

antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION

Heritage In stone



IID BANGALORE REGIONAL CHAPTER

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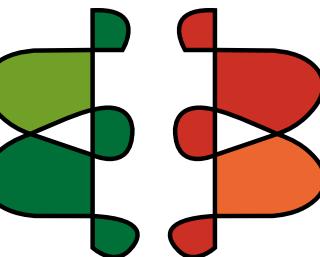
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IIID BANGALORE REGIONAL CHAPTER EMBLEM

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

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



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Chairperson Speaks



V. VISHWANATH

My Dear Members of IIID,

Exciting to take over the responsibility as Chairperson of IIID BRC for the term 2025-27 from my predecessor and good friend Ar. Gunjan Das, an exceptional Leader who led BRC to greater heights during her term 2023-25.

With our motto, 'Design for everyday life' and theme, 'Traces to Translation', we enter the two-year term with a strong intent of taking design to the masses. We firmly believe design is not restricted to a niche segment but needs to reach public for a better quality of life. Happy individual brings in happy household and together a happy state and Nation.

What better way to take this message forward than through the venerated platform of IIID BRC. MC Members of IIID BRC have been family for me, given the association dating back to our times at BMS College of Architecture, where we came together as Batch mates, Seniors, Juniors and Mentors. I found new Friends, who became part of my Family through my interactions at IIID events, all of whom helped me to take this responsibility of steering this Organisation at Bengaluru.

Our vision for the forthcoming term focuses on bringing in the cultural connect between Indian traditional Art with Design. Our focus on students of Design and the next generation with a Slogan, 'Catch them Young' involving Government and Private school students to infuse interest in Architecture and Design. Helping the Schools of Design with various Programs including Faculty Development Program etc. are our thoughts for the students. Podcasts, Master Series, Pro-Series, Sports, are all designed to facilitate Networking and Design dialogues amongst the design fraternity.

Looking forward to an enthusiastic participation from all our Members towards IIID BRC programs.

V. Vishwanath
Chairperson - IIID BRC | 2025 - 27
vish@yvarchitects.com

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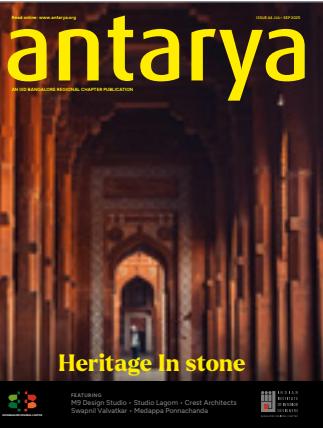
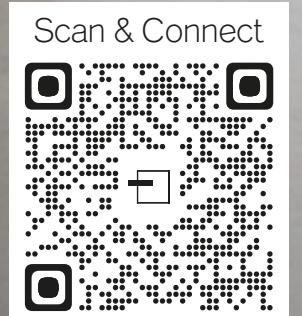
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ISSUE 44 | JUL – SEP 2025

COVER DESIGN

Fatehpur Sikri, UP, India
Brown Sandstone Arches in a Building
Image Credit:Shantanu Goyal, Pexels

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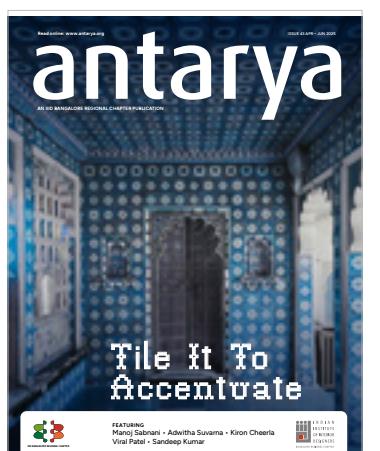
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Antarya is refreshing as it highlights young architects and experimental work. The articles feature an in-depth analysis and focus on each project. It addresses modern challenges in the architectural profession with special focus on material and design sensibilities through rich visuals and curated, well written content.

AR. ADWITHA SUVARNA
COLLAGE ARCHITECTURE STUDIO

From the
Managing
Editor's Desk



DINESH VERMA

Dear Members,

A big congratulations and welcome to the new team of IIID Bangalore Regional Chapter. Chaired by Architect Vishwanath, the team has a timetable full of professional & cultural contents. Antarya has been given more importance in the agenda and we are looking forward to making Antarya still better in the coming years.

The invention of tools which could break rocks, dress and shape them changed the way building design was envisaged. Whether it was the Pyramids in Egypt or the Göbekli Tepe of Mesopotamia, throughout history, humanity has carved, stacked, and engineered massive stone structures that still dominate landscapes today. These buildings stand as proof of human ambition and the enduring strength of stone.

Further invention of machinery which could polish stones brought in more detailing and lustre into the buildings. Today stone is used in various forms—from structural elements to decorative ones—stones have found a place to grace buildings. Machines deployed can cut stones to the thinnest possible levels and give a polish which is as good as a mirror.

This issue takes you through a journey of stone in India, its relevance in historic times to the current date. We at Antarya look forward to feedback and more participation from members to make our forthcoming issues meatier.

DINESH VERMA
verma@acegrouparchitects.com

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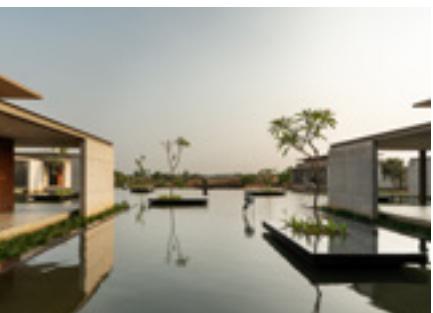


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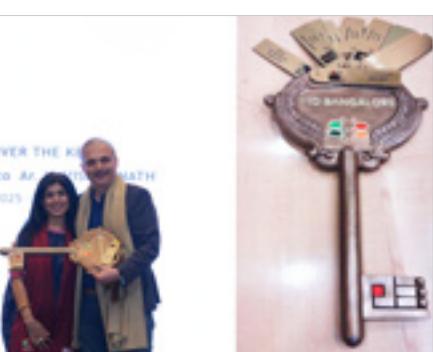
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Ancient Indian Cave Temple Architecture
IMAGE CREDIT : MAHESH CHADEGA



Yali, at the
Brihadeeswara Temple,
Thanjavur
IMAGE CREDIT :
MAHESH CHADAGA

Heritage in Stone

BY NANDHINI SUNDAR

A look back into Indian architecture spanning over a millennium, the prime material used for construction comes up as natural stone, each region across the subcontinent using the specific varieties available locally. Starting from the red and pink sandstone along with various varieties of marble and granite that is used across Rajasthan, the red sandstone and marble used in central India, Khondolite, laterite and red sandstone used in the eastern region such as Odisha to copious presence of granite down south, the architectural masterpieces of ancient India speak totally of natural stone.

Not only were these masterpieces built out of stone, the sculptural extravaganza that the country is famous for are majorly done in stone, be it in the temples, palaces or the rock caves that have been unearthed in several pockets of the nation. Classic examples of such ancient rock-cut architecture include the Ajanta and Ellora Caves, the Sanchi Stupa, Konark Temple. The presence of natural stone in the ancient edifices of India is not only staggering in its volume, incomparable beauty and intricate detailing in terms of craftsmanship, but is an accepted facet of our heritage and historic architecture.



Stone Chariot in Nimbapura, Hampi in India
IMAGE CREDIT : PEXELS



Shikhara, Ellora caves. Cave 16. Kailasanatha Temple, CREDIT : WIKI



Mandapa roof, Ellora caves.
Cave 16. Kailasanatha Temple. IMAGE CREDIT : WIKI



One side of the courtyard, from the top of the gopuram, Ellora Caves CREDIT : WIKI



A stone wheel engraved in the walls of Konark Temple. The temple is designed as a chariot consisting of 24 such wheels. Each wheel has a diameter of 9 feet, 9 inches, with 8 spokes.
IMAGE CREDIT : WIKI



East Gateway - Stupa 1 - Sanchi Hill IMAGE CREDIT : WIKI

The 3rd Century BCE witnessed the development of rock-cut architecture. Rock cut caves such as the Barabar caves, large dome shaped Buddhist shrines, free standing monolithic pillars made of sandstone were notable architectural elements of the Mauryan Empire. The caves display high level of proficiency in the manner of cutting the extremely hard granite in geometrical proportions. The Sanchi Stupa commissioned by Emperor Ashoka in 3rd Century BCE is a classic example from the Mauryan period, serving as one of the oldest surviving stone monuments.

Medieval stone architecture

Dravidian architecture which flourished in South India as well as in Sri Lanka, from the early medieval period of 7th Century to the 16th Century, began with the reign of the Pallavas, featuring predominantly as temple architecture. The single rock-cut group of monuments including the Shore Temple of Mahabalipuram in Tamil Nadu serve as the earliest examples of the Pallava period whose rule prevailed from 275 CE to 900 CE. The grand Kailasanathar temple in Kanchipuram is yet another exemplary piece of architecture of the Pallava period.

The Pallavas are seen as the pioneers of the massive stone temples of the Indian subcontinent, starting their construction soon after experimenting with the rock-cut temples sans bricks. The Kanchi Kailasanathar temple is considered to be the inspiration for the later construction of the Brihadeeswara temple in Thanjavur by the Cholas, thus reiterating the Pallavas as pioneers of stone architecture in South India. The Pallavas were not only the first to come up with the large temples but were also amongst the first to build humongous deities within the temple precincts.

While a mindboggling number of temples built by the Pallavas, Cholas and Pandiyas between the 7th to the 10th Century, serve as the pinnacle of stone architecture during this period, the Rashtrakutas and Chalukyas who ruled during this period, likewise built some incredible structures in stone that continue to fascinate to this day. The rock-cut Kailasanatha temple and 34 other rock-cut monuments at Ellora and Elephanta caves are one such example of the finest Dravidian architecture of the Rashtrakutas. The Kailasanatha temple is one of the most remarkable cave temples in the world, going by its sheer size and the manner in which the sculptural extravaganza and architecture was executed. The Virupaksha temple at Pattadakal in Karnataka is yet another exemplary stone structure.

The incredible world heritage monuments of Badami and Aihole are the hallmarks of the Chalukyas who ruled in Karnataka between the 6th and 8th Century. Two famous paintings in Ajanta, are also attributed to the Chalukyas which heralded the beginning of Chalukya style architecture and consolidation of the South Indian style. More than 150 monuments built by the Chalukyas between the 5th and early 8th Century, attributed specifically to the Badami Chalukyas, remain in the Malaprabha basin in Karnataka.



Statue of Vishnu at Varaha Lakshmi Narasimha Temple, Hampi
IMAGE CREDIT: MAHESH CHADAGA

The Kalyani Chalukyas who ruled the Deccan between the 10th and 12th Century, further refined the Chalukyan style, with over 50 temples of their period still heralding their reign in Central Karnataka. The temples of Kasi Vishveshvara, Mallikarjuna, Kalleshwara, Mahadeva are some of the finest examples of the Kalyani Chalukya architects. Besides the temples are the ornate stone stepwells of this period, many of which are still well preserved. The Hoysalas, noted for the spectacular stone temples in Belur and Halebidu as well as Somanathapura, housing astounding sculptural masterpieces in their edifice and the later Vijayanagara Empire, famous for the Virupaksha temple, also incorporated these stepwells.

The glorious Rajput architecture

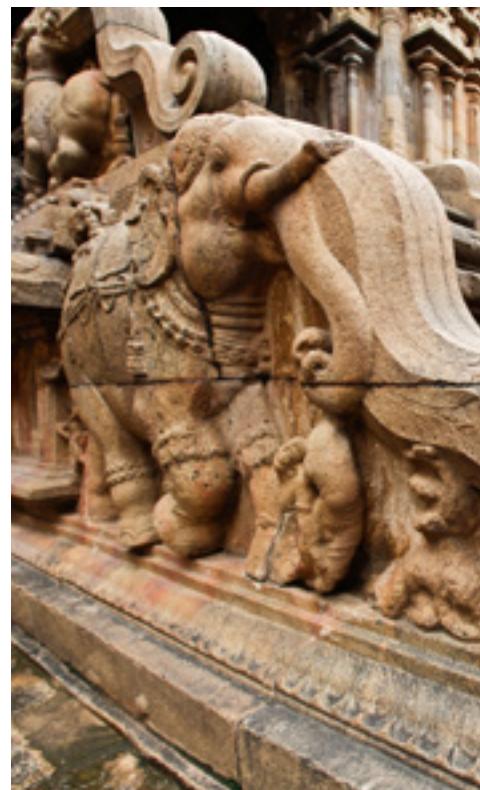
While Southern India is noted for its spectacular stone temples and exquisite sculptural extravaganza, Rajasthan serves as the fort destination, with magnificent palaces and forts built in the region between the 7th to 18th Century, with the oldest being the 7th



Shore temple, Mahabalipuram, South India
IMAGE CREDIT : WIKI



Brihadeeswara Temple, Thanjavur
IMAGE CREDIT : MAHESH CHADAGA



Sculpture at Brihadeeswara Temple
IMAGE CREDIT : MAHESH CHADAGA



Chennakesava Temple, In Somanathapura, Karnataka, India
IMAGE CREDIT : MAHESH CHADAGA



Sculpture at Chennakesava Temple
IMAGE CREDIT : MAHESH CHADAGA

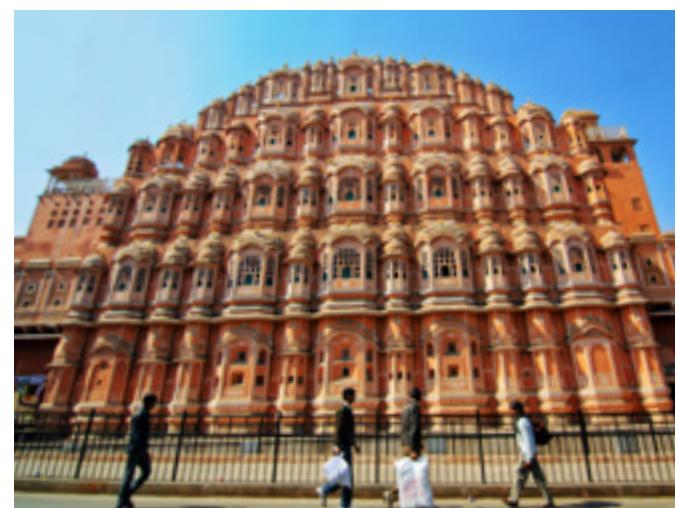


Hampi ruins
IMAGE CREDIT : MAHESH CHADAGA

The rock-cut Kailasanatha temple and 34 other rock-cut monuments at Ellora and Elephanta caves are one such example of the finest Dravidian architecture of the Rashtrakutas.



The City Palace, Gangori Bazaar, J.D.A. Market, Pink City, Jaipur, Rajasthan, India
IMAGE CREDIT : UNSPLASH



Facade of Hawa Mahal in Jaipur
IMAGE CREDIT : MAHESH CHADAGA



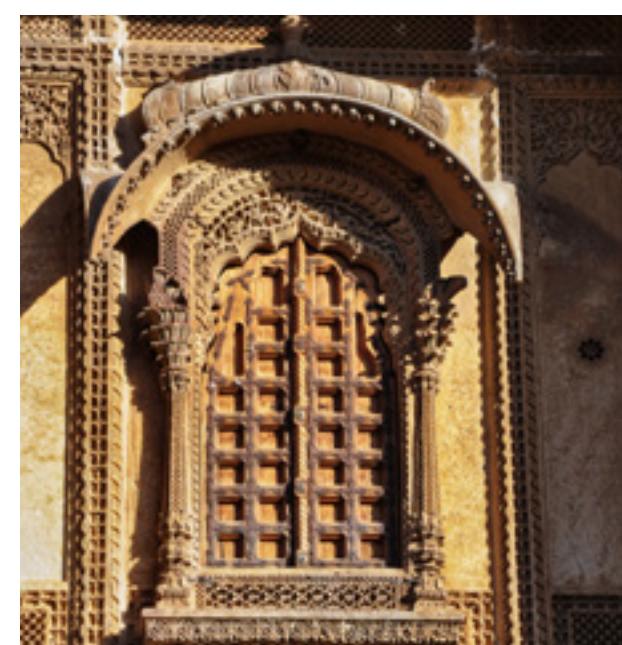
Jodhpur Fort
IMAGE CREDIT : MAHESH CHADAGA



Amber Fort
IMAGE CREDIT : MAHESH CHADAGA

Century Chittorgarh Fort, followed by the Jaisalmar Fort in the 12th Century, culminating in the 18th Century Jaipur City Palace. The locational availability of the variety of stone determined the outcome of these structures, such as the heavy use of sandstone evidenced in these forts.

The multiple forts and palaces of Rajasthan were thus primarily constructed using sandstone such as the golden sandstone for the Jaisalmar Fort, red sandstone along with Makrana marble for the Jodhpur palace. Essentially the stone choice for each region in the state was based on local availability and architectural styles, with the sandstone featuring on the fort walls while marble came to be used in the interiors more for decorative purposes. Limestone and Kota too featured, such as in Jaisalmar Fort where limestone along with sandstone was used.



Jharokha at Jaisalmer Haveli
IMAGE CREDIT : MAHESH CHADAGA



Elephant sculpture, Haveli art, Jaisalmer, Rajasthan
IMAGE CREDIT : UNSPLASH



Jodhpur Fort
IMAGE CREDIT : MAHESH CHADAGA



Buland Darwaza,
the 54-metre-high
(177 ft) entrance
to Fatehpur Sikri's
Jama Masjid
IMAGE CREDIT :
WIKI

The Mughal era

Featuring between the 16th to the 19th Century, the Mughal period was marked by emphasis on extensive ornamentation and luxury. Extensive use of marble was witnessed during this period, with the world heritage, the Taj Mahal being the finest example of marble in architecture. Other famous stone structures of this period are the Agra Fort, Fatehpur Sikri, Red Fort, Qutub Minar. Mughal architecture came with its distinctive style that blended Persian, Turkish and indigenous



Panch Mahal, Fatehpur Sikri
IMAGE CREDIT : WIKI

Indian styles to create their grand structures. The architecture was marked with bulbous domes, massive halls, arched gateways, slender minarets, extensive intricate ornamentation in the form of inlay of semi-precious stones in white marble and red sandstone.



Red Fort, Delhi
IMAGE CREDIT : UNSPLASH



Taj Mahal, Agra
IMAGE CREDIT : UNSPLASH



Lotus Temple, Delhi
IMAGE CREDIT : UNSPLASH



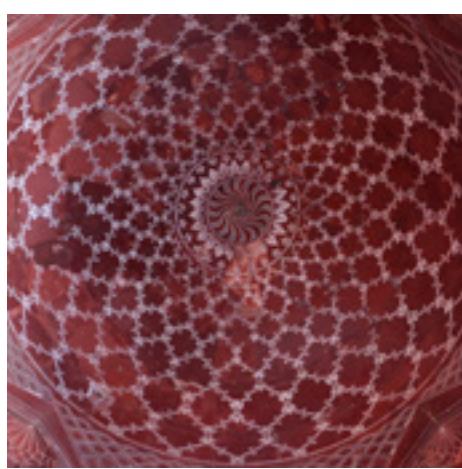
Qutab Minar
IMAGE CREDIT : UNSPLASH



Jali Decorative Work At The Tomb Of Salim Chishti, Fatehpur Sikri. IMAGE CREDIT : WIKI



Red Fort, Delhi
IMAGE CREDIT : UNSPLASH



LEFT Dome with corner squinches in the mosque of the Taj Mahal complex IMAGE CREDIT : WIKI

Modern relevance

Natural stone finds a significant place in modern Indian architecture, be it a residence, religious structure or a civic building, connecting the history of its presence to the contemporary scene. The Bahai House of Worship in New Delhi is a classic example of incorporation of natural stone in contemporary architecture, where the 27 petals of white marble wrap a concrete core. Likewise, use of multiple varieties of granite, marble is a common feature in contemporary buildings, embellishing the interiors with their presence.

