing in outdoors is yet another concept that this era is strongly inclined to, be it a terraced landscape or the sprawling lawns, or a simple patio, the outdoor furniture handpicked to meet the chosen themes. ◆

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Separated spaces in the bedroom are the trend, as is seen in this Molteni&C setup, where the Gliss Master wardrobe, with a combination of both doors and open shelving is recessed, away from view.

Conceptualise your bedrooms with Simply Sofas

BY NANDHINI SUNDAR

The twenty first century bedrooms are no more confined to addressing merely requirements of sleeping comfort, their usage extending to double up as relaxation zones, incorporate a study nook, seamlessly integrate the outdoors to bring in the freshness and energy of an exterior landscape. The new age bedrooms are thus conceptualised as private multi-functional zones which also serve as a rejuvenating private retreat within the confines of a home.

Furniture retail giant, **Simply Sofas**, acutely conscious of this emerging trend, offers multiple ways to reimagine the bedroom space, with a mindboggling range of solutions, the exquisite designs on offer carefully curated to not just astound the prospective customer but meet all the exacting functional requirements sought. Having begun its operations at the start of the millennium, **Simply Sofas** comes with two and a half decades experience in offering a varied range of furniture solutions to its discerning clientele.

The collections on offer originate from leading international brands, many of whose products have won the world's most prestigious design awards such as

the Red Dot Design Award for outstanding product design, Interior Innovation Award initiated in 2002 by IMM Cologne and hosted by the German Design Council, German Design Award for innovative products, manufacturers and designers, Good Design Award for innovative, functional and aesthetically pleasing products. Some of the international brands on offer include Molteni&C which leads the world in wardrobe solutions, the 16th century Italian company Pianca, Reflex, Calligaris, Bonaldo, ALF Italia, Becker, Tonin Casa, Ezpeleta.

All encompassing solutions

The international brands come with a mindboggling range of products to address every aspect of a new age bedroom, the solutions hard to resist in terms of design, innovation and functionality. Be it a differential upholstery and ergonomic design for the seating segment, a wardrobe that has a discretely built-in storage, unique cot and headboard silhouettes where the beds become the centre piece attraction, drawer units and cabinets for books and artefacts, bar solutions that serve to be unconventional in design approach, the product range to pick from leaves the customer spoilt for choice.

Being international brands, the product range in most cases packs in plenty of innovations that work through concealed mechanisms, the technologies patented, the entire solution speaking of elegant sophistication. For instance, the customisable wardrobe solutions and walk-in closets reveal cutting-edge technology and crafting, the detailing combined with their silent beauty leaving the viewer almost speechless in appreciation. Likewise, the relaxing recliners dotting the bedrooms are structured to respond intuitively to the movements of the body, the lever, the touch of a button or even as a hands-free solution.



As for furnishing the step-out outdoor decks, be it a patio, a sprawling landscape or a poolside, a fabulous collection awaits perusal, each designed by specialists where the features are unique, intensely functional as well as environment friendly to meet the exacting requirements of outdoor spaces. Many in these collections are recipients of coveted awards and recognition for excellence in design and sustainability.

Deep rest in lap of luxury

The quality of rest at the end of a taxing day is deeply relevant to ensure successful rejuvenation of body and mind to handle the challenges of the forthcoming day. Sensitive to this, **Simply Sofas** has an array of beds to choose from, the international range incorporating not just supreme comfort but also unique style along with easy to maintain features.

WAVE LETTO XL

A design solution from the leading international brand, **Reflex**, Wave Letto XL comes with a wooden frame and upholstered headboard and bed frame covered in fabric or leather. The bed is charmingly teamed with suspended bedside tables that come with doors to match the upholstered headboard. The table tops feature bronze mirror tops with polished steel details to lend beauty along with absolute comfort and convenience.

MONBED

Designed by internationally acclaimed designer Stefano Cavazzana, Monbed, a product of international brand **Calligaris**, combines exquisite comfort with stunning design, the concept emerging from

the inspiration of transforming the coziness of a duvet into a bed. Coming with a padded headboard that is adorned with horizontal stitching to lend a unique pattern, the bed frame comes suspended on metal legs, which feature in matt black or pearl beige. Promising an exceptional resting experience, its enveloping shape and appealing aesthetics invite one to take a break and relax, making it the centre piece of night time unparalleled comfort.

HONEYMOON

Dedicated to those who appreciate skillful quality of manufacturing in addition to exceptional design, Honeymoon by international brand **Bonaldo** displays high craftsmanship in the form of manually applied weaves in full-grain leather that feature on the headboard. Teaming with this are the uninterrupted curves incorporated into the solid wood frame, making its presence in the bedroom an outstanding element.

The arresting product serves as a perfect combination of walnut wood and leather which is boldly interwoven in terms of proportions and natural balance. The cot frame comes with further enchanting embellishments where the edge surrounding the perimeter of the bed is padded and covered in fabric whereby the mattress connects to it seamlessly, enabling the layered transition of materials between wood, leather and fabric to become a natural progression.



3 different types of beds - with the headboard against the wall (Wave Letto XL by Reflex above), fully upholstered stand alone (Killian by Calligaris), and designer wood & leather (Honeymoon by Bonaldo). Italian design and craftsmanship at its finest.

For a sophisticated storage

Wardrobes are an integral part of any bedroom. The type of wardrobe solution, their storage facilities, unique design options are key factors determining the comfort in usage, stacking of clothes and accessories. Recognising their key presence in any bedroom solution, **Simply Sofas** has an eclectic range on offer to meet the differential requirements as well as tastes of the customer.

GLISS MASTER GLASS

Featuring as full height wardrobes with glass finishes, the Gliss Master glass wardrobes from international brand **Molteni&C**, feature technologically advanced solutions such as flush sliding mechanisms that come with a system of magnetic shock absorbers to cancel any noise while in use. Permitting easy opening and closure through fluid sliding facilities, the wardrobes come with sophisticated pull-out racks, draws and trays, with separate racks for shoes, accessories such as jewellery, ties.

Besides incorporating LED lighting, the wardrobe has a Sistema 7, which is a patented, horizontally folding mechanism to enable doors to be moved silently and efficiently to one side, making the interior contents fully accessible.

While the glass is offered in multiple finishes, the profile of the metal door also comes in pewter, speaking luxurious beauty. The internal wooden shelves, made from Eucalyptus, Graphite Oak, are served in varied finishes that range from Silver Cembran, Larix to fine grain patterns, Matte Lacquer. These classy wardrobes can be housed in deep corners, feature as an island in the dressing area or serve as the transition feature between two functional zones.



Wardobes - both open and closed.
CLOCKWISE FROM LEFT: Gliss Master Glass, and Master Dressing walk-in closet. Contemporary, classy and impeccable craftsmanship, by Molteni&C.

GLISS MASTER SMOOTH

Featuring in the same range, Gliss Master Smooth from **Molteni&C** breathes plenty of innovation and technology in its elegant hinged doors and walk-in closet solution. High on comfort, the wardrobe lays strong emphasis on usability, the operation system permitting a truly practical approach to wardrobe management by combining both closed and open systems of working. This facilitates accommodation of different privacy expectations, access and storage functions that vary with manner and purpose of usage. Featuring in a range of finishes, the doors and panels display Eco-skin and fabric blends, metal profiles in pewter and bronze. The shelves come in a range of finishes starting from wood sourced from Eucalyptus, Graphite Oak, Silver Cembran, Larix, along with fine grain patterns and matte lacquer.

MASTER DRESSING

Built as a highly flexible walk-in wardrobe, the Master Dressing walk-in wardrobe system from **Molteni&C** comes with coordinated internal fittings and aesthetic finishes to provide strong functionality in use. Fitted with newly designed shelf support rods, the wardrobes permit 30mm thick Ecopelle and illuminated glass shelves or 40 mm thick wooden shelves to be fitted in. The wardrobe solution also comes with newly designed sets of drawers, tie and foulard rack accessories along with a brand new ‘vanity’ compartment, complete with large illuminated LED mirror.

BALTIMORA ISLAND

Designed as a double-sided island unit, Baltimora Island from **Molteni&C** can be placed in the centre of the room. Being versatile and eclectic, it adapts to any location in a bedroom, creating a



unique standalone statement where it can hold a dynamic dialogue with the existing wardrobes and cabinets. Extremely functional, it is also designed to meet dual purposes of storage as well as seating, where a bench with soft cushions in fabric or leather creates an inviting seating area.

Two drawers also feature beneath this bench to offer additional storage space. Given its soft, rounded lines, the wardrobe island fuses a transparent glass top with a frame that is crafted from pewter, bronze and iris. Where customisation is the option, the top can be fashioned from eco-skin with eucalyptus structure, completing the solution with personal choice of cushions.

Relax with a cuppa

Many a time a private zone is solicited for relaxing after a long day and this zone mostly is sought within the confines of the bedroom. True relaxation, either with a book or watching television, happens on a comfortable sofa, chair or a recliner, away from the bed. **Simply Sofas** offers a range of seating solutions for the relaxation nook in the bedrooms, tailored to meet the exclusive needs and expectations of customers.

TESEO SOFA

A modular sofa system from Spanish furniture giant, **Fama**, Teseo comes with simple modern lines that offer a host of benefits starting with easy modularity whatever be the configuration. The sofa incorporates the ‘cloud seat’ system patented by Fama. This seating system works differently from the conventional systems, providing a level of comfort that goes far beyond the prevailing solutions. Ideal choice for personal, legs-up comfort, all aspects of the sofa are replaceable, be it the covers, pillows, elastics, seat suspension, making it maintenance easy.

GERRIT ARMCHAIR

The cosy, generous Gerrit by Italian furniture giant, **Calia Italia**, is a modern interpretation of the classic reading armchair, specifically designed to fit into a study, library or bedroom. Its inner sections reveal quilted patterns which is continued on to the trapezoidal shaped footstool that integrates with the armchair in design and geometry. Offered as fixed metal feet or as swivel version, Gerrit permits plenty of customisation in the armrest, feet, spoked base to coordinate with the selected interior.

BOOLEAN ARMCHAIR

Exclusively designed to promote a technical virtuosity of full and empty spaces dictated by the bridge base of its design, the Boolean armchair by the acclaimed furniture company **Bonaldo**, brings forth a soft, curvilinear profile that highlights its personality, making it the highlight in any space. Offered in a range of finishes, be it leather or fabric, Boolean permits customised options in the wood used too, in elegant carbon oak or welcoming Canaletto walnut.

LUCIO CHAISE AND ARMCHAIR

Designed to provide undiluted personal comfort, the Lucio series by **Molteni&C** incorporates luxurious padding materials to enhance ergonomic comfort even as the environmental impact is significantly reduced by the choice and use of Polimex®, which has 50 per cent recycled materials and is 100 per cent recyclable. The armchair’s sleek silhouette displays unique multi-tone stitching, combining it with a customised selection of upholstery in fabrics and leather, curated by Marta Ferri.

A nook to work

When work is carried back home, the first expectation is to have a space that is comfortable as well as convenient to execute. This includes not only a thoughtfully designed work desk but also racks to host books and documentation. **Simply Sofas** has an interesting range of solutions to meet the specific needs of personalised work requirements.

MONOLITE SCRITTOIO DESK

This finely crafted writing desk from **Reflex** comes with a base in bronze or smoked glass that features London engravings. It houses a single bronze drawer to stack important documents and incorporates a bevelled wood top that is made with Canaletto Walnut or Henne, Bevel Wood Marmoreflex / Legnoreflex.



