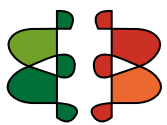


# antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION

## THE HINGED ENTRY



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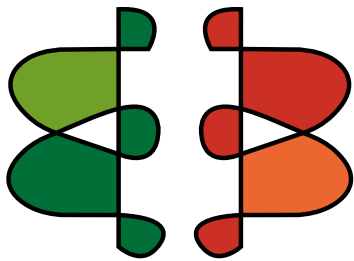
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IIID BANGALORE REGIONAL CHAPTER EMBLEM

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

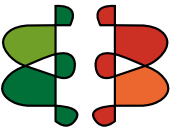
Using Rangoli (Traditional) as the basis, we have created letter form B (Modern) and reflected this form to enclose the space in between (Interiors). The colour palette is also representative of the traditional and modern.

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IIID BANGALORE REGIONAL CHAPTER

Chairperson  
Speaks



V. VISHWANATH

**Dear members,**  
Post our fascinating event of Designuru 5.0, January 2026 was more of a cooling period for the office bearers at Team Mitra. Excitement of 2026 was kickstarted with release of the meaningful Creative Calendar, supported by Inner Circle Partners and Designed by my good friend Ar. Arun Balan. Our Executive Secretary and my office got busy circulating the Calendars and receiving messages from people who enjoyed the Calendar, while we had trouble with a few members who had shifted address and same not updated with us, which resulted in a few calendars being returned.

Team Mitra had a fruitful MC meeting supported by Inner Circle Partner FunderMax India on 27th January 2026. Month of February was host to the first Pro-Series Event for the Term, to experience the Architectural Styles reflecting on the Soil, Climate, Culture from three different parts of Karnataka. The speakers were Architects from Belagavi, Mangaluru and Bengaluru. This interesting Pro-Series on 27th February, with the presentations and panel discussion, was co-coordinated by Ar. Chandrakanth Kanthigavi and supported by Inner Circle Partner Pasolite. Spring of 2026 began with the Master Series Presentation by famed Ar. Canna Patel from Ahmedabad, supported by Inner Circle Partner KICH, to an audience of over 200. The uniqueness of this term has been the introduction of an Invocation either in the form of Dance or Music at the beginning of each event. For the Master Series, a classical dance performance was hosted followed by an informative presentation by KICH.

We have some exciting events lined up during the course of this year to enhance bonhomie in IIID BRC and increase membership of our Chapter. The year is going to be exciting, so stay tuned for information about Happenings at BRC, watch the Podcasts where we feature the Great Masters. Enjoy IIID BRC as a great platform to enhance knowledge, networking, education to faculty, students and professionals. Stay tuned for also the various sporting activities planned to bring together our fraternity.

**V. Vishwanath**  
**Chairperson - IIID BRC | 2025 - 27**  
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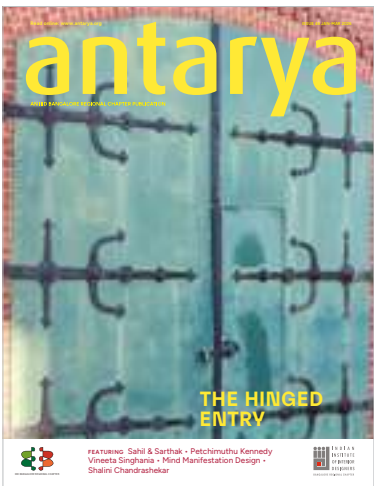
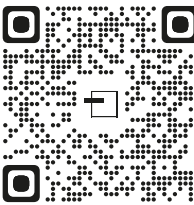
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ISSUE 46 | JAN – MAR 2026  
COVER DESIGN

A large green metal door with ornate hinges on a red brick wall, offering a rustic architectural charm.  
Image Credit : Mika Mark from www.pexels.com

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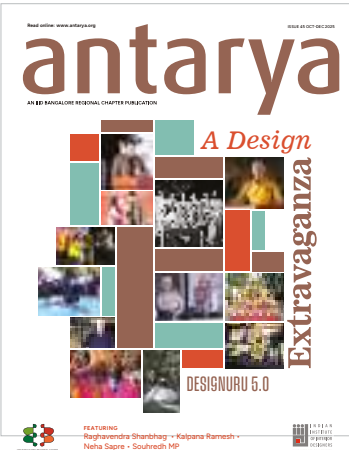
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ISSUE 45 | OCT – DEC 2025  
REVIEW

Antarya is a beautiful effort by IIID BRC. Bringing together an amazing ode to history, art, architecture, conservation and craft. As a proud Bangalorean I truly congratulate each one of you at Team Antarya.

To be covered in Antarya that belongs to a city I was born and brought up, truly felt so meaningful. It meant a lot when my classmates from Architecture School who are in Bengaluru, shared the feature with me.

AR. KALPANA RAMESH  
THE RAINWATER PROJECT

# From the Managing Editor's Desk



DINESH VERMA

## Dear Members,

In any building project, one aspect that is often overlooked, though it is as important as any other component, is the hardware used. These seemingly small elements determine how efficiently, safely and comfortably a building functions. A well-executed project invests in quality hardware not as an expense, but as a long-term investment in performance, durability, safety and user satisfaction.

Among the various categories of hardware, hinges are perhaps the most understated. Though small in size, they play a critical role in the functionality and longevity of doors, windows, cupboards and cabinets. The right choice of hinges influences not only smooth operation and safety but also aesthetics, maintenance requirements and the overall user experience.

In Antarya, we remain committed to bringing you the best in materials, design and project insights. Our endeavour has always been to provide our members with informative and engaging reading material that enriches professional knowledge and stimulates fresh ideas. We greatly appreciate your suggestions and continuously strive to improve both the quality and variety of our content.

Team Antarya looks forward to bringing every issue to you on time, every time. We also invite our members to share articles and photographs of their projects. Our editorial team will be delighted to connect with you for possible publication in future editions.

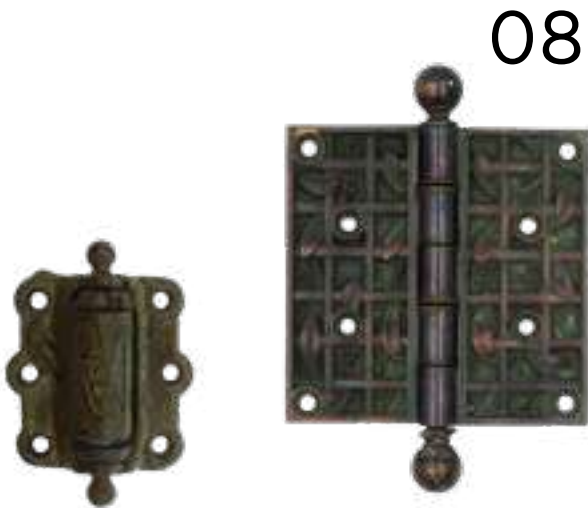
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# The Hinged Entry

BY NANDHINI SUNDAR



One mechanical, universally present element of daily use that comes with a remarkably long history is hinges. The origin of hinges has been traced back to 1600 BC by archaeologists, their first presence identified with the early civilisations such as Turkey, Egyptian, Roman where they manifested in stone, wood, bronze, iron. The Medieval era too displayed massive wrought iron hinges facilitating the opening of the giant doors. Wood, bronze, copper were the most sought after materials during these early civilisations to fashion the hinges used in the heavy palace and temple doors.



Antique 3" Cast Iron Screen Door Spring Hinge - Circa 1880

Source Etsy



This door hinges on the stile and is called a haar-hung door. Source Wikipedia



Antique paumelle H-shaped door hinge constructed from brass and featuring ornate steeple tips. Source Etsy

## Earliest Hinges

The earliest hinges discovered were found to be pivot hinges where they featured as a solid pole inserted into a stone or wood socket. These were discovered in Hattusa, modern day Turkey, where the wooden doors pivoted around the stone sockets. A look back into ancient Egyptian, Roman, Greek architecture reveals stone pivots, bronze pin hinges used for the doors. Though crude, these were functional, with the door hanging on a vertical pin that was set into the lintel and the threshold, permitting it to rotate but not swing. These were replaced when they wore out.

Similar hinges also find mention in the Old Testament as part of King Solomon's temple, dating back to 970 to 931 BC where the material used was gold. Hinges made with metal, dating back to 760 to 650 BC were also discovered in the ruins of wealthy Egyptian households. These had essentially evolved from the simple wood and stone pivots and were used for the doors, gates, chests in tombs, temples. The earliest Egyptian hinges featured in bronze, copper, even ivory, and many displayed hieroglyphic decorations to denote power. Greeks and Romans refined these hinges, mastering their use, creating them in bronze and iron to support doors that weighed several tons, such as the 17-ton bronze doors of the Pantheon, demonstrating their advanced engineering prowess. A Greek door

from 200 AD tomb at Langaza points to the use of pivot hinges. Romans were one of the first to improvise the system of hinges by bringing in the concept of barrel hinges that came with interlocking metal loops.

Their advanced metal pivot systems in bronze or iron were used for heavy doors, cabinets and furniture, with the name of the deity, Cardea, used to derive the name Cardo for the hinges. The pivot hinges were designed specifically to bring in high stability when used for massive doors. Some of the hinges they developed, such as the strap hinges, barrel hinges, continue to have their presence today in different forms. While these hinges were used for household items such as doors, cabinets, drawers, the hinges also found their way into Roman armoury to improve flexibility and mobility.

Ancient Mesopotamia was also home to the early development of hinges where effective pivot systems were used to move heavy doors. The doors here were attached with wooden pegs, copper or bronze fittings that served as the pivoting pins set in stone or wood sockets to enable movement of heavy doors of palaces and temples. These primitive hinges stand testimony to the attempt by the first civilisations to address and improve functionality of their structures.



Old construction of hinges in the dry stone wall near Bignasco Source Wikipedia



Rusty hinges on a building exterior Source Wikipedia



Source : Unsplash



## The Medieval era

The Middle Ages were witness to the metamorphosis of hinges from the primitive stone and wood pivots to robust forged iron hardware that was secure. The medieval blacksmiths worked on ornate wrought iron strap hinges that were used in the massive castle doors, churches, even heavy medieval furniture. This was also because some metals and alloys became too precious to be commonly used. Iron butt hinges emerged in medieval Europe and became the dominant form of door hardware for hundreds of years. Even today, butt hinges generate more revenue than any other hinge category in the world.

The period 500 to 1500 AD is noted for the Strap hinges which featured as a long iron band fastened across the door and hung on a hook or pintle that was attached to the wall. The Medieval era is also noted for the Gothic style hinges that were artistic and came as elongated scrollwork with decorative curls that were designed for both structural strength as well as aesthetic appeal of the massive doors. These hinges were secured with large iron nails to prevent



Close-up of a weathered blue wooden door featuring rusty hinges and peeling paint.  
Source : Pexels



A barrel hinge made of bronze strap Source Wikipedia

tampering. A sizeable number of these medieval hinges are still present in the ancient castles spread across Europe.

## Renaissance and Industrial Revolution

While use of hinges became widespread during the Renaissance, the Industrial Revolution marked the turning point, ushering in mass production, making hinges standardised and accessible. The new metal alloys combined with new manufacturing techniques facilitated the production of more complex, resistant, durable hinges. Besides doors, these were used for multiple applications, from furniture to industrial tools.

The 16th century witnessed major advancements in hinges where reinforced metal was used to create strong hinges that would support large weights, besides windows, cabin doors. Till the 17th century, the British colonies in North America used hinges imported from Europe, post which forging started locally.

## The Victorian era

The Victorian era was witness to acceleration of industrialisation, resulting in the rise of use of machines. This increased the requirement of hinges leading to many complex hinges being developed during the 19th century, to give the machines more speed and precision. Between the 18th to 19th century, hinge manufacturing changed from hand forging to mass production in steel and brass with introduction of special types such as the piano hinges, butt hinges, invisible hinges.

In year 1888, a small manufacturing operation in Black Forest, Germany, was started by Karl Hettich where a manual bending machine was brought in to make pendulum clock anchor escapements. The company went thence to develop a fully automated 16 metre production line for Piano hinges which run the full length of a door and served as a cabinet hardware solution during a large part of the 20th century. Today, Hettich is one of the world's largest furniture fittings manufacturers.

The other notable innovation towards the end of the 19th century are the ball bearing hinges in place of T hinges that was earlier used widely. The design of the ball bearing hinge was patented in 1889 by Stanley's Bolt Manufactory. Likewise, the invisible hinges witnessed refinement and were patented later in 1903 by Joseph Soss. These feature as a concealed item where it is hidden when the door is closed. This period was also witness to hinges going through further refinement to address decorative expectations.

## The entry of 20th Century

This century marked the advancement in several types of hinges besides making it an everyday use item for a number of functional needs, beyond doors. Experimentation prevailed with different types of metals, with coating in different compounds to bring in corrosion resistance, especially for marine applications. Decorative element came in as a strong aspect in the design and manufacture. New materials were introduced such as stainless steel, aluminium, plastic hinges to increase durability as well as resist corrosion.

Functional advancements were evident such as development of ball bearing hinges for heavy doors, self-closing spring hinges, smart hinges that came with electronic sensors to address security and remote access. Year 1924 saw further refinement in the invisible hinges to include three fixed axes and slidable rotational axis. This patented design, featuring now as five axes structure, continues to dominate today for high end cabinetry fittings.

Post World War II there was an exponential demand for housing, furniture, cabinetry. The shortage of wood during this period meant the use of a different type of hinge that attached to the inside of



Source : Pexels

a door or a cabinet, where it could be adjusted post installation and remain invisible from outside. This resulted in the birth of the European concealed hinge.

By year 1952, one of the most famous hinge companies in the world, came about in Austria. Started by Julius Blum, the operations began with building a horseshoe stud which then transformed to become a leading company in the manufacture of hinges.

