

antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



**FOR A WOODY
INTERIOR**

FEATURING

Vinu Daniel | Bijoy Ramachandran

Sandeep Umapathy | Thammampatti Woodcrafts

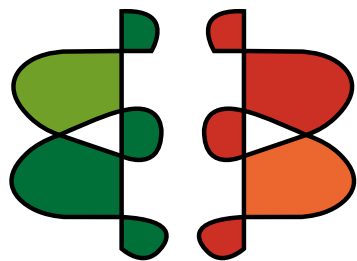
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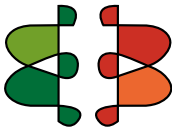


IIID BANGALORE REGIONAL CHAPTER

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

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

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IIID BANGALORE REGIONAL CHAPTER

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Chairperson
Speaks



KAVITA SASTRY

Dear Members,
Two years back when team Uru took oath there were two immediate challenges ahead. First was Covid -a surreal scenario with lockdowns, loss of loved ones, quarantine etc. Here we learnt to adapt- with online webinars, zoom meetings, masks, sanitising stations and holding events like the Designuru in the open, well ventilated spaces. Looking back I would like to think this made us more resilient and kind.

Second--IIID Golden Jubilee celebrations. Set up in Dandeli in 1972, every Chapter Chairperson had the additional duty of marking this milestone in a unique manner.

Team Uru took on these challenges and marked this special year with three major accomplishments: Firstly, Antarya regional awards led by Ar. Gayathri Shetty and Ar. Dinesh Verma based on the theme Local, Social and Sustainable. These awards aim to hero local design talent in Karnataka. Secondly, Materials Library inaugurated in May 2022 at BMSCA, spearheaded by Ar. Viswanath in an effort to bridge the gap between Theory and Practice. Thirdly, as announced by IIID President Ar. Sarosh Wadia, the Hubballi-Dharwad Centre is the first new Centre formed in the Golden Jubilee year of the Institute. The installation event was a testimony to the energy and enthusiasm of the new MC led by Ar. Gururaj Naik with support from Ar. Vijay Kumar, Ar. Leena Nimbalkar and Dr. Prashanth Reddy.

Looking back I would like to congratulate Team Uru which exemplifies the adage “Dreams do not work until you do”.

KAVITA SASTRY
Chairperson IIID BRC, 2021-23
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ISSUE 35 APR – JUN 2023

COVER DESIGN

Capture the essence of wood furnitures
through sensory details, emotions, and
diverse perspectives while embracing a
free-flowing, Impressionist style.
by **Deval Maniar**.

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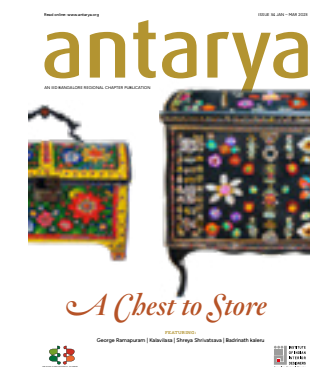
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ISSUE 34 JAN – MAR 2023 REVIEW

"I am happy to see the out of box works by
various design professionals being published
in Antarya. We are glad to be featured in the
magazine. Let me acknowledge here that I
am more happy for the way the entire process
was followed, understood and documented by
the team. Hats off to the patient and curious
hearing of Nandhini Sundar who understood our
concepts and then compiled the entire article
that was beyond our imagination. Best wishes
to the team."

REVIEW BY **AR. PIYUSH KAPADIA,**
POOJA & PIYUSH ASSOCIATES

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Man's favourite material for furniture and construction
has been wood since time immemorial. Mankind
loved and relished the colors, textures and the variety
of wood and has experimented a lot with wood.

To work on wood as a material and come out with
different concepts, mankind developed tools
which would help create carvings and shapes depending
on the hardness of wood. Today the wood industry
has gone fully automated and machines are
churning out furniture that are not only aesthetic
and comfortable but also save time and a lot of the
natural resource.

This issue of Antarya marks the completion
of yet another term and this time it is under the
leadership of our Chairperson Kavita Sastry.
Antarya acknowledges and would like to thank her
for the support and guidance rendered.

DINESH VERMA

verma@acegrouparchitects.com

COVER STORY

For a woody interior

BY NANDHINI SUNDAR



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For a woody interior

BY NANDHINI SUNDAR



Henry II wardrobe, circa 1580, walnut and oak wood, in the Louvre. Much like Henri II buffets, French Renaissance wardrobes feature the rich sculptural ornamentation



A yoke back chair from the Metropolitan Museum of Art.



Late Ming Dynasty table screen



Hatnefer's Chair

Be it Oak, Maple, Teak, Rose, Willow, Cypress, Olive, Lime, Sandal, Ebony or any other variety, the furniture throughout history was carved out of wood, irrespective of it catering to kings or peasants.

Any interior seems literally unthinkable sans furniture. Whatever be the theme, material, style, furniture is an integral part of every interior. This is so not only with modern interior spaces but has been the norm even during prehistoric times dating back to the Neolithic period. For, the residential spaces even of the nomadic tribes hosted a rudimentary form of furniture to serve functional requirements.

A look back into the prehistoric period reveals crude furniture structured with stone such as rough benches and tables where the accent was on functionality. The material used was stone as it was easily available. In addition to stones, stumps of wood, rocks were put together to meet the rudimentary furniture needs of sitting, eating, sleeping. Archaeological research points to carving of furniture using wood, stone, animal bones, as early as 30,000 years back.

The stone furniture that later featured during the Neolithic period was not primitive but bore much sophistication in the form of carving out shelves, cupboards. The Neolithic period furniture discovered in the homes of Skara Brae in Scotland serves as a fine example of what prevailed during this period. While this form of furniture prevailed during the nomadic period, when the hunters transitioned into agriculture and permanent settlements, the nature of furniture and the material used altered.

Running through the history of furniture in an interior, it becomes evident that wood has been ubiquitous in its presence, being the chief material used in crafting them. Be it Oak, Maple, Teak, Rose, Willow, Cypress, Olive, Lime, Sandal, Ebony or any other variety, the furniture throughout history was carved out of wood, irrespective of it catering to kings or peasants.



Medieval Romanian; Analogion; Woodwork-Furniture

SOURCE
Wikipedia

The Neolithic period furniture discovered in the homes of Skara Brae in Scotland serves as a fine example of what prevailed during this period.

Tracing the origins

The first evidence of wood in furniture can be traced back to the Egyptians where the furniture featured chiefly as chairs, boxes, storage chests and beds. Complex construction techniques such as joinery had its origin in ancient Egypt. With agriculture picking up amongst this ancient civilization, resulting in clearing of the trees for land to till, the prudence of using the wood from these trees for the furniture was a natural outcome. The ease of working with wood as a material further facilitated their choice and use, complemented by the possibilities of exercising individual talents of carving, designing on the same and finishing with a fine coat of polish.

The large size of the individual households further propelled the need for a variety of furniture that could be fashioned in wood. Needless to state, the nobility had a wide range of furniture that was not only elaborate in their carvings and designs but also in going beyond the mundane functional requirements, sporting decorations in valuable metals such as gold and ivory. Thus the furniture collection had it all, be it cots, tables, chairs, chests for storage, the quality, design of the pieces indicating the wealth and status of the class conscious nobility. The poor, living in mud homes resorted to merely functional furniture that comprised of a few wooden pieces such as reed chests, wooden pegs to store items.

Wood in ancient Greece & Rome

The furniture in ancient Greece smacks of strong Egyptian influence, the ideas having been borrowed from the classical era, yet revitalised in style and design. As early as the 6th century, evidence points to Greeks using a variety of hand tools to perfect ornate designs in their wood furnishings. Be it the axe, hammer, lathe, plane, rule, a range of tools were used to bring in the artistic finish to the wood furniture

which were then sealed with oil polishes. The commonly used wood was Maple, Oak, Willow, Cedar, Lime, Olive and Cypress.