Personal or couple seating in the bedroom alcove. Clockwise from top: Gerrit Arm-chair with footstool by Calia Italia, Teseo modular sofas by Fama, and the larger Memoria by Natuzzi Italia. In leather and fabric, for moments of quiet and connection.



LEFT: The Lucio Chaise by Molteni&C.
LEFT-ABOVE: The Boolean Armchair by Bonaldo.
ABOVE: The Monolite Scrittoio Desk by Reflex, the refined design itself an encouragement to pause and work, turning everyday moments into indulgences.



D.847.1 DESK

A product of **Molteni&C**, D.847.1 Desk is designed by master designer, **Gio Ponti**. A heritage masterpiece, the desk brings to life a high degree of craftsmanship in solid wood processing. Characterised by a top that comes with curved ends akin to an aeroplane wing, the desk accommodates a small central drawer with a rounded front, a hallmark of many Ponti products.

CLUSTER BOOKCASE

A modular, versatile, multifunctional bookcase is an asset to any study area and Cluster Bookcase from **Calligaris** is exactly that. Extremely flexible to meet every design need, aesthetic and functional, the double-sided finish of each element of the bookcase enables it to also feature as a room divider. Given its multifunctional design feature, the bookcase comes in a variety of modules such as anti-flap containers, display cabinets, shelves, drawer units and desk tops along with a series of integrated accessories such as mirrors, coat racks. It is also available in two more aesthetic variants where it can be fixed to the ceiling or the wall. The shelves come in wood and sheet metal, permitting the inclusion of chromatic and compositional variations.

A corner for entertainment

It is not unusual to expect personalised entertainment and experience this in a personalised zone. And which better place for this than the bedroom. Recognising this need, **Simply Sofas** comes with a range of solutions for a television unit, a bar unit, to offer aesthetically pleasing, functionally fulfilling choices.

505 UP SYSTEM WITH HARRY'S BAR

Transcending the traditional bookcase, incorporating a television holder with veined wood panelling, the 505 Up System from **Molteni&C** is functionally versatile and complements contemporary



Redefining functional elegance.

TOP: The iconic D.847.1 Desk by Molteni&C, a Gio Ponti masterpiece, and the versatile, unified Cluster Bookcase by Calligaris, which also houses a study table.

living concepts. Coming in elegant warm finishes as well as the Calacatta Vena Vecchia textured ceramic, the unit offers recessed lighting and a variety of options whereby it can be used as a shelving system, an entertainment wall or a bar unit.

Conceived by renowned product designer Nicola Gallizia, the 505 Up Harry's Bar module serves as a mobile bar where its self-contained unit seamlessly integrates into the 505 system. An internal compartment with shelves, drawers provide the required storage for glassware along with the openers and bottles to serve the drinks, with options of wood, ceramic, eco-skin featuring as coverings.

TIFFANY CABINET

Structured as a low or high sideboard as the choice may be, Tiffany TV console from **Tonin Casa** is inspired by the soft, delicate luxury of the ash tree -- with a Canaletto Walnut, Dark Oak or Black Ash finishing where the wood marries leather or eco-leather. The handmade quilting on the wooden TV stand showcases the best of Made in Italy craftsmanship.

COCONUT BAR

Specifically tailored to fit into small spaces, the Coconut Bar from **Reflex** comes as a cylindrical bar cabinet, covered with leather. It houses interior shelves for storage and features an electric lifting mechanism which is remote controlled. The unit comes with a see-through stacking feature for the bottles and serves as a convenient pedestal while not in use.



Unwinding outdoors

A sojourn in the outdoors, either by the poolside or a sprawling lawn, at the end of a long day or during a relaxed weekend, can be very rejuvenating. Aiding this refreshing experience is the seating element opted as the comfort and elegance it affords has a strong bearing on the ultimate outcome. **Simply Sofas** has a stunning range of options in outdoor furniture to meet the diverse expectations of its clientele.

SWAY

Crafted from solid Teakwood, Sway from **Molteni&C** is modular and durable, boasting of a natural finish. A fine blend of curved and angular lines, its multiple elements permit configuration in a varied array of possibilities, assuring a dynamic outdoor experience. Its backrest 'weave' combined with the gentle curves of the supportive burnished metal frame is reminiscent of the traditional Mediterranean natural materials. The weather resistant upholstery permits easy removal when required, making it a perfect outdoor seating solution.

SEGNO

Featuring slats made from solid wood blended surface material, Segno from **Reflex**, designed by Pininfarina, is a modular outdoor sofa with cushions upholstered in eco-leather or outdoor fabric. The seating is available in two and three-seater linear versions as well as an integrated sunbathing station.

MEET

Impeccably suited for both indoor and outdoor spaces, Meet from **Ezpeleta** features a lacquered aluminium frame, die-cast aluminium links and a compact, easy-to-clean tabletop. Offered in various sizes and colour combinations, it combines durability with a modern aesthetic.



TOP LEFT: The Tiffany console by Tonin Casa, great for a television and more;
BOTTOM LEFT: Segno outdoor sofas by Reflex;
ABOVE: The flexible Levante by Pianca. Elegance and harmony in all spaces around the bedroom.

Playing forward the Mistry way

BY NANDHINI SUNDAR



Architect Sharukh Mistry
26-12-1949 to 11-01-2025

The last months of the preceding year and the beginning of this new year witnessed the loss of two icons of contemporary Indian architecture, the first being **Prof. Christopher Charles Benninger** in the month of October and second being our very own, most loved architect, **Sharukh Mistry** in early January. The passing away of both these masters marks a void in contemporary architecture in India that is certainly hard to fill. Both the masters had their unique perception and approach to design, the spaces emerging from diametrically different, almost complex thought process, yet simplified to connect directly into the context of the site and its original inhabitants before the newly created spaces took over.

I met Sharukh for the first time over a decade back to do a master feature of his works, starting from his college days, delving deep into his works, his thought patterns, reactions which ultimately culminated in the design that would leave the viewer speechless in awe. Needless to say, that meeting cemented not just a beautiful friendship but also initiated an almost heroic admiration, making every later meeting a joy to look forward to and cherish.

All those who knew Sharukh closely would agree with me that his persona was way larger than the designs he executed, where, anyone meeting him, getting to know him would leave captivated, almost entrapped with the beautiful person he was. It was sheer joy being with him, his boundless love and cheer, his irrepressible spirit overcoming all odds to shine and embrace everyone into this limitless, joyous light.

He was not just a team player but was **a leader where the leadership was like the Banyan tree, protecting and nourishing so that new leaders could emerge and take roots.** The honesty and integrity with which he approached life and work translated almost literally into his designs too, the spaces emerging as an honest interpretation of what is and what ought to be. Though a hard taskmaster, the entire work was executed with a sense of fun where the spirited approach ensured that work was not toil but a joy to invest one's energy in. Sensitive to one and all, be it a person or a place or an existing feature, he was also a dreamer even though the approach would be totally practical. While the micro aspect retained his attention, making him a stickler for details, the macro picture never failed to fascinate him or engross him to the point of slipping into it to have the ultimate overview.

Being totally organic in his approach to any issue or problem, he was acutely observant of everything that came his way, lending his attention in entirety to both people and spaces. His innovative streak battled totally to be sustainable in whatever be the act indulged in. **His chief mantra was 'playing forward' and taking everybody along with him.** He has left his mark, etched in stone, which the coming generation will connect to, learn, take forward.

His dedicated team, whom he lovingly referred to as 'Thugs', continue to carry forward the Practice, passionately advancing his vision while preserving the core principles that are an integral part of the firm. It would be the most fitting tribute to recall some of his projects amongst his many works that strongly resonate with his persona.

Agastya Foundation

When Sharukh was approached to design the Art School and the Bio Discovery Centre at the Agastya Foundation, which was created explicitly to address the education needs of the rural children, the design he came up with was one that connected most sensitively to the creatures that inhabited the site before getting displaced to accommodate the building. The Art school thus takes inspiration from the rock lizard that was found to exist in abundance on the undulating land. The ensuing design not only resonates with a creature that inhabited the site but also sensitively connected the students using these spaces to their environs and the creatures residing there, translating this connect and experience into their science and art explorations.

The Bio Discovery Centre likewise connects in design with the termite mounds that infested the site. The organic form that evolved, teamed with the dense biodiversity, aided amply by a rainwater harvesting pond in this dry region, again reflects **Sharukh's sensitive approach where the design emerges entirely from the context.** Retention of the local vegetation, the materiality of the structure, the natural cooling techniques opted to address the harsh climate of the region, once again reflect his strong innovative streak that is accented to be sustainable.



The Banyan tree approach to the firm



The core team--'Thugs on a Mission'



Art School--Agastya Foundation--Where the residing life forms dictate the structure on the plateau



BIEC--A Gold certified green building that permits quantification of the sustainable interventions



ERP Nepal--Sharukh was happy to bring the prayer wheel down to the little girl's level



ERP Nepal--A school born out of resilience in the face of adversity



Bio Diversity Centre--Agastya Foundation-- An organic form derived from the existing termite mounds



The ever-smiling enthusiastic Mistry Team

Water Woods

Water Woods is a structure tucked in the midst of dense greens and water, displaying a strong sustainable approach to the design and construction where the materials and manpower are chiefly local. **The project reflects Sharukh's intense inclination to connect to the context as well as his leaning towards empowerment, manifesting as the choice of local hands and materials.** Living in harmony with the physical environment of the site context was Sharukh's firm approach and this is again amply borne in the structural form as well as the absence of physical boundaries to blend seamlessly to the water and thickset greens.



Waterwoods--An inspiration of the abounding greens and water

ERP-Nepal

A project conceived to rebuild the homes, schools, community centres along with a monastery in the earthquake affected villages of Nepal, **the design displays a participatory approach and process, resonating with Sharukh's own personal approach of being inclusive and participatory in whatever he did.** The structural form that ensued, built for the villagers, reveals strong local flavours, displayed in forms such as prayer wheels, arts and sculpture.

The three schools that were built, accommodate the possibility of outdoor lessons, facilitate interaction, the built spaces also doubling up as community spaces for the village after school hours. The 300 odd homes along with a community centre, built on varying terrain that came with its own challenges, were built sensitively to permit future additions to enable the creation of spaces for livelihood for the villagers.

BIEC

The site came with a 11m slope from North to South and Sharukh began with addressing the water flow in the site, successfully harnessing 6 lakh gallons of water. The existing trees were either preserved or moved and saved with great care. Being an exhibition space, the halls had to be designed and Sharukh, ingeniously applied the solution from hands clasped in exasperation to come up with the 60m clear span that represented the space between the two palms, while the monitor roof flooding the interiors with natural light, emanates from the clasped fingers.