Exotic stone varieties such as onyx, quartzite, travertine, also find their way into the interiors of modern structures to serve as highlight zones or to accentuate a specific facet. Likewise semi-precious stones prevail in the interiors in the form of intricate detailing in areas designated for prayer, as decorative elements in the lobby or as table tops, as embellishments in seating or cabinets.◆



Stone building, REVA University, Bangalore
IMAGE CREDIT: ACE GROUP ARCHITECTS



A legacy in stone

BY NANDHINI SUNDAR



It is a journey that commenced in 1972 as an iron and steel company that later metamorphosed to address natural stone in 1993. **SDP Stones** established its first marble processing unit in Kishangarh, Rajasthan and took it forward thence to pioneer SDP Machines in early 2000, which has since grown to take the position of

market leader in stone processing technology in India. SDP Granites which commenced operation in Bengaluru in 2003, with a processing unit, now caters extensively to both domestic and export market for granite. Year 2018 saw further expansion with **SDP Stones** starting operations.

Why SDP Stones

When meticulous attention is paid at the level of sourcing the blocks, the end product is bound to be par excellence. **SDP Stones** firmly believes in handpicking their varieties instead of bulk purchase. This automatically scales the quality of the stones offered to the highest order.

State of the art processing

Beyond sourcing of blocks is the quality of processing executed and **SDP Stones** addresses this with equal fastidious attention. Its in-house, totally automatic processing unit addresses the multiple cracks and fissures that naturally prevail in stone, especially in the imported varieties that come with exotic colours and vein formations. Through Block Vacuum Reinforce System, even the most minute fissures are successfully sealed before cutting into individual slabs.

Meticulous strengthening and precision cutting

Just as sealing and strengthening of the blocks are necessary before cutting, the manner of slicing the slabs calls for equal expertise to bring forth the best grain formations in marble. Not only does **SDP Stones** possess this expertise, but also uses 0.5mm wire to cut the blocks, thus minimising waste by more than 20 per cent as compared to the conventional process opted. The lower wastage also results in 80 per cent less slurry, thus having less impact on the environment around the processing unit. Wire cutting also reduces the variation in the thickness of the slab post cutting to 0.1mm along with smoother finish as against the conventional Gangsaw machine cutting.

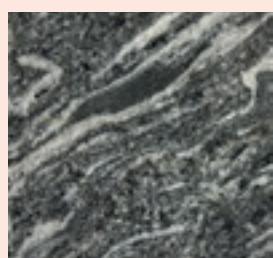
Perfecting treatment

Treatment of the slabs post cutting is equally crucial and **SDP Stones** ensures this is complied with in totality. A fully automatic process

takes care of the reinforcement of the slabs through vacuum epoxy filling which incidentally is done both at the block level and later at the slab level to ensure lifetime sealing of the fissures is addressed.

Signature Hydro-finish

The signature Hydro-finish is a special eco-friendly technique of **SDP Stones** which successfully brings out the natural stones' depth and textures without altering the original colours. Using high-pressure water treatment through advanced Italian technology, the marble's natural veins are revealed along with the tone variations and crystalline structure. What emerges is a soft textured matte surface that has a tactile feel and enhanced slip resistance, also making them ideal for outdoor decks, bathrooms as well as wall claddings and luxury interiors. This surface treatment also serves to be low maintenance besides being durable, with fingerprints, minor scratches resisted and is free of any chemicals during its treatment.





Astounding finishes

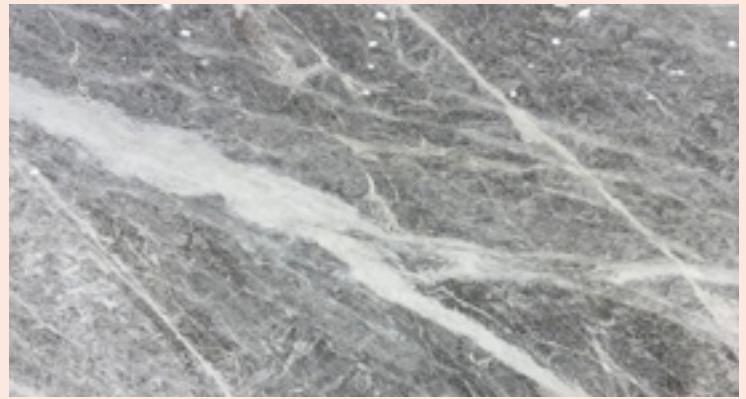
SDP Stones offers a range of astounding surface treatments to captivate the end user. The range of finishes on offer includes Polished, Honed, Brushed, Leather, Lappato, Riverbed, the signature Hydro-finish which uses water pressure to bring forth the required patterns and finish, Fabric, Bamboo along with Fluted finishes as well as customised options to meet the unique requirements of both individual and site. Besides this exclusive range of finishes, the stones are also hand carved where required to cater to feature walls.

Competitive pricing

With an integrated machine building facility and manufacturing unit in place, starting from the sourcing of the blocks, cutting to processing and finishing being done in-house, the cost of production is judiciously kept economical. This is reflected in the rates offered which are competitive, without sacrificing impeccable quality in the form of high-grade stones. The pan India presence of sales and service further ensure the competitiveness goes beyond pricing, to the service provided.

Exclusive Experience Centre

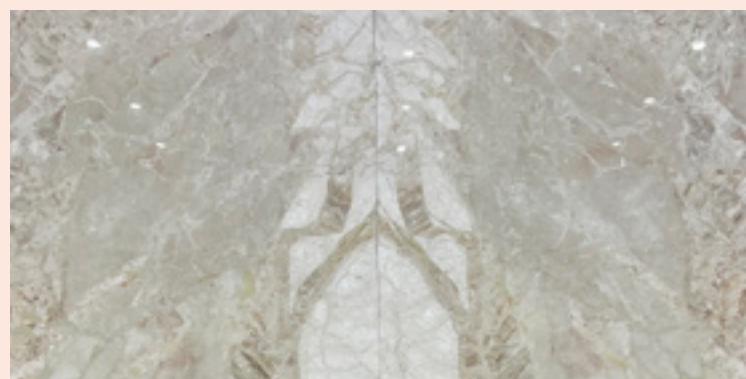
SDP Stones comes with a state-of-the-art exclusive Experience Centre, sensitively designed to inspire architects, designers and homeowners with a mindboggling variety of luxurious natural stones from across the world. The Experience Centre comes with a stock capacity of over 5 lakh Sqft, showcasing premium Marble, Travertine, Onyx, Quartzite and a range of exotic stones from across the world. The thoughtfully curated Centre packs in dedicated lifestyle zones, enabling customers to explore, visualise each stone in real-life spaces.



Fior Di Pesco Marble



Saran Collin Marble



Brescia Aurora Marble



Volakas Marble

Speaking with marble

Given its metamorphic process, each slab of marble comes with unique veins, textures and depth of colour. **SDP Stones** comes with an expansive range of marble where each is exclusive in its grain formations, captivating the customer, in its sophistication and beauty. This timeless luxury comes in a range of offerings.

Fior Di Pesco Marble

This distinguished Italian marble is a statement of natural elegance and refined luxury. Celebrated for its delicate interplay of soft greys, silvery whites and gentle blush undertones, the marble is harmoniously veined with subtle amber and ivory streaks, exuding depth, movement and timeless charm. Its soothing colour palette and velvet textures make it ideal for sophisticated interiors, blending both modern minimalism and classical grandeur, speaking the language of quiet opulence. Its remarkable durability also makes it a preferred choice for luxury commercial spaces, hi-end hospitality segment.

Saran Collin Marble

An expressive natural stone embodying refined drama and timeless allure, this marble is a perfect choice for luxury bathrooms, grand hotel lobbies, contemporary commercial reception areas. The marble comes with a striking blend of stormy greys, deep charcoal undertones and flowing amber veins, captivating in its elegance. Crafted by nature and perfected through expert finishing, each Saran Collin speaks a unique story of movement and nature, serving as a sculptural work of art when featured on a wall, as a sophisticated statement when clad on a reception front desk.

Brescia Aurora Marble

A masterpiece of natural beauty, this Italian marble is celebrated for its warm inviting tones and graceful veining and comes in a soft palette of beige, rose and honey hues interwoven with delicate ivory and amber streaks, creating a sense of movement and depth that is both elegant and timeless. Brescia Aurora is perfect for luxury bathrooms, grand reception areas and as statement flooring, lending its understated sophistication and classic charm. Its polished surface accentuates the light reflection, infusing a gentle luminosity to the interiors.

Volakas Marble

A Greek natural stone renowned for its pristine white background and elegant grey to taupe veining, Volakas marble is mined in the mountains of Northern Greece. Its subtle veining and luminous surface make it the ideal choice for luxury interiors, spa bathrooms, hi-end commercial and hospitality spaces. It comes in finishes that range from high gloss polish to soft honed textures, speaking of durability as well as timeless elegance.

Timeless textures of Travertine

Travertine, known for its exquisite textures, is a much sought after stone in luxury interiors. **SDP Stones** has a wide range on offer in this natural stone, each captivating and timeless in appeal.

Natural Travertine

A classic stone celebrated for its warm, earthy tones and naturally porous textures, the Natural Travertine reflects the raw beauty of nature. A formation that spans centuries near mineral springs, it comes in the hues of soft beige, ivory and cream, yellow, red, white, titanium (dark brown) combining subtle linear patterns. A perfect blend of durability, character and natural charm, it is ideal for walls, floors and facades, ushering in warmth and a rustic elegance suitable for both contemporary and traditional spaces.

Honed Travertine

Featuring in a smooth, matte surface to enhance the stone's natural colour and pattern while retaining its organic character, Honed Travertine with its understated elegance is gentle to touch, making it ideal for sophisticated interiors, bathrooms and as wall features.

Brushed Travertine

Defined by its textured surface, achieved through gentle brushing to accentuate the natural pits and veins, Brushed Travertine is a perfect choice for outdoor areas and pool decks given its excellent slip resistance, as well as for rustic interiors, lending an antique appeal.

Filled and Polished Travertine

Combining natural beauty and refined sophistication, the stone comes with its pores meticulously filled and surface polished to a glossy finish to reveal the rich tones and flowing patterns. Filled and Polished Travertine is ideal for luxury floors, lobbies and bath spaces.

Beige Travertine

Embodying timeless beauty with its soft cream and sand tones, its delicate natural patterns evoke a sense of calm and balance in the interiors. Ideal for bathrooms, wall claddings and flooring, it infuses a sense of sophistication into both contemporary and traditional spaces.

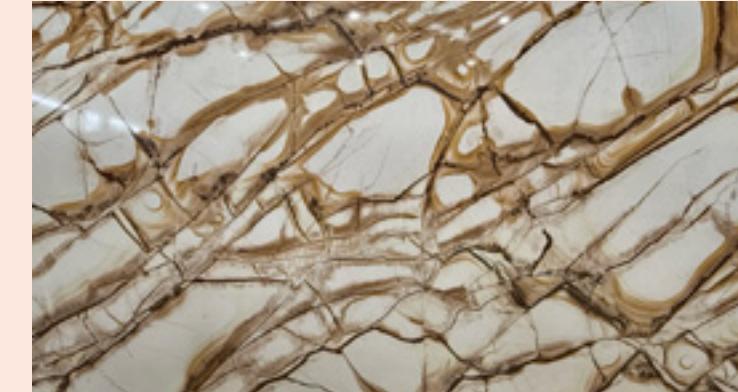
Silver Travertine

Featuring in graceful layers of silver-grey and taupe tones, it brings in a refinement to the contemporary space with its enduring style. Its timeless sophistication makes it ideal for walls, floors and facades.

The irresistible Quartzite

A magnificent natural stone formed when sandstone undergoes intense heat and pressure to transform into a dense, crystalline surface of strength and elegance, Quartzite has a marble type appearance, while packing in the durability of granite. Combining beauty and performance, it is ideal for countertops, wall claddings and high traffic zones. Resilient to heat and staining, Quartzite is the most sought after choice for interiors that seek marble, yet solicit the durability of natural stone such as granite.

SDP Stones offers it in a range of varieties, colours and patterns. The **Taj Mahal Quartzite** comes as a soft creamy stone that is perfect for elegant, serene interiors. The **Fantasy Brown** features in warm earthy tones suitable for earthy energetic spaces. While **Azzura Bay** and **White Macaubas** usher in contemporary sophistication through their cool linear veins, the **Fusion Blue** and **Cristallo** reveal bold character with their dramatic textures and translucent surface. **Avocatus**, **Blue Roma**, **Patagonia**, **Sodalite**, **Amazonite** are other varieties on offer.



Taj Mahal Fusion Quartzite



Royal Green Quartzite

The resplendent Onyx

A rare, exquisite stone, Onyx is admired for its luminous translucency and mesmerising patterns. Formed through the slow crystallisation of minerals in cool cave environments, it packs in layers of colours from soft whites and honey tones to deep greens, ambers and dramatic reds. Used chiefly for backlighting, Onyx transforms the interiors, featuring as a glowing masterpiece. It is perfect for feature walls, countertops, luxury lobbies, spas and residences. **SDP Stones** offers a range of varieties in Onyx, each speaking their story of elegance and light.

Orange Onyx

A masterpiece of natural brilliance, the Orange Onyx blends in amber, gold and deep orange tones to create a luminous effect that transforms an interior into pure elegance. When backlit, the translucent layers reveal mesmerising patterns, making it the right choice for feature walls, bar fronts, countertops and statement lighting installations.



Green Onyx

Green Onyx

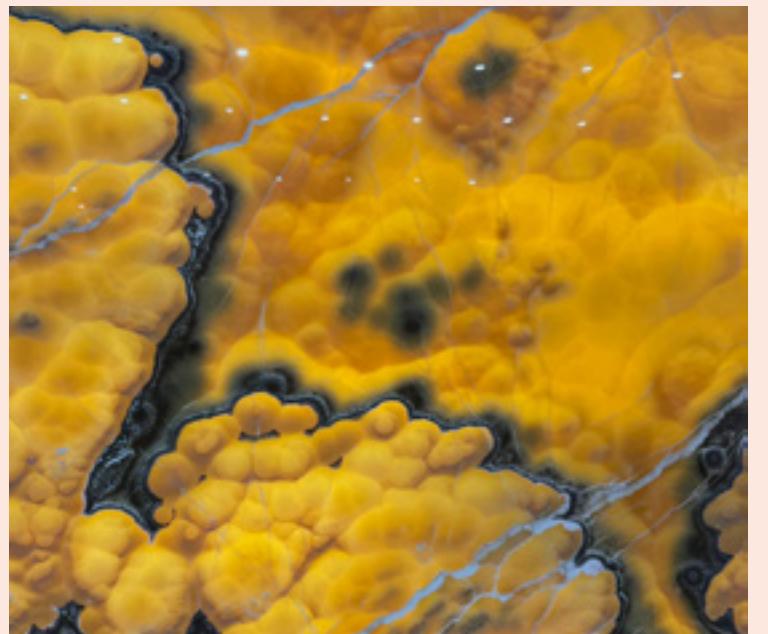
Much admired for its soothing palette of emerald, jade and soft white tones, the Green Onyx embodies both harmony and sophistication, making it perfect as a highlight wall, countertops, decorative lighting applications. On illumination, the translucent textures transform the space into serene works of art.

White Crystal Onyx

Sourced from Iran, this much celebrated White Crystal Onyx brings forth luminous clarity with its delicate crystalline patterns. The pure white base, infused with hints of cream and silver, exudes serene elegance that accentuates both modern and classic interiors. When backlit, it glows with a mesmerising brilliance, the much sought after solution for highlight spaces, statement lighting and countertops.



White Crystal Onyx



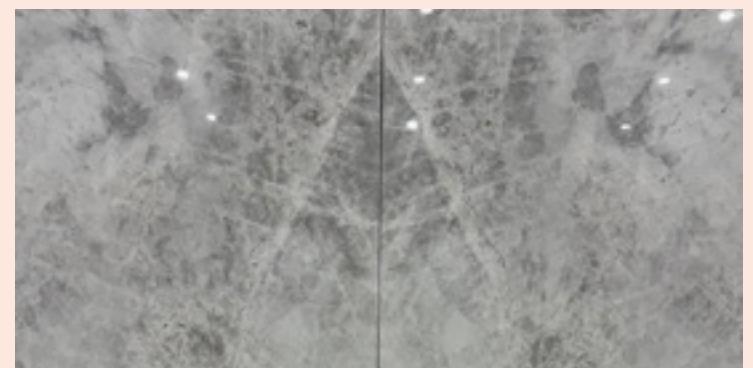
Orange Onyx



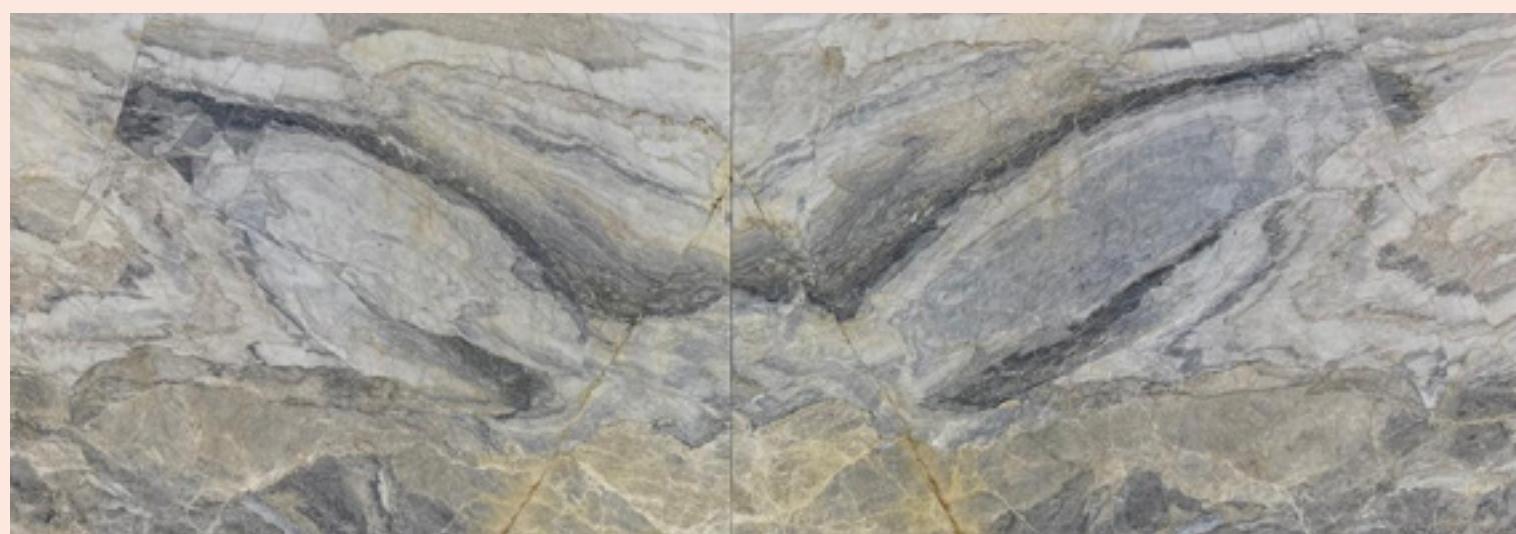
Mushroom Grey Marble



Exotic Marbo Onyx



Blue De Savoie Marble



Blue Alba Marble

The exotic varieties come from some of the finest quarries from across the world such as Brazil, Italy, Turkey, Spain, Portugal and South Africa, with the varieties including **Fusion Blue**, **Patagonia**, **Quartzite Cristallo**, **Emerald Green** and **Red Dragon**.