## Contemporary innovations

The 21st century is witness to evolution in technology at a speed never seen before and this has led to the development of increasingly complex, functional solutions such as the concealed hinges. These hinges permit doors to close silently in a fluid movement with minimum effort. New technologies such as adjustable hinges, self-closing hinges, combine modern home automation that comes with applied sensors and automated or electrified mechanisms to offer some of the most state of the art hinges.

The design of the ball bearing hinge was patented in 1889 by Stanley's Bolt Manufactory. Likewise, the invisible hinges witnessed refinement and were patented later in 1903 by Joseph Soss.



Swing clear hinge  
Source  
Wikipedia





Source : <https://www.kronakoblenz.com>



A classic wooden door with vibrant red paint and brass hinges in a stone frame, exuding vintage charm. Source Pexel



Hinge on the Sydney Harbour Bridge was used during construction of the bridge, and now accommodates thermal expansion and contraction of the bridge  
Source Wikipedia



An ornate brass door hinge Source Wikipedia

## The Indian story

Medieval India primarily displayed use of functional hinges, the early designs coming with pivot mechanism where they were crafted in stone, wood or iron to support heavy doors of forts and temples. The iron strap hinges of this period were hand forged by blacksmiths and used for the heavy gates. The metal fasteners explicitly created for smaller doors revealed intricate craftsmanship.

Stone pivot joints were essentially used for the massive monumental doors. The monolithic stone doors with their protruded carvings in some of the ancient temples were operated using the sophisticated stone pivot hinges. These featured functional interlocking stone mechanisms to enable the doors to rotate seamlessly. The interlocked stone joints acted as mechanical hinges, aiding to withstand seismic stress. The Chidambaram temple in Tamil Nadu serves as a fine example.

The Vijayanagara Empire in Hampi, dating to the period 14th-17th century, is also an excellent example of the use of monolithic stone doors that come with carved pivot hinges. Interestingly, many hinges used in the temples were decorative, incorporating intricate iron work or stone carvings. The blacksmiths and artisans of ancient India also created robust metal hinges for the doors and chests, where they manifested as simple strap hinges or as complex iron mechanisms for security.

The ancient Indian forts, being designed for massive fortification, came with humongous sized doors that housed vertical iron rods, metal spikes and worked on pivot mechanisms. Engineered to

withstand long sieges, many were also granite framed such as the gates of 12th century Gingee fort, the Chittorgarh fort, designed to resist elephant attacks. Here the pivot system rested in a stone socket, enabling the massive door to rotate on a vertical axis. The hinges were also often concealed or protected by iron spikes to protect against elephant attacks. The doors were made of heavy wood, plated in iron and connected to the stone entrance using heavy iron hardware.

Besides iron, ornate Indian palaces and temples used bronze hinges that many times came decorated with religious, symbolic figures. The ancient Indian palaces often came with interior doors that were low, windows that were small, prompting special handmade hinges to be made along with locking systems.

Some of the ancient temples dating back 750 to 1000 years, also feature intricate stone carvings on the ceiling where rotatable contraptions are fused in, indicating an advanced knowledge of rotational mechanisms that used lathes or similar tools to shape them. These mechanisms are believed to be part of a secret rotating chamber as in the Kazhugumalai Vettuvan Koyil. These temples also came with complex locking systems in brass, again revealing advanced knowledge and skills. Likewise, the megalithic structures in Ellora Caves display complex dovetail joints and interlocking mechanisms to function as specialised connectors.

The Vijayanagara Empire in Hampi, dating to the period 14th-17th century, is also an excellent example of the use of monolithic stone doors that come with carved pivot hinges. Interestingly, many hinges used in the temples were decorative, incorporating intricate iron work or stone carvings.



Source : The Town Hardware Stores / The Ironmonger



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Product Catalogue



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# Fit it right with KICH

BY NANDHINI SUNDAR



The year was 1992 and the beginnings singularly focused on catering entirely to an overseas market. When Shri Chimanbhai Hapani started the 100 per cent export oriented business, the focus was on addressing the explicit needs of the Middle East, Africa, which were the key markets. Their immediate challenge was to meet global standards in quality as well as variety of product, to compete with other world players in a field that was already booming.

By year 2000, the business, christened as **KICH**, branched out to address the domestic market.



By year 2003, a state of the art manufacturing unit, measuring 3.5 lakh Sqft area, was set up in Rajkot, Gujarat, with the product and quality manufactured in adherence to American and EU standards. Being the first to start a manufacturing unit in India, **KICH** brought in solutions in stainless steel in the early nineties—a period when brass and aluminium were the universally available solutions in the country. The current reach of **KICH** is close to 45 countries spread across 6 continents, besides its pan India footprint, offering over 6500 varieties of products.

**KICH** is the first Indian company to receive the National Award for best quality in premium architectural products, an honour presented by the former President of India, Dr A P J Abdul Kalam. **KICH** is also recognised as Asia's Most Promising Brand.

## Why KICH

With its pan India presence and global footprint, **KICH** offers over 6500 products under six different verticals, covering Hardware Solutions, Furniture Fittings, Bathroom Accessories, Glass Fittings, Railing System and Digital Solutions. Given the zero compromise on quality, a large segment of its products features in stainless steel where 316 grade is used for the premium product segment market and 304 grade for the budget sensitive commercial market. Backed by technology, skilled manpower, innovation and creativity, **KICH** rests its core beliefs on the plank of practicality, elegance and functionality to arrive at its solutions.

### DURABILITY

Given the strong intent to “build to last generations”, the handcrafted solutions in stainless steel are meticulously designed to evolve and match with the everchanging market trends and expectations, where the solutions serve as a constant neutral backdrop that continue to prevail and function for decades, without the requirement to change. This intent to have the solutions last for generations, also translates into the quality and durability of the products offered, both in material and composition.

### SUSTAINABILITY

A strong plank on which **KICH** rests all its operations is one of sustainability. The use of stainless steel as the core material for its major solutions teams aptly with this strong sustainability quotient, given the recyclable nature of steel, both as raw material and finished product. Besides, the use of stainless steel as the chief material also resonates with its endorsement in the green rating used for green buildings.

### CUSTOMISATION

With over 1500 corporate groups and government divisions serving as the clientele, **KICH** supplies all its products from its manufacturing facilities catering to the different verticals, housed in its mega factory at Rajkot. Its expert in-house Design Studio and strong R&D team is fully equipped to provide customised solutions to address individual unique, at times challenging



design requirements that arise based on site conditions. Be it mega projects such as the Central Vista, Noida Airport, or smaller projects, all customised solutions have been met effortlessly by its manufacturing facility.

### STRINGENT TESTING FACILITIES

The mammoth manufacturing facility at Rajkot comes with its own testing unit that meets the highest international standards. The customised solutions executed are likewise tested at the unit, with suggestions given to alter if required so as to enhance durability and better maintenance. These customised solutions are tested for the same international standards, ensuring quality and satisfaction for the customer is not compromised.

### AFTER SALES SERVICE

For **KICH**, the relationship does not end with sale but extends beyond, with a dedicated after sales service team in place to provide all the required support. Life time warranty for its major products, including full replacement if required, are the other modes of support extended beyond sales. Yet, given the high quality standards met with in the manufacture, **KICH** comes with a replacement record of 0.01 per cent, a testimony to its uncompromised quality standards.

### INTERNATIONAL EXHIBITIONS

**KICH** participates in all leading international exhibitions across the world, embracing the range of new designs featuring in the international arena. The in-house Design Studio and R&D team incorporates these emerging as well as trending designs to evolve new, customised products that not only keep pace with international expectations but also serve as unique home-grown solutions to cater to the domestic market.

### DOMESTIC AND GLOBAL REACH

Given its uncompromised quality standards and unmatched range of products and solutions that meet international standards, **KICH** has to its credit, in the domestic market alone, over 11000 prestigious projects spanning 27 completed airports, several major government buildings, hospitality, healthcare and large commercial projects. These include catering to several prestigious clients



such as the TATAs, Adani Group, Reliance Industries, Lodha Group, Kalpataru Projects to mention a few. These figures are besides its extensive reach in the international segment, catering to projects across all verticals.

# Astounding product range

The range of products on offer is expansive, tuned to meet the varied project requirements as well as unique individual needs through appropriate customised solutions. The product solutions on offer span 6 broad verticals that include Hardware Solutions, Furniture Fittings, Bathroom Accessories, Glass Fittings, Railing System and Digital Solutions. Each vertical comes with an incredible range of solutions to meet the exacting expectations of the discerning clientele.



## The ultimate door solution

Given the integral part played by hardware in the smooth functioning of doors in any structure, **KICH** comes up with a choice range to meet each unique requirement. Be it door handles, night latches, hinges, door closures or customised solutions, the variety on offer to pick from is wide and comprehensive.

### The Exclusive Handles

The approach taken is one that goes beyond functionality, to meet futuristic leanings along with unmatched aesthetics while ensuring durability. In keeping with this approach, the door handles come equipped with solid brass bush that guarantees strength and long term durability. Suitable for all types of doors, be it wood, glass, metal, the handles are manufactured to be compatible with the door thickness that range from 8 mm to 20 mm for glass doors, 30 mm to 55 mm for wood and metal doors.

The handles are also certified for fire resistance up to 2 hours in accordance with EN 1634. Facilitated with back to back fixing compatibility, the handles are highly resistant to corrosion, having been salt spray tested for 120 hours. Further, its special rivet-fit construction enhances its already superior joint strength.



The special Mortice Handle, a flagship product of **KICH**, comes with an advantage of even higher durability, being built in stainless steel. Besides being hygienic and durable, the Mortice Handles contribute positively to green rating for green buildings, because of the stainless steel composition. Featuring in both wood and metal, these unique, handcrafted handles are anti-corrosive and are mechanically tested for over 1 lakh cycles in accordance with BS EN 1906 international standards.

### The Safety Latch

The Night Latch, besides providing assured safety, also requires to integrate key, unique solutions to pitch as leader of its pack. The Night Latches offered by **KICH** come with non-corrosive properties, given its strong internal brass components and high quality powder coated surface that ensures both durability and long service life. Its integrated latch combined with the dead bolt system with an optional double dead bolt configuration, further adds to this durability and service life. Its double-throw action adds to this by providing enhanced security performance.

The night latches are available in standard as well as computerised dotted key options that feature external key operations along with internal knob and thumb turning control. Its zinc alloy body parts are combined with brass latch bolt, ensuring reliable and robust performance. The latches are explicitly designed to cater to wood and steel doors with thickness ranging from 30 to 85 mm.

### For a Smooth Closure

Whatever be the door solution opted, the opening and closing of the same needs to be smooth. **KICH** comes with various options to address this operational feature, ensuring smooth functional solution. Its overhead door closer with rack and pinion mechanism offers smooth and controlled automatic closure. The mechanism

comes with heavy duty aluminium body, complete with durable internal components that provide long service life.

Its dual valve hydraulic system structured with adjustable closing and latching speeds assures precise, controlled door operation. Being equipped with high performance anti-wear hydraulic oil, these not only facilitate smooth operation but the closing cycle stands largely insulated against temperature variations. The variety of door closures on offer also support wide opening up to 180° within a controlled closing range. For a more versatile functional option, they also permit hold-open, a feature available in selected angle range.

The range of door closure options, suitable for all standard commercial and residential doors, are mechanically tested for over 5 lakh door cycles and come with certification for fire performance of up to 2 hours, in keeping with EN 1634 standards.

### Hinged to perform

Hinges serve as the key operational facilitators in a door. To ensure hassle free performance, these need to be built to take on high load capacity. **KICH** offers a range of heavy duty stainless steel hinges made from AISI 316 steel bearing SS 316 mark for superior corrosion resistance. Available in both ball bearing and concealed bearing designs, these hinges are designed for low friction operation. Their precision-machined, fixed-pin knuckles feature reduces hinge play and increases durability. Suitable for timber, steel, aluminium and metal framed doors, these hinges are most sought after for both residential and commercial projects.

With built in sintered bush, these hinges require no periodic greasing to facilitate smooth movement. To address both timber and metal doors, these are supplied with stainless steel self-tapping Phillips head screws. For assured quality, these hinges are mechanically





tested for 2 lakh door cycles in keeping with international standards BSEN 1935. They also come with certification for fire performance for up to 2 hours in accordance to EN 1634. As for corrosion resistance, they are salt spray tested for 120 hours.

Customised to please

Providing customised solutions to meet project specific requirements is an integral part of the solutions offered by **KICH**. This calls for flexibility in design, finish, size, configuration to meet the individual exacting standards. This also calls for seamless integration with modern architectural aesthetics. **KICH** precision engineers the products to meet the individual criteria while ensuring functionality and visual appeal. Facilitating these customised executions are the in-house technical support team that hand holds from design to final execution. The customised solutions are explicitly engineered to cater to premium residential, commercial and hospitality projects.



# Solutions for the floor

Partitions and doors, irrespective of materiality, require firm anchoring on to the floors. **KICH** provides solutions for the same through a variety of solutions such as Patch Fitting, Floor Spring, Glass Connector.

Patch Fitting and Floor Spring

Ideal for fitting partitions in corporate spaces and a range of interior glass applications, the Patch Fitting comes with AISI 304 stainless steel cover along with a durable aluminium body. Its clip-on cover design permits easy installation as well as maintenance. It is fully compatible with standard glass door systems that are used in residential and commercial spaces.

The Floor Spring is designed for both single and double doors for glass, wood and aluminium that host Patch Fittings. Besides ensuring stability in installation, the Floor Spring supports the two-way operation of both pull and push that is present at high traffic entrances. Its double action hydraulic mechanism assures smooth, controlled and consistent door closure. It comes with adjustable closing speed to fine tune the operation based on the door weight and functional requirements. It comes with a maximum door opening angle of up to 120°, making it most suitable for modern architectural solutions.

