

antarya



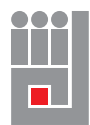
A SPACE TO LIVE IT UP

FEATURING:

**TECHNO ARCHITECTURE | COLLAGE ARCHITECTURE STUDIO
KUMAR CONSULTANTS | CADENCE ARCHITECTS |
GAYATHRI AND NAMITH ARCHITECTS**



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Chairperson
Speaks



KAVITA SASTRY

Dear Members,

Sometimes the simplest things spark the most curiosity. Team Uru had an opportunity to experience this first hand on a 'Walk the Talk' at Deva Dhare Sakhleshpur. Designed by Architect Senthil Kumar Doss, this experimental structure, appropriately christened the "Skud vault" had everyone eagerly scrambling up the roof!

This quarter saw the initiation of IIID Centre in Hubballi with the BRC team undertaking a Design drive. The evening event, powered by Inner Circle Partner Schneider Electric, was well attended by the Hubballi Design fraternity.

We are super excited to welcome our newest Corporate Member - Stanley! Their 25th anniversary coincides with IIID's 50th! They join Fundermax and Marble Italia and take the tally to 3.

Those of you who braved the April showers and the traffic, were treated to the Master Series where Architect Sameep Padora presented his work. Hosted by Inner Circle Partner Magnific, this event saw Sameep deliberating with members way past dinner.

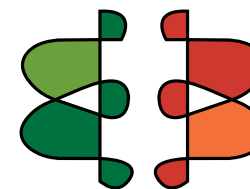
Business as usual for Code Studio with ongoing work at 3 government schools in Shivajinagar and Murphy Town.

No rest for the wicked- as the team gears up for the Antarya Awards and BMS Material Library inauguration in May. Updates on social media soon.

Kavita Sastry

Chairperson IIID BRC, 2021-23

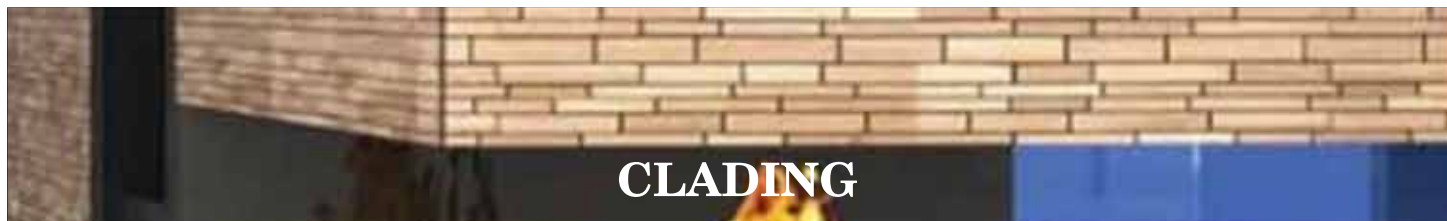
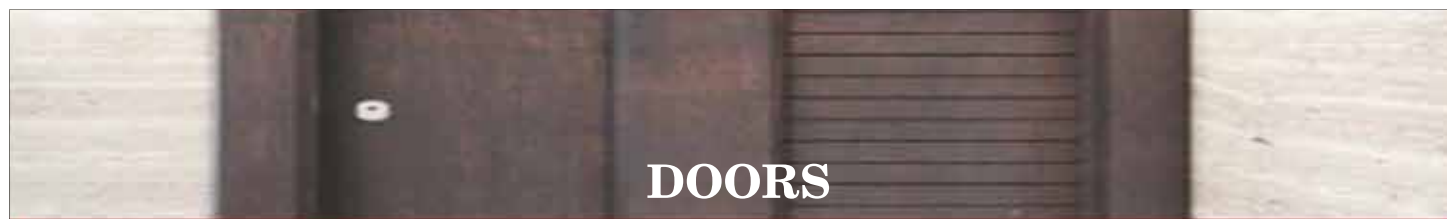
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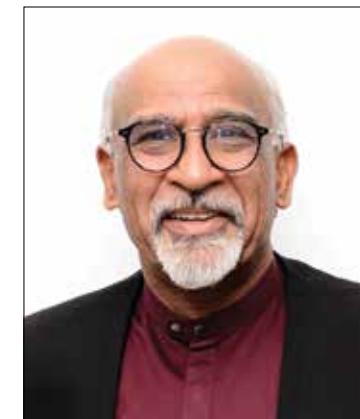
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IIID Bangalore Regional Chapter Emblem

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.



From
The Managing Editor



DINESH VERMA

Dear Members,

A sigh of relief from the pandemic and as things become normal, we at Antarya have started moving at a faster pace to catch-up with the lost time and delays in the previous issues.

Architects always design spaces, which are joyous and lively – spaces which humans not only like to live in but enjoy and interact. Such spaces change as per the era, social necessities and society demands. Architects and Interior Designers have been enjoying creating such spaces from Living rooms for the family to the lounges in hospitality and workspaces. This issue captures such spaces, their shapes, colour, form, utilities etc.

Furniture inside these spaces has seen a major transformation too. From hand made – Carpenter driven to machine cut but hand assembled to complete automatic robotic assembled. The form and finish of the furniture has changed with the introduction of manufacturing technology.

Coming issues of Antarya will see more of technology being used in mass production of quality furniture.

I take the opportunity of thanking all our Trade Members who have supported the Trade Directory. We are looking forward to introducing more features in the Trade Directory in the issues to come.

Dinesh Verma
verma@acegrouparchitects.com

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REVIEW

"Antarya is one of the publications that the office really looks forward to reading every month. Each issue is theme based and makes for an interesting and informative read. The fact that the magazine is non-profit and the editorial team are mostly architects, makes you appreciate the articles and information published."

The addition of the trade directory has also been really helpful in allowing us to source new and good quality products and services. Looking forward to the next issue!"

Ar. Ajit Shroff
Core Design Architects



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COVER IMAGE

Water, greens and rustic tones mark the eye
capturing living space.
Project by **Ar Rajesh Shivaram, Techno Architecture**

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**INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS**
Bangalore Regional Chapter



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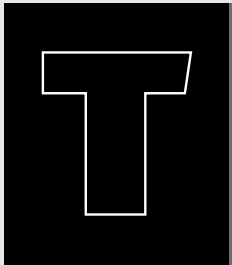
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**JANUARY TO MARCH
2022**





A SPACE TO LIVE IT UP

BY NANDHINI SUNDAR



Postcard: Living room in John and Abigail Adams Cottage, Quincy, Mass. 1735-1826. Source: [Wikicommons](#).

A dive into dwellings that date back centuries across the world reveals almost a total absence of demarcated spaces, the small residences doubling up as entertainment zones, sleeping areas as well as a kitchen, the functionality altering the usage and language of the limited space. Clear functional divisions or physical demarcations were few, confined more to the affluent sections, while the majority embraced fluid multi-functional domains. Even amongst the nobility, the private retiring quarters were smaller while the ‘living’ zones formed major portion of the mansions.

The universal concept of living room emerged only around mid-19th century, to demarcate the space where general social activities took place. Yet, the terminology took roots much later, more so after the end of World War I, prior to which the living room was referred to as the ‘Death Room’, given that the front room was used to keep the dead who had succumbed to the influenza that racked the world during that period. In the late 19th century, this front area of the residence was also referred to as the parlour, to denote the interaction that occurred there amongst family and guests during formal and informal social functions.



Right: Living quarters at The Palace of Versailles.
Source: [Wikicommons](#).

Below Left: Keble College, Oxford: Senior Common Room.
Source: [Wikicommons](#).

Below Right: Red Drawing Room at Waddesdon Manor.
Source: [Wikicommons](#).



A PEEK INTO 1600S

While the terminology took roots later, interestingly, a peek into the Palace of Versailles in the late 1600s displays one of the most lavishly decorated living rooms, sporting a style of French Classicism that later influenced other countries. Bold use of marble, bronze was evident, with the style a deliberate combination of formality with a level of comfort. This period also witnessed formal rooms designed for discussions and conducting business along with rooms for homeowners to relax and lounge in. The

style, referred to as Louis XV style, combined formality with comfort that people started discovering and connecting with. By 1728, specific materiality and furnishings became a prominent part of the interior space, the strong leaning originating in Paris and later spreading across Europe amongst the wealthy.

EVOLUTION OF LIVING ROOM

It was in the late 19th and early 20th century that the term ‘living room’ came into vogue as against the earlier usage of parlour,

drawing room, sitting room. The terminology, since then became common while referring to a space to relax and unwind in a residence. While the style, décor, design detailing may alter across different regions of the world, the purpose of the room remains the same, to lend comfort to those lounging in it.

A typical western living room comes with furnishings that include a sofa, chairs, coffee tables, bookshelves, entertainment console, with lamps, rugs, artworks and other soft



Japanese living room in natural materials. Source: [Wikicommons](#).



Living room, restored 1820s home in Point Coupee Parish, Louisiana. **Photograph:** MLS. Source: [Wikicommons](#).

furnishings to complement. Given the cold climatic zone, the living spaces traditionally came with a fireplace to warm the interiors. While the western living spaces had the décor and seating elements around this fireplace, the Far East, as in a Japanese living area, the placements were totally different, including an absence of ornamentation.

For instance, the Japanese living room came with sectioned mats covering the floor, enabling people to sit comfortably. The living spaces sported a minimalist décor

that veered towards natural elements, the accent laid on creating a warm, welcoming ambience which reflected the Japanese culture. The fire here was used not to warm the interior but to assist cooking. This was in total contrast to the fireside in the West that served as the core of the living space around which family and friends gathered.

TRADITIONAL INDIAN RESIDENCES

Given the warm tropical climate, the traditional Indian houses of yore come with open to sky internal courtyards which

double up as family interactive spaces, functional spaces as well as the core around which the rest of the residence is built. In short, these courtyards served as the informal living spaces where the extended family and close friends gathered to interact, work and lounge in.

The vibrant Havelis of Rajasthan are a classic example of traditional Indian residences with sunlit internal courtyards. These courtyards served as the integral spaces for natural ventilation and light while providing shade against the harsh weather, both during summer as well as winter. The open verandas around the courtyards became multi-functional spaces where they doubled up as a living area, dining when required, to welcome guests, to store household items too as well as for women to gather and work.