A language of exclusivity and exotica

While natural stone, across the board packs in its own individual beauty, there are many exotic varieties that display extraordinary beauty, listing nature's most unique creations. **SDP Stones** offers an exclusive collection of exotic stones for the discerning customer. Each slab speaks its own story through its play of colours, dramatic veins and striking patterns, their presence in the interiors featuring literally as a piece of art. The exotic varieties come from some of the finest quarries from across the world such as Brazil, Italy, Turkey, Spain, Portugal and South Africa, with the varieties including **Fusion Blue**, **Patagonia**, **Quartzite Cristallo**, **Emerald Green** and **Red Dragon**.

Exotic Marbo Onyx

Representing the pinnacle of natural beauty and refined craftsmanship, this extraordinary stone from **SDP Stones** reveals mesmerising layers of colour, translucence and depth, blending the luxurious elegance of marble with the brilliance of onyx. Each slab serves as a masterpiece, available in arresting shades of **Amber Gold**, **Verde Onyx**, **Pink Sky**, **Blue Cielo** and **White Crystal**, the luminous patterns coming alive when backlit. The meticulously handpicked slabs are precision finished, meeting the exacting expectations of customers who seek design exclusivity and timeless elegance.

Blue Alba Marble

A product of some of the most exotic quarries of Greece, Blue Alba Marble is much admired for its refined palette of soft blue-grey tones, with the delicately interwoven white and silver veins. The cool and serene ambience it exudes, evokes a sense of calm luxury, making it a much sought after choice for classy bathrooms, statement floors, countertops and wall cladding. Each slab, painstakingly handpicked by **SDP Stones**, reflects nature's artistry, blending harmonious layers of colour, depth and textures to complement minimalism as well as classic interiors.

Launching anew

SDP Stones has launched a new range in its exquisite collection, bringing in the latest expressions from across the world in natural stone to entice the customer. Embodying luxury, versatility, luminous beauty and timeless appeal are its new collection, **Mushroom Grey** and **Blue De Savoie**, each distinctive in colour, patterns and personality.

Mushroom Grey Marble

Quarried in Turkey, this marble is renowned for its soothing blend of warm grey and soft taupe undertones and is enriched with delicate white veins. Its subtle earthy character exudes a sense of calm sophistication, an ideal choice for luxury hotel lobbies, wall features, contemporary bathrooms and living spaces. Featuring a versatile colour palette with a smooth velvety texture, Mushroom Grey, with its understated luxury, is suited for both dark and light interiors..

Blue De Savoie Marble

Sourced from the finest quarries of Savoy Alps of France, Blue De Savoie Marble comes in a blend of deep blue-grey tones, soft white veins and subtle silvery highlights. Packing in depth and sophistication through its unique colour and intricate veins, the marble is perfect for flooring, feature walls, reception areas and bath spaces, lending an artistic touch along with exclusive refinement.

An oasis amidst concrete



JESAL PATHAK



NISCHAL ABHAYKUMAR

When Architects Nischal Abhaykumar and Jesal Pathak of **M9 Design Studio** were approached to restore this building and conceptualise a restaurant without dismantling the existing structure, their first reaction was to look at ways to bring in copious greenery and active life into the space, to contrast the intensely concrete structural language of the neighbourhood. The site featured a courtyard between the two disconnected buildings, with the building on the rear incorporating a car park at ground level and a metal roof on level four to accommodate the staff quarters.

Nischal and Jesal decided to convert this courtyard into a lush green space, that would be ensconced with metal structural members to define the space and house the greens. Further, the front building was decided to be dismantled to expand this green courtyard which would then serve as an open to sky dining zone. Capitalising on the natural gradient of the site, the courtyard was sunk in front to be on the same level as the existing rear building. This meant that the entry would prove to be dramatic, walking down the steps from the main road, through a thick cluster of greenery and chirping birds, heralding the deluge of greens amidst the metal enclosures in the courtyard it thence opens to.

BY NANDHINI SUNDAR
FEATURING M9 DESIGN STUDIO

It was a two-decade old structure, featuring as two separate buildings with one going up three levels. Being an industrial area, the neighbourhood was densely urban, the narrow streets lined with congested commercial buildings amidst a sprinkling of residences. The linear corner site came with a fairly strong gradient in tune with its narrow side street that sloped down from the main road.

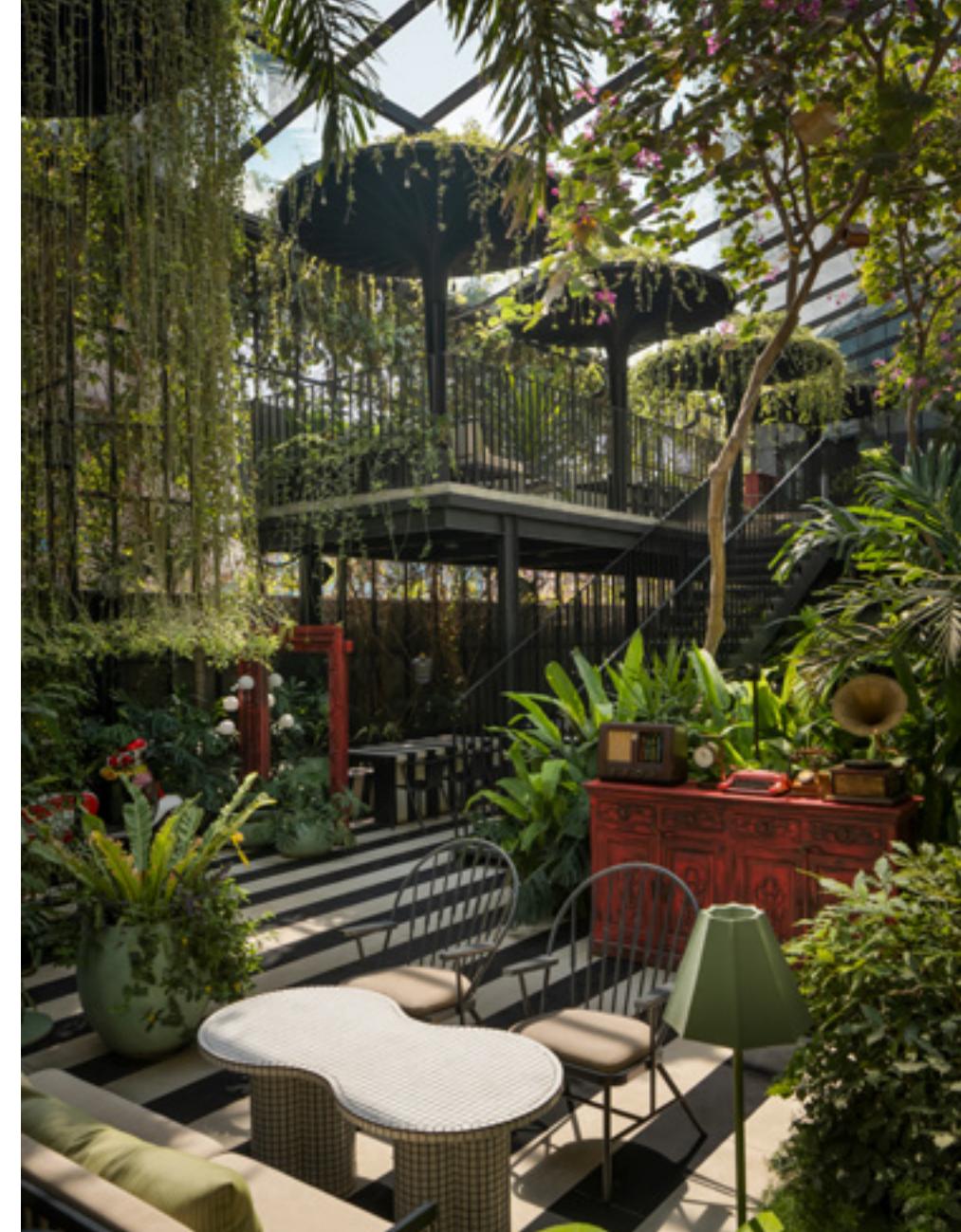
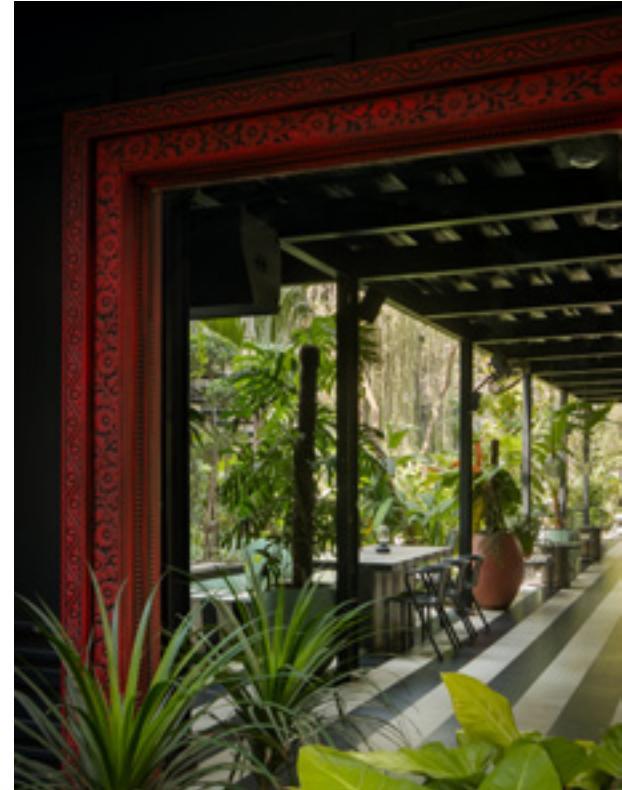
Metal and dripping greens

The expansive open to sky courtyard, measuring 3000 Sqft in area, was consciously conceptualised in metal "so as to not crowd out the intense presence of greens". With a glass roof enclosing the space, the structural members are metal, the individual enclosures hosting sleek metal umbrellas that are shrouded in greens. The palette is deliberately kept as black and white, the vitrified tiling, both on the floor as well as the table featuring as strips of black and white. "The intent was to ensure the entire space speaks only of greens and is not overshadowed by other strong colours or competing forms. The objective was to give the flavour of a flourishing unmanicured wild garden that is in stark variance to the industrial neighbourhood the eatery is located in", explains Nischal.

Quaint artefacts, mirrors and antiquities dot the spaces to lend an old world charm while the large fish pond with thriving fish features as the only source of strong colours in this open to sky dining zone. "The fish pond also serves the functional role of demarcating the dining area into two seamless sections", adds Jesal. Two upper decks feature over the twin demarcated zones, offering ample opportunity for the diner to slip into one of the green nooks and enjoy an undisturbed conversation and meal in the serene, dense green space.



A green nook to enjoy a meal with undisturbed conversation



A deluge of greens amidst metal enclosures mark the outdoor dining

The entire ambience pans out as dining in the midst of woods rather than in a stark industrial zone. The green courtyard further seamlessly connects to the existing building in the rear section of the site, at the ground level as well as on the upper deck. The old building was restored to house the kitchen at the ground level on one side and a private meeting room conceptualised in peach hues, on the other side where it directly opens on to the side road. The upper deck connects to the bar area housed on the first level of the existing building.

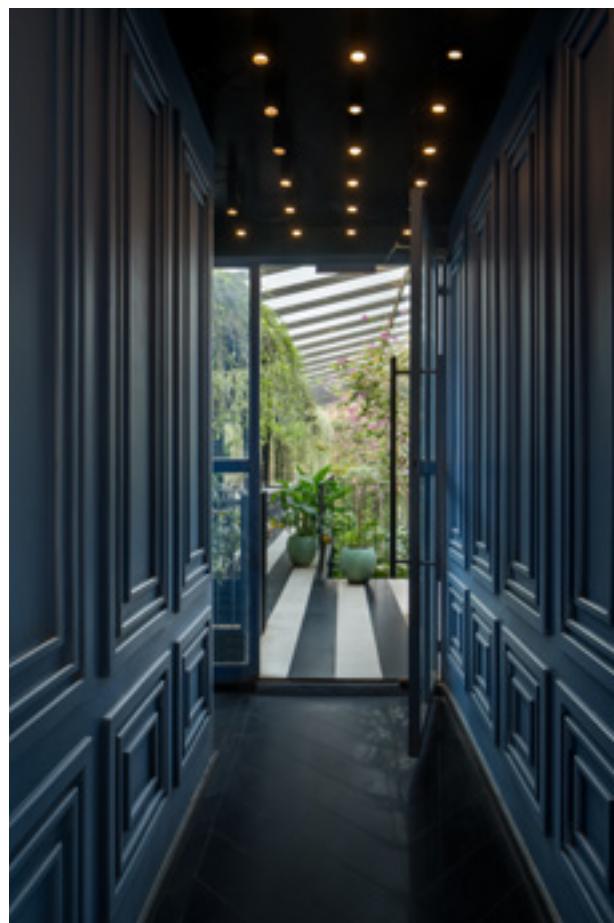
Bar and entertainment lounge

The three levels of the existing building are conceptualised as a bar and entertainment lounge which includes a children's party area as well as an adult sports lounge. The first level is designed as a 'Blue Bar' that connects to a double height space structured in metal which was added as an extension to the existing building. In keeping with its name, the wood panelled interiors speak of blue, dotted with candle light chandeliers, the ambience strongly masculine. The double height space, structured in metal and designed as a courtyard comes with dense foliage that not only covers the metal railings but also visually seeps into the seating areas to accentuate the feel of dining in the woods.



A private meeting room conceptualised in peach hues

The green courtyard further seamlessly connects to the existing building in the rear section of the site, at the ground level as well as on the upper deck. The old building was restored to house the kitchen at the ground level on one side and a private meeting room conceptualised in peach hues, on the other side where it directly opens on to the side road.



The 'Blue Bar' with blue wood panelling

The fragrance of Jasmine, combined with the wild grass, the bumblebees and dragonflies that flit in, not to mention the gaily chirping birds that choose to mark their presence, literally transports the diner into a woody sojourn that is diametrically opposite of the intense industrial scene that pervades the neighbourhood.



A space to party

The second level is designed as a party zone with a kids play area fused in, the earthy tones of the space complementing the ample greens that permeate physically and visually into the space on both sides, through the courtyard in the rear as well as the skylit courtyard in the front that it overlooks. Taking forward the concept of an event space, the third level is conceived as a sports lounge, the double height space accommodating a mezzanine for sports lovers to indulge in the massive screen overlooking it, along with a drink. In situ terrazzo treads and sleek metal railings mark the staircase to fuse into the language of the décor.

The sports lounge connects to a fairly large open to sky dining area that features over the metal structural members of the rear courtyard. This outdoor dining space, built in metal, is meticulously designed to appear light, woody and almost wild, visually, where the thick greens cover the metal members in totality. "The wild grass was specifically chosen to weave into the jasmine creepers to bring in the flavour of dining in the wilderness", says Jesal.

The black slate stone floors, black granite tables and metal seating elements accentuate this wild ambience, inviting the diner to step out of the bar and lounge into this exterior space. The fragrance of Jasmine, combined with the wild grass, the bumblebees and dragonflies that flit in, not to mention the gaily chirping birds that choose to mark their presence, literally transports the diner into a woody sojourn that is diametrically opposite of the intense industrial scene that pervades the neighbourhood.

Letting nature speak

Commenting on the choice of material and copious greens, Nischal remarks, "The broad idea is to let nature permeate seamlessly the functional spaces where the structure almost dissolves, takes the backseat to let the spaces speak of experience, exuding an energy that automatically comes when greens abound."

Elaborates Jesal further on the design intent executed, "The strong leanings towards foliage came about to contrast the fabric of the immediate neighbourhood as well as provide a respite for the diner where it would serve as a breath of fresh air amidst abounding greens to sit back, relax, rejuvenate, before venturing back into the densely concrete exteriors. Working with metal to address the required structural members was the best choice to keep the built structure light and also permit complete effacing of its presence by the overflowing greens that marks every segment of the site, from ground level to the three floors above."

Sums up Nischal, on the design executed, "Architecture is not just space but an experience which leaves behind a strong memory, a sense of belonging and peace. The design brings forth just that." ◇



A space to party

Project: Sunrise
Design Firm: M9 Design Studio
Location: Bangalore
Built area: 16,000 Sqft
Completion: 2024
Design team: Architects Nischal Abhaykumar, Jesal Pathak
Materials: Metal, Vitrified tiles, Black granite
Picture Credits: Ekansh Goel

An earthy reconnect

BY NANDHINI SUNDAR
FEATURING STUDIO LAGOM

It was a residence that had been home to three generations, housing them in its 22 rooms, with a large well in its midst. The original residents, a Parsi family, being sentimentally attached to this well, were particular that it be retained and a diya lit next to it every day to signify the importance of water and its presence for life. With the new residents finding it almost next to impossible to reside in the multiple 10x10 rooms of the residence, were compelled to remodel the structure to meet contemporary functional needs, yet were keen to retain the connect to its past history.





HARDIK SHAH

When **Principal Architect Hardik Shah of Studio Lagom** took up the project, a remodelled plan was already in place, with the plinth beams laid after pulling down the old structure. The structural members such as the wooden doors, louvered windows as well as the wooden furniture and cabinets had been salvaged and kept in safe custody for later usage. This meant that Studio Lagom would need to work with an already existing solution in place, and thence design the spaces which would be conceptualised from this existing base.

"This was certainly a constraint, to work forward from a space that is already defined. Yet, we took up this challenge and visualised the residence where nature took precedence, the abounding greens filtering into every segment of the interiors", says Hardik. What then ensued was a blending of copious greens, water and earthy textures that brought in the rich earthy hues to vie with the dense greenery.