Endowed with high quality Stainless Steel 304 cover, the Floor Spring is both durable and corrosion resistant. Compatible with glass thickness ranging from 8 mm to 12 mm, it supports door width that goes up to 1200 mm, providing smooth, controlled movement. It is also engineered to support doors weighing up to 120 kg, with stable, reliable functioning assured. The Floor Spring comes with EN 1154 certification and goes through a 5 lakh-cycle testing.

Glass Connector

The Glass Connectors are specifically designed to meet the requirements of all residential, commercial and hospitality glass applications and shower enclosures. With a design that provides strong support and stability for glass structures, the Glass Connectors are equipped with protective gaskets to prevent damage to the glass during installation as well as while in use. They are designed to be compatible with glass thickness ranging from 8 mm to 12 mm.



Surface indicators

Public spaces, commercial interiors many a time need guidance or at times warning signs for the visiting public. **KICH** has Tactiles exclusively designed and manufactured to meet specific requirements, where they line the path frequented. These serve as an alert on potential hazards in the path, direct the route to a safer path for the users. Featuring in raised stud patterns, the linear strip of the Tactiles directs the movement for those walking the path. The anti-slip surface property aids in usage for wet areas as well as high-traffic zones. Given the firm fixing of the Tactiles, stability is ensured besides serving as a lasting solution. These Tactiles are ideally suited for heavy foot traffic zones in both public and commercial spaces and can be used for indoor and outdoor applications.

## Accessories for the Bathroom

Any bathing area is incomplete with the absence of accessories that facilitate functionality. A thoughtfully designed and fitted set of accessories can enhance the experience of a washroom. This is more so when the right material is chosen to counter the challenges of moisture and ensuing corrosion in a wet enclosed space. Recognising the crucial role that accessories play in any bathroom, **KICH** comes with a range of solutions to meet individual requirements. The solutions are designed and packaged with the right mounting system which is crafted in corrosion resistant 316 grade stainless steel and precision brass bushings, assuring lengthy durability.

Grab Bar

Washrooms, with their high moisture, can prove to be hazardous, especially for the elderly, mobility impaired users and the differentially abled. Recognising the need to have safe, reliable support to prevent accidents, **KICH** comes with a range of solutions in the form of Grab Bars. Designed scientifically with meticulous attention to fine detailing, the Grab Bars, made in corrosion resistant 304 grade stainless steel, provide the needed support during







movement, reduce the strain while shifting positions, protect against potential slip and fall. The Grab Bars come with a robust anchor fastening system that is secure, vibration free, guaranteeing long term wall installation. They are also salt spray tested for 120 hours to make them highly corrosion resistant.

### Towel Racks

In keeping with the moisture rich, high humidity area, the 316 grade stainless steel Towel Racks offered by KICH are equipped with precision brass bushings that guarantee lasting durability along with smooth operation. The concealed anchor fixing and stainless steel screws provide a neat look while providing long term durability. The Towel Racks are corrosion resistant, given the salt spray testing done for 120 hours. The design language opted is minimal, contemporary to suit luxury washrooms.



### Dish for soap

Explicitly designed to meet the requirements of a moisture rich, high humidity space, the 316 grade stainless steel Soap Dishes from KICH are equipped with precision brass bushes to ensure long durability and smooth functioning. While functionality is a key element, aesthetics is equally crucial. In keeping with this, the Soap Dishes are designed with concealed anchor fixing and stainless steel screws that bring forth a neat appearance along with long term stability. To ensure corrosion resistance, the Soap Dishes are salt spray tested for 120 hours.

## Railing Systems

When it comes to installing railings, a major pain point experienced across projects is the imprecision of on-site fabrication coupled with the mess it entails. **KICH**, with its range of premium stainless steel and aluminium railing systems, that come with unmatched quality and unique craftsmanship, effectively eliminates this on project sites with its 'Knock-Down' railing system. While it is the first company to introduce this innovative railing system, this solution requires no fabrication or welding on site. The finished product is neatly fitted to perfectly match the requirements put forth by the designer, with the railing system using tensioned anchors for highly secure, clean mounting process.

For high traffic as well as specialised environments, the stainless steel used is of 316 grade as this not only comes with exceptional durability but also naturally repels bacteria, serving as an ideal choice for healthcare, hospitality, public transport sectors. While the 304 grade stainless steel is also offered to meet budget constraints, the material still ensures structural strength, coming with a robust thickness of 1.5mm. Besides, the railing systems uniformly come with a complete Material Test Certificate (MTC) along with relevant railing test certifications.

Given the commitment to quality and durability combined with project specific design solutions, the railing systems offered by **KICH** is the recipient of the coveted "India Design Mark" (I Mark) by the India Design Council, a certification that celebrates their high aesthetic design value, world-class quality, and environment-friendly composition.







# A contemporary interpretation to tradition

BY **NANDHINI SUNDAR**  
FEATURING **SAHIL & SARTHAK**



**SAHIL AND SARTHAK**

The art and crafts housed in an interior many times transcends from being just another decorative element to become part of a much loved or even treasured possession, bringing with it an emotive aspect that can be based on the source of the object or the comfort and functionality it yields to the user. This is more so when the specific object is a family heirloom that is passed down generations, where it goes beyond functionality or even visual appeal. Similar leanings are evinced when dealing with traditional artforms and crafts, especially those that are fast disappearing for want of skilled artisans to carry forward the intricate techniques passed down generations.

**Product and Interior Designers, Sahil Bagga and Sarthak Sengupta of Sahil & Sarthak,** recognised this, prompting them to explore the local traditional skills and artforms of each region across the country and incorporate them into the various elements used in their interior design projects. While both designers share the same passion for working with traditional artisans, their meeting almost seemed preordained, with both choosing to work for the same jewellery design store in Mumbai. Sarthak had graduated from NIFT as a Product and Lifestyle Designer while

Sahil had completed his graduation in Applied Arts from the Delhi College of Art. Interestingly, both were also looking to do their Masters in Design and applied in Italy. As fate would have it, both received scholarship in the University of Milan, bringing them closer, studying in a country where language was proving to be a barrier.

With their core curriculum focusing on Product Service System, Sahil and Sarthak got ample insight into working on a product design in line with the service it renders, keeping in perspective the functionality,



lifecycle, its transformation along with the ethical aspects of production and user patterns, be it catering to a niche segment or specially abled individuals. “The focus was on designing products that are ergonomically suitable, commercially viable, emotive in terms of fulfilling aspirations, as well as pack in a human story”, elaborates Sarthak.

Destiny pitched them together once more, for their thesis project as well as internship in Poltrona Frau Group. Their thesis focused on incorporating the Indian cultural nuances into the

products and at Poltrona Frau, they worked on integrating these motifs into the company’s brand and products where it would appeal to the emerging markets. The project as well as their internship brought to their realisation the existing vacuum in the Indian arts and crafts in terms of their usage in the contemporary scene.



Installation at the Victorian Albert Museum, London, 2013

## Translating into a studio

It comes as no surprise that this realisation prompted the starting of the studio by the duo with the explicit intent to work with Indian traditional artforms and crafts and translate them effectively to fit into contemporary spaces as the chief highlights. This led them to work directly with the artisans in each region of India, where their project featured, bringing into the project the core art and cultural elements of the specific region.

“During the pre-colonial and colonial era, these artforms and crafts were both ritualistic as well as functional elements besides serving to decorate and celebrate the spaces and skills of the artisans. We wanted to bring this back to the contemporary scene, use the artforms and crafts as functional elements in a space”, elaborates Sarthak.

“Longpi pottery is a classic example where it comes with a functional feature, yet is a traditional technique passed down generations where the product is sculpted and not cast on a wheel and the colour derived through the crushed rock of the region added to the clay”, Sarthak adds. “These pots were made for the royalty of Manipur. We used similar traditional moulds and shapes while recontextualising it to the contemporary scene.”

## Reinterpreting heritage

One of their early projects was a resort in the outskirts of Jodhpur where a hunting lodge of the erstwhile Maharaja existed. “We had to restore and revive this heritage structure where it connected to its past while catering to the needs of a contemporary traveller.” This called for sensitive conceptualisation of the interiors and Sahil and Sarthak decided to work with the local village community to bring in both the cultural elements as well as artforms and crafts into the products used in the space.

“These skills, crafts were reinterpreted to create seating elements, light fittings in both indoors and outdoors, wall elements, decorative items that resonated with the crafts as well as user patterns of yore.” Given that the spaces were to be later maintained by the same village community, the duo also designed these products with the full involvement of the artisans, imbibing their suggestions as well as making them part of the design process.

## Art for corporates

Corporate and commercial spaces are no more puritanical in approach in design of their spaces. Not only colours and vibrancy feature as part of décor, but also art, especially traditional arts and crafts. “Corporate and commercial spaces are willing to be inspired and even imbibe customised solutions and products that incorporate traditional artforms and crafts”, says Sarthak.

Sahil and Sarthak are also the first Indian designers to have been commissioned to put up their exhibit at the Victoria & Albert Museum, London in 2013. The installation was of brass, the

handcrafted glass hosting the traditional paintings of North and South India. The concept Kalpatharu came up with an artistic depiction of the range of fruits used in the country for various rituals.

## The Kerala inspiration

The state of Kerala is famous for its artforms, crafts as well as performing arts. Sahil and Sarthak decided to imbibe the rich cultures and traditional forms of Kerala in their project which they christened as the Kerala Sutras. “Kerala is a melting pot of art, architecture, cultural extravaganza besides being famous for its spices. The Chinese fishing nets of Kochi is an attraction by itself. The intent was to bring in all these flavours and the rich diversity, where it manifests as artforms recontextualised to suit contemporary lifestyles”, observes Sarthak.



Metal Chandeliers replete with mural paintings



The traditional Kindi transformed into a chandelier



Dipping into their cultural practices and traditional household items, they created products that fulfil functionality as well as artistic aspirations. Thus, the Kindi, a water pot with a spout used in the temples and ancient residences of Kerala was translated into a chandelier. “Mounted on wood, the Kindi features as drop lights over a table where the stacked lights also function as ambience lighting.”

Brass lamps are an integral part of Kerala culture and temples. This was combined with the Urulis, yet another ubiquitous item seen in Kerala residences, temples, as well as in wellness centres where they are used for Ayurvedic treatments. These were reimaged as a unique pedestal light that reflected the cultural roots, yet resonated with contemporary lifestyle expectations. “While walking through the bazaars of Kerala, we noticed multiple rows of copper and brass pots, pans vertically stacked, creating a rhythmic tiered composition that resonated with a totem. Drawing inspiration from this, a copper and brass Calico Totem was designed”, adds Sarthak.

Tholpavakoothu is an ancient Kerala shadow puppetry artform. This ritual performance dating back to the 9th Century, uses dolls made of leather for the puppet show. The leather used is painted with vegetable dyes with numerous punctures made on the skin by hand to create a filigree type of cutwork and motifs. “This artform

is almost perishing, with only one family presently continuing this work. While we worked closely with them to create our products, we also documented at length this perishing art.” Sahil and Sarthak have replicated this traditional technique, which requires skilled workmanship, to create abstract art on leather.

The duo thence converted the leather into light fixtures, space dividers, wall hangings, thus recontextualising a traditional artform to suit both functionality and contemporary lifestyles. “The number and pattern of punctures on the leather determines the character chosen to depict and these characters are mostly from Ramayana, Mahabharata. We brought in our own motifs and characters and mounted the leather on metal and wood where the cubes were backlit to come alive as an artistic light installation.”

## The Mural Stories

Kerala is also renowned for its spectacular mural paintings, again a traditional artform passed down generations. These murals feature on palace walls, in temples, the paintings relating the stories of the great epics of Ramayana, Mahabharata and others. Sahil and Sarthak decided to bring in the mural artists and traditional metal craftsmen from Delhi and Uttar Pradesh to design exotic metal chandeliers, replete with the finest mural paintings. While serving



*Tholpavakoothu artform translated on to the leather light fixtures*



*Story of Krishna depicted as mural art on a massive brass canopy light fitting*

the functionality of lighting, these metal artforms bring in colour and grandeur to the space, celebrating the traditional artform of Kerala. Diving into the story of Krishna and the Akshaya Patra, the duo designed a massive canopy light fitting over the dining table in one of their projects in the form of an expansive inverted brass vessel with a vibrant mural painting. Taking a leaf out of the traditional Kerala temple rituals of lighting lamps in grids on festival days, a diya panelled wardrobe was designed, where the grids feature against a backdrop of colourful mural paintings. The mural paintings were taken to the ceiling too where they feature as art on plywood, becoming an arresting focal element.

*Inspiration from temples of Varanasi translating into design*



## A Ghat influence

It was an erstwhile palace, situated on the banks of the Ganges, near the famous Dashashwamedh Ghat in Varanasi where the main Ganga Aartis take place. The project involved converting an existing palace into a heritage hotel, the interiors to be designed with sensitivity where the cultural fabric and history of the place is resonated with. The inspiration for the design thus came from the ghats, “which serve as a microcosm of various sub-cultures of India, with every region of the country leaving its cultural footprint. Kashi is also the oldest ancient place in the world that continues to retain its original fabric and survive.”

Diving into the story of Krishna and the Akshaya Patra, the duo designed a massive canopy light fitting over the dining table in one of their projects







Inspired from the Magadha lamp of the Gupta dynasty

The interiors thus display a rich combination of carvings, silks, embroidery, the iconic niches and motifs, the vibrant colours reflective of this cultural extravaganza. The rich Banaras silk with its striking motifs decorates the wall behind the bed, along with an overlay of rich wood carvings, inspired by the temples of Varanasi, adding to this vibrant speak. The iconic niches hosting lamps in ancient residences, temples, palaces find their way on to either side of the cot as a decorative element, with an inlay of hand embroidered silk replicating the traditional Bahi Khata. The walls are also hued in sandstone colour to resonate with the fort walls.