Moving down to the South, to Kerala, Tamil Nadu, similar structural leanings are witnessed in the design of the spaces, where the expansive verandas and courtyards serve as the spaces of interaction, recognised in modern terminology as the living room. The traditional Nalukettu, Ettukettu, houses of Kerala, built in wood, stone and clay, came with the Padippura, the roofed entrance, the Poomukham, the entrance veranda with sloped tiled roof and pillars, the Chuttu veranda and Charupadi, the seating in the veranda to socialise and interact with family and friends. Within the house was the internal courtyard, which again served functional purposes and interaction.

The traditional houses of Tamil Nadu display similar design inclines in the planning of the residences. A wide Thinnai or veranda featured around the house with ornate wooden pillars and terracotta roof amongst the rich and moderate thatch roof for the poor. These verandas proved to be major spaces for social interaction, serving as informal living and entertaining spaces. The open to sky courtyards again doubled up as functional zones and family interaction spaces, resonating with the modern concept of living spaces.



Courtyard of Mandawa Fort. Source: [Wikicommons](#).



A traditional Chettinad courtyard. Source: [Wikicommons](#).



Street facing balcony of the 200 year old Naskar Villa in Beliaghata, Kolkata. Source: [Wikicommons](#).



Nadumuttam view of Varikkassery Mana. Source: [Wikicommons](#).

While the architecture of Kerala, Rajasthan, Tamil Nadu focused on tackling the harsh climate of the region, the houses in Assam were structured to handle the seismic activity in the zone. The walls were built using bamboo and erected on stilts in the hilly regions to tackle flooding and landslides. Given the small size of these homes, the living spaces spilt on to the open seating areas that prevailed on both ends of the building, permitting social interaction and connect with family and friends.

In the far east of Colonial Bengal, the bungalows had their roots in a mix of European and Indian architecture. The large villas came with expansive verandas with Corinthian columns where they offered a reprieve from the humid weather conditions while serving as a fertile interactive zone. The buildings also came with large internal courtyards or Aangals, flanked by the living room, bedrooms and the ladies quarters. The living room along with the expansive verandas served as the spaces to receive guests and extended family.

Reaching out to the west, to Punjab, the traditional houses not surprisingly reflect the strong connect with farming. The buildings composed entirely of baked bricks along with timber doors, aid in tackling the sweltering heat in the summers. A courtyard sits in the centre with small flower beds or orchard, doubling up as a space for meeting and interaction within the household. The baithak or living room comes with simple seating such as charpais spread out



Fluid contemporary living space with living, dining and kitchen fused in.



Water feature as part of the living area.

on the floor. While this forms the centre of the family's socialising, verandas too run through the house where most of the household activities happen as well as socialising amongst women. A baked boundary wall with charmingly painted doors wraps these spaces within to define and demarcate each household from the other.

CONTEMPORARY SCENE

The contemporary living spaces are a stark contrast to this traditional set up, the lifestyle changes reflecting the décor as well as the design and lay of the spaces. While internal courtyards continue to be in vogue in independent villas, the prevalence of the ubiquitous apartment units makes this concept hard to incorporate. Living spaces have metamorphosed from the traditional verandas, courtyards and strictly defined parlours for welcoming guests to now accommodate multi-functional open zones.

Households reveal fluid spaces where there is an integration of the living room, dining and kitchen into one free flowing space, many a time the outdoors too fused in seamlessly to lend a visual open connect. In short, the contemporary living spaces appear as a revisit of the past multi-functional spaces, yet configured to cater to changing times and altered lifestyles.



SPEAKING THROUGH MATERIALITY

The materials used in a space communicate the language. Architect Rajesh Shivaram of TechnoArchitecture expresses through a range of materials combined with water and greens to energise the living spaces.



- 1: The living room comes as a surprise element, placed beyond the staircase and waterbody, connecting to the patio on one end and visually to the family room on the other. The furnishings usher in colour in the space.
- 2: The family room breathes warmth with its wood flooring and comfortable seating, doubling up as entertainment zone when required.
- 3: The formal living space, family area and dining, connect visually and thenceforth to the garden through the sliding shutters, while the wood reapers serve as the porous demarcating element between the spaces.
- 4: The family room and dining space focus on the bridge above, the dining opening on to the garden through the sliding wood shutters.
- 5: The living area comes with a twin double height foyer, the central wooden bridge enclosing the Pooja area and waterbody.





6: The living area is a fusion between Indian and Balinese décor, the white walls a stark contrast to the bright yellow Jaisalmer floor that balances the neutrality.

7: Formal living room, with a neutral palette contemporary seating, balances the bright Jaisalmer stone floor.

8: Family room overlooks the living room below, with the sculptural cement staircase contrasted charmingly by the red brick wall.

9: Purest form of minimalism reflected in the space with merely the wood bringing in warmth against an expansive neutral palette.



7



8



9



BLENDING IN THE EXTERIORS

The fusion of outdoors into a living space comes with its own unmatched energy.

Architect Swapnil Valvatkar and Project Architect Rohit Mohite of Collage Architecture Studio fuse in the outdoors physically and visually into the living spaces to infuse charm and energy into the living area.



- 1: The simple seating family space overlooks the courtyard below and connects to the green patio to reveal a porous inside and outside space.
- 2: In this minimalist living area, colour in the furnishings articulates the language even as the eye connects with the exterior greens.
- 3: The terrace lounge with its swing affords a mountain view on one side and the paddy fields on the other.
- 4: The simple décor of the living area gets accentuated when the sliding doors are stacked up to connect seamlessly with the exterior landscape.
- 5: The internal courtyard comes with its built in seating and greenery, leading down to the dining and thence to the exterior landscape and waterbody.





LIVING IT UP COLOURFULLY

Colours have a strong speak in the language of a space.
Architect Leena Kumar of Kumar Consultants uses colours, combined with natural materials to articulate the living spaces.



- 1: Colour plays the critical role in this informal space, the mural on the wall and the exterior greens complementing the splashes of colour in the space.
- 2: The courtyard connects the two living spaces, the stone walls accentuating the green presence in the inside-outside space which serves as the hub of activity.
- 3: The bar unit displays the strong presence of natural materials, the stone coexisting with wood to offer a rustic, yet earthy flavour.
- 4: The dining area connects cheerfully with the internal garden, bringing in colour and energy into the space.
- 5: A colourful marble carpet layers the floor of the dining area, enhancing the copious presence of stone and wood in the space, connecting thence to the greens in the internal courtyard.





A FLUID SEAMLESS CONNECT

Free flowing spaces come with their own specific charm. Architects Smaran Mallesh, Narendra Pirgal, Vikram Rajshekar of Cadence Architects, bring in a sense of fluidity to the living spaces, connecting them to the exterior greens.



1



2



3



4



5

1: The living space integrates seamlessly the interiors with the sky lit garden area through the stacked sliding glass doors and demarcating vertical fins.

2, 3: The liquid flowing living space is conceptualised as a cohesive whole reflecting fluidity, movement, poise in its poetic shape and form.

4, 5: Materiality articulates this living space, the textured wooden ceiling tying in with the wall textures to lend warmth while the interiors seamlessly integrate with the exterior green terrace.





LIVING IT UP OUTDOORS

Outdoors have always held an irresistible charm, especially to lounge in, relax, interact. **Architects Gayathri Shetty and Namith Varma of Gayathri & Namith Architects** along with Project Architects Gowri Rao and Sudhir Padmanabhan, play with the outdoor concept to create magical living spaces, both indoors and outdoors



- 1: An elementary play of wood, stone and metal marks the lounge on the mezzanine where the blue oxide flooring not only represents nature, as the water and sky element, but brings in novelty to the space.
- 2: Copious amounts of natural light and ventilation define the living area that also connects visually with the exterior greens.
- 3: The outdoor lounge, with its cozy seating floating over the water body amidst a stone expanse and flora, creates a magical ambience.
- 4: A combination of glass and wood set the tone for the veranda, extending from the master bedroom, turning it into a charming outdoor lounge.





5: The bar lounge area is enchanting at night with its lighting, surrounded by the generous greenery while hovering over a water body.

6: The beautiful sunlit courtyard is a space for entertainment, specifically as a Coffee or Dessert area having seating around the tree which serves as an irresistible invite to rest awhile indoors at this farmhouse.

7, 8: The expansive double height living area ushers in all the five elements of nature, the large water body with its relaxing sculptural element setting the tone, even as the rustic décor, the slate clad walls, the unhampered view of the exterior pool and lake beyond through the enclosed glass walls strongly articulate the language and context of the space.





SMARTEN YOUR LIVING WITH **SIMPLY SOFAS**

BY NANDHINI SUNDAR

SIMPLY SOFAS®

SO FA, SO GOOD.®

A look back into the history of furnishings in a living space clearly points to the type and mode of furniture opted as defining a lifestyle, hierarchy and certainly power, even if at times it was subtle rather than blatant. The furniture used invariably came with embellishments that reflected the style of the period, the material use and level of detailing marking the status, the wealth and power of the user. During this initial period of furniture use, functionality and comfort took a backseat, the power and wealth equations to be portrayed taking precedence in determining the style chosen.

The contemporary scene reflects a vastly different approach, the concept of ergonomics coming in, with comfort and functionality ruling as key definers in the final evolution of the form. Of course the odd high backed chair resonating with the power statements of a feudal lord, still prevails in a modern living space, yet, it is more of an oddity in the space or a highlight feature than the general norm.

Recognising the crucial role furniture plays in a living space, where the functional form, the material use as well as the aesthetics articulate the language of the space, **Simply Sofas**, also known by its popular tagline, **SO FA SO GOOD**, ventured into the furniture segment in 2001 with the explicit purpose of offering just that; simply sofas that spelt comfort and functionality while fusing in charm. What started initially as a foray into the furniture segment, translated ten years on into establishing the comprehensive Home Solutions brand, Simply Sofas that spans across 4 cities in South India.





Reflex Dining.

WHY SIMPLY SOFAS?

Modern living spaces are no more distinct segmented areas that come with strictly defined parameters, boundaries, both in functionality and physical form. Contemporary living spaces, almost as a throwback to our traditional abodes, feature as conjoined, connected spaces where the living solutions offered need to be varied yet comprehensive and unifying. The furnishings sought thus range from formal, informal to flexible, modular, hybrid solutions to suit multiple varied requirements and experiences that cater to specific domains, in-between spaces, where the seating arrangements on offer come from the top brands of the world. Year round, Simply Sofas offers the latest designs and happens to be amongst the first retail brands to present furniture launched at Salone/Milan Design Week.