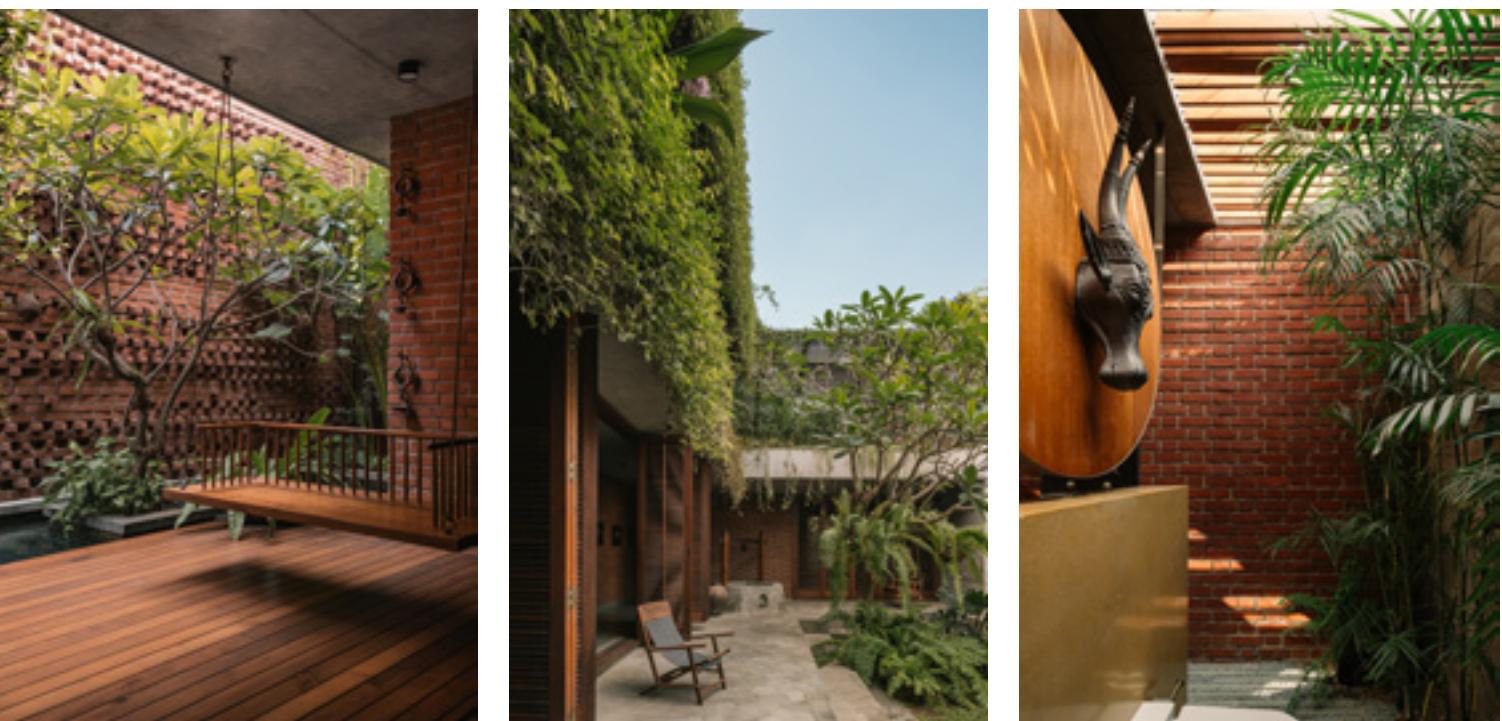
The brick speak

The original residence had been built with bricks, with an abundance of wood dotting the spaces. Studio Lagom decided to keep this language of bricks and wood intact by opting for 9-inch load bearing brick walls to fuse with the plinth beams that were already in place. The ground plus one structure on the 55x165 feet site is built in a C-shape around the large 30x30 feet open to sky courtyard that houses the ancient well. "This courtyard and the well become the central feature and chief articulating factor of the spaces as well as functionality of the residence, with the entire residence connecting to it either physically or visually", points Hardik.

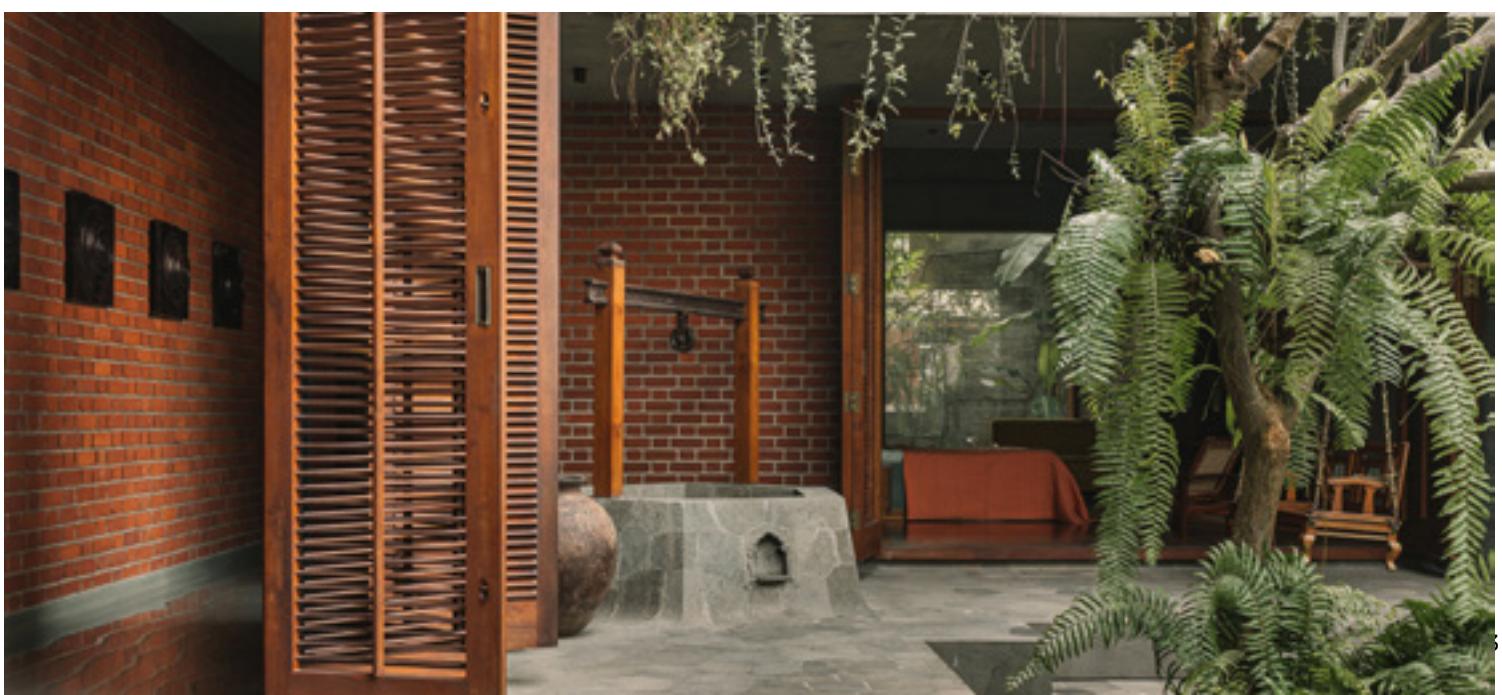
Given the plinth already being in place, the load bearing brick walls needed to be structured into a grid that fitted with this existing plan. "Though the design was worked on at the office, we still needed to reconfigure it at the site and fuse into what prevailed at the site", he adds. The beams and columns were kept exposed with no plaster, and likewise the RCC roofing to lend the raw rustic feel, complementing the earthy textures of the exposed bricks. "While the bricks serve as a reconnect to the past, the concrete brings in the contemporary narrative", he points.



'Dancing' brick walls, water and greens mark the setback spaces

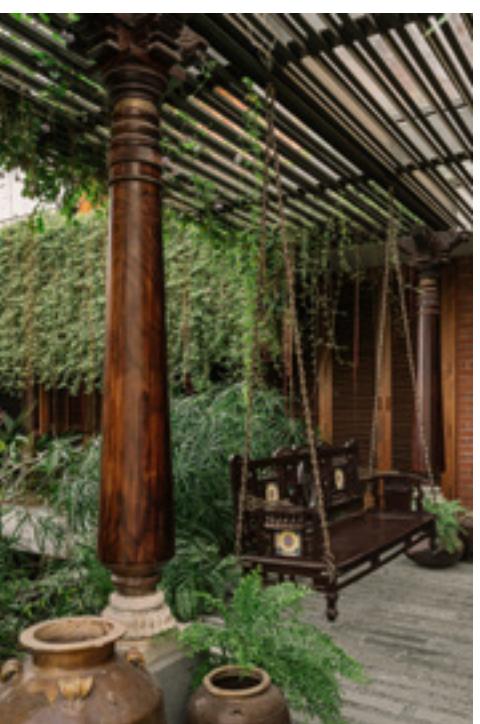


The well which became the central and starting point of design

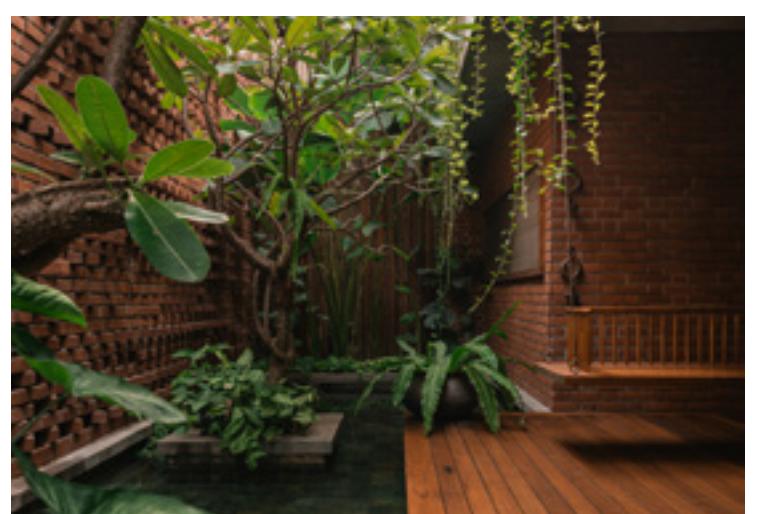




Exposed bricks, copious wood feature in the interiors



“The residence is punctured with dense greens, with every space opening up to them to permit their infiltration. This is so not only in the private and public spaces but also in the bathrooms which visually connect to the greens”



Interiors seamlessly spill out to water and greens



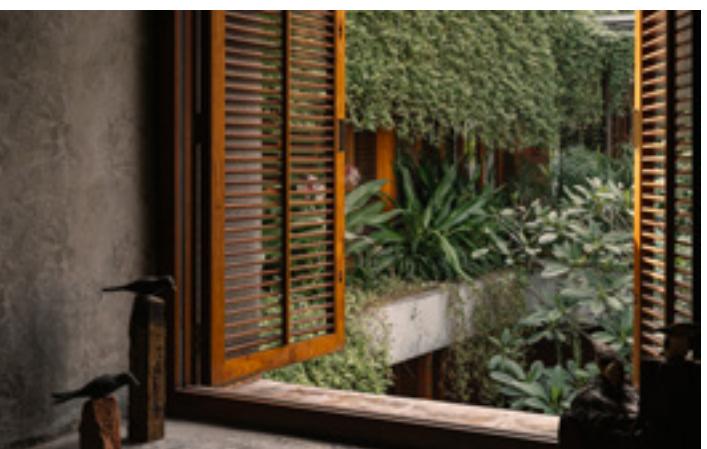
Salvaged wooden louvered doors connect to the exterior greens

Similar approach was taken for specific sections of the walls where concrete was used in place of bricks. “The idea was to bring in material honesty, exposing the material in its original form sans plastering”, he avers. “This was also the reason for not opting for brick cladding but resorting to load bearing brick walls.” While the walls speak the language of exposed bricks, Studio Lagom wanted to bring in a differential dimension to this material in the setback areas where the interiors seamlessly flowed into.

“In the wall segregating the office and the residence, we played with the textural form of the bricks by laying them differentially, the layering bringing in a three-dimensional form to prompt them to be christened as ‘dancing wall’.” This segregating wall goes up 24 feet to connect to the first level where the bedrooms open on to it, both at ground and first level, seamlessly integrating the ‘dancing’ brick wall and the energising greens into the interiors.



A contrast of earthy bricks and rustic concrete spilling thence on to the greens

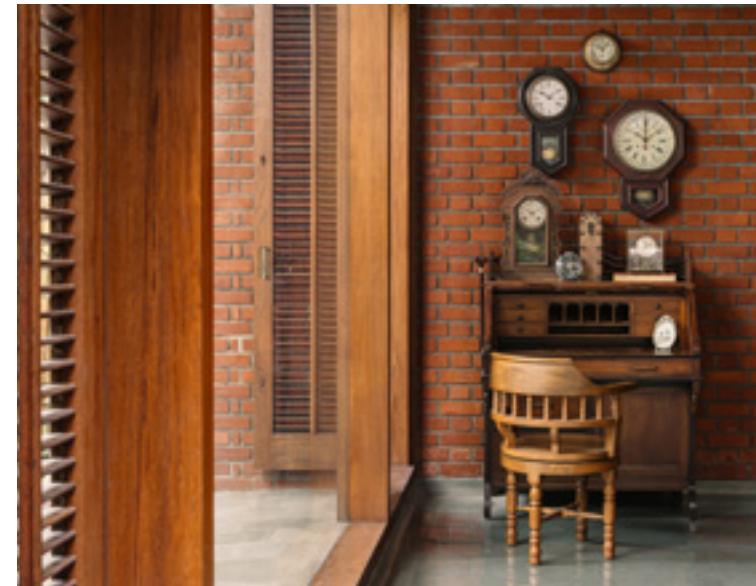
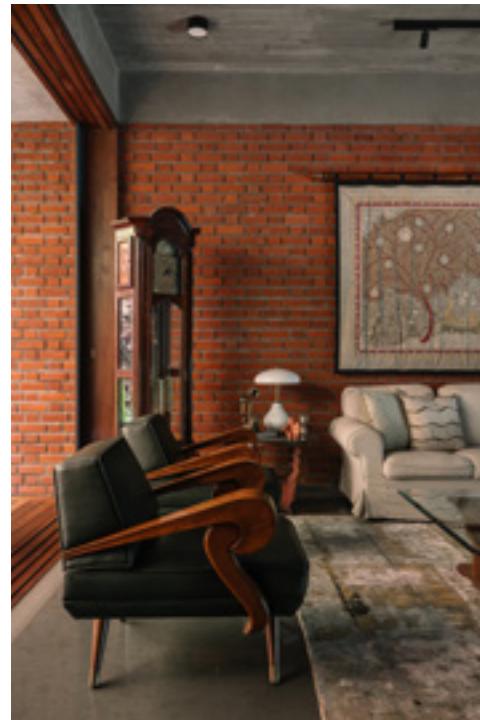
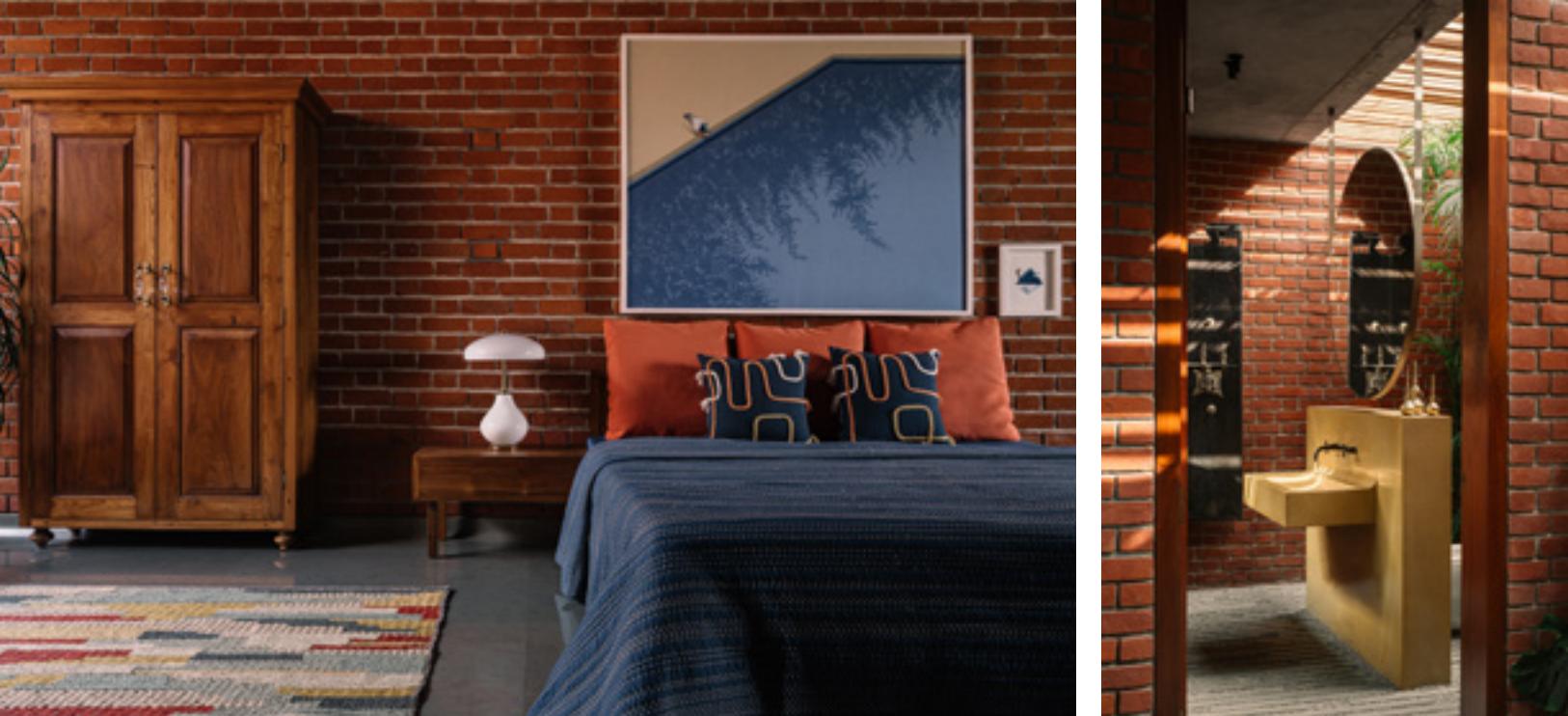


A contrast of earthy bricks and rustic concrete spilling thence on to the greens

Infusion of greens

While the rich brick speak is intense, both in the interiors as well as exteriors of the residence, the presence of greenery is equally forceful, the exposed brick walls welcoming the greens into the spaces through the presence of large windows that open on to them. “The residence is punctured with dense greens, with every space opening up to them to permit their infiltration. This is so not only in the private and public spaces but also in the bathrooms which visually connect to the greens”, points Ar. Sweta.

Thus, the ground floor housing the living, dining and kitchen, physically opens on to the courtyard and the well, with the spaces structured around it in a C-shape. While on one side the living area opens on to the green courtyard, on the other side connects directly to a large picturesque waterbody with abounding greens through its glass walls and the step out deck, integrating it seamlessly into



Infusion of greens into the interiors to accentuate the earthy textures of brick

"All the louvered shutters of the windows were salvaged from the old house and reused. When we ran short of these louvered shutters, we sourced salvaged wood to build the required louvered shutters"

the interiors. The puja area, which is structured into the living area, is visually built into this waterbody where the glass walls enclosing it give the feel of the temple being housed amidst water and greens.

Apart from the public spaces, two bedrooms feature at ground level, which again physically step out into the courtyard. "The language of the entire composition is about a fluid interior exterior connect of plentiful greens and water against the backdrop of earthy textures", says Ar. Madhavi.