However, Greek wood furniture comes forth mostly as straightforward and elegant, the accent laid on comfort more than decoration. In ancient Greece, even in wealthy households the furniture, in design, style and functionality, proved to be basic. For instance, wooden chest for storage or wooden pegs on walls were preferred even amongst the wealthy. The few elements of extravagance displayed merely veered around dressers for stacking plates and cups.

In contrast, the ancient Roman furniture revealed fine carving, elaborate work. Being strong lovers of art, the wealthy households came with ornate, finely carved, comfortable upholstered furniture. The wood used was similar to those used for Egyptian furniture. However, the quantum of furniture was relatively sparse as compared to Egyptians, given the love for artwork and sculptures amongst the Romans, the space being assigned for their display. While the wealthy came with ornate furniture complemented by elaborate sculptures and artworks, the poor in ancient Rome contended with minimal wood furniture to merely cater to functional requirements.

The fall of the Roman Empire almost served as a death knell for craftsmanship in furniture. The Medieval times saw sparse furnishing especially with workable wood not being easy to find in Northern Europe. Furniture during this time was marked with ornate wood carvings and absence of curved lines and circular forms. Wood furniture recovered during this period was predominantly heavy such as large Oak tables. Oak, Lime, Walnut were the commonly used wood for crafting the furniture pieces.



The Chair of Reniseneb is an Egyptian wooden chair dated to the 15th century BC.
SOURCE [Wikipedia](#)



Low-back armchair, late 16th-18th century AD, huanghuali rosewood Low-back armchair, late 16th-18th century AD, huanghuali rosewood
SOURCE [Wikipedia](#)



Reconstructed triclinium or dining room, with three klinai or couches

SOURCE
[Wikipedia](#)

Wood and the Renaissance

Renaissance marked the entry of wealth into Europe through East Asia and this ushered in art once more in copious measure, lending it popularity. Discovery of ancient Greek manuscripts during this period further enabled the designing of wood furniture with classical influence. Craftsmanship returned, the styles displaying dramatic flair and serving as a status symbol.

Oak was the most popular wood used, with Ash, Elm, Walnut too having their special place. Elaborate chairs, wooden chests, canopy beds that continue to hold interest and a unique place to this day, were the commonly seen popular furniture elements during the Renaissance. The furniture came with carvings depicting religious themes or mythological symbols. With middle class aspiring for better living, furniture also gained in popularity during this period.

While furniture design expanded during the 14th and 15th centuries, the 17th century, in both southern and northern Europe was characterised by opulent, gilded Baroque designs. Two prominent styles emerged during the 18th and 19th centuries, the exuberant new

Elaborate chairs, wooden chests, canopy beds that continue to hold interest and a unique place to this day, were the commonly seen popular furniture elements during the Renaissance.



Cabinet;
Fall-Front Cabinet
India, Gujarat or Pakistan,
Sindh, circa 1650-1670
Furnishings; Furniture
Rosewood inlaid with
ivory; brass fittings

SOURCE
Wikipedia

Two prominent styles emerged during the 18th and 19th centuries, the exuberant new Rococo style that came with dense ornamentation in pastel colours and Art Nouveau which was famous for its lines and curves.

Rococo style that came with dense ornamentation in pastel colours and Art Nouveau which was famous for its lines and curves. The 19th century was marked with revival styles, while the first three-quarters of the 20th century witnessed the ushering in of modernism where the veering was towards natural shapes and textures.

Elaborate Indian furniture

A look back into India's history reveals furniture being conspicuously absent given the culture of floor seating, eating and sleeping. The seating, bedding elements were all floor based, eschewing the need for actual furniture. Furniture was more ceremonial, featuring in palaces, public houses, temples, with art ruling high more than utility. However, the shift happened from the 15th century when Portuguese influence entered the scene, shipping in furniture and training Indian craftsmen to replicate it. Wood furniture with elaborate carvings and inlays started during this period.

The Portuguese were followed by the Dutch in the 16th century where elaborate floral carvings, inlaid decorations in light and dark wood furniture came about. The Indo-Dutch style furniture was more contemporary in style as compared to the Indo-Portuguese. The mid-16th century saw the entry of Mughals into the picture, exercising their influence on the furniture styles in Northern India. Elaborate furniture pieces in exotic hardwood such as Ebony came in with rich carvings and inlays of ivory, bone, mirrors.

From the 18th century the British influence started, leading to most furniture by the 19th century echoing English styles like Chippendale and Sheraton. However, these furniture pieces also incorporated Indian material and their decorative flourishes. Teak wood gained popularity and the furniture majorly came with flat seats, high straight backs, fusing in intricate carvings. The post-Colonial era saw furniture veering towards being simple, utilitarian. Costing drove down the level of ornamentation with cheaper varieties of wood being opted to cater to affordability and busy lifestyles.

Table and chair. Chair is made of
Cane with solid wood
SOURCE
Getty Images



Stool with woven seat;
SOURCE
Wikipedia



Wooden round
dining table
SOURCE
Getty Images

Contemporary scene

The period following the world wars saw the styles focusing strongly on functionality and simplicity with cities needing to be rebuilt after destruction and furniture starting to be mass produced to be fast and affordable. The modern furniture speaks the language of newness, originality, technical innovation. Practicality and functionality are key drivers in the design, especially with residences shrinking in size. This has also prompted the emergence of multi-purpose furniture designs where a sofa can double up as a bed or a dining table used as an office desk.

The recent pandemic has altered the scene further, with working environments altering, calling for greater adaptations to meet the changing lifestyles. The accent is now on comfort and convenience with furniture becoming more ergonomic and practical. Sustainability being a growing concern, recycling of materials and furniture crafted from the same is fast becoming the trend.

The modern furniture speaks the language of newness, originality, technical innovation. Practicality and functionality are key drivers in the design, especially with residences shrinking in size.



ABOVE

Brown wooden desk with rolling chair and shelves near window

FACING PAGE

Round Beige and Brown Wooden Table and Chair

SOURCE

Pexels

Furnish in wood

with Biesse

BY NANDHINI SUNDAR



Started with the chief objective of simplifying the manufacturing process for its large client base, Biesse not only offers the best and most suitable solutions but also facilitates customisation to meet differential requirements while keeping intact standardised processing and quality benchmarks.

Join the
Biesse world.

biesse.com



Outside of Italy, it is the only manufacturing facility in the world, the factory exporting over 70 per cent of its production to facilities across the globe. Established in 2006 with just 10 members on board, Biesse India has had a meteoric growth over the last decade and a half in the wood processing machinery manufacturing facility in the country, ably matching the expectations of the parent company Biesse that was established in Italy in 1969. Dedicated in totality to the design, manufacture and distribution of wood processing machinery, Biesse has 4 manufacturing units, 3 of which feature within Italy and the fourth in Bengaluru. The over 30 showrooms established across more than 160 countries ensure the reach of Biesse is far and robust.

Started with the chief objective of simplifying the manufacturing process for its large client base, Biesse not only offers the best and most suitable solutions but also facilitates customisation to meet differential requirements while keeping intact standardised processing and quality benchmarks. The machine solutions rolling out of the factories are thus the end product of active engagement with manufacturers and designers to ensure the requested configurations are met in totality, meeting high precision in execution when the final product is delivered.

While the journey first began with wood manufacturing machinery, Biesse has recently started foraying into other segments that include stone, glass and advanced materials. Besides the furniture industry, housing and construction industry, the parent company also caters to the automotive and aerospace industries. Biesse India mainly produces machines for the woodworking industry, the machines manufactured tailored to meet the varied and emerging requirements in this segment.