BRANDS WITH A LEGACY

The tactile nature of the furniture is important, be it the colour, shape, texture, the material use besides the functional quotient. Simply Sofas deals with 18 of the finest global brands in furniture, each of which comes with a strong legacy that span close to a century. The furniture solutions come with the advantage of an unmatched range that cross over 700 in the varieties offered, be it a formal space, informal space, upholstery, design, colour, form, functionality, characteristics, material use, to mention a few. The range on offer is not restricted merely to the extraordinary, state of the art seating solutions, but extends to accessories too as well as dining solutions which form an integral part of modern living spaces.

FUSING IN THE DINING

Just as the seating solutions pack in the best of designs from renowned furniture designers across the globe, the dining solutions on offer equally stand apart in design, functional use, materiality and aesthetics. The heat resistant, scratch proof dining solutions come in an astounding range of real stone, ceramic, solid wood, metal, flexible tables that appear sleek, yet pack in dramatic strength to fit organically into a stunning dining space. Given the fusion of modern living spaces with the dining area, there are also dining solutions where the seating doubles up to alter to the prevailing functional requirement of either a meal or merely entertaining guests in the living area. This leads further to solutions that cater to coordinated living spaces where the colour, form, material use is coordinated in both segments of the furniture.



Molteni&C Sofa.



Molteni Console, Living.



Molteni Lounge Chair.

A GLOBAL RANGE

The furniture retail giant brings under one roof 12 legacies in living room and dining solutions, each global brand designed by some of the most world renowned designers in the furniture segment, each piece serving as an icon in the living and dining solutions offered. The brands, originating from across Europe include Molteni & C, Reflex, Natuzzi, Koinor, Nicoletti Home, Fama, W. Schillig, Becker, for sofas and accessories in the formal and informal living area while Molteni & C, Reflex, Natuzzi, Bonaldo, Calligaris, Tonin Casa and ALF Italia, provide the coveted dining solutions. Each brand comes with the latest designs, extraordinary quality and comfort, not to mention the incomparable aesthetic quotient.

MOLTENI & C

Going back close to a century, having been

established in 1934, Molteni & C is an international symbol for its engineering prowess translating into astounding designs. Being one of the pioneers of the Milan Design Fair, Molteni & C comes with an interesting history of having built machinery and tools to meet a specific design that was unable to be accomplished using existing conventional techniques. The products delivered besides being cutting edge furniture, are equally known for their innovation and unconventional approach to design.

One of the iconic chairs by the famous Gio Ponti packs in such innovation combining metal with wood, the spectacular engineering executed offering unmatched comfort in the seating. Besides the Gio Ponti chairs, the brand offers extremely

practical modular seating solutions that combine seating with tables and intermittent storage spaces along with entertainment consoles to address contemporary living needs.

REFLEX

Dating back to wartime Italy, established in the 1940's in Venice, Reflex is a story of class, tradition and inventiveness, with its legacy of glass and crystal. The luxury furniture brand, intensely focused on design, comes with a language that infuses art, contemporary leanings, disruptive features and neo-classical traits. Its unusual, exciting range of products reveal a strong connect and importance lent to technology. Along with crystal as the core, materials used display a partiality towards marble, forged iron, wood and metal, the products



Koinor.



Koinor.



Natuzzi.

evolving through active collaboration with renowned architects and designers.

Reflex also collaborates with the internationally famous design firm, Pininfarina to offer a special luxury collection where the dimensions of the products are mostly indefinable, unique, packing in a strong surprise element. The designs under this range are certainly not easy to produce, calling for exemplary craftsmanship and unmatched skills, supported with apt technology. The mainstay product of Reflex is dining solutions along with seating elements and accessories for the living area, where the designs offered are finely coordinated.

NATUZZI ITALIA

When it comes to Italian leather sofas, the

name that comes up as lead is Natuzzi, for, it is this brand that set the global trend decades back. With innovations in sofas originating from the house of Natuzzi, it comes as no surprise that fabulous coordinated living spaces emerge from the brand, offering harmonious living spaces that pack in creativity, aesthetics as well as textural synergy between the multiple individual pieces and their accessories. Starting from lounge chairs, coffee tables, entertainment consoles to team with the sofas, to thence flow harmoniously into the dining solutions of tables, chairs, cabinetry, the brand packs it all in its offering that are ideal for a grand living room.

KOINOR

It is a brand that comes with its hallmark on innovation and engineering, a name synonymous with motion furniture. Its

sofas and seating permit the user to move, recline as desired, the formal living spaces fashioned creatively, artistically to stand unique, exuding individuality. Some of the finest motion furniture in leather originates from its design pads, catering not just to personal spaces but also formal living spaces. Koinor is also the pioneer of the dinner sofas that are in vogue, bridging the spaces between dining and living.

NICOLETTI HOME

Dating back to the 1960's in its origin, Nicoletti Home is a name to contend with when it comes to the quintessential Italian sofas. The brand has come up with a variety of mechanical innovations in sofa design to create the hybrid sofa which fit into both formal and informal living spaces. The innovative seating solutions are offered



Fama.



Schillig.



Nicoletti Home.

in both fabric and leather to suit varied requirements.

FAMA

The Spanish brand certainly has a different approach to sofa design, colours and textures, the accent being heavy on designing them modular to facilitate interchanging as and when the functional requirement alters. Being specialists in fabric, the solutions offered team in perfectly into formal as well as informal spaces, the strong cheerful colours and motifs opted charging up the energy levels in the spaces. Besides being modular in design, emphasis is laid on innovation in motion. The seating solutions also pack in odd sized pieces that can be used as an individual piece or teamed with the rest of the décor as an attractive individual unit.

W SCHILLIG

This post war German brand comes with very high quality standards keyed into its fabric and leather sofas, the design approach being totally practical, yet sleek, with a strong style statement. The fairly sober approach in the design blends effortlessly into any living room environment, marking a quiet, yet exquisite style statement. Given the strong stress on comfort, functionality and practicality, it is no surprise to note that the brand's range of sofas, recliners and armchairs have cornered many a coveted award over the years.

BECKER

Becker comes with similar practicality, German style functionality in its design, be it fabric, leather or a combination of both which is increasingly its current design trend. The full

reclining sofas have ergonomics as their first point of reference in design, fusing in the lumbar support to ensure the solution offered is not only relaxing but addressing all the technicalities in totality. As for the aesthetic appeal, a look at their unique capability to offer a combination of upholstery, speaks volumes of their design strength.

BONALDO

With a rich legacy going back almost a century and firmly established globally as a brand offering exclusive designs for dining, Bonaldo is high on innovation and in the large array of its material use. What especially sets the designer brand apart is its fusion of handcrafting with fine engineering, creamed with multiple varieties of materials to come up with design solutions that are starkly different and unique in their language and import. The



Calligaris dining.



Stressless Recliner.



Alf Sideboard.



Bonaldo Dining.



Tonin Casa Dining.



Schillig Dinner Sofa.

versatile products of Bonaldo are also strongly experiential, each product packing in a varied design execution, designed by some of the world's most renowned designers.

CALLIGARIS

This century old company, having started in 1923 is a pioneer in Italian furniture, tables and cabinetry. This hundred year old heritage is finely treasured and cherished, translating into a mindboggling innovations in the product concept and its design language. Dining solutions offered by Calligaris serve to be a class apart, the extendible tables proving to be perfect for a small family, only to expand to accommodate when the need arises, a large gathering. Calligaris is also the pioneer in the use of ceramic in dining table tops, complementing its almost exhaustive collection of dining chairs.

TONIN CASA

This 1967 Italian brand is known for its extensive use of Italian heritage in its design such as the Roman symbolism in the supports, colonnade expressed in glass, stone to mention a few. The brand uses a significant amount of stone to blend in the classic symbolism in contemporary style, albeit fused with Italian heritage. While this proves to be totally unique to offer a differential set of dining tables and chairs, Tonin CASA also offers extraordinary cabinetry and sideboards, each done with a fusion of multiple materials.

ALF ITALIA

The brand ALF is very clear when it comes to material choice and promoting a designated mode of furniture solutions; and it is wood as the lone material being used. ALF is known for its high gloss wood tables and cabinetry where the colours and textures are finely coordinated to bring in cheer and harmony. With their expertise in wood craftsmanship dating back to the 1950's, their knowledge about wood is deep, prompting the right solutions, designs, usage as well as experimentation in the finely crafted ensembles on offer in the dining space.

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POETRY IN MUD

BY NANDHINI SUNDAR | FEATURING AR GOPAL SHANKAR



HABITAT TECHNOLOGY

PROJECT
Siddhartha

BUILT UP AREA
2160 sq ft

YEAR OF COMPLETION
2018

LOCATION
Trivandrum

DESIGN TEAM
Architect Dr Gopal Shankar

MATERIAL USED
Mud, lime, natural stone, terracotta tiles, recycled wood, bamboo, laterite

The setting is strongly rural, yet situated in the midst of an urban conglomerate. Sitting between two small hillocks, the site is tucked away from the hustle bustle, effusing peace and tranquillity within its confines. When **Padma Shri awardee Architect Dr Gopal Shankar of Habitat Technology** stumbled upon this site spread over 1.5 acres, he faced multiple challenges, the chief of it being converting the fallow land of the site into a lush green habitat before venturing to build within. On researching the history of the site conditions and the location, Shankar surmised that every rainy season had the site flooding with rainwater, only to be drained out completely later.



Artistic railings stretch over the sweeps of the vault to reach the terrace.



View of the open to sky internal courtyard and waterbody.

HARVESTING THE RAIN

Shankar began addressing this by digging a well to hold the gushing in rainwater, only to find that the well filled up no sooner than the onset of the monsoons and overflowed. This prompted him to create five ponds within the site to capture and hold the rainwater every season. “These have now become the rainwater harvesting structures in the site”, he states.

The site has also achieved minimal storm water run-off by using bio-swales, rain gardens, green roofs and walls. Linear channels are in place with carefully selected vegetation designed to collect the storm water run-off while removing the debris and pollutants. The groundwater recharge further reduces standing water while facilitating the habitat.

The next task was to garner this stored water and use it to create a lush green habitat on the lines of a natural forest with fruit trees, flowers that would invite many a winged friend as well as multiple species of fauna to reside in harmony.

FORESTING THE SITE

Shankar set about this task by planting 150 trees, many of them rare varieties found only in a forest, nurturing them with nutrients through age old techniques of using cow dung manure and other natural fertilisers. “Some of these trees have grown to 40 feet”, smiles Shankar. The presence of the multiple trees, water and organic nutrients



The living area with the bamboo grill wall, connecting to the internal courtyard.