## An enduring history

The restaurant at the hotel further carries in its design the enduring history of the Ramcharitmanas, the ancient scripture written by the revered poet Tulsidas, unfurling as a scroll in the large central light fitting. "The scroll is hand cut and twisted in brass, reflecting the expertise of the craftsman at work. The scroll carries the ancient script, transmitting knowledge along with light through the history based light installation", says Sarthak. "The entire interior is about reinterpreting ancient traditions, history, skills of artisans to fit into a contemporary context where it stands out as a thematic, exotic functional piece, yet blends in seamlessly into the space."

Traditional hand-blown glass from Firozabad feature as part of this elaborate scroll. The Magadha Lamp, an inspiration from the Samudra Gupta reign of the Gupta dynasty, likewise incorporates these hand-blown glass fittings along with a large brass coin that replicates the gold coins of this kingdom, once again dipping into ancient history to create functional elements that fit effortlessly into a contemporary space.



Ramacharitmanas unfurled as a scroll in the central light fitting

## The tribal speak

The state of Jharkhand comes with a rich tribal history that manifests in artforms, crafts that depict their strong cultures. Particularly famous are the local Sohrai and Khovar paintings, a ritualistic mural art practiced by tribal women of the region to mark their weddings and harvest. Featuring as vibrant motifs of animals, plants and local deities using natural earthy colours, this traditional artform is linked to ancient cave paintings and passed down generations.

Sahil and Sarthak interpreted this tribal art into a massive wall mural made of metal in a mall in the city of Ranchi, where the indigenous artform, complete with its intricate patterns is recreated in brass and iron. "The 3D metal relief work is a contemporary interpretation depicting the Tree of Life, where the animal and plant motifs retain the traditional mode of depiction. The peacocks, monkeys, elephants featuring in the Tree of Life mural adopt the typical Sohrai forms." The metal work was done by skilled traditional metal artisans who "reinterpreted this artform into the metal work."

## Miniature canvas

When the duo was approached to create a canvas on the wall in the break-out area of the conference room at the Bharat Mandapam, they decided to let this wall become a celebration of India's rich heritage, where the traditional Indian miniature paintings feature as a contemporary reinterpretation. Composed in layered sections, the three massive pieces of art serve as a visual journey of vibrant colours, breathtaking landscapes, representing the rich cultural legacy and skilled workmanship of our traditional artisans.



The tribal Sohrai and Khovar paintings of Jharkhand interpreted as a massive metal wall mural



"The 3D metal relief work is a contemporary interpretation depicting the Tree of Life, where the animal and plant motifs retain the traditional mode of depiction. The peacocks, monkeys, elephants featuring in the Tree of Life mural adopt the typical Sohrai forms."



Creating the illusion of a three dimensional perspective, the thoughtfully composed artworks come with corner brackets made of marble with an inlay of semi-precious stones, echoing the intricate inlay work of the grand Taj Mahal. Inlays in brass feature in the flora and fauna depicted in the artworks, bringing in the layered

experience and depth in perspective. “Multiple artisans from different regions came together to execute their work, resulting in the final composition. The execution was not easy with coordination needing to be done between each group to create each piece that was finally combined to become a single artwork”, adds Sarthak.



Contemporary representation of Indian miniature paintings

## The Kutch collection

Kutch is famous for its hamlets sporting mud walls with exquisite artwork that have mirrors embedded. Known as Lippan Art, the artwork is done with a mixture of local clay and animal dung on which designs and motifs are drawn. Once the outlines are drawn, the mirrors are pasted, creating a mesmerising piece of art with clay and mirrors. Sahil and Sarthak reinterpreted this traditional artwork on steel, using the techniques of metal etching and laser cutting.

The result was the creation of a set of exquisitely handcrafted seating and tables, closets in steel, reinterpreting the traditional Lippan Art. Kutch is also famous for its block printing and the wooden blocks used for printing have also been incorporated into the steel furniture, saluting yet another traditional craft of the land. Further, the traditional household utensils such as the pots were reinterpreted as planter boxes. “The soldering of steel and brass



Lippan Art of Kutch reinterpreted on steel using techniques of etching and laser cutting





*Intricately crafted brass chandeliers, depicting the Akshaya Patra, feature amidst the hand painted mural walls*



*Metal craft reinterpreted to decorate contemporary spaces*

seamlessly to create these pots proved to be literally impossible and we had to come up with a viable solution with the filler metal", Sarthak recalls.

## Countering the challenges

Looking back on their journey, Sahil and Sarthak point that many challenges exist when working at ground level with the local artisans of each region. "Many are not forthcoming to reinterpret their traditional artforms and craft. Even after they see the benefit of reinterpretation, the timelines they conform to are not often easy to comply with when deadlines prevail. It then calls for continuous interaction and a relationship where they become partners in executing the customised designs."

They also caution against mass scale production of these handcrafted items. "You are dealing with specialised skills honed over years, passed down generations. They are not labour but skilled artisans and need to be addressed as such. They cannot be pressurised to execute as that impacts quality of the final product. The entire process needs to be sensitively handled, be it the design, reinterpretation, mode of work, partnership, in tune with their belief systems." It finally boils down to finding the right artisans to partner with and take forward, both sum up..





# Reconfigured to let in light

BY **NANDHINI SUNDAR**

FEATURING **MIND MANIFESTATION DESIGN**



AR. CHETAN LAHOTI



AR. ANAND DESHMUKH

The residence was two decades old, the row house situated in a tight neighbourhood that did not offer charming exterior views. Being a row house also meant that either side of the residence is a closed space, the row houses coming with shared walls. This automatically compromised the infiltration of natural light into the interiors as the vents could feature only in the front and rear of the building besides a possible skylight. The result, the existing spaces came with a design that was enclosed, with minimal natural light, the structure lending an aura of closed, cramped interiors.



When **Architects Chetan Lahoti and Anand Deshmukh of Mind Manifestation Design** were reached to reinvent the spaces of this 20-year-old structure, his first response was to look at opening up the interiors to natural light and the exteriors, to create an expanse of space and let sunlight stream in. Chetan began his intervention by first opening up the living area by dismantling a portion of the wall that demarcated the exterior car parking space. “Being a row house, the only route available to open up the interiors was the front and rear of the building, besides the roof”, Chetan explains.

## Seamless integration of the exteriors

The living area was seamlessly fused into this exterior space by also creating organically curved vents in the adjacent wall to visually connect to it. The car park then became an open to sky foyer, letting in copious natural light into the interiors while also lending an expanse of space by integrating this foyer with the living area. “The skylight was created here by opening up the roof which brought in the much needed natural light and ventilation as well as an open feel to the space by visually expanding the volume of the interior.” Built in

seating elements were fused into this foyer, creating a charming, yet informal seating area under the skylight.

The original living area came with a small courtyard enclosed by the peripheral wall, though this courtyard was not integrated into the living space, but existed as a distinct outdoor space to step out to. Chetan integrated this front courtyard into the living area by removing the existing window as well as the metal grills that served as an enclosure.

“We brought in place, a set of stackable wooden shutters to fuse this area seamlessly into the living space, where the living area features as a free flowing indoor and outdoor space”, explains Chetan. The height of the peripheral wall was also increased, with artistic niches strategically fused into it. A tiled roof prevails over this peripheral wall, as a shade to the charming outdoor seating, converting the space into a picturesque outdoor relaxation zone. Black basalt stone marks the flooring of this exterior zone, serving as a visual demarcation while physically fusing the area seamlessly into the interiors.



Setback areas fused into the living area, adding to the expanse and bringing in natural light

## Speaking with lime and brick

Lime washed walls come with their own impeccable smooth finish that is also strongly visually appealing. Recognising this, Chetan used lime putty for the walls to bring in the white smooth textures to contrast the exposed brick cladding on the walls, both within the living area as well as in the foyer and skylit courtyard. “The brick cladding on the walls, extending from the interiors to the exteriors, ushers in the earthy textures against the expanse of white that marks the interiors. We retained the existing marble flooring to complement the lime washed walls”, says Chetan.



The living area before design intervention

The existing staircase was retained, with the stair treads expanded to double up as built-in seating while entertaining a large gathering. Finished in micro concrete, these treads, moulded in curves, feature as an extension of the inbuilt seating design created in the foyer, the entire composition becoming an organic, informal seating area under the skylight, to entertain or merely relax and unwind with the family. To tune in with the minimalist theme of the décor, the wrought iron railing of the staircase was replaced with MS frame, the steel blending into the design language.

“The foyer, courtyard and the indoor living space, though technically are distinct spaces brought together, now become one large, open, free flowing living area that receives abundant natural light and ventilation, the visual connect to the greens in the space adding an energetic appeal.” To tune in with the minimalist ambience and monochrome setting, the pristine white spaces contrasted by brick cladding are furnished with light coloured wood furniture.



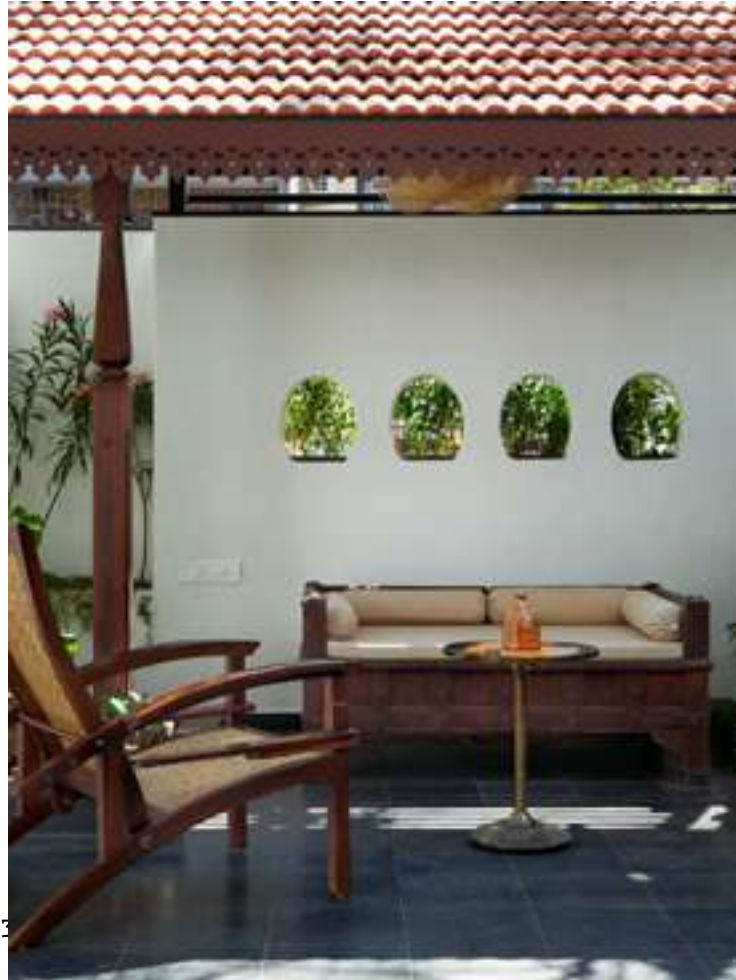
Staircase, before and after renovation







Front courtyard integrated seamlessly into the living space.  
Punctures on the compound wall add an artistic element



By opening the kitchen to the backyard to create one seamless space, not only was the kitchen made larger and more functional, the natural light too was enhanced to infuse freshness and energy.



Refurbished bedroom on the first level



The kitchen before and after renovation



## Opening on to the rear

Just as the living area was opened up to encompass the front courtyard and car park of the residence, the building was opened up at the rear where the window and a wall demarcating the kitchen and the backyard was dismantled to integrate the two spaces. “The kitchen came with a smaller area and closed space, with the natural light infiltration compromised as a result. By opening the kitchen to the backyard to create one seamless space, not only was the kitchen made larger and more functional, the natural light too was enhanced to infuse freshness and energy”, states Chetan. Black basalt stone marks the flooring of the kitchen and the backyard, unifying the entire area into one seamless space.

## Visual connectivity

While the ground floor of the residence was craftily reconfigured to integrate the existing, yet isolated exterior open spaces into the abutting built spaces to create a language of expanse, openness and copious natural light and ventilation, the first level came with similar challenges of closed interiors that needed opening up. Chetan addressed this in the master bedroom by opening up the wall to create a large window that would overlook the courtyard below, housing the outdoor living space.

Stackable louvered wooden shutters visually connect the master bedroom on level one to the living area on the ground floor, thus ushering in vertical connectivity between the two levels of the residence. Bay window style seating around this window, further turns this section into a reading and relaxation nook, within the privacy of the bedroom. The visual as well as physical connect to the outdoor greens from the expansive window and seating zone also offers a direct interaction with nature, the flora and fauna featuring as soothing connects where one can ponder in solitude.

Project: **House around the Skylight**  
Design Firm: **Mind Manifestation Design**  
Location: **Pune**  
Built area: **1500 Sqft**  
Completion: **2024**  
Design team : **Principal Architects Chetan Lahoti & Anand Deshmukh**  
Material: **Bricks, Black Basalt stone, Lime, MS**  
Picture Credits : **Hemant Patil**  
Awards : **Winner, IIID National Award 2022-25 under the Small Residential Interiors Category.**





# Effective building solutions

BY NANDHINI SUNDAR



Expansion Joint Type 1: Floor to Floor

Expansion Joint Type 3A:  
Floor to Floor



Expansion Joint Type 2:  
Twinline: Floor to Wall (Offset)



Expansion Joint Type 3A:  
Floor to Floor



Expansion Joint Type 1: Floor to Wall (Offset)



Expansion Joint Type 2:  
Twinline: Floor to Floor



Expansion Joint Type 4:  
Self-hook Slim: Floor to Wall



Offset Joint Type 3



In driveways and gardens,  
floor to floor expansion joint



Wall to wall expansion joint



In airport interiors,  
floor to floor expansion joint

The journey began in 1994 as a family partnership venture, with just one product, Arpitha Plaster Mesh. Cut to 2026 and **Arpitha Exports** has over 75 products on offer to address the varied requirements of a building and its interiors. Given its complete range of solutions for a building, **Arpitha Exports** is viewed as a one stop shop for all structural requirements.