Project by Ocean of Design

The Indian Story

Biesse India began its journey with the explicit intent of addressing the increasingly faced lack of skilled manpower to cater to the woodworking industry, with master craftsmen dwindling in numbers in the younger generations. The perceived expansive market for machine manufactured wood furniture, be it wardrobes, cabinetry or loose furniture where technology would serve as a facilitator for the traditional artisan, further prompted the foray into wood manufacturing machinery. Capping it all was the high precision and perfection in finish that the machines manufactured by Biesse achieve in their end product, resulting in Biesse India starting its formal operations of machine manufacture in 2006 in Bengaluru with the clear objective of providing a comprehensive range of technologies and solutions for the woodworking industry.



Project by Ocean of Design

Why Biesse

Being the only manufacturing centre in the world outside of Italy, Biesse India comes with a comprehensive approach to production that addresses all aspects of the product needs to offer solutions that are unmatched in quality as well as in the service provided. Typically the end product is customised to meet specific unique

requirements posed, with the solutions executed after lengthy engagement with the manufacturing outlets which are the target customer base. This implies that the machines, each literally made to order, will come with their own customised solutions with only the standard configurations featuring as common denominators. Biesse India drives its business through knowledge, expertise with strong focus on customer service that is guided by a sustainable approach in its manufacturing process. Besides guaranteeing the defined delivery times and reducing waste, the processes are streamlined, the schedules in line with market requests. Every machine is engineered with a sense of aesthetics, ruggedness and longevity. Each machine goes through on an average 160 stringent assembly stages in order to simulate the most challenging



Project by Ocean of Design

working conditions. The end objective is to innovate and implement technologies that ensure the art of woodwork remains the epitome of style and convenience.

VERSATILITY AND IMPECCABLE FINISH

The application of customised wood manufacturing machinery in the wood furniture industry not only ensures the finish of the end product is impeccable and unmatched but the quality delivered too is uniform, consistent and durable, the customised manufacturing solutions permitting repeatability as well as scalability. The machinery application also enables large scale production resulting in both time and cost savings, keeping waste generation minimal. Capping it all is the possibility of executing to perfection the complex, futuristic designs in the wood furniture manufacture, be it complex curves or mere straight lines, ushering in a new, exciting dimension into the wood industry.

LOCAL SPECIES & PERSONALISED DESIGNS

Many times, the locally available species of hardwood does not permit a perfect finish or easy chiselling when addressed manually. This prompts hardwood such as Eucalyptus, Acacia, Rubber wood, to be shunned by traditional craftsmen when it comes to using it for furniture applications. The use of machinery circumvents this, enabling smooth finish as well as execution of complicated grooves that require expert craftsmanship. With a range of software solutions available to convert designs into actual product with the aid of these machines, it permits even laypersons to conceptualise personalised designs, customise their products, assemble individualised wardrobes and cabinetry.

Given the high precision, the machines facilitate the manufacture of modular furniture solutions including the famous Italian kitchens which are popular with the end customers. The entire machinery is put together in totality in the Biesse India factory, with stringent quality control measures in place to meet the highest standards of the industry in the world, with over 70 per cent of the end product shipped to multiple destinations across the globe.



Project by Featherlite

STRONG ACCENT ON SUSTAINABILITY

For Biesse, sustainability layers the base of every choice, method of working, evaluating the environmental and social impact of every key decision. Not surprisingly, 95 per cent of the supplies for manufacturing, both in India and Italy are locally sourced. The Italian manufacturing units rely largely on renewable energy as their source of electricity, taking pride in having 16500 m2 of photovoltaic panels installed. This has successfully resulted in 787 tonnes of carbon emissions being avoided. Over 93 per cent of waste generated is non-hazardous, the generated waste discarded in a manner that is environment friendly.

CARING FOR THE EMPLOYEES

A feature that prevails loud and clear in Biesse is the care extended to the staff in the factories as well as in the rest of the company. About 96 per cent of the employees hold permanent contracts with over 10,000 hours of health and safety training provided for them. Over 1500 of the staff have over a decade of tenure with Biesse, a remarkable feat given the current level of attrition rates prevailing across industry segments. With the strong intent of addressing the physical, emotional health of the staff as well as the local community at large, strong support is extended towards social, cultural, artistic and sports activities. Forays are also constantly made to address educational institutions through active support of children and teenagers.



Project by
Ocean of Design



Project by Aristo

Expansive product range

Recording a production of over 1800 machines per year with 100+ configurations in its 30,000 Sqm fully integrated world class manufacturing facility, **Biesse** India comes with an in-house fabrication unit, 5 High Precision CNC machining centres, sand blasting and paint booth, assembly line with lean systems, KAIZEN and Kanban principles and processes, a 30+ team of technical department, strong order and product management and a dedicated tech-centre.

Registering over 40 per cent greater productivity from lean lines, **Biesse** India runs its unit along the principles of lean manufacturing so as to meet in totality customer requirements of high quality, defined and guaranteed delivery timings and reduction of waste. Given the high accent on the quality delivered, the manufacturing facility packs in over 100 quality checks before the machines are certified as ready to be shipped.

The range of machines on offer include sizing machines, edge banding machines, panel processing machines, CNC nesting technology, CNC pods and rails. The applications of the machines in wood furnishings range from kitchen cabinetry, wardrobes to modular furniture for residences, office spaces, doors, windows and structural components such as staircases. In short, it is a range of master machines that enable the production of master pieces in wood with high precision, for a range of interior solutions.

THE MASTERPIECES: ELLIPSE AND LEON

As an innovative machine manufacturer, **Biesse** India decided to test its competencies in a creative way and collaborated with Bram Woodcrafting Studio in Mysore, a custom designed wood furniture studio, to emerge with two masterpieces, Ellipse and Leon. The collaboration was in short a marriage of creativity, design and technology where the machines and their software took up the challenge to execute what was being expected and conceptualised. The masterpieces in essence showcase the capabilities, the high levels of innovation and application possibilities of the machines.

Every line, curve, the complex profile drawn on the design software needed to be converted as machine language for the two masterpieces. The software bSolid was found to be robust, realising in totality the ideas and translated the models to the machines. The use of technical mediums such as jigs and templates further strengthened the relationship between man and machine, enabling the assimilation of ideas and requirements, elevating both.

It was a combination of design process thinking, wood theory, advanced carpentry and intelligent innovative technology that worked harmoniously to finally bring about the successful completion of the project. The final emergence of both the masterpieces has opened up new possibilities of bringing to life many more similar challenging designs facilitated by **Biesse**'s woodworking technology.



Ellipse and Leon



The Cradle – A Masterpiece'

THE CRADLE—A MASTERPIECE

Biesse recently collaborated with A_LM Atelier Lampugnale Morando from Italy and Ocean of Design, a Bengaluru based design and manufacturing firm owned by Parthasarathy SJ who comes with more than 25 years of experience in the design arena, for yet another masterpiece from **Biesse** - 'The Cradle'.

The components of the masterpiece were machined on the **Biesse** 5-Axis CNC machine (Rover As 15) at **Biesse** India, using **Biesse**'s revolutionary B_Solid CAD/CAM software for the machine programming. This venture aided in bringing out amply the full potential of the material used while highlighting the machine's capabilities and precision in giving shape to the designer's imagination. The successful execution of the masterpiece has raised the bar to explore more such challenging designs in the world of woodworking and design.

The Masterpiece designed by Giuseppe Morando (A_LM) is conceptualised from the famous fairy tale, Pinocchio, "Once upon a time there was a piece of wood". The masterpiece is inspired by the 'Whale', with the designer translating the concern for the increasing growth of world population into a playful reference of the Pinocchio fairy tale, resulting in wood being used as the chief medium of representation. The patterns on the whale's skin, the inspiration pointing specifically to the whale that swallowed Pinocchio, manifest as ribbons that serve to strengthen the body shell of the masterpiece Cradle while simultaneously minimizing the required thickness to come up with a delicate, yet astoundingly strong wood furniture piece.