What then emerged was a 40,000 Sqm exhibition space spread over three halls including a food court, conference hall and training centre. **The project stands testimony to Sharukh's ingenious approach where challenge and frustration is turned successfully into an advantage.**

Residing in stone

BY NANDHINI SUNDAR

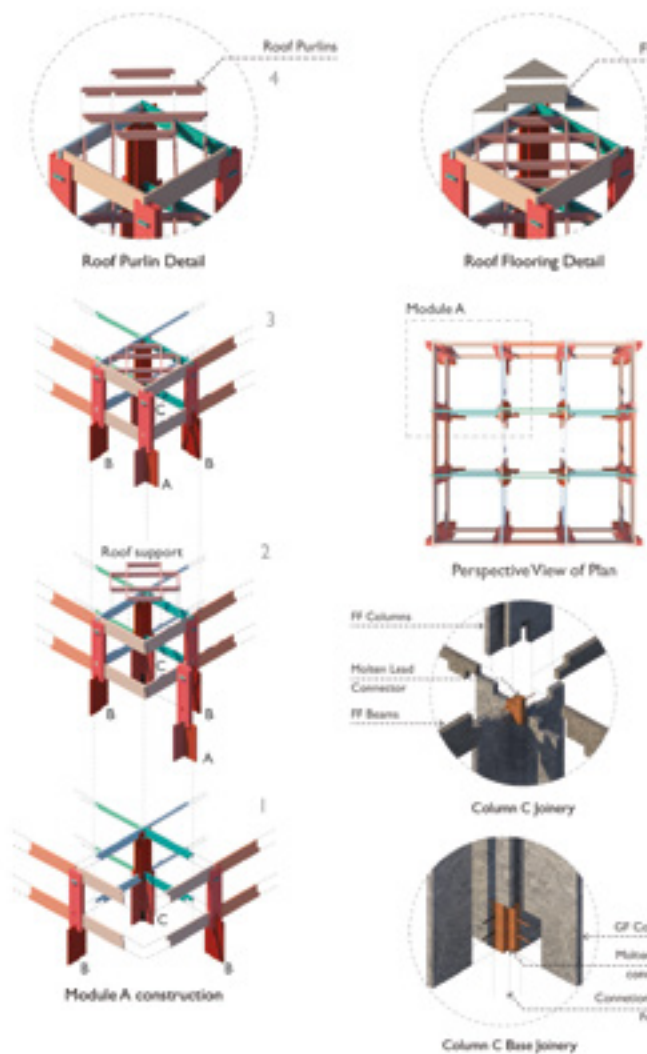
FEATURING AR. SENTHIL KUMAR DOSS





AR. SENTHIL KUMAR DOSS

When the requirement is to build a residence at a site that is in close proximity to a reserved forest, the response is to come up with a structure that is close to nature, in sync with the materiality of the context. **Architect Senthil Kumar Doss of Play Architecture** did just that, coming up with a structure built totally in stone to resonate with the site and the abounding greens.



The OHHO Residence, a free-flowing structure, comes with sheer stone walls and glass, permitting the visual and textural feel of the exteriors even as one resides indoors.

In keeping with the traditional Indian planning principles of creating nine squares where the central square features as a courtyard, the structure is designed as a composition of nine equal grids where eight grids enclose the ninth which features in the midst as an open to sky courtyard hosting a tree within. The structure, designed for ground plus one, but now featuring only at ground level, is built entirely using the local Chappadi and Sadarahalli stone which form the walls, the flooring as well as the roof.

"There is no RCC roofing, no mortar, no steel, no conventional beams and columns. The entire structure has been erected with large slabs of raw Chappadi stones", states Senthil, on the composition of the structure. "The building literally challenges the Chappadi's structural possibilities in the innovative, interlocking carpentry joinery approach adopted in erecting it."

"The 4000 Sqft site came with a gradient of 10 feet from one end of the site to the other. Being an erstwhile quarry land, the site came with sizeable stone formations. We decided to bring this stone into the structure in entirety where the built material is not an element different from what prevails in the site", he adds.



Sadarahalli stone slabs compose the roof



The stone jaali in the living area permits a dynamic play of light while serving as an artistic composition in the interior



The interior courtyard with its stone treads fused into the stone jaali

Countering the challenges

With the decision to raise the structure entirely in stone, Senthil came across the challenge of executing the same. "Each slab is heavy with its own undulations as we are using them in their raw form without smoothing. The slabs will need to fuse together to raise the structure and this came with its own challenges", he explains. Besides, each slab of stone came at a maximum of 12.5 feet. "When you overlap two stone slabs, the maximum length that you derive is only 13 feet." Each of the nine grids thus come in the dimension of 12x12 feet with the entire building footprint encompassing 36x36 feet.

Since the structure was sans the conventional beams and columns, the stone slabs had to be fused to meet this function. "The structure was built almost akin to using the Lego blocks, each slab interlocking into another slab." This involved a lot of research, experimentation, 'trial and error methods', before it could be executed as "each stone comes with its own individual profile based on which it needs to be cut." The assembly of the stones too had to be done following the sequence where each stone was numbered, "as otherwise the stones will not fit into the respective slots."

The corners of each grid have four stone slabs brought together, where each slab fits into another through the opening created. The fusion of the four stone slabs creates the rough structure of a column on which the beam rests, which is again yet another stone slab fitted into the gap. The interlocking of the stone slabs in the four corners of each grid along with their respective



The living area opens seamlessly to the exteriors



The Chappadi stone dining table offers a Japanese style dining experience



The building is incidentally open on all sides apart from this interlocked structural form of the stone slabs. The walls between these interlocked stone slabs that serve the function of the conventional columns and beams, is sheer glass, visually opening the interiors in totality to the exterior landscape.



The bedroom too is open and comes with a seamless connect to the exteriors

stone beams that rest on them, creates the structural form of the residence. The residence has totally 149 individual stone slabs that have been brought together to form columns and beams.

Open design

The building is incidentally open on all sides apart from this interlocked structural form of the stone slabs. The walls between these interlocked stone slabs that serve the function of the conventional columns and beams, is sheer glass, visually opening the interiors in totality to the exterior landscape. Strategically placed mesh windows amidst the glass walls, permit ample natural ventilation, negating the need for any artificial cooling. The interiors are free of all wall mounted electrical lighting, with subdued, almost self-effacing floor lamps providing the light. A pedestal fan serves the purpose of cooling if needed, though it is never required, with only the peak summer months prompting its use. The interiors thus flow seamlessly, combining the living, dining, kitchen area into one unit, the functional spaces demarcated merely by the usage form of the space.

Even the kitchen displays an absence of any other materiality other than stone, the demarcating wall enclosing it being a stone slab, just as the kitchen counter and open shelves display the presence of the Sadarahalli stone. Interestingly, this design leaning is taken to the dining area too which overlooks the internal courtyard, where a thick Chappadi stone table rests close to the floor to facilitate a Japanese style of dining experience by squatting on the floor. The entire

flooring in the residence is stone, with the natural textures of the Sadarahalli retained to lend the feel of outdoors.

Composing the roof

The roof is a composition of Sadarahalli stone slabs, each resting on the supporting stone beams, where they slip into the respective apertures created. “The fitting of each slab into the designated slots was again a challenge as the fit has to be perfect, which meant the cavity has to be carved to precision. Given the weight of each stone slab, the execution was not easy, requiring many iterations to ensure the perfect fit”, elaborates Senthil.

Bringing the Sadarahalli stone slabs together too proved to be yet another challenge as “each comes with its own imperfections that need to be smoothened to permit pasting of the slabs together.” The layering was opted as independent slabs are weak and they need to be combined with two or three layers to lend strength, clarifies Senthil. The internal walls, featuring where the private spaces such as the bathrooms need to be cordoned, come with only a single layer of stone as they merely serve the function of enclosure for privacy. Since stone can let in heat into the interiors, the stone roof had to be shielded by first layering it with a 25mm thick concrete, over which a mixture of waste broken bricks and lime was poured. To further reduce heat ingress, a second layer of white ceramic tiles was laid over this, where the reflecting layer of the white tiles serves as a successful deterrent for heat ingress.



Waterbodies and greens greet the entry into the stone house

The vernacular courtyard

The central courtyard features stone treads to lead up to this terrace, the individual stone treads craftily rested over a Sadarahalli stone jaali that serves as a porous wall in the living area. “The stone jaali is literally a structural part of the stone staircase in the courtyard but serves as an artistic composition in the living area besides visually connecting to the internal courtyard.”

In keeping with the intent to keep the materiality of the structure restricted to stone, glass and MS, the shutters and frames of the doors and windows feature MS. These frames and shutters with glass are deftly plugged into the apertures created in the stone. “Since the doors are all plugged into these openings, during heavy rains there is slight water seepage through the gaps which we consciously refrained from sealing as we wanted the structural composition to be as close to nature as possible”, Senthil adds.

Though the structure is sheer stone and glass, the ambient temperature within is extremely comfortable, eschewing the need for even a fan during ten months of the year. This was achieved by addressing the orientation, the green cover as well as the wind path. Adopting the vernacular approach of integrating a skylit internal courtyard into the residence along with large French windows, further ensures ample natural light and cross ventilation. While there is copious inflow of fresh air, the internal courtyard serves as a hot air vent, thus keeping the ambient temperature cool through the year.

These frames and shutters with glass are deftly plugged into the apertures created in the stone. “Since the doors are all plugged into these openings, during heavy rains there is slight water seepage through the gaps which we consciously refrained from sealing as we wanted the structural composition to be as close to nature as possible”, Senthil adds.



An elegant composition of stone and glass

Orienting it right

Since the presence of large sheets of glass can again cause heat ingress, the orientation of the building needed address besides bringing in ample green cover to shield the structure. The western segment of the building thus features blank stone walls, blocking completely the western sun. Featuring a North entrance, the residence has the living area opening to the east to welcome the fresh morning sunlight into the interiors.

The residence is enclosed by a 10 feet Gabion wall on three sides, the wall having been erected using “all the waste stone left behind after the construction.” Besides using it for the Gabion wall, the waste stones also feature in the lush green landscape. A thickset of trees, plants and shrubs along with a waterbody that is directly fed by rainwater collected on the roof, features in this dense landscape. “The excess water collected in the site flows down the naturally sloped terrain of the site to thence join the community lake”, he adds.

“The site comes with a lake in the neighbourhood and this makes the presence of water a natural feature in the site. The water along with the thick greens aids further in keeping the interiors cool.” Incidentally, the spouts on the roof letting out the water into the waterbody are also the scooped-out stones that were left over once the structure was completed. The structure took three years to be completed, with the local labour employed being second generation stone masons. ✱

Project: **OHHO Residence**
 Design Firm: **Play Architecture**
 Location: **Bengaluru**
 Built area: **1800 Sq ft**
 Design team : **Architects Senthil Kumar Doss, Periyasamy Palanisamy, Harish Thirugnanam, Shivani Saran, Joshin Rose, Suba Lakshmi, Devendra Kumar, Ralbin Veniel, Nila Bharathi**
 Completion: **2023**
 Structural Consultant: **B L Manjunath**
 Landscape Consultants: **Genesis Landscape Studio**
 Materials: **Chappadi Stone, Sadarahalli Stone, Glass, MS**
 Picture Credits : **Archana Vikram, Dinesh Elangovan, Periyasamy Palanisamy, Vinay Shekar, Senthil Kumar Doss**

Awards:
WAF 2024—Winner—Best use of stone
WAF 2024—Highly Commended—House in Rural/Coastal

A vertical village

BY NANDHINI SUNDAR

FEATURING PURPLE INK STUDIO

The broad brief for the structure as shared by Prof. Neelkanth Chhaya and the Design Cell of Srishti Institute of Art & Design was one that came up as a “village of designers”.

It was to be a facility catering to a student population of over 3500 hailing from diverse backgrounds, coming together with one core learning objective—of design relating to various spectrums. The broad brief for the structure as shared by Prof. Neelkanth Chhaya and the Design Cell of Srishti Institute of Art & Design was one that came up as a “village of designers”. Interestingly, the 4 acres earmarked for this structure in the vast 80-acre campus had already in place a sanctioned building footprint that could not be deviated. Which clearly indicated that any design ensuing would necessarily need to conform to this sanctioned footprint.