## Arpitha Expansion Joints

While the range of solutions on offer is vast, **Arpitha Exports** is particularly famous for its high end expansion joints that lend themselves to be customised, with design to execution handled by the company where required. Its high standards of quality are further matched by a 10-year warranty that literally takes through the lifespan of the product.

Use of expansion joints extends life of the structure, permits longer spans of construction without risk of cracks, brings in neat finish to the walls, floors and façade, reduces frequency of repairs, vibrations and noise transmission and also enables smooth vehicular movement where applicable.

## A range to match all needs

The Arpitha Expansion Joints come in a range tuned to meet the specific requirements of the building, where each segment of these

joints offer over 25 varieties to pick from based on site conditions and individual leanings. They are offered in three segments, floor to floor, floor to wall and wall to wall. The varieties under each are designed to take care of gaps that range from as small as 25mm gap to as large as 500mm gap.

## Floor to Floor solution

Amongst the range of Floor to Floor Arpitha Expansion Joints, the popularly sought are the Cover Plate in Anodised Aluminium or the same in 304 Stainless Steel, the Twin Line and the Rubberised Expansion Joint. All three are suitable for commercial, residential, industrial, institutional buildings for a range of gaps and universally come with a waterproof PVC water barrier, extruded anodised aluminium profiles, two component epoxy adhesive and screws and Arpitha Plaster Mesh for mother slab edge reinforcement.

The Anodised Aluminium Expansion Joint or the same in 304 Stainless Steel also comes with a centring bar, anodised aluminium or SS cover profile.

The Twin Line Expansion Joint Profile addresses expansion gap width of up to 75 mm gap with water barrier and comes with centring bar.

The Rubberised Expansion Joint also comes with Flexible Rubber insert as top cover.

## Floor to Wall solution

While the range under this segment is wide, the key ones sought are Offset Aluminium Expansion Joints that come with Anodised finishing, powder coating and stainless steel. They are suitable for Floor to Wall expansion gap requirements in commercial, residential, industrial, institutional buildings and come as both horizontal and vertical joints. They universally come with waterproof PVC water barrier, extruded anodised aluminium profiles, anodised aluminium Extruded / S.S 'L' Shape cover profile, two component epoxy adhesive and screws.

While Arpitha Offset Powder Coated Aluminium Expansion Joint comes with the above, Arpitha Offset Stainless Steel Expansion Joint and Arpitha Offset Anodised Aluminium Expansion Joint also come with centring bar and Arpitha Plaster Mesh for mother slab edge reinforcement.

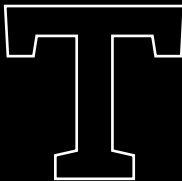
## Wall to Wall solution

The Wall to Wall Expansion Joints feature in the categories of SS Cover Profile with SS Clip-on System, as Anodised aluminium with water barrier, as 304 Stainless Steel. They are suitable for all vertical joints in commercial, residential, industrial and institutional buildings for various expansion gaps.

Besides the universally present waterproof PVC water barrier, the system comes with two component epoxy adhesive and screws, two numbers of extruded anodised aluminium base profile fixed on either side of the expansion joint, anodised aluminium extruded centre cover profile as cover for the expansion joint from the top, anodised aluminium extruded cover profile fixed on the base plates on either side of the expansion joints for holding the centre profile in place.

The SS Cover Profile with SS Clip-on System also comes with one cover profile fixed on either side of the expansion joints using the clip system.





# 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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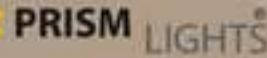
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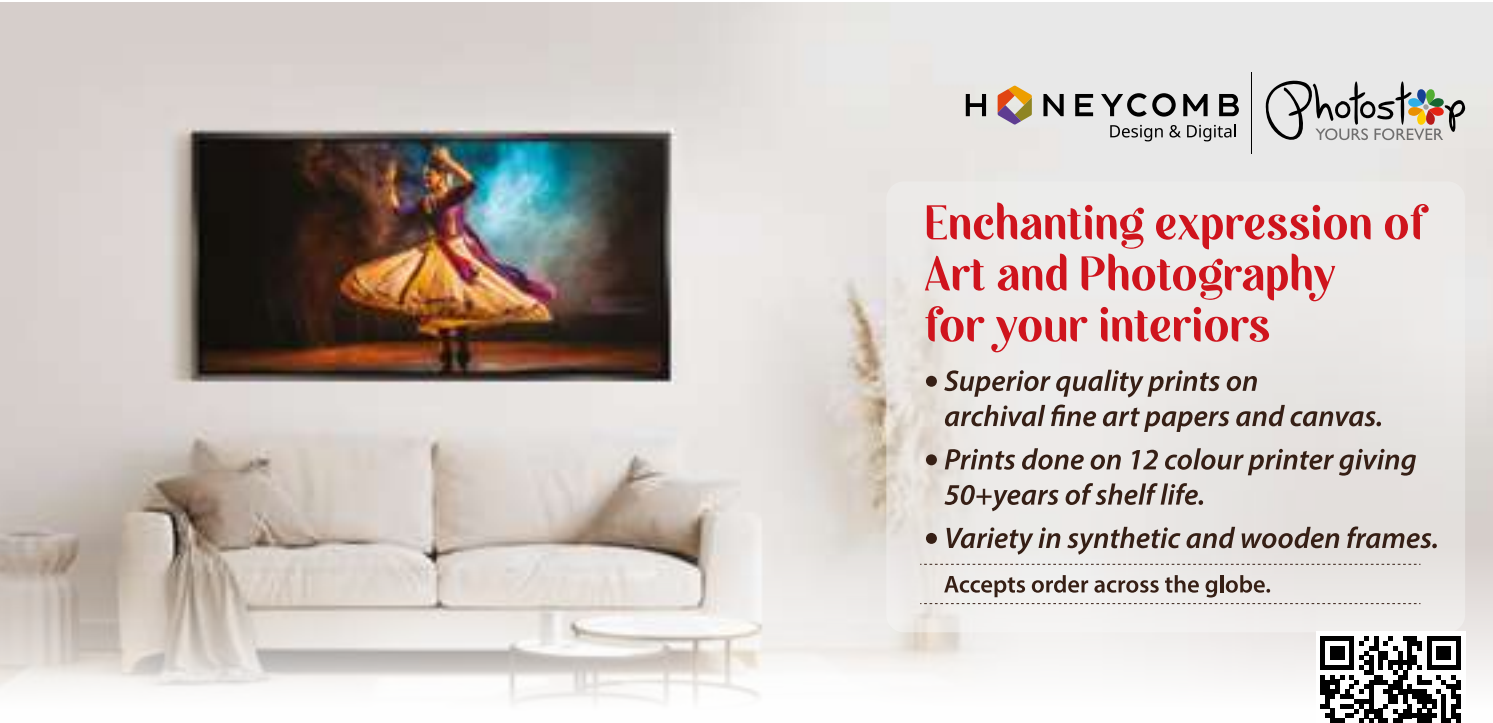
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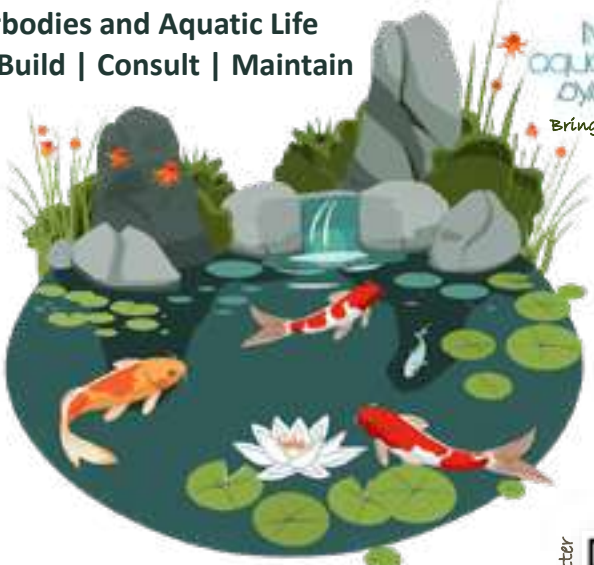
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# PASOLITE



## Lighting with a difference

BY NANDHINI SUNDAR

A journey that started in 1988 as a trading business in electrical components, now stands as a much sought after unique, customised solution in lighting, prompting leading designers to knock on its door. Started by its **Managing Director, Mr Ganpath Jain, Pasolite** has become a name to reckon with in the lighting solutions segment. Known for its high degree of customisation that extends to interiors as well as exteriors, the services offered extend beyond the physical product to encompass design and execution where sought.

The in-house designers ensure the range of products on offer are not only unique, trendy but where required, are customised to meet site expectations. The lighting solutions manufactured exclusively by **Pasolite**, come with impeccable quality, the components having been sourced from the best of brands in the world. Each piece goes through 6 hours of testing along with random testing of products that extends over two weeks before the final product is released into the market.

### An enviable product range

An eclectic range to suit a diverse palate and assorted needs awaits the customer to choose from at **Pasolite**, where the interior and exterior lighting solutions are structured to meet varied themed segments. Its indoor lighting solutions come with a wide range to pick from, be it magnetic track lighting, ethnic lighting, abstract concepts. The exteriors likewise come with solutions that successfully capture the calm stillness of the night, setting its own unique language, the final effect enchanting, almost magical.

### Downlights

Enhancing the quality of the interior lighting are the meticulously designed Recess Downlights and Platinum Downlights from **Pasolite** that come with high brightness but conscious low glare comfort. They come with the advantage of durability and energy efficiency.





Outdoor Spike lights

Outdoor lighting, its design and quality of light emission bear a strong influence on the type of mood exuded. **Pasolite** offers outdoor Spike lights that are explicitly designed to spark this mood. Equipped with energy efficient COB LED technology, these lights output a crisp, warm white light, typically 3000K. The warm tones of the light are meticulously designed to accentuate the green textures of the foliage along with the garden structures, sans the harsh glare.



Outdoor Cylinder lights

The outdoor Cylinder lights are perfect for courtyards with their focused subdued lighting. They are available in a range of wattage, starting from 6 watts to 36 watts.

Pendant lights

These Pendant lights serve as excellent focused light fittings to provide lighting to a specific zone. They are most suited for reception areas, restaurants and cafes besides residences.



Waterproof Downlights

Wet areas or those exposed to rainwater ingress, need to have light fittings that keep in perspective the moisture presence. The Waterproof Downlights are perfect for spaces such as porticos, bathrooms, spa and sauna rooms.



LED Lighting Pole

Exterior landscape and pathways have their aesthetics many times enhanced by the presence of the right type of lighting, both in structure as well as quality of light emission. With its sleek minimalist design, the modern LED Lighting Pole features as a rectangular vertical mast with two horizontal lighting heads, often referred to as a 'double park rectangular pole'.







# Infiltering nature into the experience

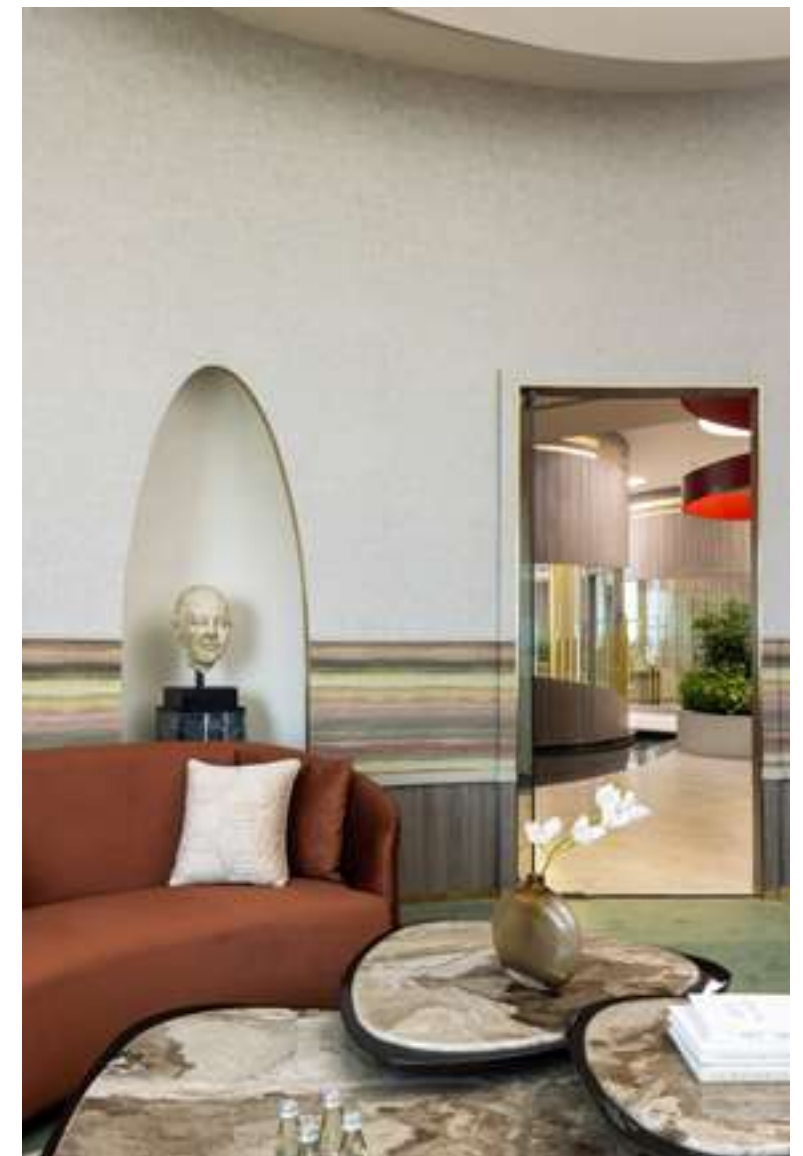
BY **NANDHINI SUNDAR**  
FEATURING **AR.VINEETA SINGHANIA**

It was a commercial space perched on the 14th floor of a commercial building, the interiors meant for the sales division of a real estate company. The commercial space was also meant to serve as an experience centre, resonating with the sustainability ethos of the company.