Differential seating made with recycled wood.

facilitated further vegetation in the rich soil over the years. A rich flora automatically attracts the fauna across multiple species. The result, what was once a fallow land now stands rich in its biodiversity, serving as a treat to walk through and most of all, reside in.

MUD TO RESONATE WITH EARTH

The next challenge was to build a residence that was close to earth, both in physical form and material use where it manifests as an earth mound. “The idea was to come up with an organic structure that strikes resonance with a termite mound both in its shape, material as well as in the manner in which the parabola rises from the earth and comes back to earth”, says Shankar. “The Nubian vaults seen in construction amongst the African tribes have held a fascination for me and the structure which I finally composed is a combination of the Nubian vault and termite mound”, he adds.

The building, Siddhartha, incidentally sits on a rectangular plan, yet the organic shape bringing in the third dimension reflects the pursuit of ideas that go beyond the rectilinear thought process to infuse the metaphysical feelings and experiences. “Life has many magical moments that can be captured as well as philosophies to reflect and ponder over. The conceptualisation of this organic form is one such where the mud structure sweeps up off the earth, only to flow down thence back to earth in an almost direct philosophical pointer to what life is all about; the ultimate return back to earth of all forms”, muses Shankar.



A peek into the internal courtyard through the vaulted sweeps.



The living connects the dining, kitchen to the exteriors through the expansive windows.

MULTI-LEVEL SWEEPS

The multiple vaults of the ground plus one structure, built entirely with clay bricks, comes in multi-level sweeps, the first smaller vault with bamboo cross sections framing the entrance and the foyer along with a small sit out space. While bamboo features here for ornamentation, it has also been extensively used in the construction. The foyer thence leads to a larger fold where the dramatic double height vault houses the free flowing living spaces. The lay of the interiors is equally fascinating, tuned to earth and nature just as the shape and form of its exteriors.

COOLED NATURALLY

The interiors encompass an open seamless expanse of space which is demarcated merely by the respective functional use. The naturally lit and ventilated interiors are conspicuously devoid of fans or air-conditioning, effusing harmony in the lay of the spaces where the rhythm, balance, the symphony of the structure automatically ushers in a sense of serenity.

While lime plaster cover portions of the interior walls and add to the coolness in the interiors, filler slabs reduce the excessive use of concrete in the RCC slab. Earthen pots, coconut shells, roof tiles have been used as filler materials. The air gap between the tiles further cuts the heat ingress into the interiors. Given the strong green intent in the approach, it is not surprising to find vermicomposting and biogas treatment plant installed at the site. The residence, fully supported by solar power, has solar lamps for external lighting.



Close up view of the sweep of the mud vault.



Bamboo screen marks the foyer.



A cosy nook to read and relax.

AN OPEN PLAN

The ground floor comes with an open living, dining, kitchen and a study niche that is strategically placed next to a small waterbody under the open to sky internal courtyard. While the common spaces are all open and flow into each other seamlessly, the ground floor also accommodates the private space of the master bedroom, while the second bedroom is situated on the first level along with a family space and private terrace.

The study area, with its massive open book shelves accommodates a window seat where one can sit back and pore over a book even as the eye connects with the enchanting Ficus tree outside the window. With the internal courtyard being open to sky, the rain showers gaily fill in the waterbody, the melodious notes of falling water further lending a mystical aura to the peaceful study area.

VAULTED VOLUME

The vaulted interior spaces come with a roof height that ranges from 10 feet to 17 feet. The vaulted roof over the dining area comes at a height of 10 feet while in the living area it stretches to 17 feet. The open to sky courtyard placed amidst the kitchen and study area, comes at double height, lending volume to the open layout which is both interactive and participatory. The open to sky experience is carried into the bath area too in the master bedroom with the shower placed under the open sky.

PASSING THE TEST

The entire structure, built using a combination of stabilised mud blocks, rammed earth and Cob, had an interesting test run by nature. “When the recent flooding occurred in Kerala, the residence was not spared, with water gushing into the interiors. Yet no damage was wrought to the structure, a testimony to the strength of the mud building”, smiles Shankar. The roofing, done without shuttering, is structured using bamboo, mud, adobe bricks made on site and a small portion of concrete.

Recycled wood is used for doors and windows with cashew nut shell liquid oil which is the by-product of the cashew industry, being used for polishing the wood and lending it a natural finish. The oil is known for its protective properties of wood in terms of weathering, termite resistance amongst others. Natural stones and terracotta tiles cover the floors along with broken recycled wood. The walls are covered in lime plaster in some sections while in most other sections it is a mix of lime and mud plaster.

The residence, in short, is a fine example of how the built and unbuilt not only co-exists but completes each other, weaving an ecosystem of its own. “The entire design and material use of the building is cost effective and addresses energy efficiency while being totally eco-sensitive. Sustainability is a way of living, not a passing fad”, sums up Shankar.

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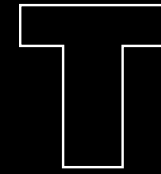
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TO THE BEST



IN THE INDUSTRY



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

- 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.
- Every page will have 5 listings, each coming in the size of 5cm x 20cm
- Based on the products, the listing will be done under Colour Coded Categories
- A person can also choose 2 modules instead of 1.
- Trade Members are to provide their company and branding details to fit the module.
- 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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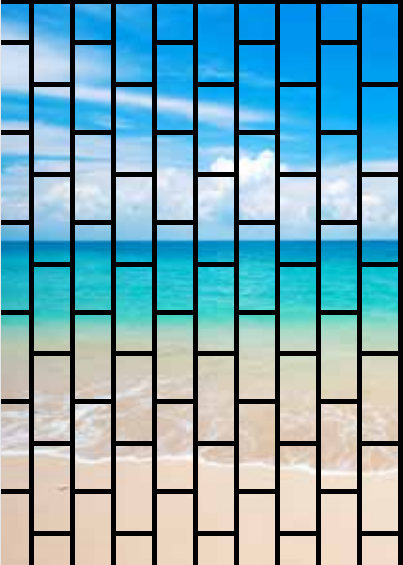
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FUSING IN **AYURVEDA**

BY NANDHINI SUNDAR | FEATURING AR SANDEEP HARPANAHALLI



The walls infused with herbs and oxide colours.

With increased awareness dawning about sustainable methodologies in design, construction and material use, it is not uncommon anymore to find architects veering around such techniques and adopting the same in their projects. While techniques such as earth construction, traditional methodologies are not new to meet such leanings, how about infusing medicinal herbs into construction based on the age old Ayurveda? Sounds bizarre, almost inconceivable? Perhaps. But perhaps not if one runs through the award winning residential project and the construction modes opted by **Architect Sandeep Harpanahalli of Earthenink.**



The earthen walls under construction.

For, Sandeep's project Mannina Mane (Earthen House) not only adopts earth construction methodologies such as Adobe, Cob, stabilised earth blocks and rammed earth, but also uses specific medicinal herbs in construction where the herbs are selected based on the specific functionality of the space. "The basic approach opted was to come up with a sustainable residence which permits everyone to celebrate the process of conception. The idea was based on the ancient cultural fabric where the lifestyle called for many family and social gatherings in residences, where the spaces were designed to specifically accommodate such congregations", elaborates Sandeep.

The basic premise of the design here is that home is not just a building but a space reflecting one's personality, functional requirements where the personalised spaces actively define the user. The conceptualisation was hence done as a space that facilitates living and learning together in a harmonious environment. The project, built in a lower middle income neighbourhood comprising chiefly of the weaver community, came amidst a very differential social fabric where the street doubled up as a common community space for interaction as well as functional requirements that spilt out of each residence.

EVOKING THE EMOTIVE SPIRIT

This emotive spirit of the neighbourhood, with most of the residences featuring as row houses with common walls, is reflected in the design of Mannina Mane. The residence comes with a common seating area at the entrance and interactive spaces inside that spill

on to a garden created by fusing in the setback area. The ground floor is designed as a seamless free flowing expanse where the demarcation is purely based on functionality.

The entrance lobby features a slightly differential seating to reflect the language of the neighbourhood. The spacious living room opens on to the garden while a bay window with its comfortable seating permits interaction both within the house as well as the neighbours. Two bedrooms feature along with the large living, dining and kitchen spaces on the ground floor.

COMPOSED WITH MEDICINAL HERBS

While earthen walls house the individual spaces, the unique factor to note is the materials mixed into the mud plaster. "Ayurveda is not confined to providing herbal remedies just for individuals, but extends to buildings too, the ancient texts determining what kind of medicinal herbs need to be fused into our spaces depending on the individual user and functionality. The suggested herbs vary based on each user, the age group, functional requirement as the presence of the herbs comes with a direct health benefit over a period of time", explains Sandeep after poring over many of these ancient texts and herbal remedies.

The composition of these medicinal herbs thus alters in the children's bedroom, the parent's bedroom and in the common areas of kitchen, living and dining spaces. "Based on the Ayurvedic texts, we came up with three different compositions for each of these spaces, where the selected herbs were specifically tuned to



The roof layered with terracotta filler slabs.

address the needs of the user of the space”, states Sandeep. Thus the mud and lime plaster used came in a composition of mud, sand, lime, Jaggery, Aloe Vera and 45 different herbs, with the entire thing combined with 3 per cent cement.

MULTIPLE HEALTH BENEFITS

“The medicinal herbs used in the children’s room were related to enhancing memory, aiding growth and accentuating skills, besides addressing the overall health and development of the growing years. The herbs chosen for the parent’s bedroom were tuned to address stress, respiratory problems and psychological issues amongst a host of other ailments that are common to middle age. The living room comes with a combination of a range of common herbs such as Neem, Aloe Vera amongst others, which resolve common ailments such as body aches, respiratory issues. These varied herbs have a continuous subtle impact on health when in contact over long periods”, he opines.

FLOORED WITH VEDIC PLASTER

The flooring material is equally different, opting for Vedic plaster, which includes desi cow dung and cow urine in its composition. “The flooring comes in natural shades sans chemicals. This eliminates any concerns about harmful emissions in the interiors. The smooth finish of the earthen flooring makes barefoot walking a joy, prompting one to connect physically with the natural earth”, contends Sandeep. The

plaster also acts as an insulating material and is a good solution to use for plastering walls on the western side as they aid in dropping the ambient temperature by 3 to 6 degrees, he further adds.