The office space, though physically segregated by a wall from the residence, hosts similar green connect. Opening on to the street, the office comes with an elevation of teak slats interspersed with greenery where they cascade from the top and spill out through the slits. Adjacent to the office is the entrance to the residence, marked by a large carved wooden door, the residence tucked behind.

The master bedroom on the first level, likewise enjoys a step out terrace that connects to copious greens and nature, where the antique Chettinad columns and period furniture, pitted against the rich hues of the brick walls, turn the sojourn into an oasis of earthy textures, water and greens. The second bedroom has an equally intense visual connect to the green canopy through the louvered windows

The interiors are also punctured with strategically placed sky vents to let in diffused sunlight as well as visually connect to the exterior greens. The strategically placed vents combined with the large windows, ensure there is copious infiltration of natural light and ventilation sans heat ingress. The progress of the day thus brings forth a fine drama of light and shadow along the sun path through these vents.

The bathrooms host similar vents as well as visual connect to the greens, lending a refreshing feel with plenty of natural light and ventilation filtering in. The brick walls, sky vents, in situ concrete combined with greens lend the feel of bathing in the outdoors. The guest room toilet comes with its stunning black tones of stone walls, flooring and wash area that again connect to the greens, marking a stunning contrast to the brick and concrete interiors.

The astute structuring of the spaces and their orientation, combined

with the presence of ample greens and water, ensures the interiors are several notches cooler during the hot summer months. Just as the interior and exterior connect of the residence has been intelligently conceptualised, visual connectivity within the interiors, between the ground and first level too has been perfected to lend a seamless feel even as the designated private zones enjoy their privacy.

Reuse of wood

The original residence came with an abundant play of wood in the structure as well as in the interiors in the form of wooden doors, louvered windows, cabinets and furniture. These had been carefully salvaged and stored for reuse and Hardik put to use every member of this salvaged wood. The residence thus sees a rich play of wood in the structure, the louvered windows serving as a vibrant recall of the past. "All the louvered shutters of the windows were salvaged from the old house and reused. When we ran short of these louvered shutters, we again sourced salvaged wood to build the required louvered shutters", states Ar. Krishna.

The cabinets, wardrobes, desks and other wood furniture pieces dotting the interiors had likewise been salvaged from the old house. For instance, most of the walk-in wardrobes of the residence house the door shutters salvaged from the old residence. The internal staircase connecting the ground and first level, likewise hosts the wooden treads that were salvaged from the original residence, where they have been embedded on to larger concrete blocks for added width.

The interiors reveal minimalism, the décor articulated through the contrasting textures of exposed concrete, bricks, Kota stone flooring and accentuated by the infusion of greens. "The semi-open areas and open pockets bring in the sense of being outdoors while being indoors, eliciting an experience in the primarily inward-looking structure. Architecture is chiefly about interpreting the spaces where the experience speaks for the design" sums up Hardik on the concept and design executed.*

Project: House of Memories

Design Firm: Studio Lagom

Location: Valsad, Gujarat

Built area: 12000 Sqft

Completion: 2024

Design team : Architects Hardik Shah, Krishna Kapadia, Madhavi

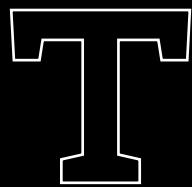
Gumasana, Sweta Gajiwala Doriwala

Materials: Bricks, salvaged Teakwood, Kota stone, concrete

Picture Credits: The Fishy Project & Talib Chitalwala

Awards: Winner, IIID Design Excellence Awards 2022-25, Large Residential Interiors Category

Winner, IIA National Awards for Excellence in Architecture 2023, Residential Luxury Houses Category



TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

MODE OF PARTICIPATION

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

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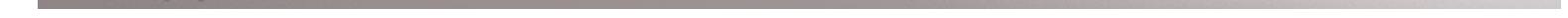
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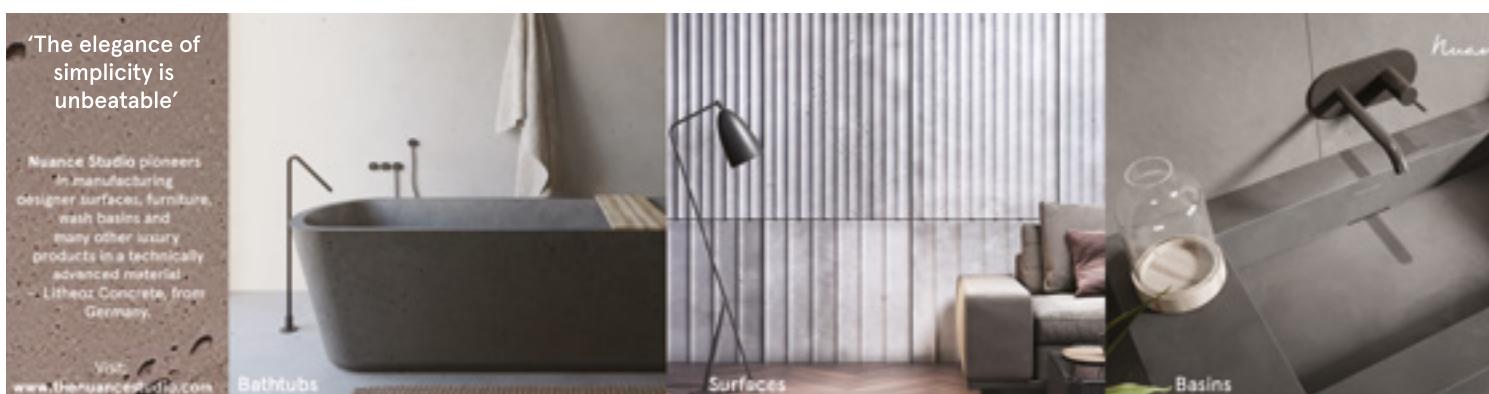
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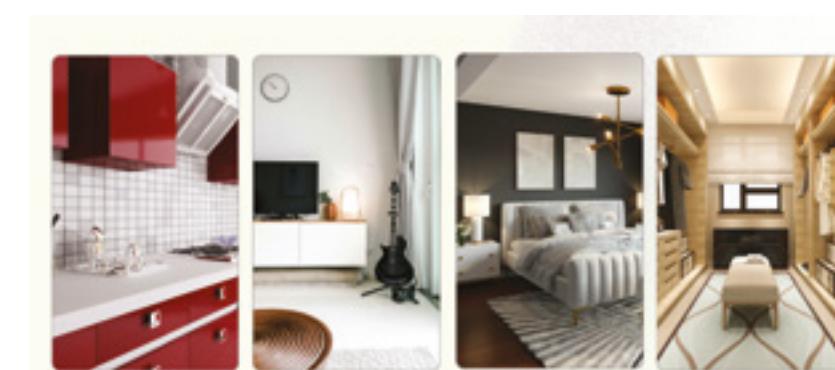


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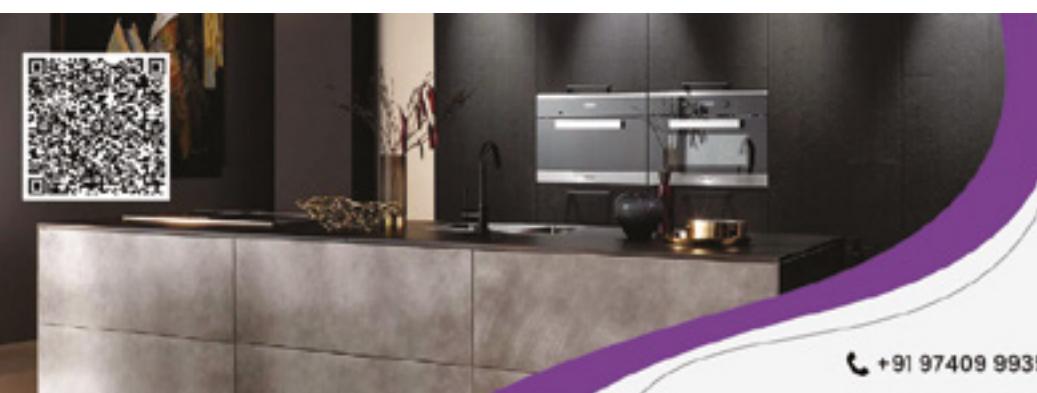
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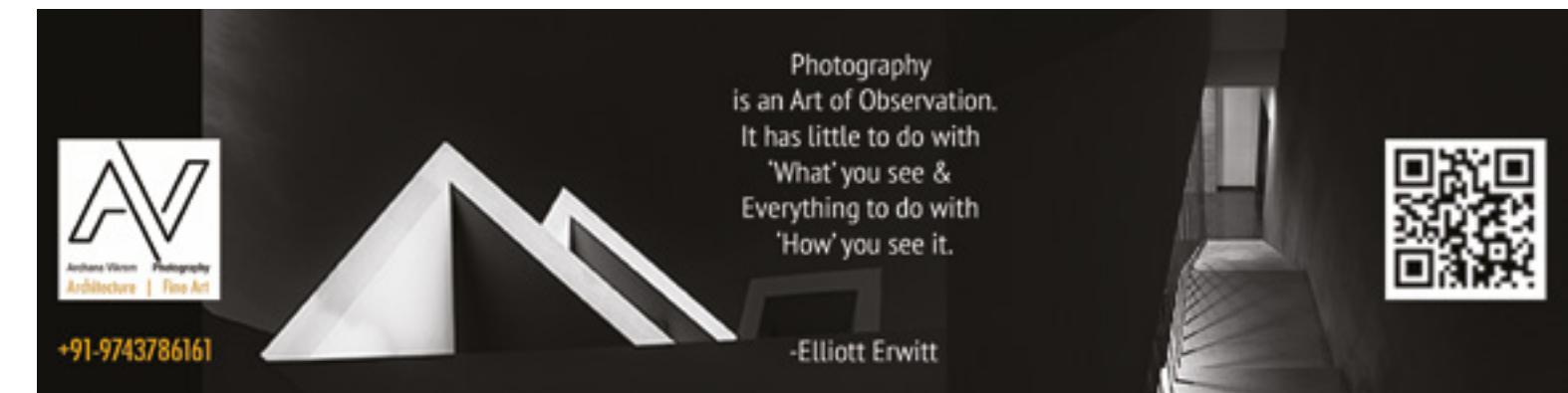
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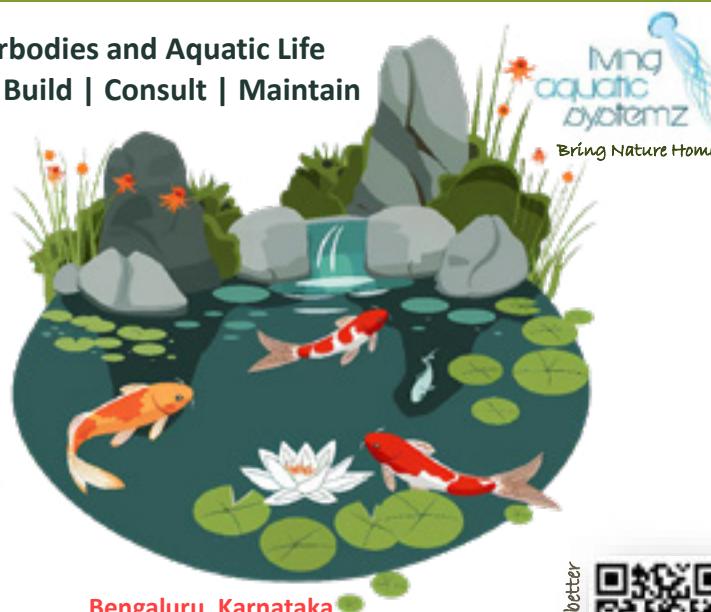
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For a smart opening

BY NANDHINI SUNDAR

It is a journey that began in India in 2009, manufacturing four lines of profile extruders that now stands at an impressive 29 lines. **VEKA Pvt Ltd**, a fully owned subsidiary of **VEKA AG Germany**, marks its presence in the country with an annual production capacity of 30,000 tonnes profiles in its cutting edge manufacturing facility based in Hyderabad, its largest in the country. Besides being India's leading uPVC profile manufacturing company, **VEKA** marks its supremacy in this segment through its global footprint that crosses 40 countries.

While ensuring adherence to quality standards in totality where the technology remains fully German, the product is sensitively adapted to suit the unique contextual needs and climatic conditions of India. Thus, with India experiencing significantly higher levels of UV radiation as compared to Europe, the profiles are meticulously engineered to withstand harsher environmental conditions, thus assuring durability and longevity in performance.

Crowning this, **VEKA** comes with an incredibly wide and strong network of over 200 exclusive fabricators located across 130 cities in the country. Each is equipped with state of the art fabrication facilities to meet the unique requirements of each customer.



VEKA's manufacturing unit in Hyderabad. Largest in India



An expansive range

With over 150 profile types, **VEKA** windows and doors solutions come in an extensive range to meet diverse requirements, each meticulously crafted to fulfil the exacting standards and functional expectations of usage. The entire range of options are offered with galvanised iron reinforcement on all four sides to lend strength and wind resistance. The welded TPE Gasket comes as part of the profile and not manually inserted as is done conventionally. This feature ensures 100 per cent wind resistance besides being water seepage proof.

VEKA also comes with a range of accessories for the doors and windows, under the brand **OBEN** which are perfectly suited to meet Indian conditions. Besides the classic white, **VEKA** offers a range of shades to enhance the aesthetics, balancing décor and ambience perfectly. The lamination colours offered include Golden Oak, Mahogany, Rustic Oak, Walnut, Coriander Oak and Nutmeg Oak. These UV resistant laminated foils are also directly sourced from Germany to meet the exacting quality expectations.

Sliding and openable options

Besides the conventional openable windows and doors, **VEKA** offers sliding solutions where each sash can go up to 9 feet in height. Designed with and without mesh, these windows pack in glass that ranges in thickness from 5mm to 24mm, enabling sound insulation up to 35 decibels. The sliding doors also offer low threshold to permit wheelchair access.



Tilt & Turn Window



Slide Fold Door

TILT AND TURN

When functionality calls for multiple openable options, the Tilt and Turn windows permit opening sideways as well as from the top.

VERTICAL SLIDING

Functional spaces such as kitchens, dining areas, internal partitions, require a differential opening and catering to these specific needs are the vertical sliding options that open from the bottom.

PARALLEL WINDOWS

Given that safety is paramount, the parallel windows permit limited opening, where even in the absence of a grill, it assures child safety while letting in cool breeze into the interiors.

LIFT AND SLIDE

Applicable to heavy doors used for lobby areas, the operation is one of slide and lock at any point, with the doors going up to 10 feet. The bulky profiles feature with smooth movement, packing in finger touch sliding facility.

FOUR TRACK DOORS

To provide a seamless space, the four track doors come with sliding and stacking option where they can be stacked on to one side to permit full opening. Based on requirement, these also come with a mesh accompaniment.



Side Hung Window



Vertical slider window



Lift & Slide door



GEORGIAN BARS

Featuring as fixed windows where the profiles come fixed on both ends, these provide aesthetics and light into the interiors. Integrated grill options prevail in the section incorporating sliding doors.

BAY WINDOWS

Permitting clear view of nature while seated besides, these have glass that come fixed on both ends.

SLIDE & FOLD DOORS

Ideal as a room divider which can be opened to combine two spaces, the slide & fold doors permit stacking the doors on to one end to create a seamless flowing space.

SMART FOLDING

While coming with a similar concept of slide & fold doors, these come with the added advantage of the shutters being movable as separate pieces to enable better stacking.

TWIN SASH GRILL & MESH WINDOWS

This window system is aesthetically superior and available with multi-point locking hardware that provides safety and security besides keeping the insects out.



Twin Sash Grill & Mesh Window

Cantilevered to astound

BY NANDHINI SUNDAR
FEATURING CREST ARCHITECTS



VISHWAS VENKAT



VIKAS MV



The site was in the suburbs of Bengaluru, situated within a gated community, the adjoining site set to be left open as a garden space. When **Architects Vishwas Venkat and Vikas MV of Crest Architects** were approached to come up with a design for a residence that was functional, minimalist, yet stunning in its structural form, they conceptualised a space that was not only fluid and open to connect to the exteriors seamlessly, but also one that would astound.

The built space is designed as a set of three cubes stacked to address the functional requirements of a home, where the raw rustic finishes ensure the integrity of the material palette is retained. The four-bedroom house hosts a dramatic entry in the form of a 24 feet cantilevered block on the first level that serves as a shade or a floating porch for the car park below. The strong geometric form of the staggard blocks of the residence speaks the language of functionality guided by form.

Composition of cuboids

The design features as a composition of three cuboids with two placed in parallel and the third transposed perpendicularly above, where it serves as a bridge for the twin volumes below. The emerging H-shaped space surrounds an open to sky green courtyard, enhancing the raw geometric composition. Glass walls connect the interiors seamlessly to this landscaped courtyard, lending a visual expanse to the internal spaces. Besides facilitating a continuous dialogue between the built and unbuilt spaces, this structural form brings forth a fluidity in the living spaces, connecting the kitchen, dining, formal and informal living spaces seamlessly.

Adhering to Vaastu principles, the public spaces of formal living, dining and kitchen are housed in the front block, the exterior elevation of the same marked by solid Teakwood slats and a horizontal slit that hosts the openings for the functional zones within while serving as a distinguishing façade element. The rear cuboid houses the private areas of two bedrooms, with the front and rear block connected through a double height volume brought about

by the massing where it serves as an informal living area. Glass walls and timber deck flank one side of this informal living space, connecting visually to the courtyard while on the other features a charming 20x4 feet waterbody, infusing a serene ambience.

Flexibility of space

The interiors come with a language of flexibility, where the formal and informal spaces blend in, the demarcating ply and lacquered glass partition permitting stacking on one side to offer a seamless fluid space when functionality demands. The floating wooden window frames pitched into the glass walls appear more as an artistic element while meeting functionality. The fluidity is further accentuated by the absence of columns in the 20 feet volume space of the informal living area, where it opens to the serene waterbody and courtyard featuring on either side.

The open kitchen and the dining area with the intervening breakfast counter serving as the demarcating element, likewise incorporate this fluidity, not only bringing in the seamless connect between the



The 24 feet cantilevered cuboid astounds the facade



The living and dining areas open on to the courtyard



A composition of three cuboids emerging as H-Shape



A step out terrace deck from the cantilevered cuboid



“This open, fluid and flexible concept prevails in every segment of the residence, with every space overlooking the exterior landscape”, points Vishwas.

Floating windows mark the signature style

two spaces but connecting visually to the courtyard through the glass walls. “This open, fluid and flexible concept prevails in every segment of the residence, with every space overlooking the exterior landscape”, points Vishwas.

Hovering 24 feet

The third cuboid is the 24 feet cantilevered mass that extends dramatically over the entrance, articulating the bold architectural language of the residence. The cantilevered mass is built with steel trusses that stand revealed in their sculptural form, marking the strong structural language of both the interior spaces and exteriors. Vertical louvers cover these trusses to shield from the Southern sun where they infuse an element of warmth as a contrast to the cold steel members. Sunlight filters in through the louvers, creating a dynamic play of light and shadow as the day progresses.

The cantilevered cuboid houses a multi-purpose space, which is connected to the master bedroom and children’s room, both featuring on the rear, by a bridge that overlooks the double height informal living space on one side and courtyard on the other. Complementing this cantilevered cuboid is a sculptural cantilevered steel staircase that is anchored on to the wall, connecting the ground and first level. The glass railing of this staircase, suspended from above, reveals no hardware, its presence cleverly being concealed.