When **Architect Vineeta Singhania of Confluence** was approached for executing the design of the interiors, she decided to bring in nature into this experience, infusing both greens and water into the space.

The free flowing 12000 Sqft of space was to accommodate enclosed individual discussion spaces besides a conference room, an outdoor lounge, a dining area, a project model room along with a fully furnished sample flat. Vineeta and her team began conceptualisation of the experience centre with the arrival lobby where the design focused on capturing the human senses, the spaces dotted with thick greens and intricate sculptures amidst the innovatively designed seating benches. She accentuated the ceiling with a red connecting metal ribbon, configured as a ripple that runs through the entire interior space.

“The red metal ribbon serves as a vibrant highlight, the curves resonating with nature, while becoming the connecting link between the multiple individual spaces of the experience centre”, elaborates Vineeta. The entire design approach is curvaceous, the organic lines not conforming to defined sharp proportions but one that flows freely and ebbs into the scene, in sync with nature’s creative manifestation. The softly rounded edges of the seating elements in the lobby blend seamlessly with the strategically placed greens and presence of water that meanders through the lush greens and connects the interiors.





Miming the outdoors

“The design objective was to create an outdoor environment of lush greens and water, where nature abounds and blends with what can be defined as the interior environment. Though the entire space is interiors, the design conceptualisation provokes the sense of fusing the indoors with the outdoors without defined demarcations”, she explains. Complementing this sense of outdoors are the lighting inserts in the ceiling that mime sky vents. “The original intent was to have skylights but with building norms not permitting the same, this effect was created through lighting solutions”, Vineeta adds. These mimed sky vents are articulated as undefined, organic shapes, their fluid curves resonating with nature’s indefinable formations.

Fluidity and curves

The entire design intervention veers around curved edges, be it the furniture or the individual private spaces. The language speaks of cubical spaces to host private discussions with customers, the individual cylindrical cuboids hoisted amidst the flowing greens and water that simulate an outdoor space. These individual pods are enclosed in glass, enabling a visual connect to this seemingly outdoor environment. Vertical metal members in gold hues articulate these glass ensconced cuboids, lending an interesting character as well as contrast to the surrounding greens. The wood laminates on the glass frames further add to the earthy ambience of this simulated outdoor space.

“The entire design is nature inspired and the fluidity of the spaces is a reflection of this nature oriented design intent”, points Vineeta. Just as the individual enclosed spaces of the experience centre open up to the simulated exteriors through the glass enclosed partitions, the entire commercial space connects with the exteriors through a glass façade that marks its exterior walls. “The glass is insulated to address heat gain while permitting copious natural light to filter in.” The infiltration of abundant natural light is crucial to enhance the outdoor feel of the space, complement the abounding greens and presence of water, Vineeta adds.

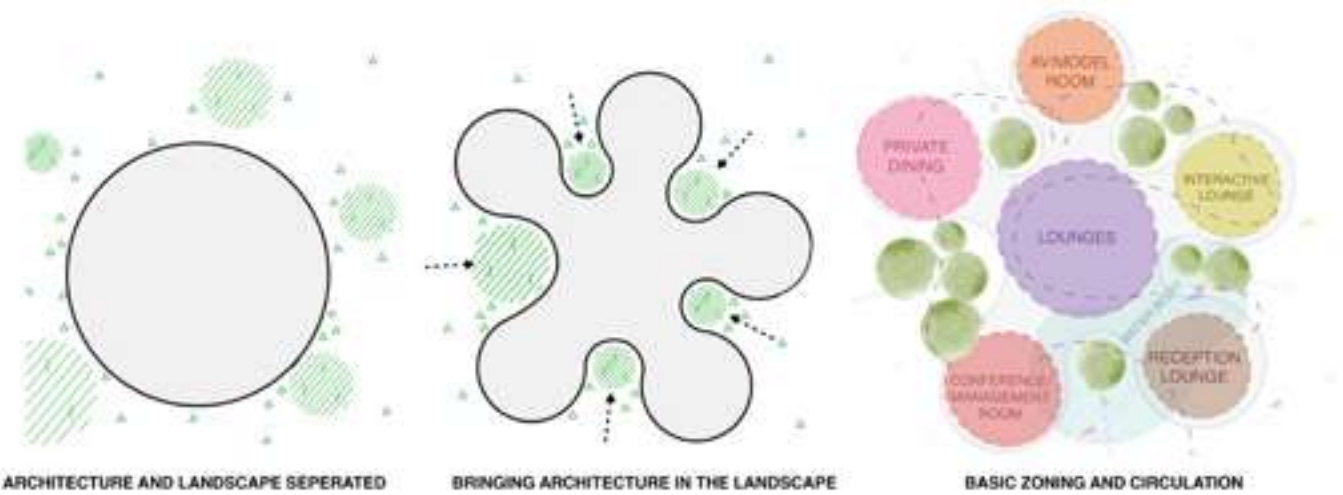
A lounge in the outdoors

While the glass façade also adds to the visual expanse of the interior spaces, the feel of a sojourn in the outdoors is accentuated by its presence and ensuing exterior connect. A soothing ‘outdoor’ lounge is created amidst the plentiful greens and water to facilitate relaxed conversations with prospective customers.

“The entire space comes layered with different elements that sync together effortlessly to bring forth a nature



Fluidity and curves mark the interiors



“The entire space comes layered with different elements that sync together effortlessly to bring forth a nature inspired narrative and experience. Every effort was made to ensure the elements brought in do not become a forced composition, but blend in seamlessly.”





The cheerful lounge with plentiful greens

inspired narrative and experience. Every effort was made to ensure the elements brought in do not become a forced composition, but blend in seamlessly.” The outdoor café and dining space replicate this outdoor experience in totality, crowning the biophilic design execution.

Packing in the surprise

While the strong intent was to bring in nature into the interiors, the design also ushers in the surprise element in ample measure. Every segment of the transitional, flexible spaces packs in a surprise for the customer on entering each individual space. “It is not common to step into the interiors of a commercial space and be greeted with water and thickset greens. This serves as a pleasant surprise, provoking the curiosity as well as lending a layered experience of multiple elements and features”, points Vineeta. While the theme executed connects with her strong design incline of connecting to nature, “it also resonates with the sustainability leanings of the builder whose developments the commercial space hosts and sells.”

The project is the recipient of IIID National Award 2022-25, under Large Space Commercial Interiors Category.



Project: **Gulshan Experience Centre**  
Design Firm: **Confluence**  
Location: **Noida**  
Built area: **12000 Sqft**  
Completion: **2023**  
Design team : **Principal Architect Vineeta Singhania, Eshaan Goel, Surabhi Garg**  
Materials: **Metal, Glass, Tiles**  
Picture credits: **Lokesh Dang**  
Awards: **Winner, IIID National Award 2022-25 under Large Space Commercial Interiors Category.**



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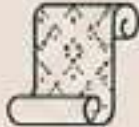


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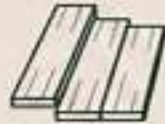
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# An open dwelling

BY NANDHINI SUNDAR

FEATURING AR. SHALINI CHANDRASHEKAR

When a farmhouse is to be designed, a factor that is largely expected is a strong connect to the outdoors to let nature filter into the interiors. While a seamless connect between the interiors and exteriors is an expected feature, it is not often that this seamless connect manifests as an open dwelling, sans walls, leaving the living areas totally open to the green expanse.







AR. SHALINI CHANDRASHEKAR

Yet that is what came about in the residential project, Ksaraah, designed by **Architect Shalini Chandrashekar of Taliesyn Design & Architecture**.

The site was a 4-acre farmland in the outskirts of Bengaluru, hosting coconut and areca nut plantations, with monolith hills as the backdrop. The requirement was a weekend retreat where mundane elements such as boundary walls do not feature between the functional spaces and the outdoors, robbing the residents of the physical feel of unhindered nature. The primary element to be addressed was to create a shelter from weather, yet create a space that is devoid of boundaries to physically connect to nature, with only a roof as the shield.

What then ensued was a building designed to be in harmony with its locational context, where the structure would inspire rather than overpower. The design intervention features as a two storeyed residence that is perched on the highest segment of the farm to afford an unhindered view of the surrounding scenery. The structure rests on a set of two lofts that come with bevelled arches, where deep overhangs shield the column-free, wall-free space.



## Living in the open

The public spaces of living and dining are housed at ground level, the space open on all sides and connecting physically to the surrounding greenery. The shield from the exteriors is the roof with its deep overhang resting on columns that connect to a bevelled arch. The bevelled arch has been constructed as a brick vault and plastered in cement to tune in with the material palette of the residence.

“The structure required much engineering to address the cantilevered roof and the large overhangs. The double height arched columns are load bearing on which the cantilevered roof rests. The double height circular columns are key structural members in the 25x80 feet living and dining area, supporting the roof along with its deep overhangs”, explains Shalini. The circular columns in their structural form, resonate with the plantation trees in the farm.

In keeping with the open connect to the exteriors and the unhindered infusion of nature into the living spaces, the structural palette is kept totally raw and rustic. Concrete and cement washed walls mark the structure, both at ground level and the first level where the master bedroom and study feature. In situ cement flooring features across the expanse of the residence.

“The material palette is essentially cement, peppered with Oak wood. The objective was to ensure the colour palette does not contrast with the natural hues of the landscape and visually rob its central focus in the design plan”, elaborates Shalini. The ground floor, being totally open on all sides, brings in the concept of dwelling in the exteriors amidst nature, the free flowing space wrapping in both visually and physically the landscape around.



## Louvered to connect

The first floor of the residence houses the master bedroom, along with a study lounge and large patio, the spatial arrangement explicitly done to connect with the landscape. Dotted with arches, the walls are marked by tall louvered windows where the Oak wood aesthetically contrasts the cement washed walls while providing the seamless connect to the landscape. The monochromatic cement hued sleeping area comes with an arched entry that thence leads to a space ‘walled’ with tall louvered windows which open out to successfully blur the boundaries between the built and the unbuilt.

“The louvered windows were brought in place of walls, dispensing with structural members so that the connect to the exteriors is seamless even as privacy to the sleeping area is maintained when solicited”, says Shalini. The bedroom, through a set of stackable louvered doors, likewise opens on to an expansive patio which connects seamlessly to become part of the sleeping area. “The objective was to make even the private spaces of the residence totally open to envelop the landscape. It is about dispensing with all boundaries between the interiors and exteriors, usher in the experience of living in the outdoors.” The presence of the louvered windows also alters the dimensions of the living space in terms of the varied experiences when they are open and when they are closed, Shalini adds.







The large windows of the bedroom open up the interiors to bring in the outdoors



The open living and dining area dispensing with the boundary walls



View of the cantilevered roof

Just as the louvered windows serve to blur the boundaries of the built and unbuilt, cemented arched openings feature as entry ways as well as window inserts to connect. The washroom featuring the same monochromatic concrete and cement textured walls, comes with arched windows to the exteriors, letting in the visuals of greens into the bathing zone. “Though it is not an open to sky bathroom, the visual connect lends the feel of outdoors”, Shalini points

### Activity pavilion

The residence also hosts an 80 feet long open pavilion that comes with similar language of circular columns and exposed concrete roof, the outdoor pool and a random rubble masonry wall serving as the demarcating element. The pavilion is designed both as a recreational space as well as one that can host community interactions, activities that address the needs of the local village.

### Sensibility in material use

While the design language is explicitly configured to connect seamlessly to nature, the usage of materials too display strong leanings towards sustainable interventions. Thus, the materials chosen were consciously those which would last a lifetime such as stone, where the stone is sourced from the local quarries. Stone features in the cellar along with earth filling around it to keep the ambient temperature down through the year. Besides this, waste stones have been crafted into interesting seating elements. Likewise,

The washroom featuring the same monochromatic concrete and cement textured walls, comes with arched windows to the exteriors, letting in the visuals of greens into the bathing zone. “Though it is not an open to sky bathroom, the visual connect lends the feel of outdoors”, Shalini points