Architect Akshay Heranjal of Purple Ink Studio along with his design team, took this idea ahead and planned the buildings around a central ‘community’ court. The program was then divided into seven ‘houses’ to offer an organic and active learning environment. “The objective was to come up with a structure that was least invasive of the existing site environment and non-exploitative of the natural resources in the location”, elaborates Akshay on the approach taken.

Building less

In keeping with this approach, the existing trees in the site were retained besides planting 80 more trees to usher in a lush green campus. However, given the defined footprint of the building along with the sanctioned height, “both of which could not be deviated”, the design that ensued explicitly focused on building “less”, creating more “open pockets for interaction” with inbuilt step out courtyards.

The village of designers

Given the distinctive vision to be a village of designers, the built structure had to be like a set of neighbourhood houses opening on to a common interactive space for gatherings and interactions. “This concept was brought in by dividing the footprint of the building into 7 individual blocks where each block opens on to the central common courtyard. Pathways akin to the streets in a village feature between the blocks, creating multiple entries to the central



TEAM PURPLE INK STUDIO



A bridge connects the first level of all the seven individual blocks to ensure a continuous path prevails between them

courtyard”, explains Akshay. Each of the individual blocks fuse in by integrating a 9x9m internal courtyard on to which all the five levels of the block open on to.

Visual narratives

The ground level in each block is assigned for the workshops based on each field of study. “The workshops are expansive and heavy in their volumetric form and have been placed at ground level in sync with the core values of Indian architecture which is heavy at the bottom and tapers upwards”, states Akshay. The upper levels feature as a staggered mass, with each level housing studio spaces that open on to a terrace to house open classrooms and interactive spaces

that connect to the internal courtyard. The deliberate staggering of the individual spaces at each level aids in creating a combination of varied volumes at each level to cater to the differential requirements of each field of design study.

Flexibility is key

“There is no rigid system of classrooms, all the studios come with a flexible design and a majority open seamlessly on to the individual terraces, with some also connecting to another studio space on the same level”, Akshay elaborates. The entire space is designed to be democratic, defying the concept of hierarchy. There is also no fixed place for any specific class, making the individual studio spaces in each block fungible. “Only the workshop spaces, the media centre,

the recording studio, the seminar rooms come with designated spaces”, he points. Coming with a specific play of volume, the adaptable open spaces elicit participation and a non-linear mode of learning, encouraging the students to take ownership of their journey.

A bridge to connect

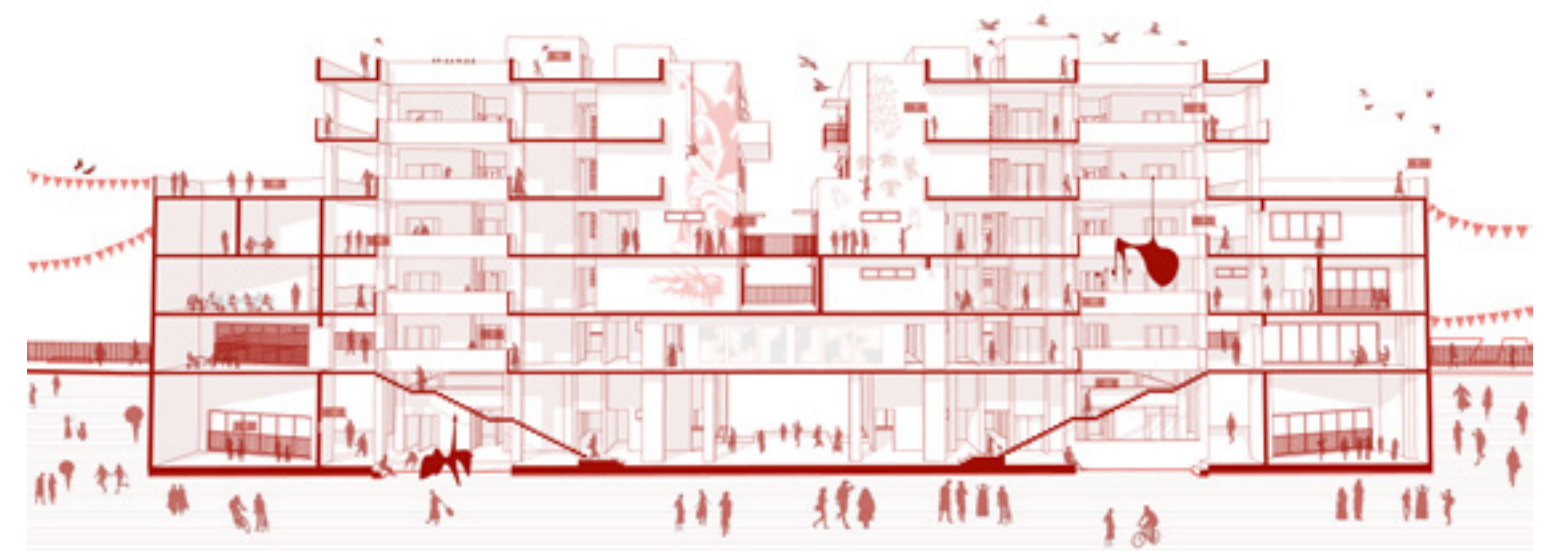
In keeping with the seamless connectivity that prevails in the neighbourhood of a village, the meandering streets connecting to each individual cluster, the first level of all the individual blocks houses a connecting bridge to ensure a continuous path prevails between all the seven blocks. While this bridge binds the blocks together, the multiple terraces into which the individual studios open on to are left deliberately unfinished to encourage users to reinterpret the spaces.

A canvas to reinterpret

“These spaces are left to evolve over time in a manner the students choose to interpret or design. They thus become creative zones for experimentation, exploration and execution, making the building dynamic”, points Akshay. “The building is essentially designed like a canvas where the user can articulate on this dynamic canvas the individual interpretations of usage and creativity. Only the fenestrations, the window shades and the openings are defined based on the orientation.” The colour palette used is thus white and exposed concrete, permitting a transformative canvas to offer a dynamic space that is set to evolve organically over time.



“These spaces are left to evolve over time in a manner the students choose to interpret or design. They thus become creative zones for experimentation, exploration and execution, making the building dynamic”, points Akshay.



The built structure opens on to a common interactive courtyard to facilitate seamless interaction



Individual blocks open on to the internal courtyard while remaining connected through the common bridge and open terraces



Accenting on sustainability

With the strong intent to keep the sustainability quotient high, the building features abundant planning and execution based on the sun path, the wind direction, keeping the interiors comfortable and naturally lit, the ambient temperature at a level that requires no artificial cooling. The carefully implemented fenestrations along with the light shelves that feature in the individual studios usher in copious natural light without glare or heat ingress, where the heat gain is minimised, the natural light distribution is optimised.

The materials used further conform to sustainable principles, justifying resource consumption. The ground floor features across all the seven blocks either as double height or as one and half floor height, depending on the usage requirements of the individual blocks. Aerated Aerocon concrete blocks clad with 16mm terracotta tiles at the ground level, bring in ample insulation into the interiors.

Facilitating community use

Incidentally, the ground level of the building is also designed to be left open to facilitate usage in the evenings by the neighbourhood community after the academic hours. "Academic blocks become dead spaces in the evenings after their usage during the day. These

spaces can be put to community use in the evenings by designing them to be open and accessible", elaborates Akshay. This brings in a further reinterpretation of active usage of the spaces where they are designed to meet a varied pattern of use and habitation during different periods of any single day. 🏠

The project was shortlisted for the World Architecture Festival, 2024

Project: **Srishti Manipal Institute of Art, Design and Technology**
 Design Firm: **Purple Ink Studio**
 Location: **Bengaluru**
 Design team: **Ar. Akshay Heranjal, Arpita Pai, Nishita, Aditi Pai, Nivya, Babitha, Deepak, Jaikumar, Mukesh, Rajvi, Anareen**
 Materials: **Aerocon concrete blocks, Terracotta tiles**
 Built area: **430,000 Sqft**
 Completion: **2023**
 Picture credits: **Suryan//dang**

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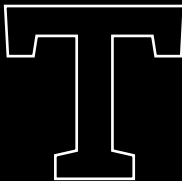
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TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