LOCAL STONE AND SALVAGED TIMBER

Besides his herbal compositions, Sandeep has also used waste materials such as discarded tiles, waste wood for the walls. Salvaged 200 year old timber has been used for the doors, windows, with the furniture again having been made using recycled wood. The lintels, door and window frames are structured in monolithic local natural black stone to avoid any joints that would need the use of adhesives for binding.

The stone roof with its I-Section, Cuddapah slabs and terracotta filler slabs, is likewise structured to use minimum RCC. Hourdi filler slabs made at site from locally sourced mud, further layer the terrace to insulate the interiors. The ground plus two floors structure comes with two more bedrooms on the first level and a large open interactive space with Mangalore tile roofing on the second which doubles up as a workshop space, yoga and other public interactions. The space opens on to a green terrace where the techniques of permaculture are practiced to source organic fruits and vegetables for the household.

The project is the recipient of Ultra Tech Sustainable Award for its sustainable leanings and differential approach to construction.



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RAW, FLUID AND OPEN

BY NANDHINI SUNDAR | FEATURING AR GANESH KUMAR BK



STUDIO 69

PROJECT

AAR / EN

LOCATION

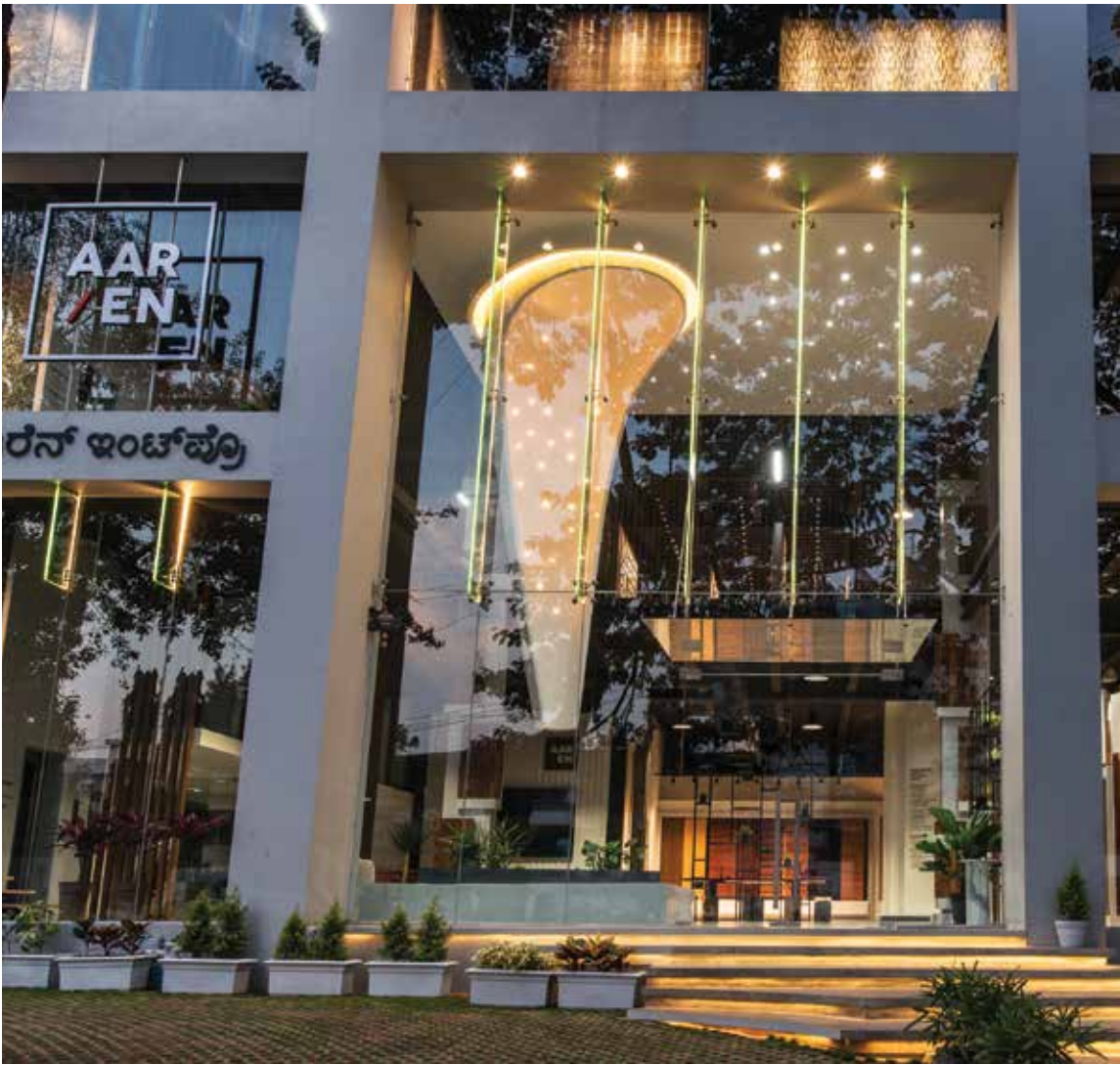
Bengaluru

DESIGN TEAM

Ar Ganesh Kumar BK

MATERIAL

GI Deck sheets, MS, clear glass
structural glazing, cement finished
vitrified tiles, SS string



When the site area of 2514 Sqm came up for hosting a large retail space spread over four levels, the first reaction of **Architect Ganesh Kumar BK of Studio 69** was to come up with a structure that would be totally open in its language, both in its interiors as well as in connecting to the exteriors, the décor raw and rustic, in sync with nature to resonate with the two large trees existing on the site. The idea was to ensure the structure was least interfering in the dense commercial neighbourhood, where the expansive fluid open spaces host a thematic display of the products that can be viewed unhindered from the exteriors.

The four levelled structure comes as a simple walled shell enclosed on three sides, the front façade shielded in toughened clear glass structural glazing system. The skeleton of the structure is MS frame consisting of steel I-section columns and steel girders throughout. The building is sans an RCC roof on each level, the interiors totally open, going up four floors, each level being demarcated in a staggered fashion merely by GI deck sheets that serve as roofing for the individual levels. The staggered open language of each level brings in a visual connect between the ground floor central lobby and the individual floors.



A massive sculpture suspended over the waterbody creates a dramatic entry.

POROUS AND VISUALLY CONNECTING

The imposing entrance façade with its clear glass going up four levels, welcomes the visitor into the fluid retail space where a large waterbody in the lobby establishes an earthy connect to the massive twin trees in the front yard that stand as green sentinels. A massive sculpture suspended over the waterbody further adds to this dramatic entry.

The double height central lobby comes with a staggered roof where a low slung mezzanine floor with a porous wall made of slender SS string lies on one side while the first level of the building overhangs into this central place with a similar porous wall to visually connect the multiple levels. Viewing the double height entrance lobby from the mezzanine gives an idea of the spatial program implemented. Back offices border this fluid expanse at the ground level, with a meeting space structured in the midst.

The ground level reveals an equally porous horizontal segmentation of spaces to house the specific products on display. Warm strips and sheets of wood punctuate the fluid space to bring in the required demarcation of the relevant sections. The

rough cement finish vitrified tile flooring complements the rustic industrial GI deck sheets on the ceiling while the water feature breaks this rugged theme to usher in a refreshing aura. The exposed lighting and other utilities placed in their large ducts under the black matte finish GI deck sheets, further accentuate the industrial flavour of the design intent.

INDUSTRIAL LANGUAGE

“The entire language of the interiors is deliberately kept industrial, light, porous, so as to bring in a sense of openness, fluidity as well as a rustic flavour that connects well with the materials on display which are complete solutions for an interior space that is being built. Even the stair treads are kept open, steel strings mark the demarcating walls, landings, keeping the visual experience almost buoyant”, says Ganesh on the design language.

The interiors reveal a segmented lay to permit the display of the wide range of products as well as brands. The décor is specifically tweaked to address the product vertical, based on it being local or exotic, with each display section fused in with a lounge where the buyer can sit back, interact and contemplate in a relaxed state before placing the purchase order.

CLEVER SEGMENTATION

Thus, the ground level houses the multiple wood solutions for customised wood work in an interior, along with a large open lounge to discuss before making the final decision. The first level comes with a range of high end exotic kitchens as well as a range of exotic door solutions and wardrobes to team with the bedroom units. Supporting this is a semi-enclosed lounge which also affords a horizontal and vertical visual connect across the levels of the large showroom.

“The porosity and visual connect not only accentuates the expansiveness of this large showroom, the design also keeps the buyer tuned to all the verticals and range of products on display, prompting them to move from one segment to another and source their entire interior solutions from the retail store”, states Ganesh, elaborating on the psychology of the design opted.

The next level of the showroom offers a massive range of bathroom solutions, each segmented and presented as a complete bathroom exhibit so as to give cues to the customer on the possible combinations of bathroom wares. Each corner on this level has been cleverly used to display as many products as possible and the same as a complete aesthetic solution.



The fluid expansive spaces hold a thematic display of products.



Product display in well segmented spaces and captivating ambience.