Circular columns mime the trunks of the surrounding trees

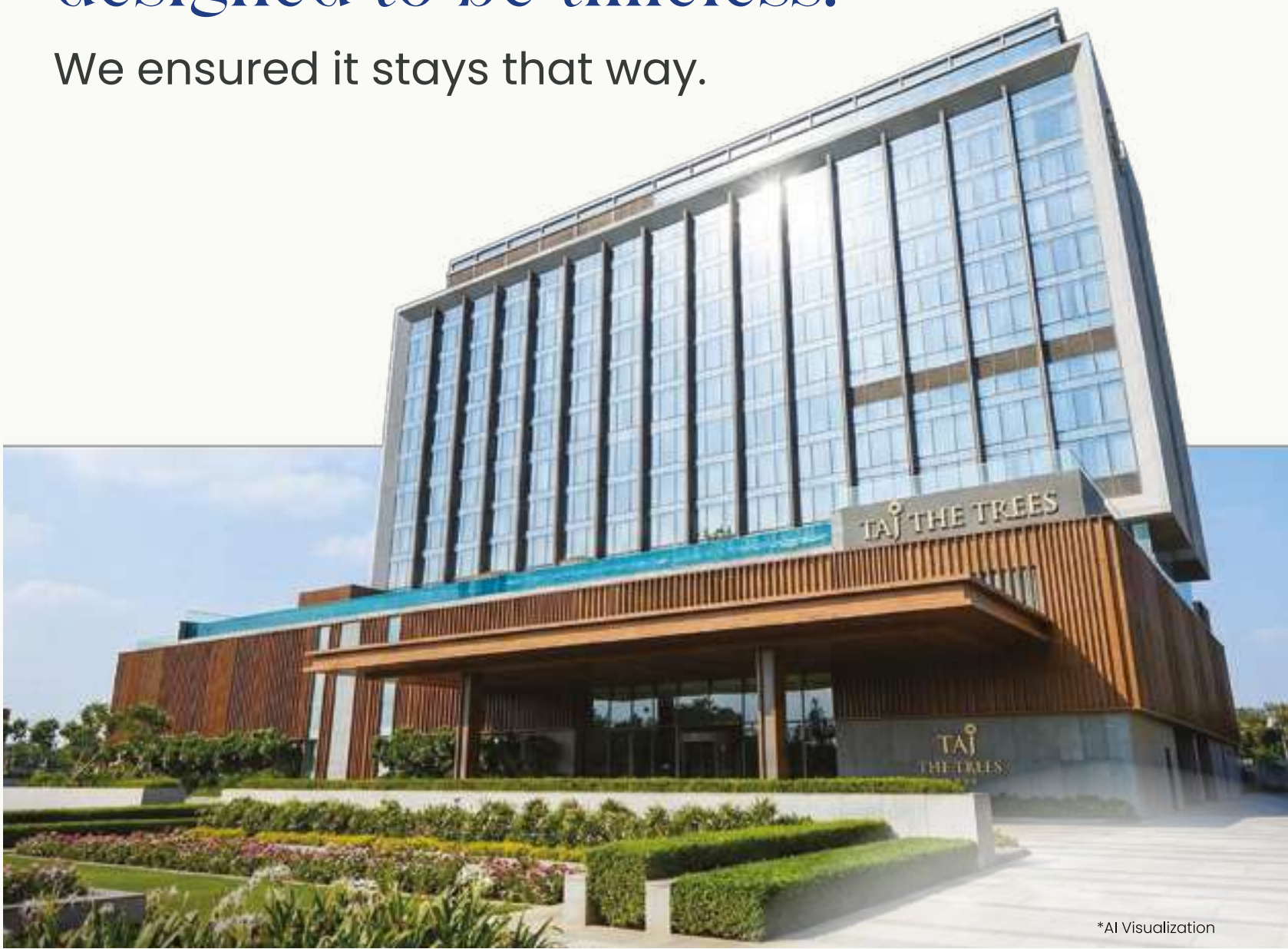
traditional Indian craftsmanship features in the form of Khadi bedding, Kansa crockery, to mention a few.

Further, the residence is solar powered to reduce the burden on the local power grid and opt for sustainable power. Mechanical air conditioning has been dispensed with by intelligent design such as removing the wall envelopes where privacy is not solicited. This has been replaced with plants and trees to lend shade and usher in the cool breeze.

The cooling is accentuated by the adjoining pool that captures the Northeast to Southwest breeze, adding its moisture as it floats into the interiors. This evaporative cooling effect along with the presence of greens aids in dropping the day temperature of the interiors by 4 degrees. The pool, sans any chemical use, doubles up as a storage tank for rainwater and caters to the vegetation in the farm. Complementing this is the recycled wastewater which is used for the farming activities. \*

Project: **Ksaraah**  
 Design Firm: **Taliesyn Design & Architecture**  
 Location: **Bengaluru Rural**  
 Built area: **5249 Sqft on 4 acre site**  
 Completion: **2021**  
 Design team : **Architects Shalini Chandrashekar, G.S. Mahaboob Basha, Siri, Yatheesh Kune, Vishnu Naidu**  
 Materials: **Local stone, concrete, Oak wood**  
 Picture credits: **Harshan Thomson**

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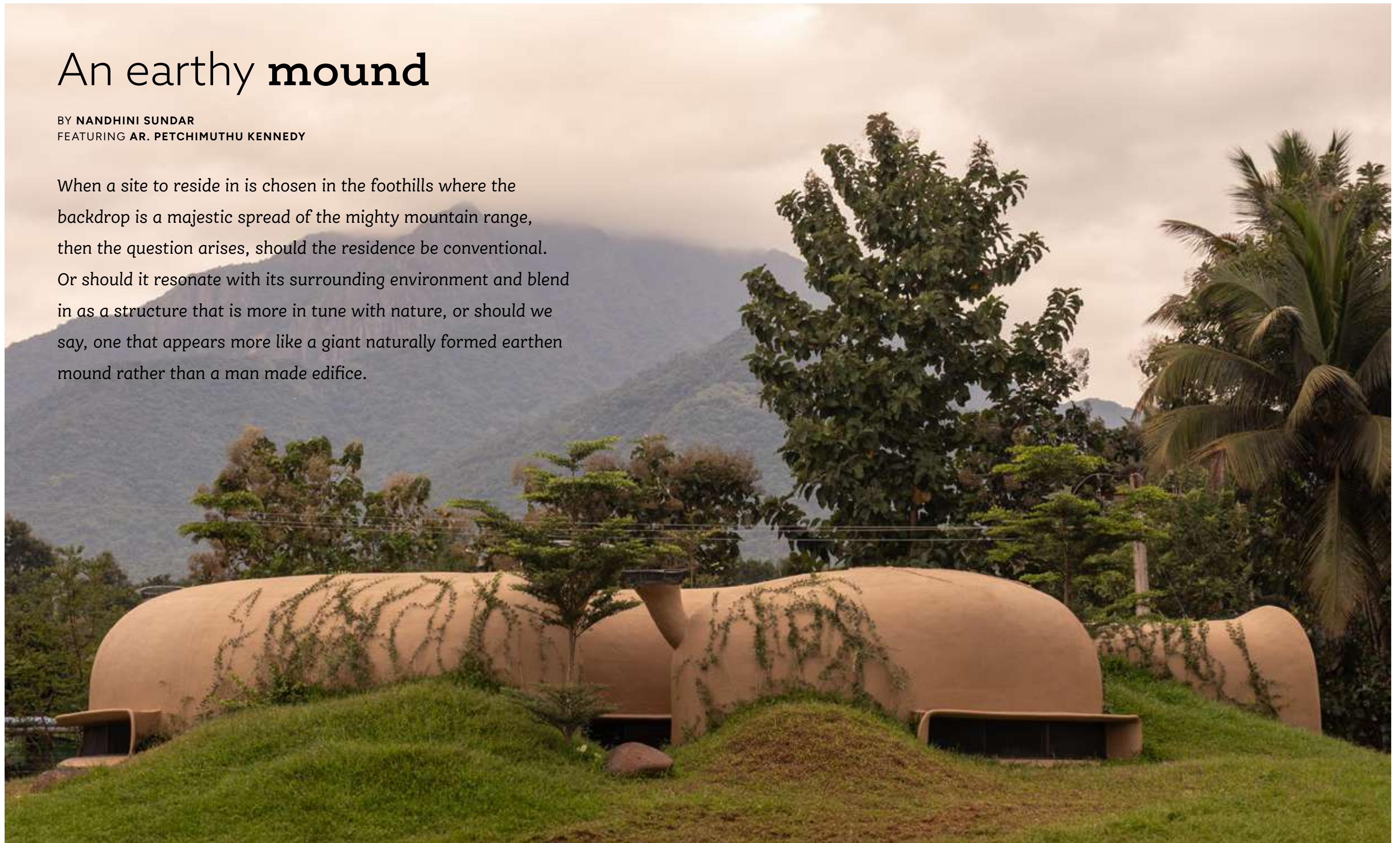
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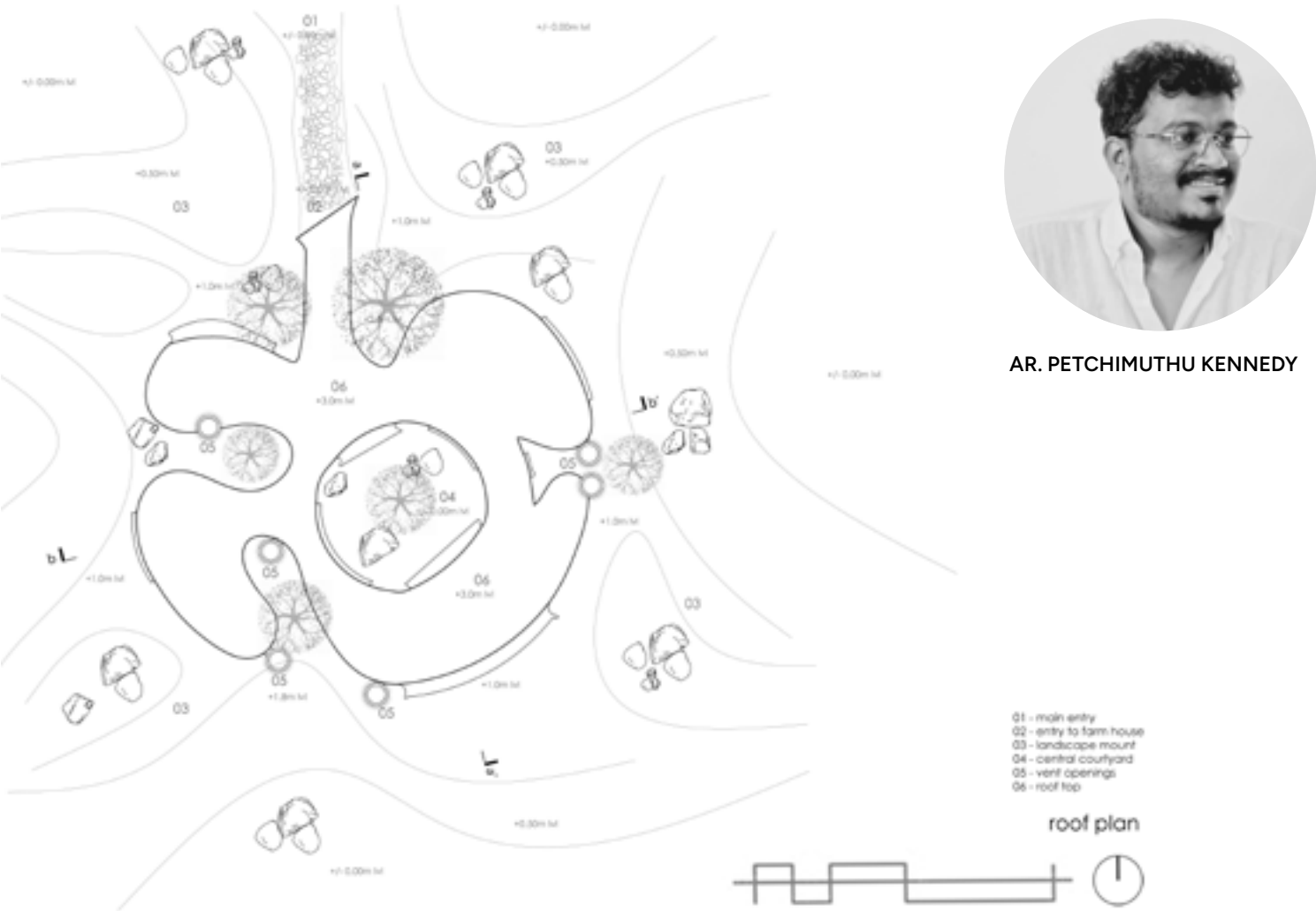
# An earthy mound

BY **NANDHINI SUNDAR**  
FEATURING **AR. PETCHIMUTHU KENNEDY**

When a site to reside in is chosen in the foothills where the backdrop is a majestic spread of the mighty mountain range, then the question arises, should the residence be conventional. Or should it resonate with its surrounding environment and blend in as a structure that is more in tune with nature, or should we say, one that appears more like a giant naturally formed earthen mound rather than a man made edifice.







AR. PETCHIMUTHU KENNEDY

For Architect Petchimuthu Kennedy of Earthscape Studio, the latter seemed as the right approach, also in keeping with his strong leanings towards sustainable modes of construction and architecture.

Not surprisingly then the structure that evolved from his design desk resonated strongly with the likes of large termite mounds that often feature in the expansive wilderness. With a thick plaster of lime combined with mud surfacing the exteriors of this large mound, the interiors were designed to be naturally cool in a landscape literally barren, marked with large boulders, except for the weeds and few trees that dotted the hot humid foothills in the district of Coimbatore.

### Conceptualising the form

The site area earmarked for the residence was 12 acres and the residence was to be a farmhouse with two bedrooms, the interiors conceptualised to be simple, functional, totally in tune with nature. The land was flat with zero undulations or contours, with a complete absence of trees except for the few shrubs that featured sparsely. The structure that was conceptualised for the existing site conditions was one that was explicitly self-sustaining, reducing its carbon footprint.



Capturing the ergonomic form



A massive arched entry and linear passage leads into the residence



Funnel shaped hot air exit vents keep the interiors cool





This meant building a structure using locally available materials, with a single fluid shell that came with no requirement for a grid. Given the strong Vaastu leanings solicited, the individual spaces and the fluid curves of the structure were planned in accordance, with a central sun lit courtyard becoming the connecting element for the entire residence. Two inch thick Ferro Cement was used to frame the fluid curves of the structure, with the interiors plastered with mud sourced locally.

The exterior of the fluid structure was layered with 2 inches of Thappi plaster “which is a mix of lime, fenugreek, jaggery, soil and stone dust.” This is also commonly referred to as the Rajasthan plaster, adds Petchimuthu. “The layering of mud and lime, together work to reduce the ambient temperature within by three degrees, keeping the interiors naturally cool in this hot, humid region.” The structural form accentuates this natural cooling, he adds. Since the Thappi plaster was not a locally known technique, artisans from Rajasthan were specifically brought in to train the local labour to execute.



Glass doors demarcate the interiors from the central courtyard

## Naturally lit and ventilated

While the structural composition aided in dropping the interior temperature by three degrees, the interior air circulation too was meticulously addressed through the structural form to ensure there is ample natural ventilation that also aids in throwing out the accumulated hot air within the interiors. Thus, air vents, simulating the openings of a termite mound, were brought into every room to enable hot air to escape. Coming with a diameter of 1.5 to 2 feet, these vents rise above the roof by a foot, with mesh covering the vertical stem and glass ceiling the opening.