MODE OF PARTICIPATION

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

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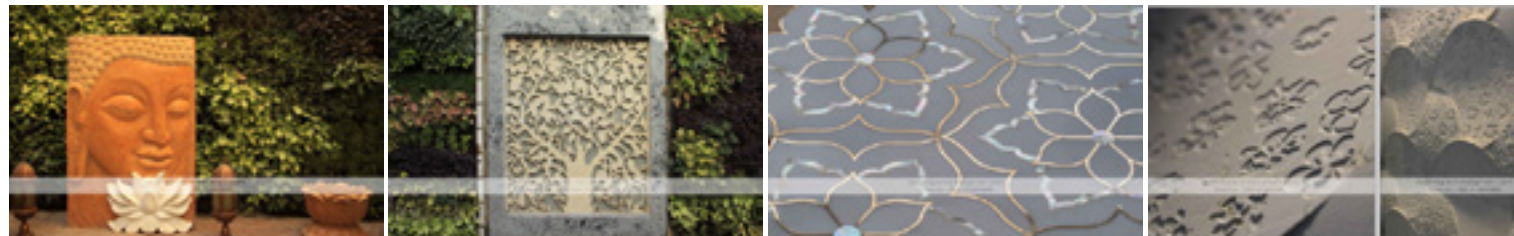
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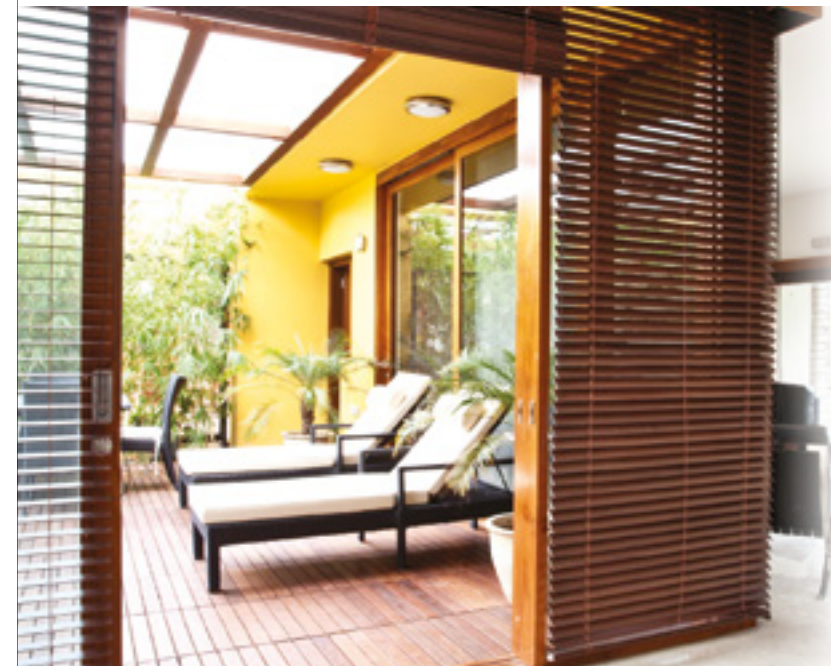
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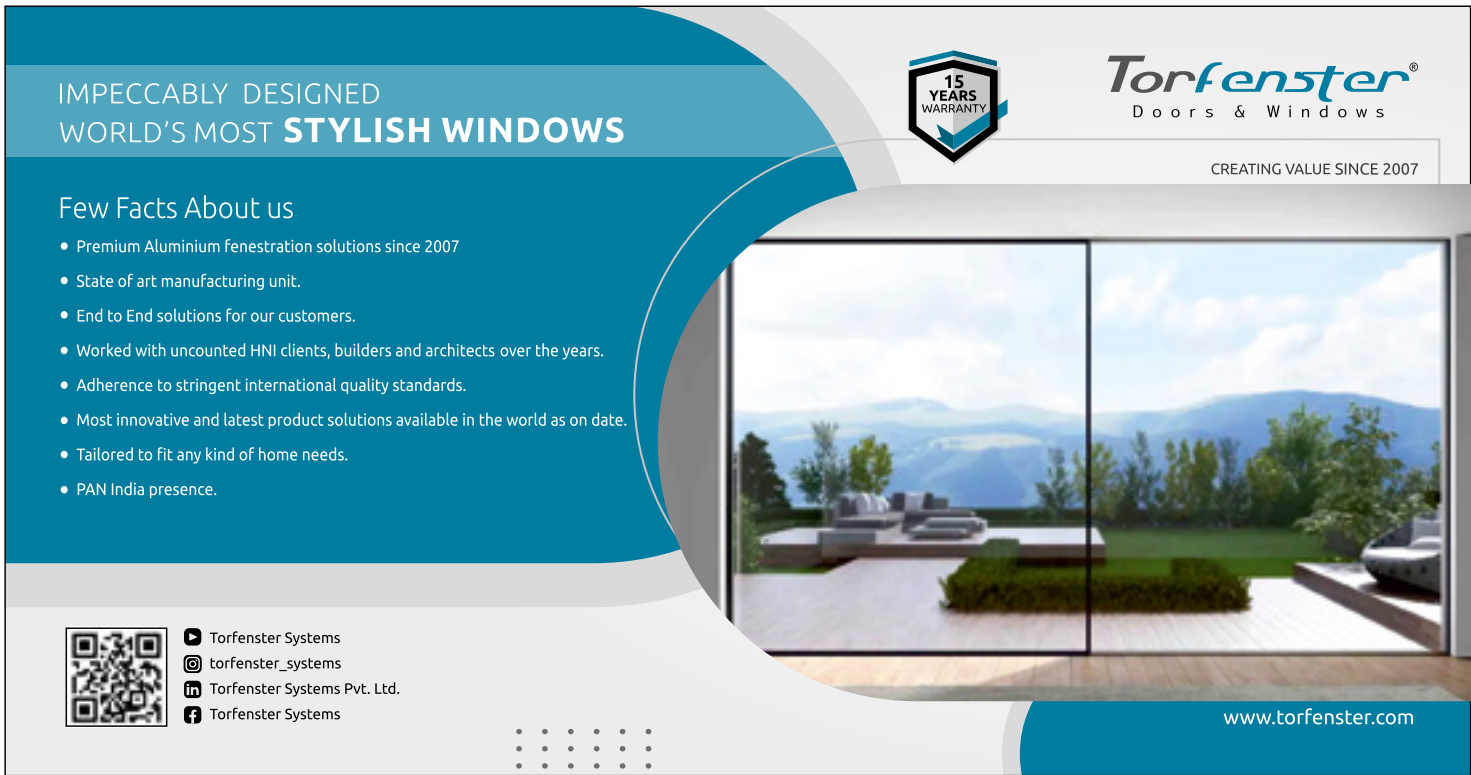
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For a perfect frame

BY NANDHINI SUNDAR

The remarkable journey of **Moon & Baker** began when **Nishakanth B Semitha**, Director Operations, SSA India, was having a conversation with his architect friend over a decade back on the advantages of Tentuff security mesh, an Australian innovation manufactured in India, its relevance and applicability in the Indian context. With the prospect of dispensing with security grilles in the windows and doors when opting for the Tentuff security mesh, the predictable query from the architect was then to enquire about the possibilities of integrating this security mesh into these windows and doors where they feature as a complete solution along with the glass shutters.

Taking cue from this suggestion, Nishakanth surveyed the window and door solution industry, zeroing ultimately on the century old Australian company G James, renowned for its quality manufacture of engineered aluminium windows and doors. The selection of G James for the partnership was all the more relevant given that the Tentuff security mesh could be easily integrated into their aluminium window and door solutions. With G James willing to partner in this comprehensive solution, the birth of **Moon & Baker** as a licensee of G James was the natural outcome.

Customised to fit

With its factory in Magadi, Karnataka, **Moon & Baker** assembles the raw materials sourced from G James, offering customised end to end quality solutions in windows and doors. Based on specific conditions and requirements, the product is custom built to offer unique functional solutions where the design opted is determined by the nature, area of the space, the functionality of the user as well as the contextual site conditions. Ensuing from the first visit to explore the specific needs that require customisation to actual fitting of the product and subsequent after sales service follow up, the intervention and solution provided is in totality.



French Door



Bifold door



Corner sliding door

Unmatched range of solutions

Based on site conditions and functionalities, the range on offer is very wide, addressing each unique need of the user. Manufactured to Australian standards of quality control and precision, the powder coated aluminium channels are tailormade to withstand the tropical rough weather conditions and hence are leak proof even in the most inclement weather. The doors and windows, besides fusing the security mesh into the glass solutions, also offer the option of incorporating air flow shutters where the glass features as louvers, to be tilted at desired angles to permit natural ventilation.

Where the doors need to be stacked on one side to create a seamless space, the shutters open at an angle of 180°. Here the combination of mesh and glass shutters feature on five tracks as against the conventional three tracks, enabling the panels and the space to be opened seamlessly up to 60 feet. Incidentally, the unused segments of the tracks come sealed to prevent accumulation of dust and dirt.

Similar 180° angle openable feature is offered in windows too, assisting in easier maintenance. In narrow areas where a window is fitted, the bottom up and top-down vertical opening feature of the shutters permits easy manoeuvre while ensuring ample natural ventilation. In cases where security concerns prompt the installation of a fixed Tentuff security mesh in the aluminium window, chain winders are available for easier operation. If space permits, tiltable aluminium windows are available whereby the preferred angle of opening the glass vents can be chosen to regulate interior ventilation.

The entire operating system comes with a ten-year warranty while the hardware installed carries a two-year warranty. Combined with its unique customised solutions and unmatched quality standards are the unflinching, prompt after sales service, placing the aluminium windows and doors of **Moon & Baker** on a standard that is hard to surmount.



Sliding window wall



5 track sliding door / stacking sliding door



A contemporary **Halli Mane**

BY NANDHINI SUNDAR

FEATURING AR. DEEPAK BERTHALOME



When the brief is to incorporate into an abode the essence of residing in a village, questions arise on the practicality of infusing this concept in totality to a contemporary lifestyle. Yet, when the quest for the same is strong, reinterpreting this concept to meet lifestyle changes becomes inevitable.



Mud plastered walls mark the facade

Architect Deepak Berthalome of Deepak Berthalome Architects did just that when he had to design a residence on the outskirts of Bengaluru where farming was interwoven into the site context as an integral part of the lifestyle proposed.



A gazebo that reinterprets the vernacular to suit contemporary lifestyle



The mud plastered arch frames the vernacular seating element oft witnessed in a Halli Mane

The structure that came up had a strong village language in terms of material choice as well as the layout of the residence, while incorporating a thick layer of contemporary leanings to meet the functionality of current lifestyles. The site measuring 150x80 feet, was to have a minimal footprint in terms of structure, where the sustainable quotient rules high to offer a minimalist lifestyle that connects with traditional roots. Given the strong traditional leanings expected to be in place, strict Vaastu compliance in design was mandatory.

The design that ensued came up as two North facing ground level structures fused together by an open to sky courtyard, resonating with the concept adopted in traditional village houses. The main block of the residence came with a footprint of 2000 Sqft, the structure designed as a free flowing space incorporating a lobby, living area, dining, kitchen along with a differentially addressed puja space. Miming the village houses of yore, the main block accommodates only one bedroom, along with a small space assigned for indulging in meditation and quiet reflection.

The interior open to sky courtyard traditionally used for relaxing, drying grains, reinterpreted to suit contemporary needs.

Blocks made with waste

The structure is built using mud concrete blocks made with construction debris and brick waste sourced from within 5km radius of the site. “The brick and construction waste along with soil sourced from the site is mixed with a portion of lime and cement to make these blocks at the site. Unlike CSEB, these blocks are not restricted to a single size, the dimensions varying as per requirement though the physical carrying of the individual blocks by labour is accounted for in terms of size and weight”, explains Deepak. Being a ground floor structure, the building comes sans the structural columns, with minimal beams placed on the load bearing walls, “to support the RCC ceiling.”

Plastered with mud and lime

The structure is devoid of the conventional cement plaster, replacing it with mud as well as lime plaster. “The site came with clayey soil suitable for making the mud concrete blocks as well as the mud plaster. The pigmentation used for the mud plaster comes from waste bauxite powder sourced from the local bauxite industries”, he adds. Contrasting the rich rusty textures of the bauxite-powder-pigmented mud plaster are the dashes of coarse white lime plaster used on specific segments of the walls. “The white lime plaster was deliberately left slightly rough akin to the traditional village houses.”





Inbuilt seating by the windows in a Halli Mane lent a contemporary interpretation



Niches on the mud walls denote the five elements in the puja area

The arches were handmade by local masons without shuttering, similar to the practice opted in villages in the past. Sira stones mark the entry steps, again simulating the stone steps seen in traditional village houses.



Double height ceiling with clerestory windows and arches mark the lobby area

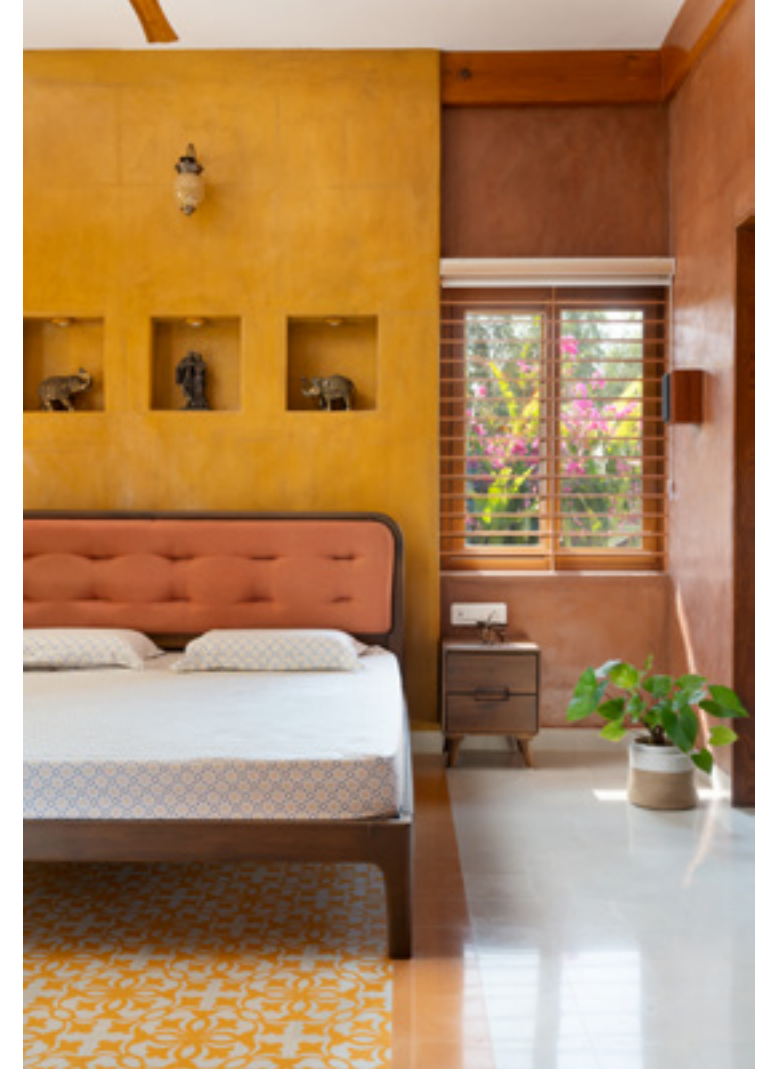


Strategically placed arches aid to demarcate the functional zones in the free flowing interior.