Leasing fresh life to waste



GEORGE RAMAPURAM

It is natural to reject fallen branches of wood, twigs as well as barks of trees that are not conducive for furniture making. Yet **Architect George Ramapuram** of **Earthitects** picks up such discarded wood left to rot and breathes fresh lease of life into every twig and bark, giving their transformed state the pride of place in an interior.



- 1 The wooden swing, built to resonate with its most natural state, effuses both comfort and lightness to the expansive heavy woody living area.
- 2 The lone rustic wooden chair in the patio teams with the lamp and side table, all made from discarded waste bark of tree trunks and fallen branches. The dining table speaks volumes of beauty hidden in waste, the discarded planks of the tree trunk turned into a table top, mounted on yet another large bark of tree junked as waste. The table is ably supported by chairs made with salvaged waste wood.

- 3 The dining table speaks volumes of beauty hidden in waste, the discarded planks of the tree trunk turned into a table top, mounted on yet another large bark of tree junked as waste. The table is ably supported by chairs made with salvaged waste wood.





- 4 The low slung cot is structured from salvaged waste wood, the headboard featured in the original rustic state of wood as sourced.
- 5 The single chair made from discarded wood, breathes comfort as well as beauty, teaming with the waste logs stacked behind.



- 6 The living area displays a fine set of seating and tea table structured from rejected barks of wood, the language kept totally rustic in their original form to be close to nature.
- 7 The living area seating elements include a seater designed using fallen twigs from the tree as its backrest, not only giving a fresh lease of life to what would otherwise have decomposed but also lending a new meaning to design.



1



LEENA KUMAR

Exotica and craftsmanship in wood

The type of furniture opted sets the language of a space. **Architect Leena Kumar of Kumar Consultants** articulates the grandeur of the interiors through the choice of exquisitely handcrafted wood furniture, lending both grace and a sense of exotica to the spaces.

- ❶ A distressed finish green table becomes the central focus of the boutique, lending a sense of informality to the space.
- ❷ A Chaise Lounge in a combination of leather, fabric and wood, framed within a niche, makes a perfect reading nook.





- 3 Elaborate wood furniture marks the living area, celebrating craftsmanship as well as a lifestyle
- 4 Plush, exquisitely carved wood furniture articulates the master bedroom, speaking of opulence and gracious living.
- 5 A stunning piece of wood furniture finished with silver foil marks a lavish bathroom
- 6 The grandeur of the formal dining space is accentuated by the presence of the exotic wooden dining table and seating.

A legacy of wood and carvers

BY NANDHINI SUNDAR

FEATURING THAMMAMPATTI WOODCRAFTS



Artisan lending finishing touches to an exquisitely carved sculpture

It is a small village existing as an extension of the Thammampatti town in Namakkal, Salem district in Tamil Nadu. Residing within are about 40 families of traditional artisans involved in intricate wood carving, a skill that has been passed down over generations. The artisans, most of them belonging to extended families, number close to hundred, with the entire household in most cases getting involved with the wood carvings. All the artisans incidentally hail from the Oddar community.

The wood carvings of Thammampatti has received the prestigious Geographical Indications tag, marking the intricacy of the works as well as the importance of this traditional art to be preserved over the coming generations. The settling of the artisans in Thammampatti dates as far back as 1942, marking over 80 years and three generations of craftsmen residing in the village. The chariot of the temple in Thammampatti, Shri Ugra Kathali Lakshmi Narasimhaswamy, was carved in 1948 by the first generation of these artisans.

Extending beyond the chariots

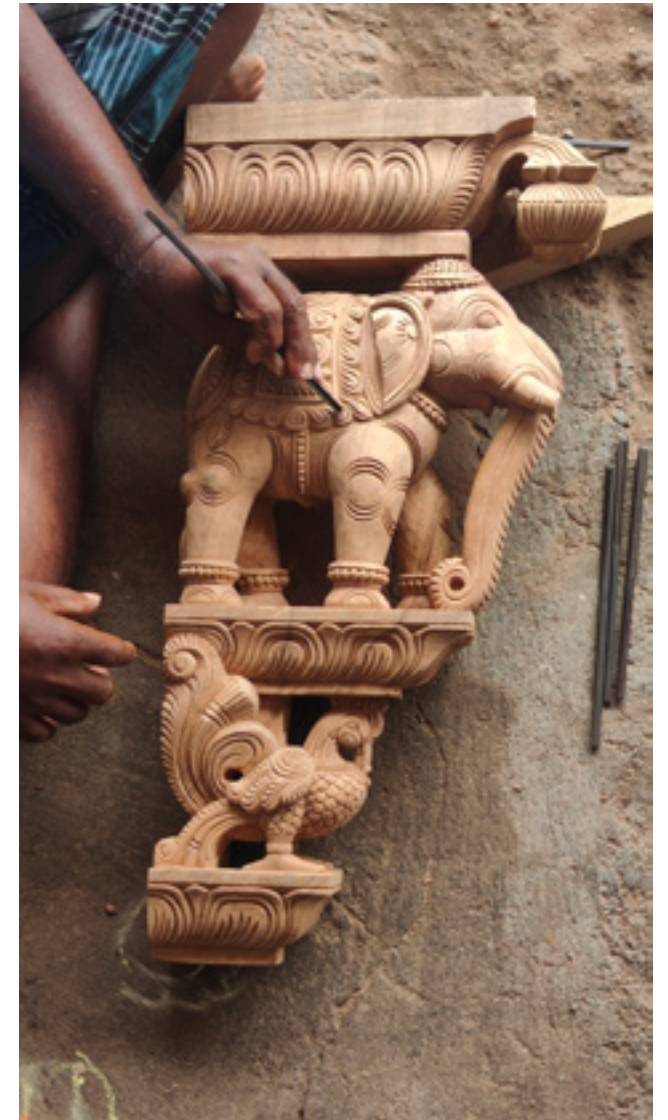
What started eighty years back as traditional wood carvers of chariots in the temples, extended beyond in the coming decades to encompass intricately carved pieces of deities, depictions of mythological stories, figurines picked from temple architecture such as the ubiquitous Yalis, each designed as single standalone pieces or as wall décor, as partitions, corner pieces, as doors, puja mantapas to mention a few.

The wood used by the sculptors are the local varieties such as Vaagai, Mavilangai, Atti, Raintree and other local country wood that lend to intricate carving. The motifs and designs are strongly temple architecture oriented, derived from the architectural details of ancient temples. These motifs run back three generations, the intricate technical knowledge and skill of carving these traditional figurines having been meticulously passed down generations where the training traditionally started from a very young age at the residence.

The size of each carving, be it a standalone idol, a wall décor, a wall corner piece, a partition, ranges anywhere between 2 feet to 6 feet in height. The finishes are multiple and customised to meet individual tastes. Thus it can be rustic antique finish, or glossy, matt, colourful or neutral in its shades, each vying for attention by the sheer detailing of the carving involved. The local varieties of wood picked for carving come with their own inherent strengths that facilitate the elaborate craftsmanship.

An elongated process

The process typically starts with marking the selected logs that are sourced based on their thickness and strength. A sketch of the image proposed to be sculpted is done on the log, post which a rough carving is done to enable the edges and depths of the figurines to emerge. The figures are then meticulously crafted till the



Artisan working on the intricate ornamentation

image becomes evident in totality, displaying the artistic grandeur of expert craftsmanship.

Interestingly, the artwork is still not complete at this stage. “The smoothening of the surfaces and the fine tuning of the intricate details need to be first completed before the ornamentation, which is an integral part of temple architecture, is duly crafted in”, says master artisan Kadiravel, who was tutored from the age of 15 by his paternal uncle, another master craftsman. “The final finish of the face is done post this as the nose, eyes can get damaged during the carving process.”