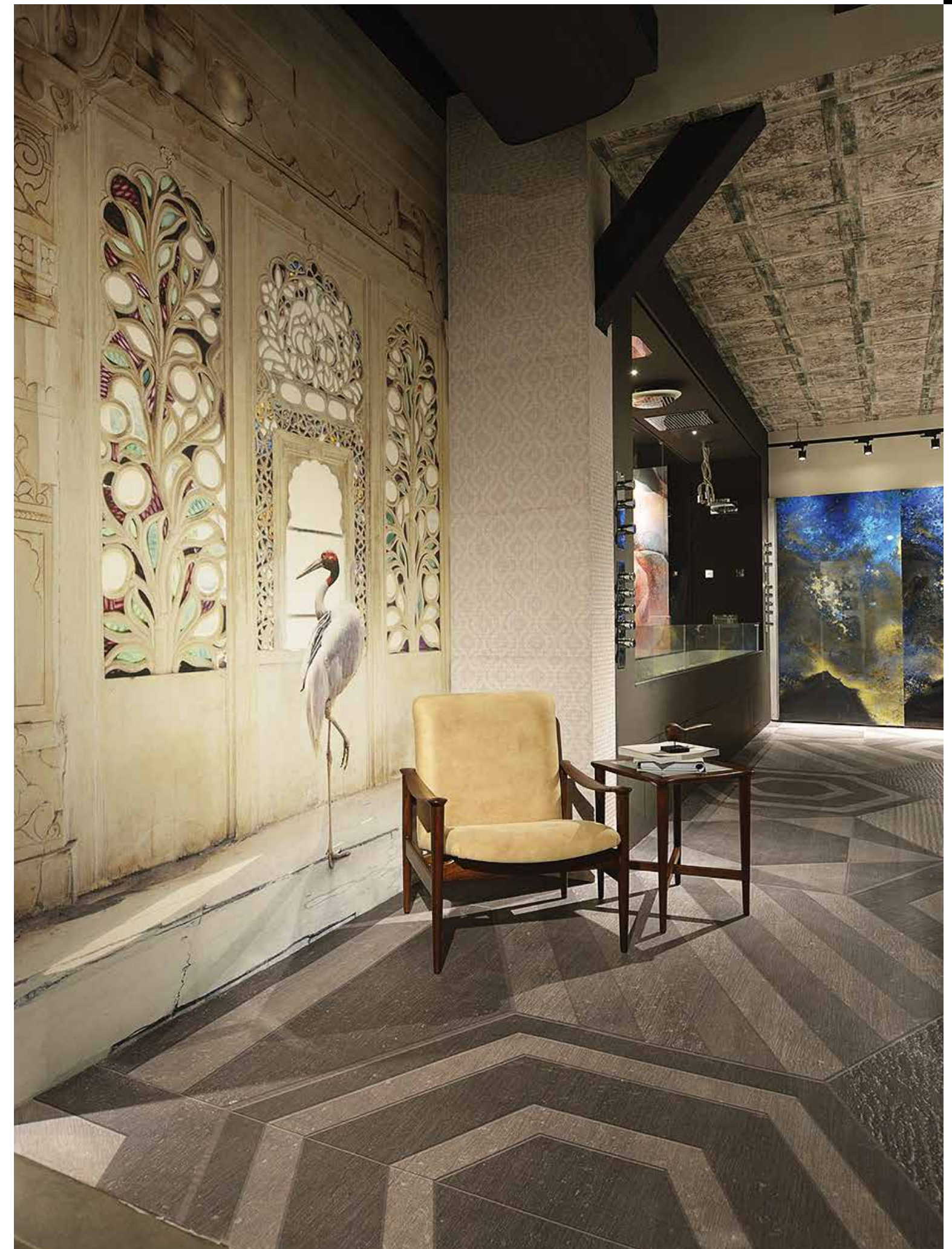
A sizeable number of the displays have also been placed in a manner where the visual connect from within the interiors is seamless just as from the exteriors so as to invite the customer to take a peek, browse through the range on offer. Given the high end nature of each of the bathroom solutions, the complementing décor is equally stunning to suit the individual fittings. The display sections include a live Jacuzzi to take the experience of the luxury bathroom solutions to the next level.

PAVILION TO ULTIMATE LUXURY

A separate, enclosed pavilion has been structured into this level to accommodate some of the most iconic designer brands of the world, the individual fittings plated in gold and silver to mark the ultimate in luxury for the connoisseur. The pavilion also comes with a classy lounge to sit back, ponder before taking the final call, the ambience specifically designed to mark the ultimate in luxury bathroom solutions.

Yet another factor that Ganesh has been strongly mindful of is the lighting solutions executed. "Besides the textures and finishes of the spaces, lighting plays a major role in highlighting the display. The lighting has to be ambient to ensure it is soothing, yet focused on the items on display. Hence, lighting plays a pivotal role in both display sections as well as the lounge areas", points Ganesh.

Smaller items too find equal attention given to detail, in design and display. The customisable hardware marketed in the retail space comes on fixed panels that permit easy assessment of the dimensions and proportions to make an informed choice. The retail space is the recipient of the Best Showroom Popchoice 2019 Award.





COMPOSED IN EARTH

BY NANDHINI SUNDAR
FEATURING AR SUYASH KHANOLKAR



Youth tends to come with tall dreams that many a time fail to be pursued either for lack of practical applicability or disinclination with changing aspirations. Yet, for young **Architect Suyash Khanolkar, of Cicada Design Studio**, that seems to be not the case. When Suyash joined School of Architecture, in Belagavi, his objective was clear; that his design approach would be rooted to the location and sensitive towards local and natural materials.



Brick Vault under construction.



Interior view of the Brick Vault.



This clear, firm intention expressed itself as a lengthy internship with none other than the renowned Late Architect Didi Contractor where he learnt the finer techniques of earth construction and had the opportunity to physically experience the execution of the structures on site. On completing his year and a half internship with Contractor in 2016, he chose to explore further the nuances of material experimentation. This prompted him to start his own design practice in his hometown along with friends who shared a similar passion, where the practice would pursue such an inclination.

“The encounter with vernacular architecture, local style of construction, traditional crafts began from my childhood during the numerous sojourns in my native village and later as a young adult, going for multiple treks in the wilderness”, says Suyash, about his strong earthy inclination. “After completing the internship with Didi Contractor, I also attended a month long summer school in Austria which further brought in exposure to the approaches followed in Europe, Africa and other parts of the world in earthen construction techniques.”

FUSING IN THE LEARNINGS
When his first project, Orchard Pavilion came to him, Suyash was able to design the campus following the philosophy he imbibed and the experience on site that he had garnered while interning for Contractor. “She had a high sense of spatial aesthetics and sensitivity that went along with her structures. These sensibilities were explored in our first project in a semi-urban context”, he adds. However, since he had only worked on residential and social projects with Contractor, the commercial nature of Orchard Pavilion, being a part of the Resort, did pose a challenge and rethinking, Suyash is quick to point.

“We did plenty of local material experimentation on site, physical models, space making and design exploration to come up with an appropriate design for the setting. For earth construction, it is important to understand the soil as the nature of the soil determines the technique to be adopted. Though we were fascinated by rammed earth, the soil on site was not suitable for it, making us change the mode of construction to Adobe. The soil on the site had a high component of clay and less sand. Hence the rammed earth construction had to be shelved”, he elaborates.

LOCAL AND SUSTAINABLE
The pavilion, open on all sides to connect with the thick trees surrounding it, overlooks the large pool against the backdrop of the fruit orchard. The pool is created explicitly to mirror the reflection of the thick foliage of the site. The L-shaped pavilion is designed with local Basalt stone foundation and has a few walls erected in Adobe, with wood finding a major presence in the form of vertical louvers and as rafters under the country tiled roof. The in situ pigmented cement flooring subtly merges into these surroundings.

“Acacia wood was used in the project as it is not a native tree and not a forest wood. The country tiles were mostly salvaged, with a very small portion having been made to order. These handmade tiles are fast becoming extinct because of the lack of market and craftsmanship. We found some local potters who had the knowledge of this craftsmanship and had been making these tiles in the past. Getting them to do these tiles for the structure was an effort to revive this art in a small way” states Suyash. “The mud used for the Adobe walls was sourced from the pool area which was excavated”, he further adds stressing on the sustainability quotient factored in.



The 150 seating capacity restaurant has a roof span of 16m width, resting over a 12m wide plinth. No metal was used for the structure, points Suyash. The walls of the pool were lent an interesting finish using sand grains of different colours of yellow, red and black, the grains meticulously sieved to a thickness of .6mm to .9mm. “This was done consciously to create a rural Konkan ambience for the dining pavilion”, states Suyash. Orchard Pavilion was designed and supervised by Suyash and his working partners, Architects Mohit Yalgi and Tanvi Dhond.

ADDRESSING BIODIVERSITY

With experience having been earned with his first project, the handling of Whistling Woods, Amboli, on the edge of the Western Ghats, was much easier for Suyash and his working partner, Mohit. Given the site located in an intensely rich biodiversity hotspot, the six cottages that Suyash and Mohit brought into the existing composition had to be equally unique and suitable for its location.

The client being a butterfly researcher, the design process proved to be more collaborative. “His detailed understanding of the butterflies, their habitat, life cycles, revealed that each lays eggs only on the type of plant species which serves as the host for those set of butterflies. Hence each cottage was based on a theme of one species of local butterfly, with the structure surrounded by a rich cover of those specific host plants for that variety. The interiors reciprocate the same theme in all the elements, be it soft furnishings, artworks”, elaborates Suyash on his detailed understanding and execution of design.

The cottages are built with laterite stone, as the site soil comes in the same stone. The load bearing structure comes with stunning arched openings, framing picturesquely the thick greens covering the landscape. Given the structures being built to conform to the contours of the site, the hilly topography yielded a different layout for each of the cottage, with some hosting mezzanine spaces, some coming with internal courts, while others come with a large front yard.



Interior view of the Rooms at the Orchard.

Clay tile flooring, Mangalore tiles further add to the earthy flavour of the cottages that fuse deftly into the hilly rich greens. The cottages are designed to let in maximum natural light and ventilation and hence come with no requirement for artificial lighting during the day. There is also complete absence of artificial air conditioning.

LEARNINGS FROM HERITAGE

For Suyash, design goes beyond the layout to understand and explore the limitations and potential of materials, the geographical



The long veranda at the Orchard Pavilion.



The Orchard Pavilion.



Whistling Woods, Amboli.

context, the history of dwellings in the region. “When you use natural materials, addressing the natural light can be a challenge. In Didi Contractor’s designs and structures, there is a strong play of light and shadow which creates the visual movement inside the structure as the day progresses. I am trying to explore this quality consciously along with the exploration of scales and proportions. Exploring heritage structures, the older buildings reveal many philosophies and learnings which on careful observation aids in coming up with more effective designs”, states Suyash.

This strong inclination towards historic buildings prompted him and his friends to come up with Houses of Belgao where their idea was to document the design and structural compositions of the still prevailing old houses in Belagavi. “The scale and proportion of each structure revealed the importance given to the surrounding landscape, the cultural context, construction technologies, locational features where the design came up as an offshoot of this sensitivity.” The study of the Houses of Belgao has helped him to come up with a sensitive approach towards design for the projects he has been working on.

A PARTICIPATORY DESIGN

His ongoing project Hunnar Gurukul is a skill training institute



where the campus will be used for offering training and courses for the underprivileged, especially youth from rural background. The ensuing complex was designed to enable direct participation from the previous batches where they get hands-on experience of executing the techniques they were trained in. The open interactive spaces of the campus are designed to host workshops and training centres in four areas—carpentry, civil work, bamboo and stone masonry. Besides the four open interactive workshop areas, the structure will have display areas, interactive zones, amphitheatre, hostel and dining facility, pavilion for film screening, amongst others.