Mud arches and free flowing spaces

In sync with the ubiquitous verandas that featured in the erstwhile village houses, the entry comes with a floating arched wall, enclosing the exterior sit-out space, the mud plastered arches alike the entryways of the typical mud houses in a village. "The arches were handmade by local masons without shuttering, similar to the practice opted in villages in the past." Sira stones mark the entry steps, again simulating the stone steps seen in traditional village houses. Yellow oxide flooring marks the exterior verandas while Athangudi tiles feature in the expansive free flowing interiors. In keeping with the traditional practice of entertaining formal guests in the front lobby of the residence which is distinct from the interior informal space, the free flowing interiors includes a craftily demarcated lobby area, "though this visually connects with rest of the house in tune with contemporary lifestyles." The lobby incorporates a double height tiled truss roof and clerestory windows that display a strong recall of the past besides ushering in copious natural light into the interiors.

The living area encompasses a set of bay windows, reminiscing the seating spaces in the small windows of the village houses that would be frequented by the women of the household. The puja area is blended into this living area, where it features as artistic



Lime and mud plastered walls with niches serve as a recall of the traditional village houses in this contemporary bedroom.

niches on the wall to house the five elements that were traditionally worshipped intensely in the villages, "based on which this residence too was designed."

"Dining and kitchen were part of the same living space in most village houses with only a small demarcating wall. This concept has now been brought into all our contemporary spaces. The same concept has been carried over with a demarcating wall between the dining and living area, yet keeping the entire space visually open", points Deepak. To resonate with the roofing structure of yore that came with wooden rafters, the RCC ceiling reveals a set of rafters "though this is not load bearing and is in place only as a concept."

Fusing in the courtyard

The main block connects to an open to sky courtyard that encompasses copious greens along with the utility spaces, in tune with the erstwhile village houses. The courtyard also serves as an open lounge to sit back and chat, indulge in household chores, dry some of the grains harvested from the farm, "just as was the practice in the village houses." A tap, with an open wash area, features in this courtyard to wash the feet after tending to the plants in the garden, "resonating with the practice of having a wash area in

the internal courtyard." A kund with its mud plastered steps further serves as a representation of the age-old village waterbodies.

Connecting to this courtyard are two bedrooms built as a single block with a footprint of 1000 Sqft. Sandwiched between the twin bedrooms is a small skylit lounge, breaking up the bedrooms as individual units, again representative of the large village houses that incorporated the concept of independent rooms with small step out spaces. The construction techniques opted for the twin bedrooms are similar to the main block, using mud concrete blocks, the walls coming with both mud plaster as well as rough textured lime plaster.

The interior design language of this built structure is strongly rural, yet deftly fusing in a distinctive contemporary leaning in terms of facilities and furnishings. Custom made cots, attractive niches carved into the mud plastered walls, Athangudi tiles, bay windows reflecting the practice of sitting by the windows in old village houses, mark the interiors. Strategically placed vents along with the large windows usher in adequate natural light, negating the need for artificial lighting.



Mud arches define the open veranda at the entrance, a traditional component that marks every Halli Mane.

The village gazebo

The residence also accommodates another standalone built space in its front courtyard which brings to the fore the practice of old large village houses to have an independent public interaction space where male members of the family hosted conversations with non-family members. While this open tiled roof structure with its in-built mud seating connects with a practice of the past, the functional form offers a tie-in with the contemporary gazebos.

Given the strong sustainability leanings in design and material use, the interiors of the residence invite ample natural light and ventilation, negating the need for artificial lighting or cooling during the day. To avoid heat ingress, the western sections of the residence have been strategically shielded while the southern section has been completely sealed. Ample green cover around the building further adds to the comfortable ambient temperature experienced within. To prevent heat ingress through the RCC roof, a layer of clay tiles is incorporated on the terrace, insulating the interiors. ✕



The internal open to sky courtyard

Project: **Panchatattva House**
 Design Firm: **Deepak Berthalome Architects**
 Location: **Bengaluru**
 Design: **Architect Deepak Berthalome**
 Materials: **Mud concrete blocks, mud plaster, lime plaster, Sira stone, Athangudi tiles, oxide flooring**
 Built area: **3000 Sq ft**
 Completion: **2023**

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Designing to the psychology

BY NANDHINI SUNDAR
FEATURING AR. MURALI MURUGAN



Any space requiring to be designed calls for an in-depth understanding of the functional requirements as well as the socio-cultural aspects that may have a strong bearing on perception and usage of the space. But when the space happens to be an institution addressing the education of an age group that spans from the kindergarten to higher secondary, the psychology of the user too would need to be



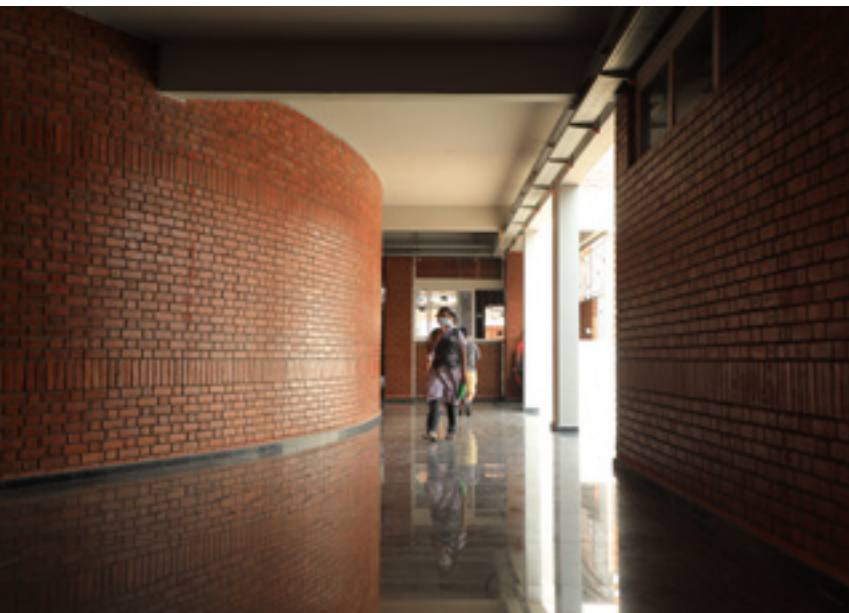
kept in perspective when coming up with the design. This is precisely the approach **Architect Murali Murugan of Murali Architects** adopted when he was approached to design the GB School meant for a sizeable number of not so affluent children living in the villages in close proximity to the temple town of Melmaruvathur in Tamil Nadu.

The brief for the school clearly pointed to offering an ambience and education that was of international standards, which was currently out of reach for these children, given their social strata of non-affordability. While the standard and facilities on offer was to be world class, yet the directive was clear to ensure the children, given their social and economic backgrounds, did not get too intimidated. This meant that the socio-cultural fabric would need to be sensitively preserved, the psychology of the students of each age group would have to be understood and addressed in entirety, so that the ensuing structure proves to be one that is attractive to prompt curiosity and participation, where learning is fun.

Starting with mode of arrival

Murali's design address began with verifying first the mode of transport adopted by majority of the students as well as the staff to reach the school. The probe pointed to over 40 per cent of the students opting for the school bus as the means of transport. This statistic also tied in with his findings of the socio-economic strata of the students falling into the bandwidth where 40 per cent belonged to relatively poorer income groups, with the rest coming from the middle and lower-middle income groups. "Only 5 per cent of the student population fitted into the elite high income group category." This indicated that the students would reach the school early, perhaps have their breakfast before classes commenced for the day.

"This probable pattern called for creating a space which would permit the students to find a space to eat or reach the canteen for a quick snack. Others may want to indulge in a short game or step into the library to peruse through the books or step into the computer lab to browse the net. These possibilities will need to be keyed into the entry section of the building to enable the students to indulge in their choice", elaborates Murali. The library, computer lab and the canteen are thus strategically placed next to the admin block to enable swift access to the students on entering the campus in the morning.



Circular exposed brick walls articulate the interior pathways and exteriors



Strategically placed light wells usher in ample natural light into the interiors

Facilitating interaction

The admin block, placed strategically next to the nursery section to enable quick access, comes with a grand entry foyer that is marked by a striking 40 feet cantilevered roof. The foyer features steps and seating spaces for the students, the design resonating with the traditional Kund, “to facilitate interaction before and after class hours.” These seating spaces are also used in the mornings for a quick breakfast by students who need to leave home early.

It is customary for schools to start the day with a group prayer and this is facilitated under a double height, 3000 Sqft covered central court that leads from the foyer, enabling a gathering of over 600 students. “Given the intense heat of the region that prevails almost ten months of the year, it was important to ensure this gathering space was covered”, points Murali.

This central court seamlessly flows into an open to sky courtyard which “permits the students to spill out for a game or facilitate a larger gathering when required during school programs.” Strategically placed next to it is also the sports field, to assist quick access to the larger play area. Besides the ground level gathering area, the admin block also accommodates an open auditorium on the terrace where a truss roof with insulated metal sheets ensures the heat ingress is limited. The auditorium is sans walls, again permitting ample natural ventilation, keeping the space naturally cool.

“Given the intense heat of the region that prevails almost ten months of the year, it was important to ensure this gathering space was covered”, points Murali.



Strong colours accent the walls to contrast the neutral tones of exposed concrete

Making reading attractive

Recognising the need to make a reading space attractive to invite the students to step in and pore over the books, the circular building of the library, featuring next to the admin block, comes with craftily designed interiors to suit the respective age groups. The nursery reading and storytelling nook is tactically placed next to the sunlit central courtyard that also houses a tree. The 25 feet high courtyard serves as the visual connect between the three levels of the library, where a mezzanine space houses the reading area for the older students. “A strong play of levels is articulated here, with the staggered sections coming at different heights ranging from 7 feet to 11 feet depending on the functional use of each space.”