“Wooden treads cover the metal plates cantilevered on the wall, with the glass and metal handrail offering the visual of a floating staircase”, elaborates Vishwas. The staircase is strategically placed in the corridor that overlooks the courtyard where it effectively addresses the functional needs while featuring as an architectural highlight in the minimalist interiors.

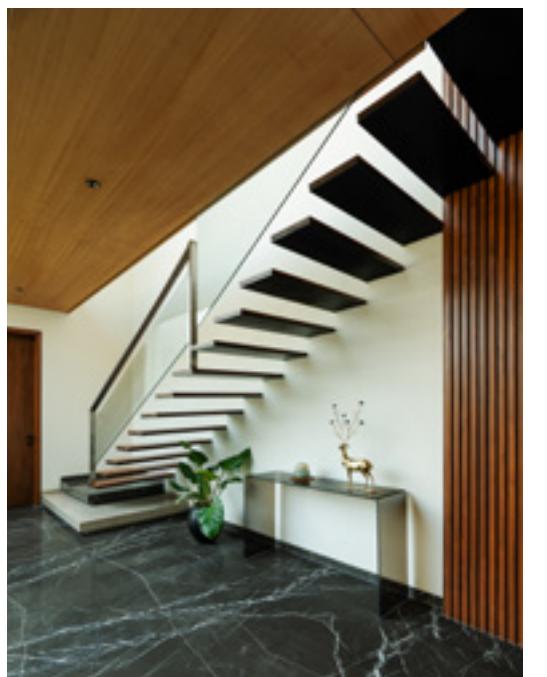
Interestingly, while the hardware on the staircase glass railing has been effectively concealed, the metal braces of the steel members holding up the cantilevered cuboid is left exposed, turning its structural form into a highlight. “The vertical steel sections intersect to form star shaped columns which are the load bearing members for the cantilevered cuboid. These star shaped columns accentuate the structural integrity while being sleek, replacing the conventional columns”, avers Vikas.

A material palette raw and restrained

The design and material composition speaks the language of honest portrayal, depicted in their raw form. Thus, exposed concrete, solid Teak, natural stone and steel feature in their raw state, their natural textures intact and exposed, the construction form laid bare in its true state, to be seen and absorbed visually. The colour speak is totally through materials used and the greens that wrap the site. The interiors speak of equal restraint in their décor, the



Exposed steel trusses articulate the structural language



Sculptural cantilevered steel staircase



Living area connecting seamlessly to the exteriors

individual elements brought in focusing chiefly on functionality while addressing aesthetics.

The material variations fused into each space tunes in with the specific functional use and individual customised needs, keeping in perspective the required overall coherence in the décor that runs through the residence. Not surprisingly, the furniture as well as the finishes speak of strong minimalism, designed not to hinder the structural language, letting architecture serve as the fine articulating element of the décor in place of individual decorative objects. Further, this leaning becomes amply evident in the exterior façade where the material palette is a combination of wood, the raw textures of exposed concrete walls and steel members.

Open language through minimal footprint

The footprint of the 4890 Sqft built space rests on one-third of the 65x101 site, with two-thirds having been left open to accommodate the landscape. This open language enhances the spatial experience that is accentuated by the imposing 24 feet cantilevered cuboid. The lay of the interiors communicates the same open language, the glass walls opening the interiors visually into the courtyard. The strategically placed slits and openings on the walls further eschew the heaviness of concrete while opening up the spaces.

Integrated structural form

The composite structure features as an integrated design where the design of the interiors is in sync and evolving as the structural form emerges. This integration and combined evolution enable the structural forms and spaces to be camouflaged or hidden by opting for elements such as storage units or in the powder room where the entry is deftly covered by wooden louvers, merging with rest of the

wall. Where possible, the storage units too are integrated and flushed into the walls, with recessed windows supporting this feature. The skylight too is skilfully integrated with the chandeliers to blend in the infusion of natural light with the artificial.

The massing of the façade is likewise designed to appear as floating where the structure seems to lift up from the ground with a nil support base. "This is in tune with our signature style of bringing in floating walls, floating window and door frames, staircases, displaying a dramatic structural form that becomes the chief highlight", elaborates Vikas. The sleek metal sunshades over the windows complement this language of the structure. "The edges, including that of the cantilevered block are tapered to spell this sleek language", he adds. The residence thus emerges as a quiet balance between form and function, structure and light, indoors and outdoors. 

Project: Long House
Design Firm: Crest Architects
Location: Bengaluru
Built area: 4890 Sqft
Completion: 2024
Design team: Architects Vishwas Venkat, Vikas MV, Akanksha
Materials: Steel, Teak wood, Natural stone, concrete
Picture credits: Shamanth Patil



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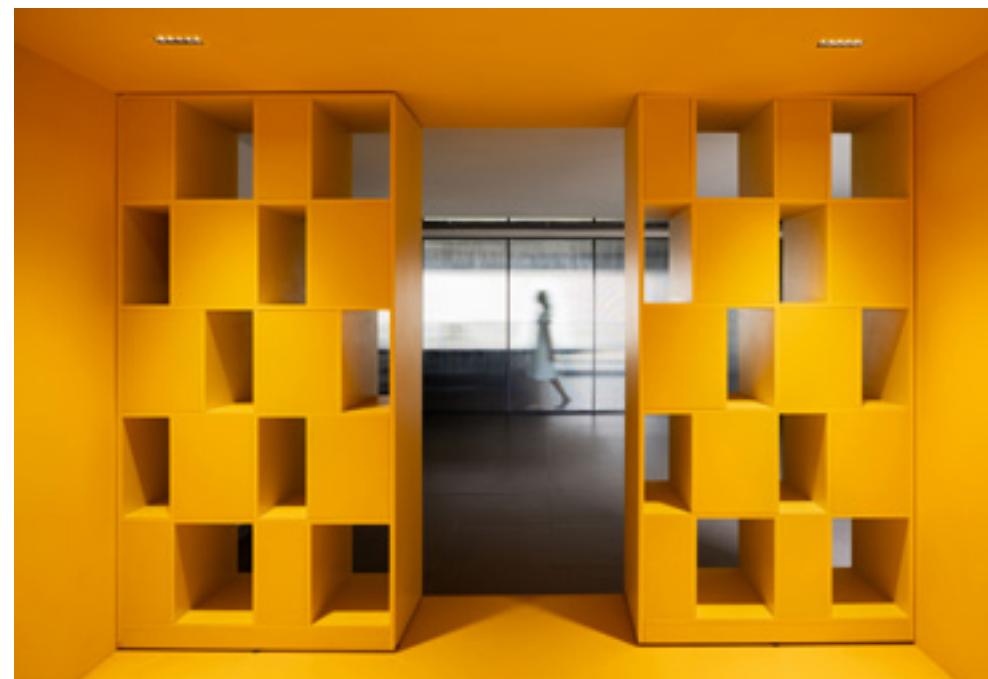
BY NANDHINI SUNDAR
FEATURING SWAPNIL VALVATKAR



The space was a club house featuring in a 608-unit apartment complex, catering to an age group that spanned from children to senior residents, the diverse requirements of this segment needing to be met with. The large 20,000 Sqft club house incidentally featured on two levels, ground and first floor of the 10-floor apartment block, instead of being a standalone building as is usually the case.



Indoor games area featuring as a yellow box, the adjoining corridor painted in the same colour tones



Yellow partition to co-working space with boxes and open niches



SWAPNIL VALVATKAR

When **Architect Swapnil Valvatkar of Collage Architecture Studio**, took up the project, he realised that, given the structural composition of the space as well as the varied requirements and facilities expected to be incorporated, it was imperative to bring in plenty of cheer, vibrancy in the form of colours and interior planning. This was more so as the club house came with the existing columns and beams of the apartment block instead of a seamless space which would be the norm in a standalone building. "Integrating the clubhouse with the existing column layout was a significant design challenge", points Swapnil.

Library



Keying in vibrancy

What then ensued was a vibrant functional space with all the facilities keyed in, the interiors exuding charm as well as functional efficiency. Extensive glazing is opted to foster a sense of openness, simultaneously bringing in copious natural light, resulting in a bright, breezy ambience. The two levels are marked with the tones of bright yellow, creating as well as accentuating the visual connectivity between the levels, ensuing in a vibrant, cohesive spatial experience.

The ground floor, spanning 12,000 Sqft, hosts a fairly large double height lobby space, the glass walls expanding the interiors to the outdoors to visually enlarge the space. The colour palette is kept white, the pristine white walls complementing the combination of Lime stone and wood cladding on the feature wall. A comfortable white leather seating further enhances this décor.

Packed into this ground floor are the badminton court, a squash court, an indoor games area along with a party hall, a retail space. While the lay of the ground floor is marked by subtle tones, the indoor games area serves as a vibrant contrast, featuring as a yellow box tucked into this space.

This bright yellow coloured space, enclosed by a glass wall, hosts a Table Tennis table, cards table and other indoor games. The glass

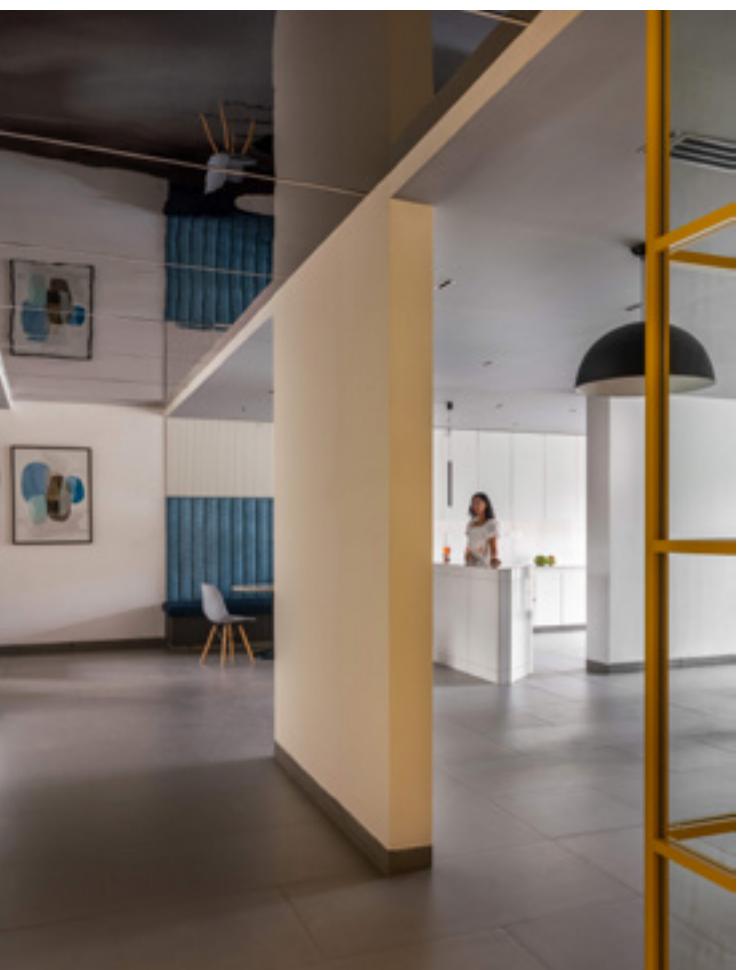


Business Centre

wall comes with neat squares of yellow aluminium framework, the yellow vinyl flooring in the games room complementing this colour choice, while the cement plastered ceiling serves as a contrast. The visually porous games room speaks of vibrancy, youth and vigour, inviting in its structural form as well as lay of the functional spaces.

The yellow colour palette is taken on to the adjoining corridor to continue this language. Thus, yellow vinyl flooring marks the 6x8 feet corridor space, with the walls and ceiling too painted with the same yellow tones to speak the language of a homogenous colour palette. A large three-dimensional painting covers the entire wall at the end of the corridor, the artform giving the visual illusion of an exit beyond.

"The interiors came with a large span and this prompted us to design the games room as a yellow box tucked into this large floor space, packing in all the indoor games inside", explains Swapnil. "The corridors were further amplified by using similar yellow colour." Cement coloured vitrified tiles mark the rest of the exterior flooring at the ground level which also hosts a café on the step out deck, thus serving as a strong contrast and defining feature for the individual zones. Strategically placed wall paintings usher in the artistic flavour, enhancing the experiential quotient of the interiors.



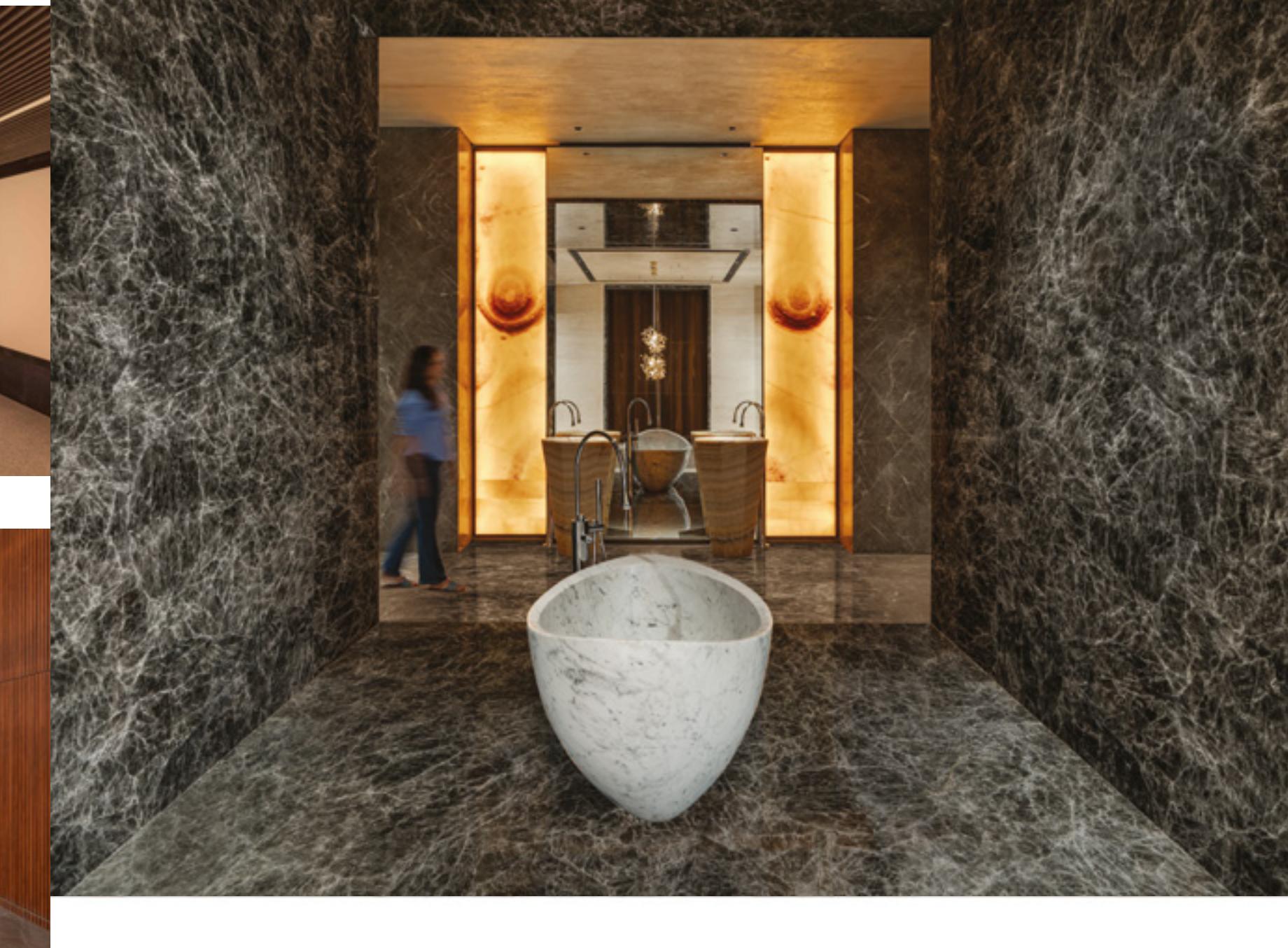
Lobby with neutral tones



Reflective ceiling to visually expand the space



Home theatre

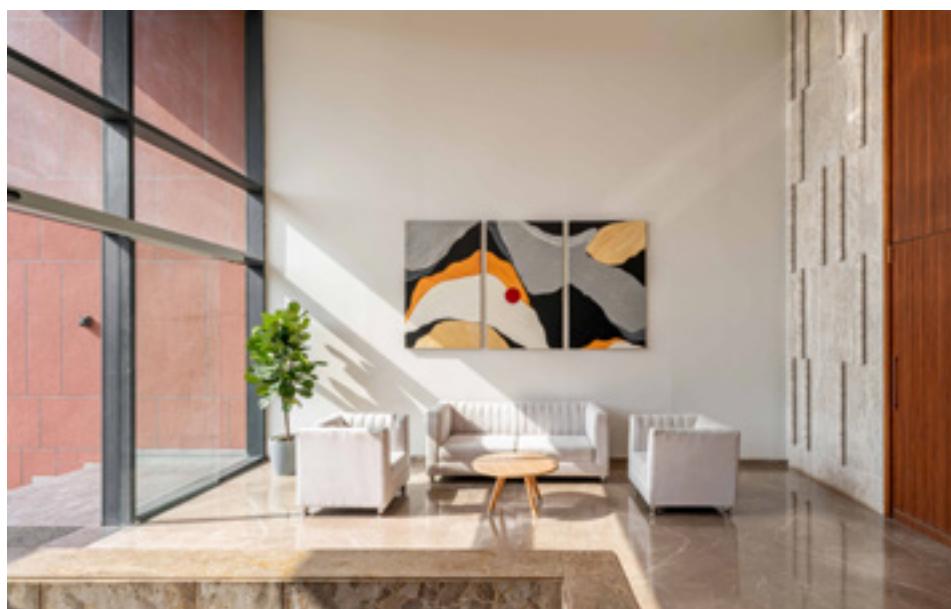


Fusing in a business centre

The first level spanning 8000 Sqft, houses the business centre along with a co-working space that packs in a conference room and individual workstations. The yellow tones are taken on to the first level too, the corridors painted entirely in yellow, from the walls, ceiling and thence on to the floor. A glass partition with aluminium framework, similar to the indoor games room in the ground floor, marks the business centre. "The height of the first floor was only 8 feet and hence a reflective ceiling was opted to visually expand the space", adds Swapnil.

An attractive yellow partition, hosting boxes and open niches, features as the demarcating wall for the co-working space, with the interiors of the co-working zone defined by cement coloured vitrified tiles to contrast the yellow vinyl flooring outside. "The idea was to create a vibrant space, yet, keep the work zone subdued to facilitate a calm work atmosphere", Swapnil adds. Swapnil adds.