The 18000 Sq ft space uses Adobe, rammed earth, Cob, Wattle and Daub, arches, vaults, domes and other ecological and low energy intensive construction techniques. Internal and external courtyards mark the expansive spaces, ushering in copious natural light and ventilation, adopting solar passive techniques. Interior spaces are proposed to be plastered with lime and clay. “Though the individual structures come with different techniques of construction and material use, the entire campus is designed to offer one unified language that can be threaded across the entire built space”, adds Suyash about his ongoing project.



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THE ART OF SCHOOLMAKING

BY PROF. JAFFER AA KHAN | *This is second of the three part series*



Mira Ramakrishnan and Vjiay Rathod who bagged Gold Medals at the Anna University 2016

In the year 2010, I established a School on the outskirts of Chennai, closer to Pondicherry. Many told me it was a "God-forsaken place", so remote that it was in the middle of more than 1000 acres of farm land and a Special Economic Zone (SEZ), with no human activity around. The only consoling part was the Music School in the campus which functioned almost in isolation.

The Architecture school was granted an 80 intake per year by the statutory authority and in the first academic year 2011-12, we had 56 students admitted in the first batch. This turned out to be the most brilliant batch of students in my entire academic career and the pioneers of this new school set an academic atmosphere that other batches followed. My job was to inspire them to make them excel in whatever they do and to be morally

responsible future architects. I did have a few committed faculty to start with but later groomed them as an excellent group of teachers well respected by the students and colleagues, while for some, it was just a routine teaching job. The students of this School were motivated and highly energised so much so that when the first batch graduated in 2016, the School bagged both the Gold Medals in Architecture and Interior Design with several other University ranks offered by Anna University.

Every day was a new day for us and the corridors were filled with student work and busy with activities like lectures and workshops happening every other day. Visitors started to pour in to see what we were up to. In the year 2014, we had the most successful "Hyper Threads" workshop by the AA Visiting School where for the first time we had participants from abroad. The School was instantly recognised and became most sought after in the region. This development caused much concern to the already established Schools, as they felt threatened by the development of the school and the top spot it was reaching in the State. It was also like a goose laying golden eggs for the promoters. I left the School in 2015 migrating to New Zealand, just after hosting the largest 57th NASA (National Association of Students of Architecture) conventions held in India with more than 6000 student participation. This for me was the parting tribute from my students. The trajectory the school was moving made it an inspiring institution as it was known as a trailblazer in the region. However, very soon the Greek mythology of the Roman legend, king of Phrygia came true.

I keep meeting many of my students from this School and every time they narrate the time they spent there with me and the enrichment they received that became part of their life. From the experience of founding this school and making it happen and seeing it fall after I left, it makes one realize the fact that the head of the School matters much,

but what matters most is the continuity of that trajectory. One cannot forget the radical changes that Alvin Boyarsky brought to AA London from 1971-to 1990 and the legacy that continues even today.

Karl Menninger said, "What a teacher is, more important than what he teaches". When a teacher realises this, then he or she develops respect among the students and his professional colleagues. Today with more than 450 Schools in India, it has been a daunting task to find good teachers and the ones who would be willing to develop a passion for teaching. It seems educating architecture is more complex and demanding than practising architecture as one has to deal with young and open minds with brilliant ideas almost daily. With the information at their fingertips, the students can easily gauge a teacher and their knowledge level. The art of making a school may be difficult but more challenging is getting the right teachers to help make the school a better place to live, learn and play and that happens to be an ongoing struggle.

(To be continued)

(Dr Jaffer AA Khan is presently the Dean School of Environment Architecture and Design, SEAD SRM IST Ramapuram Chennai)

Please send your feedback to: jafferaakhan@gmail.com

INTRIGUED

BY PROF. K JAISIM



Intrigue ... Plot, Plan?

Intrigued...Puzzled, Interested?

Intriguing...Interesting?

Architecture, Interior Design, Environment and all other disciplines are integrated with Human Habitat and Life. Similarly they sound similar to the day to day life pattern but each is an integrated, different direction and dimension.

Even after six decades, professionally being involved with these, it is still a puzzle as to where, why, what, when or whatever to however.

The human body and mind, search, discover and eventually experience and create a pattern of life of its own. All other nature live, build and exist within their formats. Both plants and birds, fish and animals, all other creatures live their life.

Here observe, even as an example take any one of them. They repeat their pattern but are never identical.

Very rarely there are examples of cross pollination, but once established they follow their life pattern. They never blindly copy. Copying is an art.

Whereas, humans have created their existence and an evolving life that is continuously changing, often for the better but sometimes just short of self-destruction.

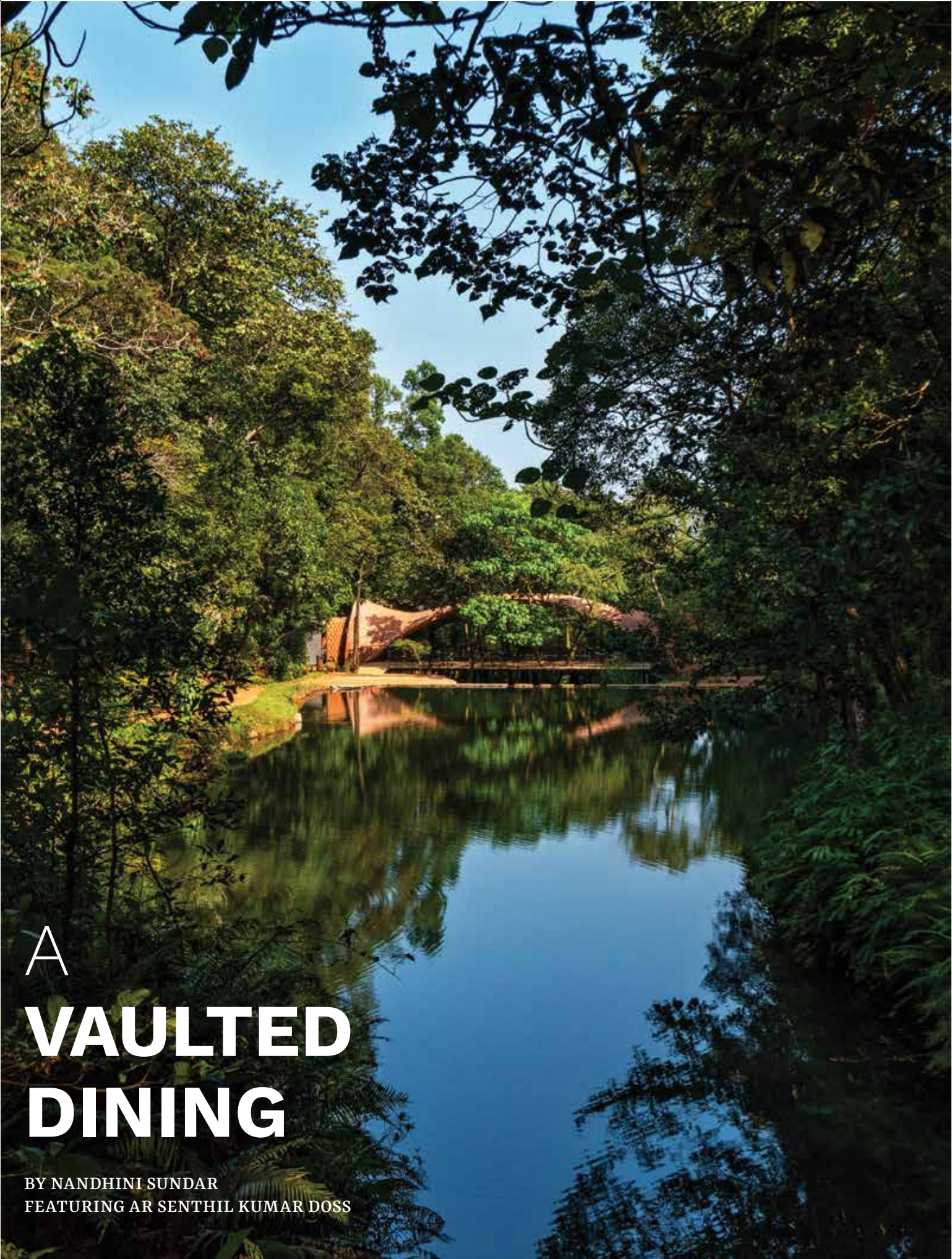
Look and study those words in the beginning the three III's just like three III's in IIID. That is what really played my mind on this article. I started this article months ago and wrote notes continuously and randomly but could never get to put down in order. I had and even now have discussions and dialogues as long as my voice permits. Here Covid and cough became my censors as also my blessings to be by myself and think timelessly.

Architecture is life, interior design with décor is a discipline which integrates the daily activity of human living and interaction defined by time and technology of the day and with the media and globe. That is why I like the IIID journal rather than other magazines and publications – they are all commercially based and live short changing lives. But essential to human life in a continuous evolving parentless pattern.

The people of a place are crucial, as they must not just respond to what is advertised and displayed but buy and display to one and all. Take a Fashion show; can anyone walk the daily streets in those clothes? Only a celebrity can. But they too must keep changing from hair to toe.

Now there are new challenges – what is the difference between Interior and exterior? I remember decades ago designing a gallery of design clothes and other artifacts but totally enclosing the exterior as from outside it a closed box. It took sometime but curiosity won and the shopping became a great success.

This article was and is a challenge and I want it to be; the search like science fiction fusing Time, Technology and Art with Life in a timeless but bound fashion.



A
**VAULTED
DINING**

BY NANDHINI SUNDAR
FEATURING AR SENTHIL KUMAR DOSS



SENTHIL KUMAR DOSS

PLAY ARCHITECTURE

PROJECT

Deva Dhare, Agani

BUILT UP AREA

2500 sqft

DESIGN TEAM

Periyasamy P S, Shivani Saran S K, Harish Thirugnanam,
Ralbin Veniel, Nila Bharathi.

PARTNERS

Satish Babu, Rupendra Rao, Harish Babu, Ramesh, Krupa Satish Babu, Rathana Rupendra Rao.

PROJECT COORDINATORS

Viju Antony, Pathrik AK, Shambu Murthy, Krupa Satish Babu.

STRUCTURAL — MASONARY SHELL

Play Architecture

FOUNDATION

ISA Studios, Bangalore

MATERIAL

Thin clay tiles, GI Steel pipes, concrete, thin steel, glass, Sadarahalli stone

LANDSCAPE DESIGN

Nivedita Manjunath, Satish Babu

LIGHTING DESIGN

Anusha Muthusubramanian, Lighting Spaces

PICTURE CREDITS

Bharath Ramamrutham, GRAF media, Gowthraj, DesignCapture, Pathrik AK.