Catering to the young wards

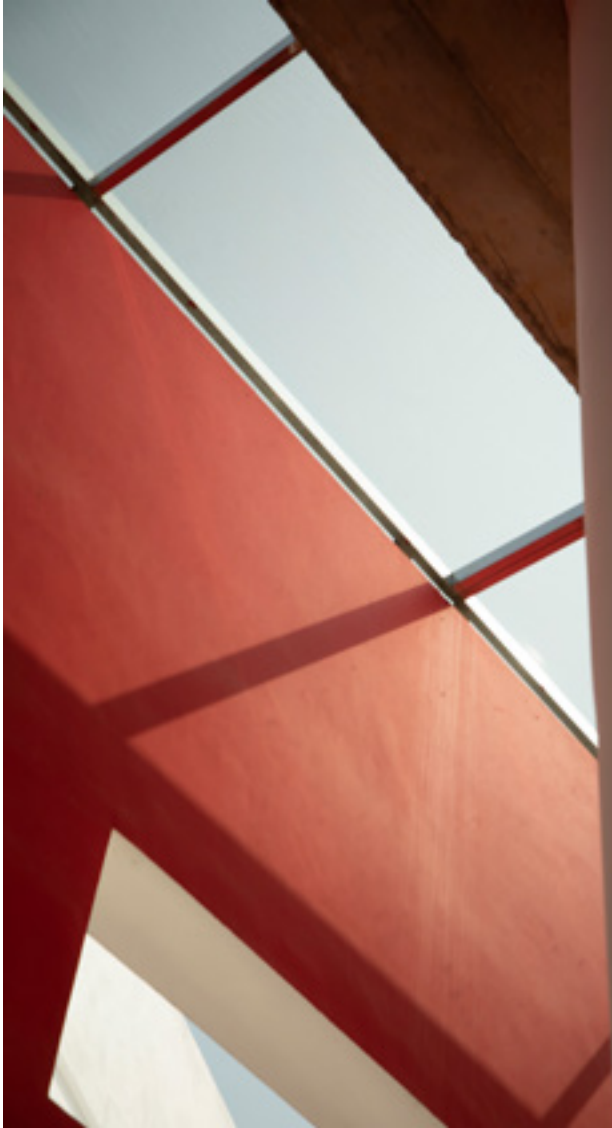
Continuing with the sensitivity accorded to the psychology of the individual age groups, the nursery section is provided a separate entry which also enables parents to physically drop off their young wards and pick them up after school hours from their respective classrooms. The nursery school building, segregated from the primary, middle and senior school, is designed thoughtfully to address the special requirements of young children. The volume of the classrooms is navigated skilfully to segment into three areas of functional use, simultaneously also playing with the height of the space to conform to the small size of the young users.



Circular pathways mark the atrium in the nursery section



Vantage positioned vents and windows ensure ample natural light in the interiors without creating heat ingress





The Kund at the grand entry foyer



The internal courtyard flanked by the individual blocks



Shapes and colours feature the walls in the nursery section



The sculptural staircase and seating elements bring in strong colours into the exposed concrete interiors of the nursery section

“The state of the rest rooms in any school has been a constant cause for concern, however high the quality of the toilets may be.”



The senior classrooms open on to large corridors, facilitating interaction

“A high ceiling and large volume spaces can prove to be intimidating for a small child. The spaces have hence been segmented into three levels, the ground level of the classroom accommodating the workspace with conventional tables and chairs. The mezzanine floor in the classroom not only breaks the 12 feet high roof but also provides a cosy nook for the children to indulge their creativity, be it drawings, building blocks, clay modelling. The third section features as a sunken area with steps akin to a Kund where storytelling and interactions happen”, elaborates Murali.

A central covered courtyard designed as a domical structure, serves as an open safe play area for the children with ramps leading to the sandpits, slides and swings. To physically connect the children with the outdoors and landscape, each of the classrooms comes with large French windows that open on to an enclosed courtyard where they can freely interact with nature. To address visual appeal and learning, the walls of the classrooms articulate various shapes, colours, provoking the curiosity of the children to seek and learn.

Reinterpreting tradition

Just as the young wards in the kindergarten require a differential address in the design of the spaces to cater to their unique requirements, Murali was aware that the spaces meant for the senior children would need to house a varied approach to prompt better learning. In keeping with this intent, the senior classrooms, each coming in a volume of 600 Sqft space and a height of 12 feet, incorporate a common step out terrace with an enclosure at 15 feet. “This covered courtyard is designed on the lines of the traditional Kund where each court caters to four classrooms. This concept not only reinterprets tradition but also serves as an open interactive zone for each cluster”, explains Murali.

The senior classrooms are also designed to be convertible where “the individual classrooms can be opened to fuse into one to enable a single teacher to address two classes at the same time when a combined class learning mode is opted.” Ample natural light and ventilation are key to address the energy of the spaces and in turn the ability of the students to remain fresh and focused. This is duly addressed with large windows and also an expansive 10 feet corridor featuring outside all the classrooms. The windows also come with cosy seating nooks to sit back and interact during recess periods.

Refreshing rest rooms

The state of the rest rooms in any school has been a constant cause for concern, however high the quality of the toilets may be. This is chiefly because of the continuous use by a large number within short durations, post which the dampness from the cleaning is not always dried before the next round of use. The odour emanating from excessive use within short spans, lingers many times even after a round of cleaning. “We realised that this was chiefly because of lack of sunlight infiltration into the interiors along with ample natural ventilation.”

To circumvent this, Murali came up with a large open window behind each toilet seat to throw out instantly the foul odour. To ensure privacy to the toilet, a four feet perforated wall encloses the toilet block, leaving three feet gap between to enable the continuous ventilation as well as infiltration of sunlight. “Angular stone jaalis on this exterior wall provide the privacy as well as prevent rainwater from entering the interiors”, clarifies Murali. A sunlit central courtyard further features in the handwash area of the toilet to usher in more sunlight to “not only keep the toilets dry but also kill odour causing bacteria.”

Eye on sustainability

The structure, featuring as ground plus one level and built entirely with bricks, also displays strong sensitivity in being sustainable in its design, functioning and material use. Solar power generated within the campus takes care of almost one-third of the power requirements of the institution. The rainwater harvesting pits also permit excess water gathered to drain into the community lake in the campus where migratory birds periodically visit to rest and nest. The treated recycled water is also directed into the lake to increase its water storage.

The material palette of the building is exposed brick, exposed concrete, filler slab and waffle slab ceiling, Kota and Sira stone, the natural materials resonating with the sensitive address in design as well as the sustainable leanings displayed. The project was the recipient of IIA 2022 National Award for Excellence in Architecture under the Institutional category. *

Project: **GB School**
 Design Firm: **Murali Architects**
 Location: **Melmaruvathur, Tamil Nadu**
 Design: **Architects Murali Murugan, Seethapathi, Thomson, Nishanth, Sarathkumar**
 Materials: **Exposed Brick, Kota stone, Sira Stone, Concrete**
 Built area : **1.6 lakh Sqft**
 Completion: **2021**
 Structural Consultant: **Er. Nallathambi**
 Picture Credits : **Ar. Mohan**
 Awards: **Winner, Institutional category, IIA 2022 National Award for Excellence in Architecture**

Architecture a timeless approach to design brief

The practice of architecture by Jaisim Fountainhead started over five decades ago. This creative profession which explores all dimensions of human life fusing with the culture, environment relating to time and space fusing the five elements and the five senses to create spaces. This journey was influenced by the Mysore Maharaja’s architect Sri H.S. Lakshminarasappa, who was my maternal grandfather and my love to scribble sketches and play with clay, especially during Ganesh Chaturthi when the clay idol who was the manifestation of timeless embodiment of all life in all its Avatars.

In this article brief addressed to Designers from all walks of life which influence interior spaces in the built environment, I attempt a walk with one element which has no definitions but without which life cannot exist and that is Space. In the experience of the designer interacting with the client and the requirements of the products, the choice reflects the creativity and that will finally be the interpretation. This is the realisation that one aims for. Here the comprehension of the profession of art and technology together with culture and environment are the influences that are crucial. The contractor is the enabler who makes the dream and concept into reality.

Timeless continuity is the sustainable factor of great design. The design must express the changes that the product displayed interacting with the times is the goal that one must attain. I shall in detail attempt to define my objectives with greater clarity that hopefully one and all will grasp with all the senses that the elements fuse to express the exploration.

Art is Abstract.
Technology is Realisation.

Without fusing, Design cannot become architecture of the interiors to be experienced by the valued people who walk these spaces.



BY PROF. JAISIM KRISHNA RAO

Timeless continuity is the sustainable factor of great design. The design must express the changes that the product displayed interacting with the times is the goal that one must attain.

Technology and Construction: Essential Pillars of Architectural Education

BY DR JAFFER AA KHAN

In an era of rapid urbanisation, technological advancements and environmental challenges, architectural education must evolve to meet the demands of a changing world. In India, where the construction industry is a key driver of economic growth, the integration of technology and construction knowledge into architectural curricula is no longer optional but is essential. By learning from global case studies and addressing future challenges, Indian architectural education can prepare students to design innovatively, be responsible adopting sustainability by keeping culture and context relevant.

Globally, technology is revolutionising how architects design, visualise, and execute projects. From embracing parametric design and advanced computational tools to creating iconic, complex structures which allow architects to explore intricate geometries and optimise designs for performance and sustainability. For instance, Building Information Modelling (BIM) has become mandatory for large-scale projects. Many Schools and University curriculum have integrated BIM into their curricula, ensuring that students are proficient in this transformative technologically advanced world.

India is one of the countries that have a large number of Schools of Architecture numbering nearly 400+ and can draw inspiration from these examples to enhance their programs. Emerging technologies like virtual reality (VR) augmented reality (AR) and artificial intelligence (AI) have gained traction worldwide in the last decade. By adopting these tools, Indian architectural schools can provide students with a competitive edge in the national and global job market.

A strong foundation in construction principles is critical to ensuring that designs are both feasible and functional. Emphasising hands-on learning through workshops and collaborations with industry partners will create more interest among students gaining practical experience in sustainable construction techniques and energy-efficient systems. Institutions like the Centre for Environmental Planning and Technology (CEPT) in Ahmedabad are leading the way in teaching sustainable construction practices. By incorporating traditional and innovative materials CEPT demonstrates how local resources can be used to address global challenges like climate change and resource scarcity.

Integration Design - where architecture, engineering, and construction are seamlessly combined is a hallmark of modern architectural practice. However, it comes with significant complexity, requiring advanced tools and collaborative workflows. If these tools are taught at the architecture school it will allow the students to optimise their design for structural performance, material efficiency and construction feasibility. This will integrate design, engineering and construction processes demonstrating the power of technology and can prepare them to tackle the complexities of modern architectural practice and the challenges of the future.



Image: BLK 360 3D Scanner at Architecture School, Ara Institute of Canterbury Christchurch NZ

Some of the key challenges to be considered during the integration of technology and construction into architectural education include:

- **Keeping Pace with Rapid Technological Advancements:** The fast-evolving nature of technology requires constant updates to curricula and faculty training. Indian institutions must invest in resources and partnerships to stay ahead.
- **Bridging the Gap Between Academia and Industry:** Many graduates lack practical experience, making it difficult for them to transition into the workforce. Collaborations with industry can help bridge this gap.
- **Sustainability and Climate Change:** As the world grapples with climate change, architects must be equipped to design resilient and sustainable structures. Offering specialised courses in sustainable design.
- **Affordability and Accessibility:** Many Indian institutions face resource constraints, making it difficult to adopt advanced technologies. Government initiatives like the National Education Policy (NEP) 2020 can play a crucial role in addressing these challenges by promoting skill-based and interdisciplinary learning.
- **Applied Research** can help understand the relationship between the Architecture Engineering and Construction (AEC) industry and this gap needs to be addressed immediately to make sure a healthy learning environment is created wherever the institutions have the collaborative infrastructure.

Technology and construction are indispensable components of architectural education in India and beyond. By learning from global case studies and addressing future challenges, Indian institutions can produce graduates who are not only skilled designers but also innovators and problem-solvers. As the world continues to urbanise and modernise, the architects of tomorrow must be equipped with the knowledge and tools to shape a sustainable, functional and inspiring future. Architectural education must rise to this challenge, ensuring that technology and construction remain at the heart of the curriculum.