Varied finishes

The next stage attends to smoothening the rough textures of the wood surface with sandpaper, the process mostly done by women of the household who are trained in the art. Even the best of wood can fall prey to termite attack. Aware of this threat, the first coat of polish on the wood is the anti-termite oil. Based on the desired finish, the next layer of polish could be in brown or multi-coloured or neutral to offer a natural wood finish.



A range of chisels used to carve the images

"Some also choose to opt for an antique finish which then requires the first coat of paint to be done, post which the paint is physically scrubbed out using caustic soda and sandpaper to reveal an antique finish. A smear of oil is also used to further dull the paint to give a fine antique finish to the piece", explains Master artisan Sengottuvel. "The antique finish is however not too popular as compared to other finishes", he adds. Sengottuvel received the Tamil Nadu State award for one of his master pieces depicting the Gayathri Devi which came with five identical faces and intricate carving.

Passing on a legacy

Sengottuvel was barely 12 when he ventured to try his hand during holidays and after school. "The tutoring was totally done in the residence, from one generation to the other, the skills passed on as a legacy from father to son", he points. Since the work was done within the residence, there was much curiosity amongst the children to try their hand and the learning thus automatically happened from a young age, he elaborates.

Interestingly, the carving skills were passed down to male children and not female as "it was totally a male dominated profession. Women's role was confined to finishing work." To date there is not much change in this situation, with men continuing to dominate when it comes to carving. Given the initiation being done at such a tender age, many became expert craftsmen by the time they turned 18, Sengottuvel adds.

Incidentally, the designs executed, while being an inspiration from temple architecture, are essentially original creations of the craftsmen, displaying their imagination and creativity. "Only a few are custom designed based on specific orders", states Sengottuvel. While the present set of craftsmen have majorly been tutored from a very young age or from their youth, by their parents or immediate family, the next generation of artisans do not appear to follow a similar path.

Changing aspirations

"The current generation is not willing to learn, being more inclined to pursue other professions", Sengottuvel points. "While they are happy to tutor under the guidance of an established institute, the earlier form of passing the skills over generations is fast coming to closure with the change in the aspirations as well as mind set", he opines. According to him this has not only thinned the availability of skilled craftsmen but also pushed up the labour costs, making the woodsculptures expensive and out of reach of common man.



A rough cut out of the image on the wood before carving



Award winning master craftsman M Raju working on one of his masterpieces

A sketch of the image proposed to be sculpted is done on the log, post which a rough carving is done to enable the edges and depths of the figurines to emerge. The figures are then meticulously crafted till the image becomes evident in totality, displaying the artistic grandeur of expert craftsmanship.



Woman artisan smoothening the surface

LEFT & MIDDLE BOTTOM
Completed wood sculptures



Polishing of the finished artpiece





TN State Award winning Gayatri Devi with five identical faces crafted by master artisan Sengottuvel

“The entire craftsmanship has taken over a different meaning and direction with CNC machines too coming into the picture and contemporary leanings becoming more predominant as compared to our traditional temple architecture oriented designs and motifs.” The artisans in Thammampatti tend to steer away from contemporary designs as “the time spent on it is very high, impacting the cost of the final finished piece.”

Reining in the cost

While the grants and help from the government has helped the artisans to sustain their livelihood and expand their market, the prospect of using CNC machines for ‘rough cutting’ in the coming years is being welcomed as “this would help in reducing the costs and making the sculptures affordable to the middle classes too”, adds Sengottuvel.

The price of the artefacts currently range between Rs 4000 to 2.5 lakhs depending on the size and workmanship. Sengottuvel, along



A stunning piece of wood carving by master artisan M Raju

with his three sons, who are also artisans, takes care of the marketing for a sizeable number of artisans in Thammampatti through his online marketing platform as well as his retail outlet in the village.

Altering gender scene

The gender scene also is interestingly changing, with women too slowly entering the carving scene which earlier was totally dominated by men. “The intricate detailing on the sculptures is now also done by women with quite a number learning the art in Kallakurichi district and taking up the sculpting”, says award winning master craftsman M Raju. Sreemugha is one such artist who learnt ‘on her own’ after marriage ‘by participating in the sculpting on a daily basis’. She does the detailing and finishing work on the pieces sculpted by the master artisans.

Award winning masters

Aged 60 years now, Raju began to learn the technique at the young age of 14 from his maternal uncle after school hours and during

holidays. Pointing to the 5 feet Ganesha that he had just started working on, Raju stated that his masterpiece would take two weeks to complete before the final finish and polishing. Close to 30 different types of chisels are used by the artisans to carve the wood and come up with their stunning sculptures.

Multiple award winning master craftsman Srivasan belongs to the third generation of artisans, having honed his skills from his father and grandfather after school hours and leisure time. “The learnings began at the tender age of 10 when it was an engagement of fun while being with the family elders. The continuous learning ensured that by the age of 21 I was a master artisan, ready to craft my own unique pieces”, he states.

Besides participating and exhibiting his pieces in both national and international exhibitions, 53 year old Srinivasan is the recipient of the prestigious Ubasana Award from the Government of Tamil Nadu as well as the Living Treasurer Award, which is one of the highest awards of the State for master artisans. Year 2008 saw him being invited to Russia as a master craftsman to execute the wood carvings in a temple built there.

While 40 year old master craftsman Kadiravel has been crafting pieces since the time he honed his skills, having been tutored by his paternal uncle since the age of 15, Dheena, a 22 year old biotech engineer chose to give up his profession and pitch back to his forefathers’ profession of wood sculpting. “The tutoring

happened from the age of 17 while pursuing my education. Though I successfully completed my education, the heart belonged here and hence I came back to take up my family profession full time”, he smiles.

Master craftsman Neelakantan, after having completed his learnings from his extended family, decided to add to the skills passed down generations. This saw him joining the College of Architecture and Sculpture where he completed a formal four year course. “The formal training at the institute was after learning directly from my father for 21 years at home. While the formal training helped, the intricate detailing and practical skills were learnt from my father as this is a skill that is passed down generations”, he points.

Expanding the footprint

With social media and online marketing coming to the aid, the artisans have been able to reach far to market their wood carvings. “Our market has extended overseas too. Yet, unless there is a sustained market from within the country, it will not be lucrative for the younger generation to take this up. At present most of the master craftsmen belong to the older generation which points to the danger of the skills dying out if not passed on to the next generation”, lamented Sengottuvel. The artisans look forward to not only end customers’ support but also designers to support them to ensure this traditional craft continues to thrive for generations to come. ❁

Artisans lending the final finishing touches



Bold, yet simple, contextual

BY NANDHINI SUNDAR

FEATURING PRIYANKA MC AND KOUSHIK BR





It was the year when the pandemic struck, pushing all operations into a lockdown, the world clueless about the invisible attacker. It was the year when even seasoned businesses were staring at losses, with many forced to wind up operations. It was a year that was most uncondusive for any new venture to branch out. Yet, young **Architects Priyanka MC and Koushik BR of Maze Concept Design Studio** did just that, partnering to start their own Architecture Practice in 2020 amidst a full blown pandemic.

While it certainly called for courage and confidence besides foresight to make it happen, the duo also had the comforting plank of their similar thought process and design inclines to rest on in their decision to take it forward. Both having graduated in 2017, Koushik from MSRIT and Priyanka from Dayananda Sagar College of Architecture, the duo met while interning in Bengaluru based Khosla Associates. There was no looking back thence, culminating in starting their Practice.

Shunning standard styles

Interestingly, both Koushik and Priyanka are clear about not clinging on to any specific design style or strong tell-tale inclination in their architecture. "Design has to be contextual and based on the functional requirement of the structure. It has to be experimental to infuse and test out new elements and styles where the interpretation of any specific style is our own with a sharp individual identity", opines Koushik.