The first floor also features a library, the colour tones subtle with white walls and cement coloured vitrified tile flooring, that is cheerfully contrasted by a vibrant yellow book rack. Integrated into this first level are also the gym, an attractive home theatre where the seating once again conforms to the yellow palette that marks the rest of the club house. A set of guest rooms too find their space on this floor, enabling residents to host their guests in the club house.*



Lobby area with stone and wood feature wall

Project: Amber Encase, Wonderwall Clubhouse.
Design Firm: Collage Architecture Studio
Location: Bengaluru
Built area: 20,000 Sqftt
Completion: 2024
Design team : Principal Architect Swapnil Valvatkar, Ar. Sweta Sahu, Ar. Krutika C, Ar. Ashwathi N
Materials: Aluminium framework, glass, Limestone stone, wood, vitrified tiles
Artwork: Artsu by Sunidhi Nayak
Consultants: Eco consultants (Structural), SYNS (MEP)
Picture credits:Praneet Bora
Award : Runner Up, IID Design Excellence Awards 2022-25, South Zone, Institutional & Public Spaces Category

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A last mile intervention

BY NANDHINI SUNDAR
FEATURING MEDAPPA PONNACHANDA



The wards open on to the serene ambience of the waterbody

It was a space to be conceived for those on their last mile journey. Needless to state, the approach had to be one of acute sensitivity, creating an environment that is not only peaceful but also tuned to the physical, emotional needs of the residents.

The palliative care centre, Bagchi Karunashraya in Bhubaneshwar, Odisha is housed within a 40-acre site, the land originally barren, having been a laterite quarry. The overarching factor that guided the design was the requirement to heal, both the mind and the soul on this last journey.

When **Architect Medappa Ponnachanda of Mindspace** took up the task of designing the palliative care centre on the assigned 20 acres of land, his first thought was about the fertility of the soil in the site, given its barren status of being a laterite quarry. The excavated quarry site was still intact, holding water within its precincts during the monsoons, literally like a tank, with minimal or nil vegetation around it. Medappa took up this excavated site as the starting point of his design, to create thence a verdant healing space that came with a soothing waterbody along with the thick greens.

Rich hues of laterite

Given the site being an erstwhile laterite quarry, Medappa chose to pick this stone for cladding the walls, where the expansive walls of the inward looking individual built spaces bring in the colour and cheer through their rich hues. The master plan of the hospice is conceptualised as a series of dispersed buildings clad in laterite, interspersed with multiple courtyards which define and demarcate each block, yet, forge a connect where required to facilitate smooth movement and functional interaction.

The rich hues of laterite are evidenced right at the entrance to the hospice, marked by an imposing tower at the security enclosure, leading thence to a large porch. A serene walkway through the greenery and omnipresent laterite walls of the individual buildings, leads to the outpatient department, with the exterior courtyards sensitively dotted with seating spaces under the trees. The inward looking OPD is clad in laterite, the deep colours uplifting the senses while its structural form affords strong privacy for each space.

The OPD along with its day care facility is functionally connected to the wards and nursing stations so as to enable easy access for both nurses and doctors. An internal waiting area features besides a waterbody with a Buddha symbolically placed in it, to emit a sense of

peace to the patients and caregivers. The consultation room as well as the day care facility connect to this waterbody. The admin block is strategically placed next to the OPD, the two connected by a courtyard. These connected corridors and courtyards, prevailing across the project, become the active spaces to pause, celebrate life and its moments on this last mile journey.

Ushering in the calm waters

Water and the sound of it flowing is known to calm the nerves, soothe the senses, function as a much sought after stress buster. Medappa capitalised on the calming influence of water, bringing this in copious form in the vicinity of the wards. "The excavated laterite site came with stored rainwater and it was fitting to create this shallow pool next to it, connecting the element of water and its healing powers to the wards", he observes.

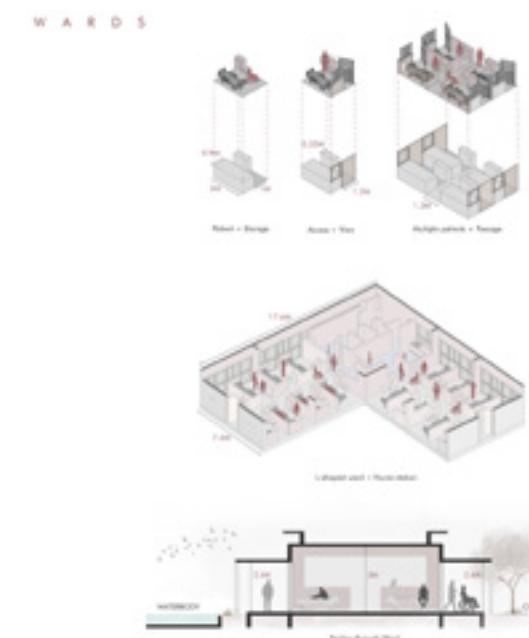
Thus, a picturesque one-foot-deep waterbody prevails right next to the wards, with black granite slabs and attractive metal sculptures, crafted out of scrap metal, punctuating it, vying for attention amidst the surrounding greens. The waterbody connects to the existing quarry like an infinity pool, the presence of water continuing into the excavated site. The waterbody is abutted by a large corridor into which the individual wards open on to, eliciting both a visual connect to the water for the wards as well as physical connect when the patients are wheeled out into the corridor for a brief sojourn in the open.

Metal columns and metal channels feature on the edge of the corridor, segregating the waterbody while ensuring the structural form is not heavy on the eye as would be in the case of concrete members. Tiles and Kota stone bring in the apt textural forms to resonate with the natural ambience. Given that the site came with a gentle slope towards the quarry area and the design was meticulously addressed to keep to this natural topography, the waterbody features at a lower level as compared to the larger portion of the site. A set of steps and a ramp hence lead down to the corridor and thence to the waterbody. Strategically placed exposed concrete walls along the corridor shield the wards where required while lending a refreshing streak of contrasting hues.

Sensitive composition

The ward block displays very sensitive composition of the spaces while keeping the general language of the palliative centre intact, both in structural form as well as the copious greens. The entry to the laterite clad structure is marked by a massive 8x12m porch enclosed by a metal louvered roof, with a portion of it covered in glass to weather-shield the ambulances bringing in the patients. The spacious reception lounge connects to a sunlit internal courtyard where a laterite jaali wall divides the courtyard into two sections to segregate the ward areas from the public space. The wards featuring besides this internal courtyard, open thence on to the picturesque waterbody surrounded by greens, infusing a serene ambience to the entire section. The wards are built in a U-shape around the waterbody so as to visually open on to the

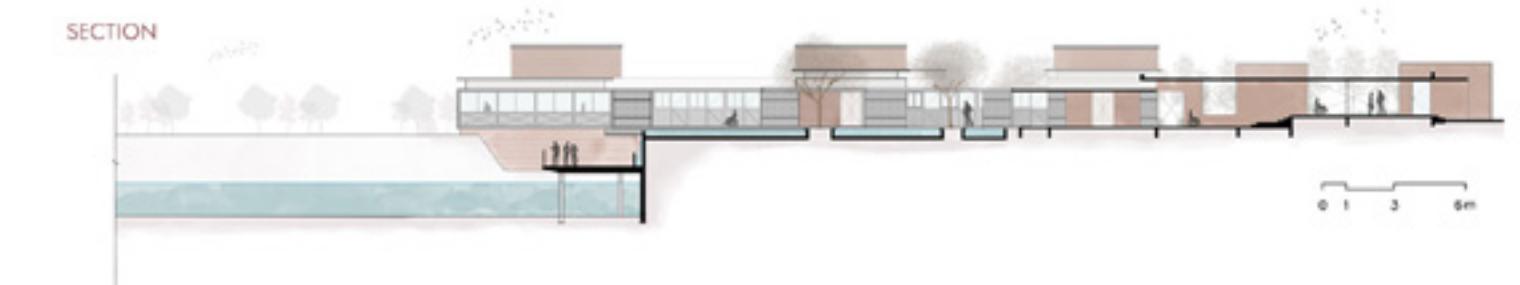
"The excavated laterite site came with stored rainwater and it was fitting to create this shallow pool next to it, connecting the element of water and its healing powers to the wards", Medappa observes.



presence of water. Besides the connect to the element of water, the wards also face the exterior courtyards, the greens filtering in visually. The corridors are structured large to facilitate beds to be wheeled out and enable patients to step out into the open and absorb this soothing environment.

The internal composition of the wards too is sensitively designed, with each bed in the dormitory hosting a 4 feet wall around it to afford privacy, yet permit the nursing staff to have a seamless visual connect throughout the ward from their station. The placement of individual beds in the dormitory is done in an L-shape, with the nursing station placed at the intersecting corner, ensuring it is equidistant between the two segments. The tactically placed exposed concrete walls on the open corridor along with the Kota stone and tile flooring offer a rustic contrast to the earthy textures of the laterite walls.

A point to note here is the use of laterite only for the exterior spaces, the interiors housing plastered walls so as to have a neutral palette that is soothing to the eye. Given the state of the mind as well as the physical body of the inmates, a diversional therapy room is also fused into the composition of the inpatients block. The diversional therapy room features along the waterbody, with the ward block segregated from it by a green courtyard. The therapy room visually





The arrival plaza of the auditorium housing the amphitheatre



Art features on the large niches of the exterior walls



Double height courtyard in the auditorium

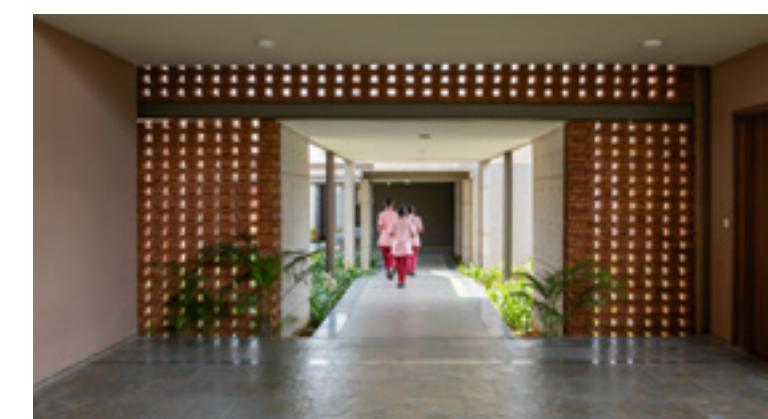


Large corridors outside the wards enable the patients to step out into the open

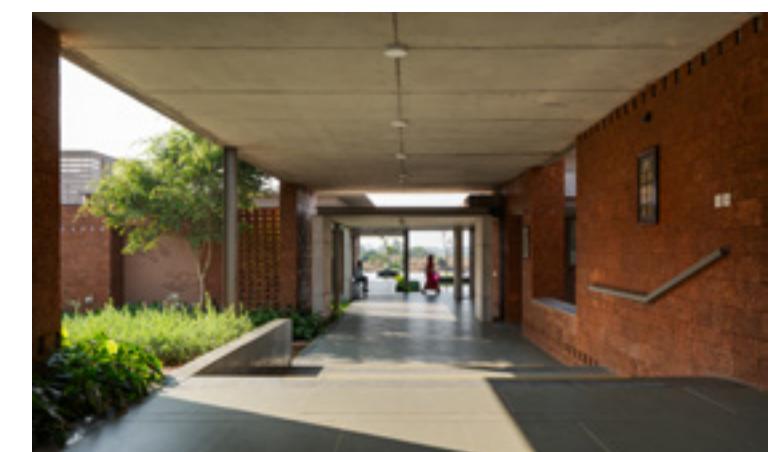
opens up to the waterbody and greens through its glass walls, adding to the therapeutic indulgences accorded inside. Being a palliative care centre, the incidence of demise of inmates is a regular feature, yet the need to keep this factor shielded from the rest of the residing patients is imperative. The morgue is thus sensitively tucked away from the ward block along with the 'gasping room' which is essentially used by the patients during their final hours. A prayer room is fused into this block, permitting a quiet place for relatives and caregivers to withdraw and pray for their loved ones.

Sisters of compassion

Just as the inpatients need sensitive care and attention during their last mile journey, the nurses attending to them tirelessly likewise need thoughtful care so that they are mentally strong to take on the travails of their daily routine. These sisters of compassion are provided this delicate care through their sensitively designed nursing quarters which is functionally connected to the wards, yet affords them the privacy and relaxation much needed to rejuvenate their body, mind and soul to take on their arduous daily tasks. The nursing block comes sans laterite, the neutral palette soothing for the frayed nerves. The quarters come with three distinct courtyards to serve different functional requirements, with a play court integrated into them. A large dining block with equally spacious kitchen, pantry and laundromat along with a gym and indoor games area serve the needs of the nurses.



Laterite partition wall segregates the nursing quarters from the wards



Steps lead down to the wards and the waterbody

Incorporating a learning centre

The hospice comes with a learning centre that is clubbed into the office block. Three classrooms prevail in the block along with the office spaces and a library. With three courtyards built into this block, each of the classrooms open on to a courtyard, visually filtering in the energetic green presence. Fused into this composition is the canteen, where the interiors spill on to the courtyard to offer a dining experience in the outdoors amidst greenery.

Imposing auditorium

As part of the program of the palliative care centre is a 500-seating capacity auditorium. Designed to generate revenue, the auditorium features as an imposing composition of cubes clad in laterite, with an open to sky double height courtyard. The double height courtyard marks the arrival into the auditorium with a large spillover space around it. The massing of this block thus speaks the language of multi-levels and in turn, a large expanse of space. Just as the structural composition of the rest of the hospice does, the inward looking structure of the auditorium also reveals the lay of spaces only upon entry, keeping the surprise element intact. The arrival plaza of the auditorium houses an amphitheatre with the steps facilitating access to the upper level of the auditorium becoming the seating where outdoor events are hosted in the evenings. Textural contrasts in the form of exposed concrete in the interior walls and sculptural staircase, Kota stone flooring and the



Dining area overlooking the courtyard in nursing quarters



Waterbody with a Buddha symbolically placed within

sprinkling of greens against the expanse of laterite, mark the entry to offer a rich varied visual experience. Traditional artforms prevail in the large niches that dot the exterior walls of the auditorium, infusing the local cultural flavours.

Punctuations of art

Besides the exterior laterite walls, the traditional artforms mark the interiors of the auditorium too, such as Sambalpuri inspired motifs incorporated into the carpets, dance forms of Odisha depicted in artform on the expanse of walls on either side. "The objective was to imbibe the local cultures, traditional crafts and artforms of Odisha to usher in a strong local flavour into the structure as well as the interiors", says Medappa.

The presence of traditional artforms and culture is witnessed across the rest of the hospice too, featuring in the large niches created on the extensive laterite walls. The traditional rural flavours are further brought in as punctures on the laterite walls, lending an artistic

flavour to its composition. Likewise, the metal sculptures crafted with discarded waste metal pieces dot the expanse of the multiple courtyards, ushering in art as well as detailing the infinite possibilities of turning waste to art.

Bagchi Karunashraya was funded by Mr. Subroto Bagchi and Ms. Susmita Bagchi and set up with the help of Bangalore Hospice Trust that runs Karunashraya. The design by Mindspace was executed in alignment with the principle of Karunashraya- "When there is no cure There is care".

The project is the Winner of the prestigious THE PLAN Awards 2025, Milan, Italy. *



The 500-seater auditorium



Individual buildings interspersed with courtyards

Project: Bagchi Karunashraya
Design Firm: Mindspace
Location: Bhubaneshwar, Odisha
Built area: 11840 Sqm
Completion: 2024
Design team : Principal Architect Medappa PN, Architects Febin Frederick, Sahana Malagatti, Shweta Chandran, Uday Kumar
Materials: Laterite stone, Kota stone, exposed concrete, Mandana stone
Picture credits: Shamanth Patil
Award: Winner, THE PLAN Awards 2025, Milan, Italy



Stunning windows by Moon & Baker

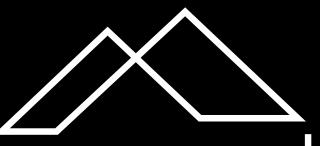
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The Dialogue: Defining Disciplined Design

BY PROF. JAISIM KRISHNA RAO

An article exploring expression of culture, history, environment as reflected in interior design related with the time, influenced by available technology for art to create the living atmosphere.

The Adventure of an architect in the practice of this profession starts from the day one walks into it, is a search accompanied only by oneself. All around is space occupied by elements playing a game with a sense of order with disciplined defined rules. What one learnt over the years in the education of architecture and during internship disappears and it is not fear but a smile that welcomes and the elements that one is surrounded by awakens the senses and an awareness begins the new journey.

Architecture is a journey, Design is a discipline and demands one to comprehend the direction, the direction is opened by the client with demands that they desire in these spaces. The Architect starts the dialogue with one and all that influence this space desiring attention and a manifestation starts to unfold. The client is not just a person but all those involved in the dialogue. Architecture expressed in this built environment reflects the philosophy of the designer with a spiritual reality.

Design defines Disciplined Detail. Dialogues reflect it via physical expression, playing the element with these lived-in habitats.

Art by itself cannot express. Technology does not know what to express. The fusion is the most fascinating expression. This is when DIALOGUE becomes the creator.

The culture and history of the living, built and unbuilt involving nature and spirituality is what makes this sub-continent the most sought after place to live and love life. Design with discipline defines. The dialogues continue beyond time, the Vedas are the infinite expression.



**Architecture is a journey,
Design is a discipline
and demands one to
comprehend the direction,
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De-colonising Foundation Studio Pedagogy: Architecture Education in India

The current state of Foundational Studio Pedagogy delivered in Indian architecture Schools reflect a deep-seated post-independence identity crisis, where Western intellectual paradigms continue to exert dominance over local knowledge systems. The pedagogical model inherited from colonial rule established a Eurocentric mindset, prioritising concepts like "neutrality, expertise, and scientific rationality" as the universal foundation of professional knowledge. This epistemological colonisation persists in the Foundational Studio, which focuses intensively on abstract application of "form, space, proportion, and scale", often leading students to master reproduction and construction skills without the intellectual capacity to critically question the discipline's societal role or address local contexts.

The adoption of International Modernism post-1947, while aimed at nation-building, inadvertently perpetuated this issue, replacing stylistic colonialism with an epistemological one that prioritised universalist aesthetics over deep climatic and cultural context. The challenge lies in reorienting this learning process to root it in India's indigenous thought and rich architectural history.

The imperative for decolonisation is two-fold: addressing historical bias and establishing a critical path toward sustainability and social equity. Decolonisation does not mean rejecting Western thought, but rather diversifying the sources of learning by embedding indigenous construction systems, local materials, and climate-responsive typologies into core curricula. This shift draws on theoretical frameworks like Indigenous Knowledge Systems Theory (IKS), which prioritises knowledge identified by local communities.

This effort is formally supported by the ADAPT2SDG typology, a structured framework that bridges decolonisation with global sustainability agendas by consolidating pedagogical shifts into five core pillars: Ecological Responsibility, Social Equity, Historical Awareness, Community Engagement and Interdisciplinary Practice.

To practically reorient the Foundational Studio, the curriculum must move away from studying vernacular architecture as a "product" to understanding it as a "process"; analysing the rationale, systems of knowledge, and relationship with nature that dictated the built form. Core modules must introduce hands-on measured drawing of existing human habitats to comprehend physical factors like orientation and ventilation.

Furthermore, Traditional Indian Architectural Knowledge Systems such as Vaastu Shilpa Shastra, must be integrated with a "scientific and progressive outlook," rather than being dismissed as unscientific dogma. Studio briefs must mandate the practical translation of concepts, such as using the idea of Brahmasthan to design internal courtyards for light and climate modification and validating these traditional principles using contemporary technical analyses like building biology.