The lay of the interiors with the magnificent overhang of the clay tiled vault.



The stone floor built over the valley, the MS pipes blending with the existing trees.

It is a 12 acre site surrounded by lush green hills and a lake, the valley receiving a quantum of rain that can be compared to the rainfall pattern in the drenched land of Cherrapunji. A stream branches off from the lake to meander through the site amidst the thick rainforest landscape. The water, the valley, the rich flora and the back drop of the hills serve as a perfect setting for a romantic dine in, the abounding nature serving as the most enriching and de-stressing ambience for the diner.

When **Architect Senthil Kumar Doss of Play Architecture** was approached to build a homestay in these dense green environs in Sakleshpur, Karnataka, what evolved was not only an irresistible green resort but also a dining space roofed under the most iconic brick vaulted structure that is as astounding as its environs. The 2500 Sqft restaurant comes with a 1500 Sqft, 16.5m span brick vault, the incredible sweep and its visual expanse drawing the attention away from the surrounding greens to feast on its physical encompass.

BUILT OVER A VALLEY

The thin, laminated clay tile vaulted structure is erected over the stream that flows through the depression formed between two elevated topographies, the shallow valley being home to a dense set of trees. Salvaged GI pipes support the 32 mm thick Sadarahalli stone slabs hoisted over this valley and the elevated land on either side. The thin GI pipes blend into the existing set of tall trees, visually negating the structural support under the stone slabs.

“The thin steel columns already existed when we chose the site for construction, their form blending seamlessly into the existing set of trees. We decided to retain them and use them for support. No plinth beams were used; the pipes rest on a minimum concrete pedestal”, Senthil explains. Even though



The interiors merge seamlessly with the exteriors to fuse into one single space.

the valley houses continuous flowing water, the soil is stable, posing no concern for the structure erected. “The floor is a rock bed and the earth is very strong, permitting the GI pipes to anchor without fear of a soft soil collapse”, Senthil reassures.

TIMBREL VAULT

The Sadarahalli stone slabs form the floor of the dining area, with the folds of the thin clay tile vault erected over four pedestals. “The Timbrel vault is based on the traditional 800 year old African technique which was also popular 400 years back in Spain but lost its ground two centuries later until it was later taken up and revived by Raphael Guastavino in the United States and recently revived by Architect Peter Rich in South Africa”, says Senthil on the vaulting technique opted.

The 150mm thick tile vault comes in five layers where each layer of 15mm thick clay tiles is laid in a different pattern to crisscross and strengthen the structure. “The in-between layers serve as a structural sandwich where each direction of the pattern laid adds to the tensile strength of the vault”, explains Senthil.

The entire shape and flow of the vault form was built in thin steel rebars which served as a temporary support over which the first set of tiles was laid. “Traditionally, wood is used to create this form for the temporary support. We chose to use thin 8mm steel grids instead.” The form work in steel used for the temporary support was later repurposed into furniture, railings and other components in the structure.

TUNED TO FORCES OF NATURE

The catenary based double curved thin tile vault is built with axial compression, reflecting the principles of ‘resistance through form’, making it structurally very strong and lasting, points Senthil on the structural form. Incidentally, the form of the vault and the structural forces at play follow the direction of water flow. “The structural forces flow in the direction similar to the way water flows to ensure this man-made structure is still tuned totally to the forces of nature.”

According to Senthil, the structural form was built hands-on with no structural analysis but by using structural logic with the help of local people who were trained to do the work at site. “The foundation and getting the right force lines in place to support and retain the finished vault was guided by the legendary South African, Architect Peter Rich. The final shape that was executed is form active, permitting the structure to transfer the forces to the ground very gently. This functional feature permitted the execution of such a large span”, he further elaborates.

The vault, covering 1500 Sq feet of the semi-open dining area, sweeps over four arches where each arch features as one of the four openings of the dining space. The span of the larger arch is 16.5 metres while the span of the smaller arch is 7 metres, with both coming at a height of 4 metres. “The brick vault is strong enough to walk over too as we tested it with over 20 of us walking over it after completion”, smiles Senthil, though he is quick to add,



The clay tiled vault leading into the service area.



Brick jaalis enclose the service area.



View of the outdoor dining area.

“The gradient of the sweep is quite sharp, making the climb and decent quite a challenge.”

VISUAL INTERIOR EXTERIOR CONNECT

Glass panels and doors feature under the arches to enclose the dining space while keeping the interiors visually open to connect seamlessly to the exterior thick green landscape and waterbody. “Glass walls were erected as the site is extremely windy and when it rains, it is a downpour, wetting the interiors”, explains Senthil.

The thin clay tiles used in the vault are locally sourced and are of the cladding variety. “We had to use the thinner façade cladding clay tiles as the conventional bricks are not only thicker but also absorb water. Absorption of water by the bricks in the vault will increase the un-forcing eccentric load on the structure. The structural forces holding up the structure can then be hampered, especially given the humongous quantum of rainfall the region receives every year”, Senthil points. To prevent water absorption of even the façade cladding brick tiles used in the vaulted structure, Senthil used an anti-water absorption clear coat on them.

MINIMALIST DECOR

While an enclosed dining space under the sweeping thin clay tile vault comes with a 25 to 30 seater capacity, the exterior open to sky dine-in area overlooking the lake, offers a 25 member seating capacity. The design of the dining space, both interior as well as exteriors, reflects the language of the surrounding thick landscape. The décor incorporated is minimal, the seating being in steel and glass to appear light and blend into the surroundings.

“The seating as well as the décor was deliberately kept minimal so as not to be imposing and take away the attention from the sweeping folds of the thin clay tile vault. Glass topped tables were opted to permit the surrounding trees to be reflected on them and blend visually with the large lake in the landscape”, says Senthil. Interestingly, not a single tree was cut while erecting the structure, the form fused into the landscape to fit in amongst the existing trees, valley and watery expanse.

COUNTERING CHALLENGES

“Given the high water table, challenges in execution were multiple. This was especially so when we erected the four concrete columns

on the four corners for support underneath the Sadarahalli floor. The locals also had no clue what the final composition of the form would be, each coming up with their own interpretation”, adds Senthil on the challenges faced in erecting the overwhelming folds of the sweeping vault. “Given the ceaseless downpour for over six months, it took a year and half to complete the project. The vault alone took two months to erect, including bringing in place the steel form for the temporary support.”

Given the unconventional nature of the structure, Senthil is quick to add that the project could not have been completed successfully if his client Sentinel Adventures had not extended unconditional support, physically and mentally, to facilitate the execution. “The support was beyond materialistic requirements and such a rare unconditional support of a client needs due acknowledgement.” He further acknowledges the full funding of the initial research of this vaulting technique by CARE School of Architecture, Trichy which enabled him to execute the project.



AN EXTRAVAGANT KOLA

TO ASSUAGE THE SPIRITS



Any ceremonial performance involves music, dance, elaborate costumes and a story recital. The **Boota Kola** of coastal Karnataka is no different. **Interior Designer Mahesh Chadaga** captures with his lenses the myriad hues and dramatic performance of the ritual, the sensational dance form purportedly conceptualised to assuage the spirits and honour the local deities.



The highly stylised dance form is an annual ritual performance where the local deities and spirits are seemingly channelized by ritual specialists, recounting the origins of the local deity and how it came to the present location. The *Bootas* can be family deities, local or village deities, or even deities associated with administrative units, depending on the significance of the people worshipping them.



MAHESH CHADAGA FOTOS

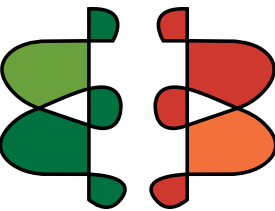


The art of being the medium or channel has to be learnt and the *Boota Kola* dancer has to prepare his body to be ready for the possession of the spirit or the deity. This involves following certain rules such as abstaining from alcohol and non-vegetarian diet. During the *Kola*, the channel or medium feels the sudden possession by the spirit only for a few seconds, after which the deity's energy enters, making him behave as the deity through the entire ritual.



MAHESH CHADAGA FOTOS





HAPPENINGS IN BRC

JANUARY TO MARCH 2022



Architects making presentations.



Uru Team.



Shreekanth from Schneider Electric making his presentation.

AN OUTREACH IN HUBBALLI
The month of March saw the IIID BRC team driving down to the city of Hubballi with the intention of starting the Hubballi Centre. Architect Dinesh Verma presented his works to the gathered architects in Hubballi which was followed with them signing up for opening up a IIID Centre. The trip culminated in a ‘Walk the Talk’ with Architect Senthil Kumar Doss at the site of his spectacular clay tile vaulted structure in Sakleshpur. The entire trip was sponsored by Schneider Electric.



Architect Sameep Padora presenting his works.



IIID BRC Chairperson Architect Kavita Sastry addressing the members.



Uru Team.



Architect Dinesh Verma felicitating Architect Sameep Padora.

MASTER SERIES PRESENTATION
The month of March saw yet another spectacular event, the Master Series where renowned Architect Sameep Padora presented his stunning works to the members of IIID BRC. The evening also hosted a mini exhibition of Padora’s works including the award winning Somaiya Library with its astounding brick vaulted structure as well as Kota Hostel where the structure is made purely with local materials, the colours and design of the climate responsive structure tweaked to address the unique needs of a temporary hostel stay.



Uru Team with the sponsor Magnific.



Members of the audience making a point.



Audience at the presentation.



Architect Sameep Padora being felicitated by sponsor Magnific.



Architect Dinesh Verma being felicitated by sponsor Magnific.



Team Uru with Architect Sameep Padora.



Architect Dinesh Verma addressing the audience..



Architect Gayathri Shetty presenting a memento on behalf of IIID BRC.



Award of Honorary Doctorate to Architect Dinesh Verma by CMR University.

HONORARY DOCTORATE

It is not every day that the lifetime contribution of architects are recognised, celebrated and honoured with an honorary doctorate. Yet, the month of March saw exactly this, with our very own Past President IIID BRC and Managing Editor, Antarya, Architect Dinesh Verma being honoured with “Honoris Causa”, honorary doctorate by CMR University in recognition of his notable contribution to the field of architecture, mentioning his involvement in the design and construction of over a 100 institutions across the country, with a sizeable number being recipient of awards.

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