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Artistically inclined since childhood, Koushik has the tendency to lean towards the unconventional, at times even wild design inclines which are consistently 'shot down' by his partner. While Koushik naturally leans towards addressing the volume of the spaces, Priyanka lends her keen eye to detailing the interiors of the spaces created. "The detailed eye perhaps goes back to the fascination held since childhood for our temple architecture and other historic buildings, prompting me to focus on bringing in the life into the interiors", smiles Priyanka.

Experimenting to the context

The duo's designs speak of a compelling incline towards a tropical palette, with a strong play of natural materials, be it wood, bamboo, the focus resting on strong contextual language, the orientation veering irrefutably towards nature. "The initial projects received were mostly commercial as well as based on a tight budget. This permitted experimentation with basic materials to cut costs while speaking a unique yet simple language. The colour palette opted is predominantly white especially in the hospitality projects as white evolves over time and embraces equally well both rustic and earthy elements where a streak of bold colours, mix of materials such brick and metal can be layered seamlessly", elaborates Koushik.

The duo's projects across the board, speak of clean lines, warm textures, contrasting colours, new forms, youthful finish, old world charm incorporated with a strong contemporary twist while retaining the basic traditional fabric. Their hospitality project Dubki, in Goa, is a fine example of their design inclines and experimental modes of execution.



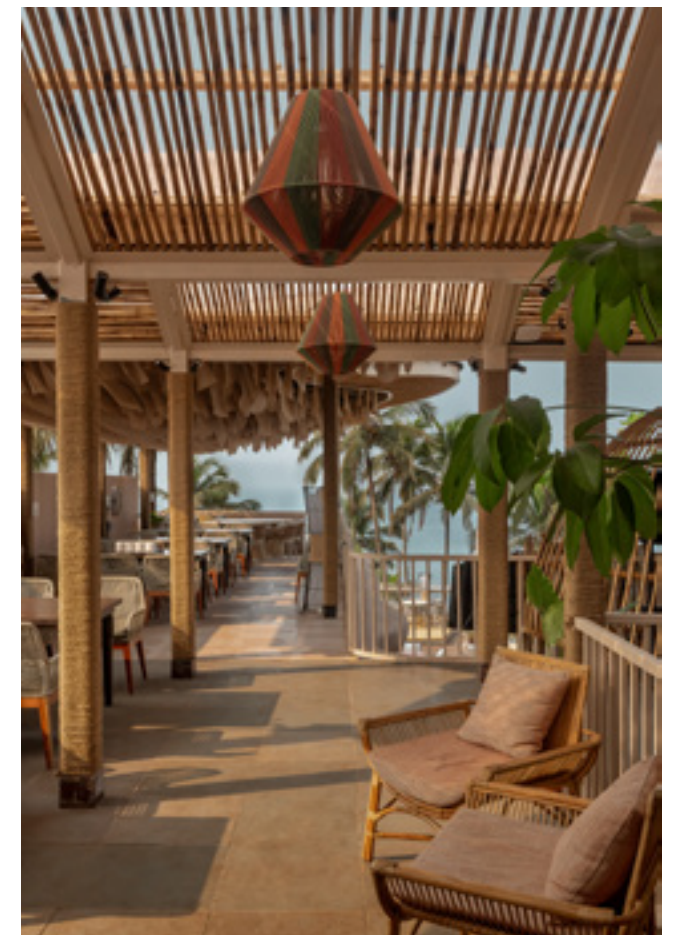
Deck facing the ocean with the corrugated sheets and Ferro cement roof curved to mime the waves--Dubki

Ocean speak

The 10,000 Sq ft site featuring on a cliff with a fabulous sea view, comes with a built up area of 8000 Sq ft featuring over two levels, the MS structure made with sustainable materials such as bamboo, cane, the organic roof laid using Ferro cement and concrete with banana leaf fabric layering the underside. The corrugated sheets and Ferro cement roof curve to mime the waves of the ocean while the epoxy paint on the MS protect against the salty beach air.

The open sea view of the bar and eatery merging the interiors seamlessly with its environs is further accentuated by the choice of furniture and lay of the spaces which is consciously curvy, sans straight lines. The 20 feet cave-like entry way is marked with terracotta jaalis, jute ropes, metal columns and Kota stone flooring, making the approach interesting, culminating into a large open dining area that comes with a strong Mediterranean vibe, soaked with greenery. Solid pinewood planks feature on the open lower deck as well as support the ceiling, while river pebbles along with bamboo become the gabion wall for the bar counter.

"The structure involved a lot of hands-on experimentation, be it the plastering of banana fabric on the ceiling, bringing in the curves across the structure, anchoring the metal structure into the existing bedrocks, incorporating sheers into the fabric ceiling to mime the waves, customising the light fittings with metal and rope", elaborates Koushik on the design elements opted.



Jute ropes cover the open decks--Dubki



A 20 feet Cave like entry way --Dubki

The 20 feet cave-like entry way is marked with terracotta jaalis, jute ropes, metal columns and Kota stone flooring, making the approach interesting, culminating into a large open dining area that comes with a strong Mediterranean vibe, soaked with greenery.



Recalling Colonial Bengaluru

In their restaurant project, ADDA 1522, the brief was to infuse the vibe of old Bengaluru into an existing structure that was repurposed to serve as a bar cum fine dining space. Two levels were added to the existing ground floor structure with monkey top eaves brought in to recall the old Colonial Bengaluru. An antique door coloured green serving as a mock entry, adds to this exterior nostalgic language.

The recall of the past is taken into the interior elements too, with a bright red oxide floor done by seasoned artisans articulating the spaces. This leaning is further accentuated by arched windows replete with stained and butched glass, complementing the antique patterned grills as well as the ventilators that were omnipresent in the old buildings.

Evoking further this erstwhile Colonial Bengaluru are the plywood rafters on the ceiling, purportedly put up to mime the ceilings of the past. Metal brackets support the customised stained glass light fittings, again a recall of the past. The bar area hosts similar old world sentiments in the form of seating elements that come with rattan, again a strong reminder of the seating that prevailed during the Colonial era. Similar vintage leanings are evidenced in the bar cabinet too, the rattan cupboards reminiscing the past.

“The roof that prevailed was a dilapidated structure with metal columns and asbestos sheets which we altered and repurposed the space into an open tropical themed eatery with a strong recall of the past. We retained the structural members, straightened the columns with cement blocks, created arches with aluminium framework and added purlins to the Mangalore tiled roof”, explains Priyanka.



TOP & LEFT BOTTOM
Recalling the past with red oxide seating, stained and butched glass--ADDA 1522

RIGHT
Vintage elements reminisce the past in the bar--ADDA 1522





TOP: The dark basement turned into a family entertainment space--Yadalam
BOTTOM: Retail space built entirely in metal--Satyam Four Wings

Reinventing a dark basement

When they were faced with the job of turning a dark basement area into a family and entertainment zone in their project Yadalam, the duo plunged in and started with the theme of minimalism housed in pure white interiors. The 2500 Sqft space also came with other challenges such as very low ceiling, needing to do the waterproofing. Priyanka and Koushik began with addressing the lighting, bringing in surface mounted lighting that teamed well with white hexagonal patterned flooring combining marble and wood. The minimalist contemporary interiors incorporate an entertainment zone, family area, a pantry as well as a study.

Retailed in metal

Their retail project, Satyam Four Wings which incidentally is also their very first project, is a structure done entirely in metal, built to permit total dismantling and reassembling when required. Only the substructure features concrete. The main challenge faced in this project was the massive heat ingress into the metal interiors during summer. To counter this, the external shell was layered with an air gap where the external corrugated sheet

prevails distinctly away from the interior cement sheet, the vents above in the air gap facilitating the exit of hot air. The exhaust fans on the roof further aid in keeping the interiors cool.

The footprint of the building is close to 25000 Sq ft with two floors of display areas and one floor accommodating stock accumulation. Each floor is laid as segmented individual zones to host different functional zones such as plumbing, electricals, interior finishes, tile section, veneer, paints, locks to list a few. A 32mm cement sheet is used as roofing material for each level, the exposed utilities in each section lending a distinct industrial ambience.