BY DR JAFFER AA KHAN

The pedagogical structure must also embrace local craft and material intelligence by treating artisans and craftspeople as co-educators, thereby diversifying learning sources and fostering ethical, hands-on engagement with material culture.

The Foundational Studio project brief itself requires a radical transformation, shifting from purely functional, normative problem-solving to fostering "semantic debate" and intellectual inquiry. Foundational exercises must mandate Cultural Mapping projects, where students identify and document local cultural assets and wisdom traditions, grounding their design in place-based knowledge and intangible heritage. Assessment must follow suit, moving beyond rewarding formal perfection of the final "product alone" to evaluating the student's process, responsive methods, ethical engagement, and alignment with the ADAPT2SDG pillars.

Despite support from policies like the National Education Policy (NEP 2020), which mandates the inclusion of Indian Knowledge Systems (IKS), institutional challenges persist. These include rigid teaching methods, an elitist studio culture that prioritises monumental architecture over social needs, and a critical disconnect between academics and professional practice. The Council of Architecture (COA) must translate the NEP 2020 mandate into actionable curricular guidelines, standardising foundational IKS courses and implementing mandatory faculty development to ensure educators can scientifically and contextually translate this traditional knowledge.

Ultimately, the reorientation of Foundational Studio pedagogy is essential to prepare a generation of architects equipped to address India's converging crises, fostering genuine knowledge sovereignty and creating contextually specified solutions rooted in a deep, informed understanding of their heritage. It is time we move on from "Form, Space and Order" and contextualise our teaching and learning processes, embedded with the Traditional knowledge.

(Dr Jaffer AA Khan is an Aotearoa (NZ) based architect academic who is the Founding Director of INZAC- India New Zealand Architecture Collective based in Tāmaki Makaurau (Auckland). He can be reached at jafferaakhan@gmail.com)

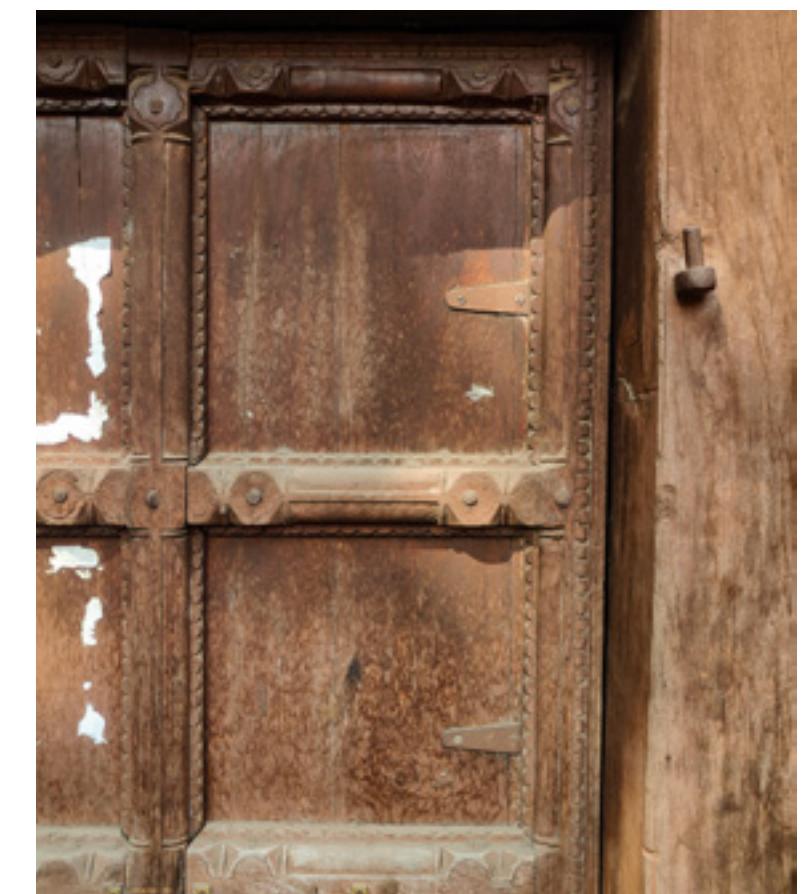


A nostalgic streetscape

BY MAHESH CHADAGA

A recall of the past glories can bring in a strong sense of nostalgia, especially when one physically walks through the spaces. **Interior Designer**

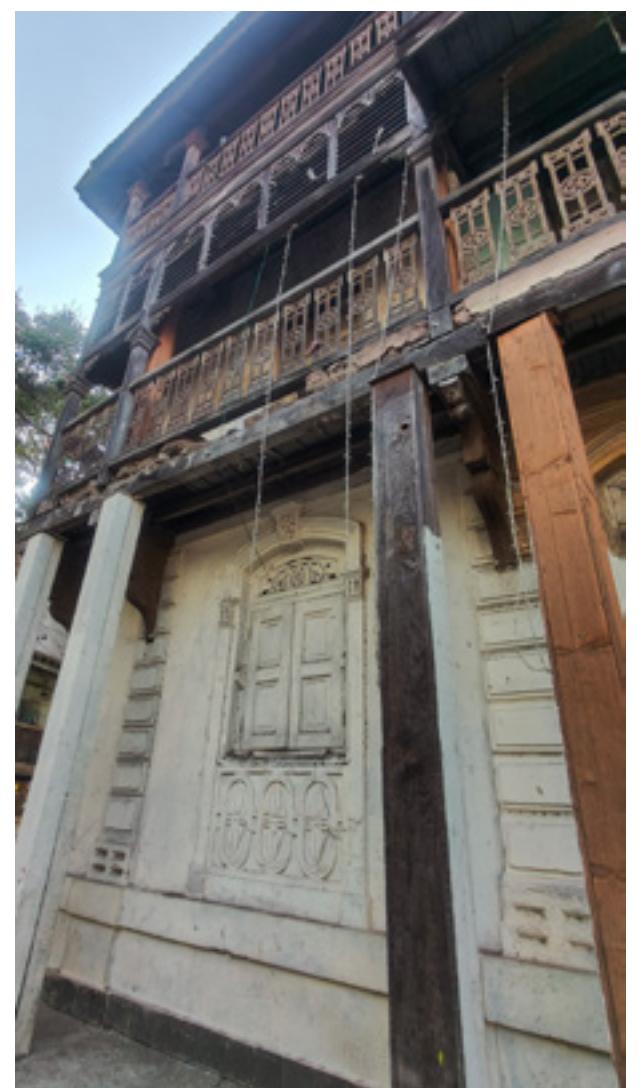
Mahesh Chadaga evokes this nostalgia by capturing through his discerning lenses the glories of a bygone era in the old city of Nashik through its streetscape where the old multi-storeyed houses, referred to as Wadas, continue to exist.





Characterised by winding narrow lanes, the old city of Nashik is still home to the historic Wadas that come with intricate timber carvings on the facades, timber beams, arched windows. These multi-storied residences line the streets, each hosting balconies besides their internal courtyards, the architectural style displaying a combination of the vernacular and colonial.

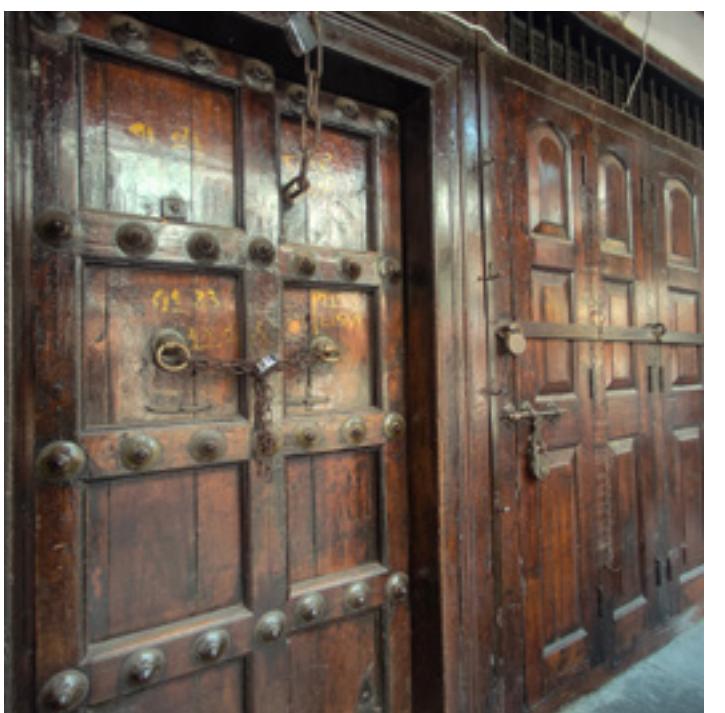
Marked by thick walls, these traditional Peshwa-era mansions have the infiltration of natural light happening through internal open to sky courtyards. Each of the Wadas stand testimony to the high level of skill and craftsmanship that prevailed during that era, a skill that was passed down generations of craftsmen.





The streetscape speaks of both residences as well as a bustling market place, the two existing in harmony, reminiscent of the colonial history, where they historically served as homes, business hubs and administrative centres.





The buildings on these narrow streets feature as row houses where the entrance door opens on to the street. The language of the streetscape is one of dense, yet intimate urban environment, with the residents having direct access to the street as well as their immediate neighbours.



A New Chapter Begins

The month of September saw the coming to closure of the glorious tenure of Architect Gunjan Das and the charge handed over to Architect Vishwanath who took over as **Chairperson**

IID BRC 2025-27. Ar. V. Vishwanath takes the mantle with a huge body of social work to his credit, rendered during his esteemed career spanning two and a half decades. Upon graduating from BMS School of Architecture in year 1990, Vishwanath began his career with an eight-year stint at renowned Ar. K N Srinivasan's firm before founding YV Architects (formerly Vishwannath Associates) along with his wife Vidya Vishwanath.

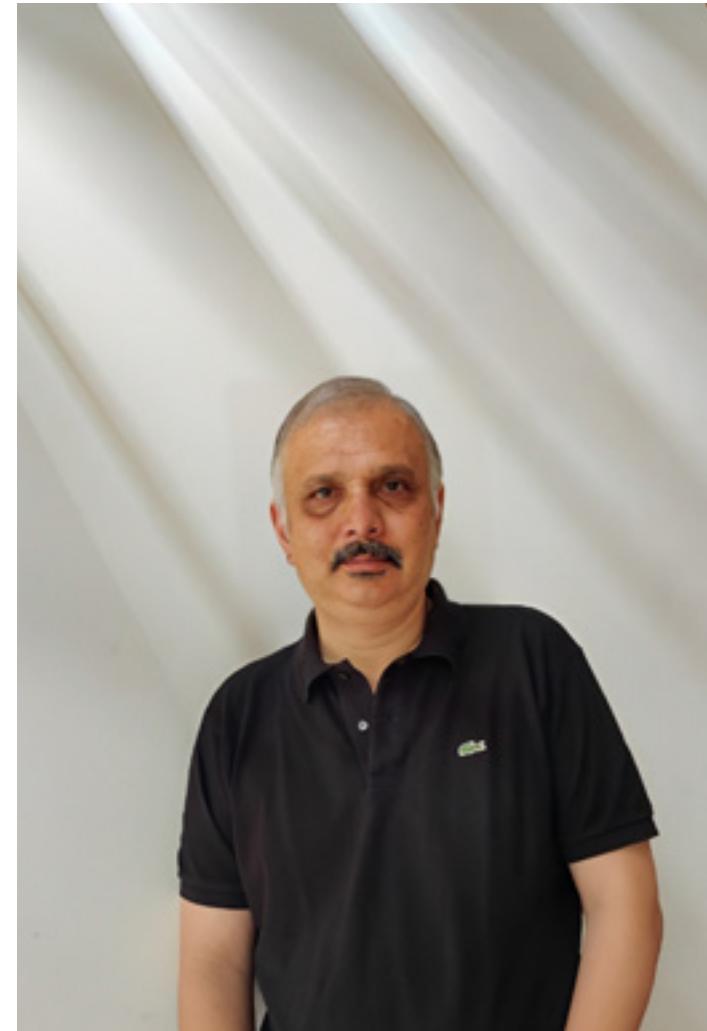
During his esteemed career, Vishwanath has completed projects that conform to an expansive bandwidth of work that include public buildings, institutions, large metro stations, retirement villages, residential and mixed-use developments, commercial spaces, auditoriums that number over 70. Vishwanath's design approach has always focused on the end user and functionality, keeping natural light and ventilation an integral component of his spaces. Always ensuring the design offered conformed to the existing topography of the site, he is constantly mindful of the budget assigned for the project, where minimal or zero escalation governs the design.

With climate, culture and context serving as the founding principles of YV Architects, it is not surprising that Vishwanath has brought home many awards and recognitions, both national and international including the IID National Award and World Architecture Community Award, Aces for Spaces, Construction Week India Awards, to mention a few.

Footprint in the field of education

Given his strong commitment to education, it is not surprising that Vishwanath has been a part of many educational boards, both in the past and current. At present he is on the board of both the BMS College and School of Architecture. He was earlier Member of the Board of Studies for VTU in Architectural Education, held the position of Design Chair and contributed to design education through IID.

His penchant to make a change in the field of architecture saw him establishing the Material Library as part of IID BRC initiative in collaboration with MC Members, at BMS College of Architecture. The intent of the Material Library was to bring in practical exposure on various design and construction techniques and materials for architecture and design students.



Architect V Vishwanath



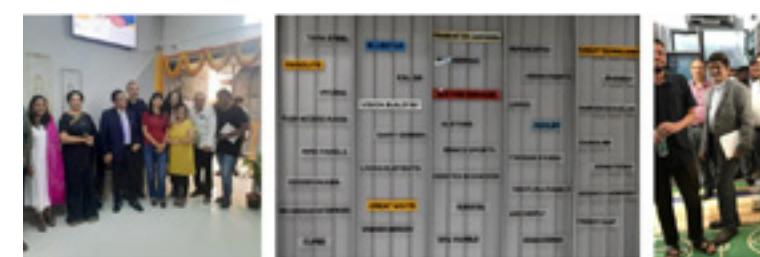
Material Library



Rotary Orchards Chaitanya Senior Citizens Home



Rotary Bangalore Orchards Government School



Material library

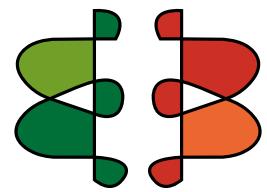
Service beyond architecture

His intense leaning towards social service saw him joining the Rotary International in 2002 as a Group Study Exchange Ambassador to USA, exploring architecture at various firms and universities in the USA. He served as President of Rotary Bangalore Orchards and Assistant Governor for District 3190.

As an architect and Rotarian, Vishwanath designed, built and currently manages the Rotary Orchards Chaitanya Senior Citizens Home in Bengaluru, housing over 100 residents. He also built the Rotary Bangalore Orchards Government School, Vasantha Nagar in Bengaluru, which educates children from Anganwadi to High School. His work was duly recognised and he received the 'Best Rotarian Award for 2016 – Kempegowda Naadu Award' for his exemplary service towards the Rotary Cause. Besides his involvement with Rotary Bangalore and IID, Vishwanath is also an active Committee Member of Bhartiya Vidya Bhavan where he promotes Carnatic music, classical dance forms, and occasionally pursues singing.

A scintillating term ahead

Taking over as Chairperson IID BRC, Vishwanath is all set to make a difference, spanning both architecture education, urban spaces and the design spectrum involving both design and design fraternity. Besides taking forward the already existing diverse platform of programs and design interventions in IID BRC, his broad plan for his two year term includes a range of master classes and workshops for architecture and interior design students, interventions in urban spaces through participation of student fraternity, bringing in place the digital version of the IID BRC design magazine Antarya, creating design awareness amongst students of government schools, organising podcasts hosting leading architect fraternity to start serious dialogues on design and its impact on lifestyle, to list a few.



Happenings in BRC

JULY TO SEPTEMBER 2025

COMPILED BY AR. SAHANA SHETTY

THE GRAND FINALE

The month of August was host to the last Master Series of Chairperson Ar. Gunjan Das. The event, hosted by Inner Circle Partner, Simply Sofas, witnessed a scintillating presentation by **Ar. Phillippe Fouché, Principal Architect at SAOTA**. On attendance were Chairpersons from IIID Chapters across the country. The Master Series presentation was followed by IIID BRC Managing Committee and the visiting Chairpersons making a trip to physically see the International Award-Winning project of Architect Senthil Kumar Doss who had built a residence entirely in Sadarhalli stone, the technique of erection using purely the interlocking method.



Ar. Gunjan Das being presented a momento by Ar. Vishwanath and Ar. Dinesh Verma



Ar. Phillippe Fouché making his presentation



Chapter Chairpersons from various IIID Chapters with Ar. Phillippe Fouché

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CODE STUDIO DOES IT AGAIN.

IID BRC, through its CoDe Studio, conceived 8 years back, has been doing spectacular work of restoring as well as rebuilding facilities pertaining to government schools, students' hostels for the underprivileged, making a tremendous difference at the ground level.

The month of August was witness to one more such project completed and handed over by CoDe Studio.

This time it was the inauguration of the Tamil School in Shivajinagar which needed intervention in the form of better facilities to accommodate its students as the existing building had deteriorated significantly, becoming unfit for use. CoDe Studio, ably driven by Ar. Kavita Sastry and Ar. Sahana Shetty, successfully completed a new block for the students, which was inaugurated by MLA Rizwan Arshad.

FACULTY DEVELOPMENT

IID BRC in association with IID National, conceptualised a faculty development program for architecture and interior design colleges. The First Faculty Development Program was held in the second week of July at BMS College of Architecture. Headed by Ar. Anshuman Sharma from NEC and supported by Ar. Vishwanath from BRC, the program witnessed large participation, both from faculty of various architecture and interior design colleges in the city as well as architects.



Ar. Kavita Sastry and Ar. Sahana Shetty felicitated by MLA Rizwan Arshad



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IID BRC at the Faculty Development Program



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Ar. Vishwanath, Ar. Gunjan Das, Ar. Sahana Shetty, Ar. Shyamala Prabhu at the LGBM



Chairperson Ar. Gunjan Das with her team and Inner Circle Partners

LAST AND FIRST GENERAL BODY MEETINGS AND CHANGE OF GUARD

The month of July was host to the Last General Body Meeting of outgoing Chairperson Ar. Gunjan Das, where the events of the two-year term were summed up and the spectacular achievements commended, celebrated. Wrapping up her scintillating two-year term, Ar. Gunjan Das prepared the ground to welcome the incoming Chairperson Ar. Vishwanath who formally took charge in the month of October. The month of September witnessed the hosting of the First General Body Meeting, under the incoming Managing Committee of the new Chairperson Ar. Vishwanath.



Participants at the FGBM



Ar. Vishwanath making a point at the FGBM



IID BRC with Navig 8

DEBATING ON THE RELEVANCE OF INSTITUTIONS

July was also host to a very unique event, one that veered around the relevance of institutions, the difference they aid to make in our cities and neighbourhoods. IIA and IID BRC collaborated with Navig8 to host a panel discussion, "Beyond the blueprint—The evolving voice of design professional bodies", which also had CREDAI participating. The objective was to bring to the fore the many avenues and issues that have been impacted by institutions while many still await intervention. Going forward, ways to collaborate to make the right impact and create the change was explored, with the challenges for the same discussed.



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