BY MAHESH CHADAGA

The caves of Pandav Leni

The caves on the hills of Trirashmi in Nashik date back to the 1st Century BCE as indicated by the inscriptions on the rocks. Famous for their carved stone pillars, Buddhist sculptures and inscriptions that belong to the reign of Satavahanas and Kshaharatas, the group of 24 caves cut in a long line on the north face of the hill, also represent the brilliant rock-cut architecture of this period. **Interior Designer Mahesh Chadaga** captures through his lenses the timeless beauty of these caves.

This feature is the first of a four-part series documenting the architectural history of Nashik.



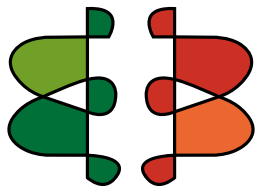


The caves are considered to have been inhabited by the Mahayana and Hinayana sects of Buddhism. The caves also served as popular meeting places for Buddhist disciples where sermons were delivered. Since the Buddhist monks wore yellow robes, the caves were also called as Pundru, meaning yellow. This later metamorphosed to be known as the Pandav Leni caves. In contrast to the ornamental exteriors, the interiors of these caves are starkly plain except for the carvings of the Buddhist sculptures.





Out of the 24 caves in Pandav Leni, the main cave which is the Chaitya, houses a Stupa, while Cave 3 has a large Vihara and sculptures. Cave 10 also has a Vihara and sculptures similar to Cave 3 but is older and finer in its detailing. Cave 18 has a Chaitya, a worship hall and is well sculptured along with an elaborate façade. It also houses statues of Buddha and Jain Tirthankaras. Cave 11 is a Jain cave dedicated to Lord Rishabhanatha, the first Tirthankara of Jainism.



Happenings in BRC

OCT TO DEC 2024



Team Uru with Ar. Pau Millet Lopez



Ar. Pau Millet Lopez at his presentation

MASTER PRESENTATION

The month of October served to be a treat for the design fraternity in Bengaluru, with IIID BRC hosting the renowned Spanish Architect, Pau Millet Lopez who is the chief architect for the completion of Gaudi's iconic project, La Sagrada Familia. Lopez took the audience on an enthralling journey of tracing the history of the project, its nuances, the iterations, the challenges encountered in plunging in to complete the structure. Tracing its history, Lopez observed that the project, which began in 1865 to build something very unique in the heart of the city, was initially designed by Francisco de Paula Villar which was later taken up by Gaudi to improve upon the design wherein the structure would serve to stun the viewer.

"He wanted to create six central towers, all built in stone. He began by first addressing the façade in the hope of inspiring people by its sheer grandeur and intricacy to start funding the project", Lopez observed. "With the objective of miming nature, continuous fluid spaces and complex natural shapes that imitated nature came into place, all posing challenges, encountering limitations on the structural engineering. Yet the façade that ensued was so magnificent that the rest of the building followed in spite of the challenges."

Incidentally, "Gaudi was not one to put down in writing, yet, as he spoke, his team took down points to create the geometric model which luckily was preserved and helped to rebuild in order to complete the structure." Interestingly, when Lopez entered the project, "it was in a scattered state of completion. I insisted that all the six towers would need to be completed." The project was continued in stone as Gaudi had conceptualised and is expected to be fully completed by 2026 according to Lopez. The spectacular event was hosted by Inner Circle Trade Partner, Fanzart along with IIID BRC.



Sathya Pai, Ar. Sahana Shetty, Ar. Gayathri Shetty, Shuchi Chokhawala, Ar. Gunjan Das, Chetna Shekar at the Outdoor Connections showroom

URU NIGHTS

The month of October also witnessed yet another scintillating event at the showroom of Inner Circle Trade Partner, Outdoor Connections, hosting Interior Designer Shabnam Gupta. Shabnam captivated the audience with the presentation of her interior design projects.

MC MEETINGS

The quarter also saw the hosting of the MC meetings in the showrooms of Platinum Inner Circle Partner, Twigg and Gold Inner Circle Partner Simply Sofas



Ar. Gunjan Das presenting a momento to Mr Maruthi of Simply Sofas



Interior Designer Shabnam Gupta making her presentation



Vikram Sampath, Ar. Zubair, Ar. Adarsh, Sundeep of Twigg, Ar. Gunjan Das at Twigg showroom

DESIGNURU 4.5

November was all set for the second edition of Designuru for the term 2023-25. The first day of the three-day Designuru began with Padma Shri awardee Puppeteer Anupama Hoskere inaugurating the event. The ensuing three days were marked by a series of eclectic events that included a stunning range of follies put up by Design Practices in collaboration with Trade Partners, exhibit of WAF Shortlisted Projects of Bengaluru’s leading architects along with their individual presentations.

The second day of Designuru was host to a very absorbing interaction between Bengaluru’s Master Architect, P K

Venkataramanan of Venkataramanan Associates and his equally famous son Architect Naresh Narasimhan. The final day saw the Antarya Awards presentation to winning architects and interior designers, followed by a brilliant keynote presentation by Architect Robert Greenwood, Principal Architect, Snohetta.

The three days also witnessed an absorbing range of movies covering the works of Master Architects such as Geoffrey Bawa, BV Doshi, Louis Kahn. An engrossing workshop on AI in design was hosted by Architect Sahil Tanveer, bringing to the table the various possibilities opened up by the constructive use of AI tools.



Team Uru with Chief Guest Anupama Hoskere at the inauguration of Designuru 4.5



Chief Guest Anupama Hoskere



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Ar. Kavita Sastry, Archana Vikram, Dilip Nadig, Bose Krishnamachari, Ar. Leena Kumar, Ar. Sandeep Umapathy – Jury for the follies.



Ar. Kavita Sastry with the Jury for Antarya Awards, Ar. Milind Nulkar, Ar. Dimple Mittal, Ar. Chitra Viswanath



Team Uru with Ar. Robert Greenwood of Snohetta



Ar. Naresh Narasimhan, Ar. PK Venkatramanan



Ar. Dinesh Verma presenting a momento to Ar. Robert Greenwood

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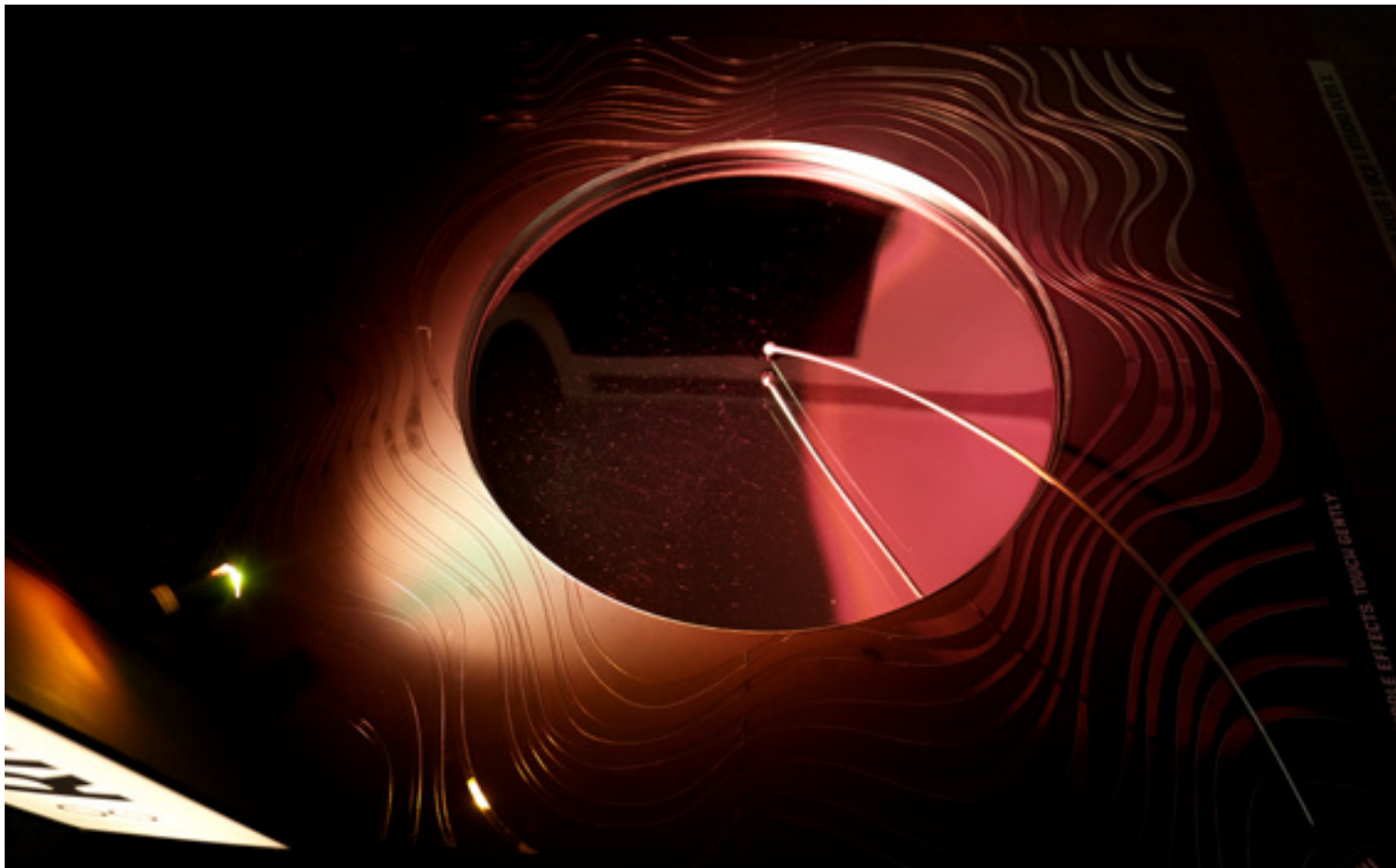
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Echoes of Craft by Lineup Design X Trove Innovations



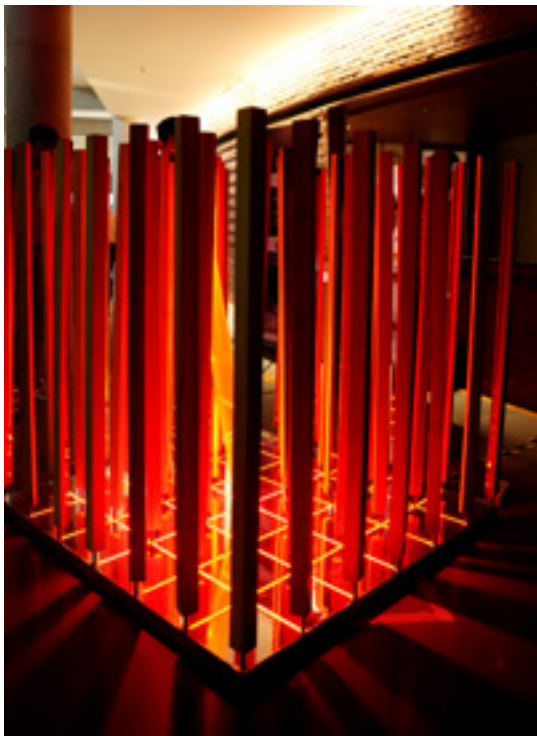
Ripple by Office of Cognitive Design X Studio Plus



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