The interior aesthetics are interestingly brought in by the materials and elements used for functional purposes. For instance, the perforated sheets used for the display of a combination of hardware, wood along with metal articulate the plumbing and hardware sections. The display ceiling for electrical fittings is likewise designed to serve functionality and aesthetics. A large wall mounted display of vitrified tiles on cement sheet, adds to the interior aesthetics of the retail outlet.



LEFT, RIGHT & BOTTOM

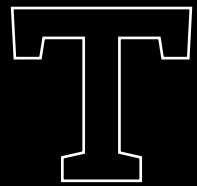
The scale is deliberately kept at the height of the toddler--Nivriti Montessori School

Tuning in to the toddler

Their recently completed project, Nivriti Montessori School comes in as a very different design intervention, the 2400 Sqft space having been done on a strict budget, yet conceptualised to charm as well as meet the unique requirements of the young users. In keeping with the functional expectations, varied textures, subtle colours and extensive use of Birch ply articulate the interior.

The scale is kept at the height of the toddlers, be it in the seating elements, storage racks or toilets. Safety being paramount, the jungle gym is fashioned as a play pen, while soft landings and rounded edges across the interiors ensure nil chance of accidents. Sensory walkways feature to sensitise on textures while colours mark the zone out spaces to educate while at play. ◆





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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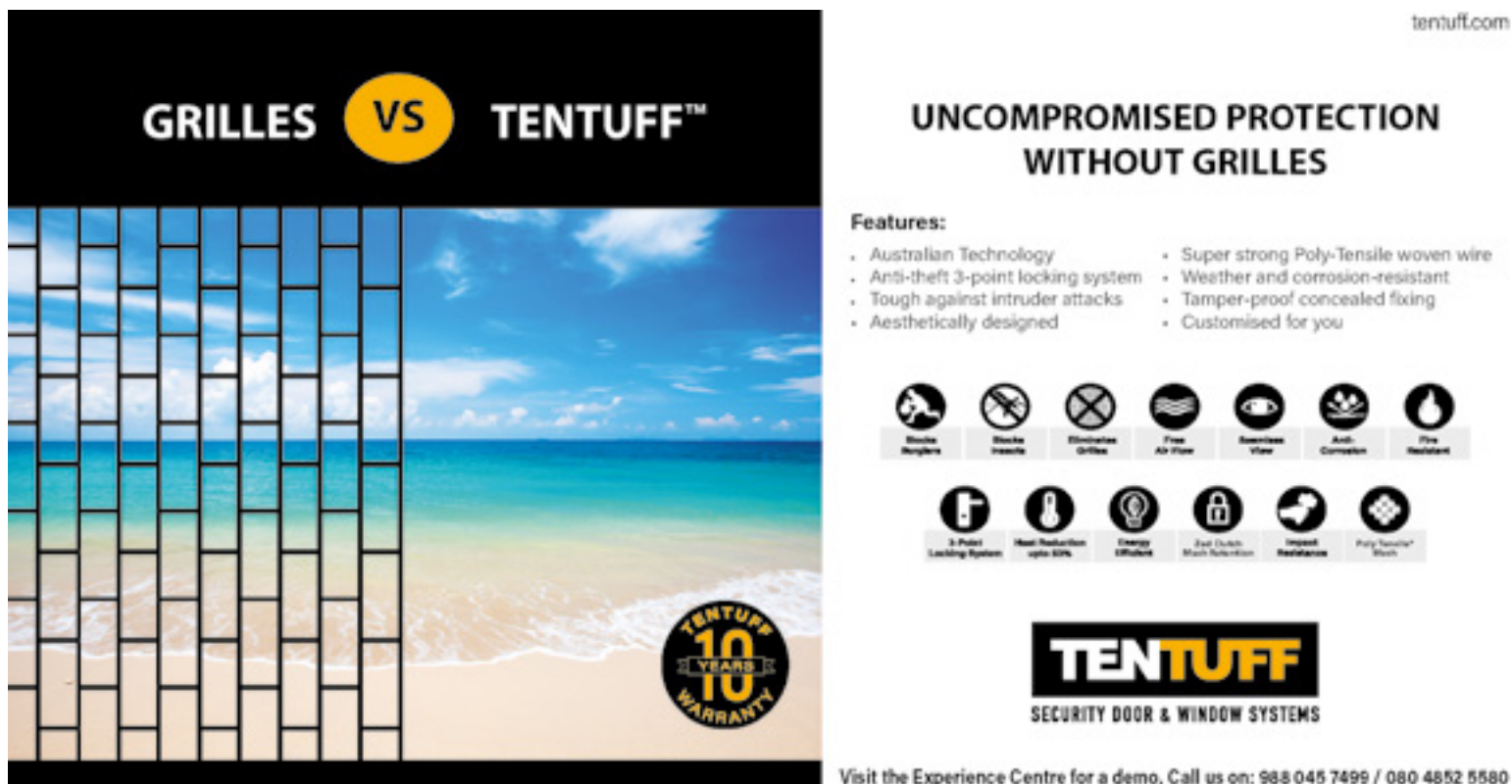
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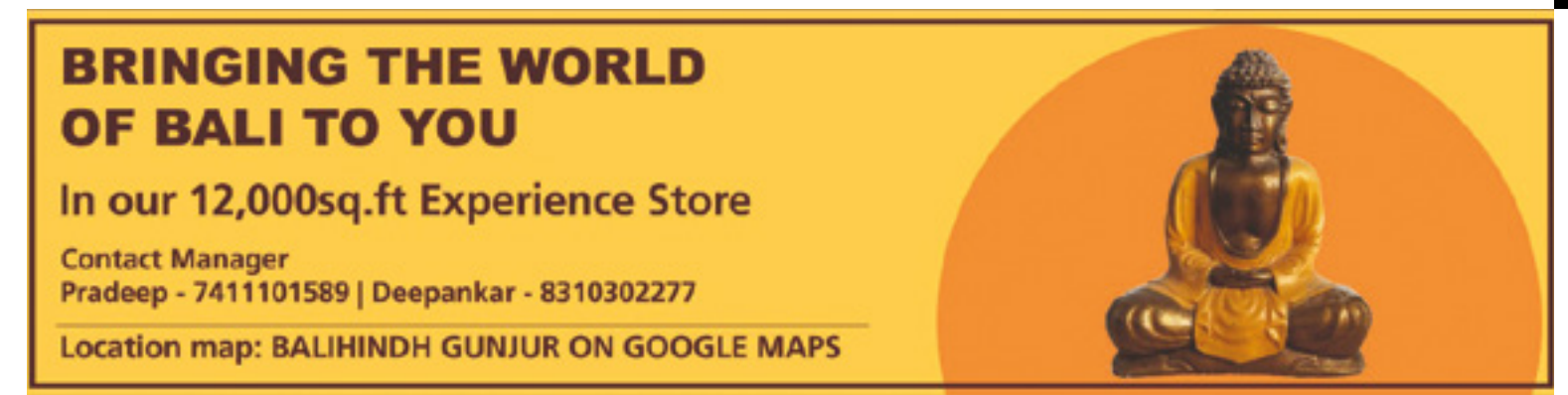
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A contrasting language going native