The windows in the residence are universally situated at the lower level to enable cool air to gush in and simultaneously exert pressure to push out the hot air through the roof vents. “The windows are designed at 3 to 3.5 feet at floor level, featuring below the eye level unless when seated”, points Petchimuthu. “This structuring brings in the stack effect, aiding in keeping the interiors naturally cool.” The infiltration of natural light is likewise addressed through the presence of the central courtyard into which all the rooms of the residence open on to. “Abundant natural light filters into all the rooms through the courtyard which is separated by glass doors. The presence of glass doors ensures, even when the exit to the courtyard is shut, natural light continues to infiltrate, eschewing the need for artificial lighting till sunset.”

The play of light through the vents also creates a dramatic effect in the interiors, the pattern of light and shadow altering as the day progresses. “While the folds and curves of the structure simulate a cave experience, the presence of the courtyard in the midst along with the play of smaller and larger openings creates the sense of open and semi-open transitional spaces.”

## Letting in the surprise

While the exterior form of the residence mimes a termite mound, the interiors with their series of arches, feature connecting linear passages into each room that thence opens on to the central courtyard. The presence of the linear passage begins right at the entrance, leading to the living, dining room. “The idea was to create a surprise element instead of laying bare the entire structure of the interiors. The passages connect the individual rooms in a loop where each room emerges as a surprise and connects to the central courtyard”, explains Petchimuthu.

In keeping with the sustainable leanings and the natural tones of the structure, the interiors also feature in-built furniture, where the counter tops, seating elements, be it in the living area, the dining room are all structured in mud. Likewise, the cots are also built in mud, lending a totally earthy flavour to the interiors. The doors too are structured using scrap wood sourced locally, while the handles on the glass doors are fashioned in stones picked from around the site.



Rich hues of mud, folds, curves, arches, linear passages mark the interiors, simulating a cave experience



In-built furniture, structured in mud, mark the interiors



## Countering challenges

With the structural form as well as materiality opted being totally unconventional, it is not surprising that many challenges needed to be met with and countered. “This was not a case where drawings are done at the office and given for execution. Literally every inch of the structure needed handholding, experimenting, redoing at the site which meant continuous presence at the site to execute”, says Petchimuthu. “It involved a lot of sampling, research before the final execution.” Not surprisingly the project took close to a year to complete.

For instance, Arise, the lime flooring used for the residence, chipped in the master bedroom. “We needed to identify the reason and fix it. We were lucky that the client was present through the entire process to understand the experimentation and research that went into every solution executed in the residence”, adds Petchimuthu. The site also came with sparse greenery and this needed countering, especially to bring down the heat. Grass, shrubs along with other vegetation were brought in around the residence to dissipate the heat, where the 7.5 feet tall grass almost shrouds the edifice.



The site also came with sparse greenery and this needed countering, especially to bring down the heat. Grass, shrubs along with other vegetation were brought in around the residence to dissipate the heat



Project: **Into The Wild**  
Design Firm: **Earthscape Studio**  
Location: **Coimbatore, Tamil Nadu**  
Built area: **1450 Sqft**  
Completion: **2025**  
Design team : **Architect Petchimuthu Kennedy**  
Materials: **Ferro Cement, Lime, Mud, Scrap Wood,**  
Picture credits: **Studio IKSHA**



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# Abracadabra

BY PROF.JAISIM KRISHNA RAO

Architecture explores the philosophy of human habitat, through spirituality of experienced spaces that have evolved over centuries. Walking and mentally dialoguing with them inspires the conscious thought process. This is transformed through sketches and models to communicate the environment of the location expressing the desires and ambitions as comprehended by the language of architecture. The architect is the creative translator. Every creative architect has a distinct language.

Design defines through discipline the details in relation to the spaces and their function. This can change over time as the demands of the occupants bring the future to the present.

Abracadabra is magic. As the client and the environment express their desires the architect, like a magician brings to reality the admired dreams. Nature is the mother of all art, the father gives the essence to give life to this dream. The architect then brings all other elements, like the builder, the many services, climate, the senses and elements, all habitats that surround and influence, so that the concept baby over time grows into the spaces exploring and learning the meaning of each step and runs around with excitement, an atmosphere that is infinite. Detailed disciplined design walks in with a smile and plays the interiors, in relation to the occupants of the space and their functions. Form follows these functions.

As I sit now in front of the laptop and enter my imagination of spaces, the rain outside showers, its smiles having prevented me from taking a walk and playing snooker and directing me to think the journeys that I have travelled and the laughter of thunder awakens my brain, the brain opens up and as it is full, overflows and creates its own direction. Abstraction to reality, taught by nature in all its forms; fuses function and makes a play that has tremendous fundamental definition overlapping time.

Am I a magician, creating all that envelopes my presence at a site with my client, my mind sketches in multi -dimensional format the dream to reality and a physical transformation is aspired. This is today's reality. When tomorrow awakens the path may take an awareness that the new day opened and add values, the past, the present and future again fuse and add dimensions.

Abracadabra walks in and creates that sense of magical transformation with body and mind fusing. The body is physical made up of elements that created the form. The mind is infinite and has no boundaries within or beyond. Imagination and innovation inspired by history and culture translates the abstract into reality.



Abracadabra walks in  
and creates that sense of  
magical transformation with  
body and mind fusing. The  
body is physical made up of  
elements that created the  
form. The mind is infinite  
and has no boundaries  
within or beyond.

The mind belongs to one and all, the physical body identifies the individual. Architecture is innovative imagination of an individual who has learnt over time and experience to translate the aspirations of the human mind. But demands a discipline and the body smiles. Fused together by timeless education, knowledge opens up the crystal and a language is created.

Every creative individual must learn to realise the experience of learning the discipline of alphabets, words, sentences, lines, paragraphs, chapters, to create the book of stories. In all this abracadabra the main story and its relevance must be the subject which becomes the objective. Each author has his/her own music of expression. Consistency with confluence observing nature through ever changing technology flows the human world of life with love to live in infinity. Our universe is only a small habitat which thrills us within our limits of our heaven and earth. The world of nature teaches us to smile, aspire and learn to take on the journey beyond timelessness.

Let us designers learn to live, love and aspire.

# Art to Engineering: Wake-Up Call for Indian Architecture Education

Every year, thousands of enthusiastic architecture graduates step out of Indian colleges with portfolios filled with beautiful conceptual museums, cultural centres and avant-garde housing projects. They have spent five gruelling years in design studios, pulling all-nighters to perfect the aesthetics of their models and the poetry of their design philosophies. Yet, a harsh and disheartening reality awaits a vast majority of them the moment they step into the professional job market.

They are met with shockingly low starting salaries, limited openings in traditional design firms and a massive skills gap that leaves them feeling underprepared for the actual practice of architecture. While the global market has moved toward hyper-efficient digital workflows, automation and data-driven construction management, the typical five-year Bachelor of Architecture curriculum in India remains overwhelmingly stuck in a purely creative, romanticised, design-centric bubble.

Design is undoubtedly the soul of architecture, but technology, executability and commercial viability form its backbone. The disconnect between what is taught in academia and what is required on a modern construction site has grown into a vast chasm. To make architecture education in India truly meaningful, pragmatic and economically viable for its students, there is an urgent need to fundamentally overhaul the curriculum.

This overhaul must centre on the deep integration of Virtual Design and Construction (VDC) and Building Information Modelling (BIM) into the very core of the learning experience. These are no longer optional software skills to be picked up via a weekend certificate course; they are the fundamental languages of modern project delivery.

An architecture graduate who is fluent in BIM workflows, understands clash detection, knows how to extract quantities directly from a model and recognises how digital models optimise construction costs, becoming an immediate asset. By embedding VDC and advanced digital technologies into the standard curriculum, educational institutions can hand learners a direct pathway to high-demand roles, international remote opportunities, consultant positions and significantly better beginner pay.

To understand how to implement this shift, Indian academia must look at the structural reorganisations happening globally. This is not just an ideological debate about balancing art and science; it is an institutional transformation. A prime example of this evolution can be seen at the University of Auckland. For decades, their prestigious School of Architecture and Planning sat comfortably within the Faculty



BY DR JAFFER AA KHAN

of Creative Arts and Industries, grouped alongside fine arts, music and dance. While this structure nurtured creative expression, it isolated architecture from the technological advancements redefining the built environment.

Recognising this, the university executed a major strategic restructuring, officially aligning and moving the architecture school into the Faculty of Engineering by creating flexible, interdisciplinary pathways for the learners. Students are no longer forced into a one-size-fits-all mould; instead, they can choose directions within the profession, specialising in areas like computational design, sustainable building science, or digital project delivery.

This programmatic shift changes the identity of the graduate in the eyes of the global market. When a student understands how data flows seamlessly from a digital model to a physical construction site, they stop being just drafting assistants or rendering technicians. They evolve into strategic consultants who can bridge the gap between real estate developers, contractors and design teams.

The skills acquired through a tech-integrated curriculum open doors to specialised careers in project management, computational design, facility management and VDC coordination, roles that are not only highly sought after by multi-national corporations but also command premium compensation packages compared to traditional boutique design firms.

The five-year architecture program in India requires a radical rethink. The Council of Architecture and leading universities must look at global precedents like the University of Auckland and consider whether architecture needs to be realigned with engineering and technology faculties to thrive in the 21st century.

It is time to move past a curriculum dominated exclusively by abstract design theory and embrace a pragmatic, tech-forward pedagogy. We must blend creativity with pragmatism and design with data. Our future architects deserve an education system that does not just teach them how to dream on paper, but equips them with the digital and technical mastery to actually build the future.

*Dr Jaffer AA Khan is an Architectural Technologist, Fellow of the Chartered Institute of Architectural Technology, CIAT UK, based in Auckland and Bengaluru. He can be reached at contactinzac@gmail.com*





# Picturesque Tibetan Gompa

BY MAHESH CHADAGA

It is a location that is picture perfect, flanked by the majestic Himalayan peaks and apple orchards. The two storeyed wooden structure stands as a quaint woody dwelling, the serenity exuded irresistibly inviting, where the visitor on entering is suffused with colours, artforms and the peace of meditation that engulf the interiors. **Interior Designer Mahesh Chadaga** captures with his lenses the stunning beauty of the **Lachung Monastery in Sikkim**, against the backdrop of the Himalayas.







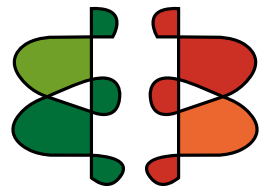
Established in year 1880, **Lachung Monastery** belonged to the Nyingma sect. It was originally a place of worship for Bon practitioners before it was converted into the Buddhist monastery by locals. Built in wood, the structure houses many vibrant wall murals which bathe the interiors with their rich colourful presence. The exquisite wall murals depict the life of Buddha. Also present is the colourful 'Wheel of Life' and statue of Guru Padmasambhava. Heavily carved metal dragons and massive colourful prayer wheels feature in the porch.





Year 1930 was witness to the sacred statues of Buddha, Chenrezig and Guru Padmasambhava being brought from Tibet. Given its panoramic views and remote setting in the Himalayan landscape, the monastery serves as a much sought after place to visit, not only to sink in its beauty but also for the blissful meditations. The monastery is also the destination for the famous annual winter masked dance. The presence of Lachung Chu River across, further accentuates the tranquillity and charm of this abode.





# Happenings in BRC

JANUARY TO MARCH 2026

## MASTER SERIES: PRESENTATION BY AR. CANNA PATEL

The month of March was host to a spell binding presentation by **Ar. Canna Patel of HCP Interior Design Pvt Ltd.** The presentation hosted by IIID BRC at Chancery Pavilion, sponsored by **Inner Circle Partner KICH**, had Ar. Patel walking the gathered designer fraternity

through the mindboggling volume of the interiors of the Central Vista project. The sheer numbers and attention to every detail the project demanded, besides the meticulous work executed, blending in the traditional flavours into a contemporary scene, left the audience astounded. The end of her presentation was greeted with a standing ovation, saluting the intricacy and levels of detailing that had to be attended to, for successful execution of a project of this magnitude.



Ar. Canna Patel making her presentation



Ar. Vishwanath addressing the members



Classical dancer Khushi Prasad performing



Audience at the presentation



Ar. Vishwanath felicitating  
Mr Bharath Hapani, MD, KICH

## OMBRE BY NEXION SURFACE TO LIVE

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PRO SERIES: ONE STATE, THREE PRACTICES

IIID BRC members were treated to an engrossing presentation by three Architectural Practices based in Karnataka, as part of the first Pro Series for the term. Held in the iconic Sabha, a spectacular renovated ancient building, the evening was host to architects **Praveen Bavadekar of Thirdspace Architecture Studio, Guulshan Roy of Guulshan Roy Architects INC, Andre Camara of Studio Camarada**, who enthralled the audience with their eclectic project presentations. **Sponsored by Inner Circle Partner Pasolite**, the evening brought together the three Practices hailing from Belagavi, Mangaluru and Bengaluru, lending a strong taste of our native Karnataka.



Team Mitra with the presenters, Architects Guulshan Roy, Praveen Bavadekar, Andre Camara



Ar. Guulshan Roy



Ar. Praveen Bavadekar



Ar. Andre Camara



Ar. Chandrakant Kanthigavi hosting the panel discussion with the presenters.



Ar. Vishwanath felicitating Ar. Bijoy Ramachandran

VOX DESIGN CHALLENGE

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MC MEETINGS

The MC meeting for the month of January was hosted by **Inner Circle Partner Fundermax** at its corporate office. The day also witnessed the launch of its new product, Fundermax STELLAR, which comes with its limitless expressive power. The MC meeting for the month of February was hosted at the Sabha by **Inner Circle Partner Pasolite**. The month of March had its MC meeting online.



Ar. Vishwanath and Mr. Prashanth Reddy, MD, Fundermax India, launching Fundermax STELLAR at the MC meeting



MC meeting at the Sabha, hosted by Inner Circle Partner, Pasolite

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