BY NANDHINI SUNDAR
FEATURING BIJOY RAMACHANDRAN

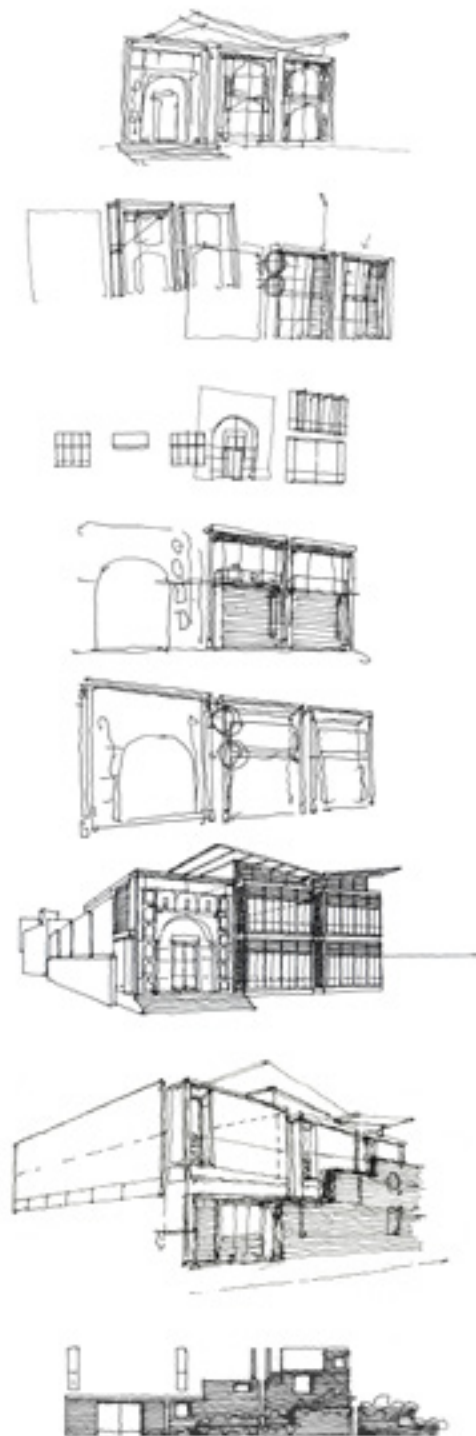
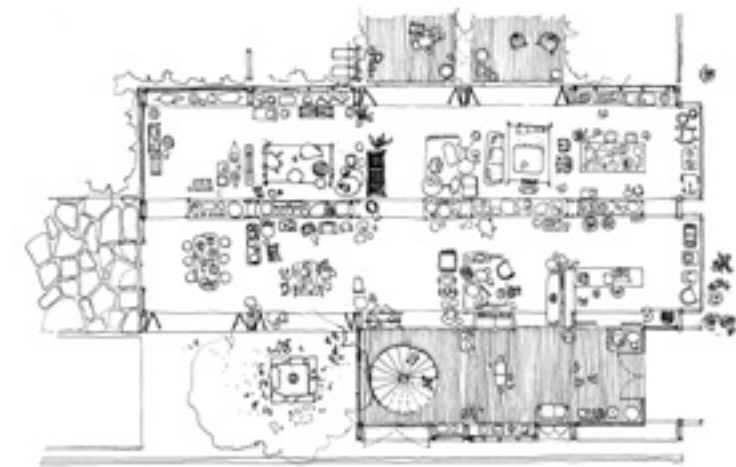


The retained gable wall facade



**BIJOY RAMACHANDRAN
& SUNITA KONDUR**

While the neighbourhood did not have a specific architectural context to respond to, the proportions of the sites in the area suggested the past existence of a series of long buildings. The linear site, besides the remnants of the old building, came with six large old trees that needed to be retained.



It was an abandoned industrial site with few sections of the dilapidated old shed and office space remaining when **Architect Bijoy Ramachandran of Hundredhands** took over the task of designing and building a unique retail space. Being also positioned next to an informal settlement, the site served to be the neighbourhood's dump yard for garbage and debris. "The quality of the ground soil was questionable as the site had been used as a dumping ground for too long, loosening the soil", observes Bijoy on the ground conditions of the site.

The area continued to retain its industrial flavour, with commercial spaces featuring as the immediate neighbours. While the neighbourhood did not have a specific architectural context to respond to, the proportions of the sites in the area suggested the past existence of a series of long buildings. The linear site, besides the remnants of the old building, came with six large old trees that needed to be retained. These trees featured on the periphery of the site, enabling them to be deftly incorporated into the arrangement of the building plan.



TOP & BOTTOM
*Brick fused into the metal composition
to speak a language of opposites*

Flexibility and reuse

The fact that the site had been taken on a long lease meant that the upcoming structure should permit dismantling and reassembling at a different location once the lease expired. The nature of the retail space being strongly tilted towards all things organic and native, the structure and its design came with the expectation of speaking a language that resonated with it.

Given this background, the design approach prompted looking at metal as the material for construction, with the spaces created permitting flexibility in functional use. Brick was fused into this metal composition, not only speaking the language of opposites but also aptly tying in with the native, earthy, organic wares that were being retailed at the store. "The idea was to combine the blank wall of bricks with the porosity of metal to create a striking contrast that highlights the qualities of both materials", states Bijoy.





Open language to connect seamlessly with the open verandas and green courtyard

Being in a locality that was once filled with line-manufacturing sheds, with its remnants still existing in pockets, retaining this connect to the past in a small structural form that would also serve as a highlight seemed pertinent. This was more so when Bijoy and his team stumbled upon an existing gable wall attached to the old office building when the same was being demolished.

Connecting to the past

“The lower portion of the gable wall was stone while the top was bricks. We decided to retain this structure where it became an iconic façade for the retail space”, adds Bijoy. The retail space thus sports a very different, arresting façade that features a portion of a demolished wall with its retained buttresses. While the entry brings forth a forceful, deep connect with an erstwhile past, the metal structure that greets one on stepping inside, stands as a striking modern contrast that reiterates the language of opposites.

The 10m span metal roof that houses the retail space as well as a co-working space on level one, features as an inverted structure, the upturned wings bringing in both visual connect to the exteriors as well as abundant natural light into the interiors. With utilities running under the roof, the dimensions of the space within the large span metal structure varies, the altering heights based on the 4.8m presence and 600m absence of the utility ducts bringing forth larger and smaller volumes of spaces. The 25m long, 15m wide metal

structure comes with a green courtyard on either side, fusing in a waterbody.

Seamless, open language

Given the multi-functional intent, one-third of the metal structure houses the air-conditioned, enclosed retail segment placed at the entrance where the metal roof is flat and of double height to lend volume. The teaming of masonry walls with glass in the retail section brings in both an open feel as well as enclosed spaces to store the wares to be retailed. The double height ground floor comes with an open language to connect seamlessly with the open verandas and green courtyards that feature in the middle of the three part section of the building. The water and greens featuring in the setback areas have been craftily merged into the main structure to appear seamless.

The rear segment of the metal structure comes in two levels of ground and first floor. While a co-working space features across the spine on level one, the ground floor houses a conferencing room. “The co-working space is flanked again by glass, masonry walls with clerestory windows and louvers under the roof to let out hot air. The masonry walls are made with light weight Aerocon panels so as not to be heavy on the metal structure. The flooring is in situ cement”, explains Bijoy. The roofing material being 50mm puff panel aluminium sheets, insulation is ensured against heat, he adds.

Two heavy exposed brick structures with their blank walls facing the courtyard feature on either side of the metal structure, housing utility spaces such as the kitchen, storage, restrooms and other back house elements. “While the metal structure runs as a spine between these two brick structures, the brick building comes sans fenestrations on the section overlooking the primary spine”, points Bijoy.

Participatory intent

“The entire spatial composition is predicated on creating a participatory space”, he further elaborates. “The plan is organised to heighten the quality of each space, with the objective of enabling congregation, eliciting a sense of community. The primary spine is modulated with varying thickness, volume and extent of enclosure to facilitate varied modes of inhabitation.”

The accent of the design is the seamless co-existence of totally contrasting elements, enhanced further by their presence in close proximity. Be it the altering spatial experience, the material use of metal against bricks, closed and open spaces, the contrast of copious light against darkness, by imbibing the notion of contrast the design comes across as a strong language of opposites, open verandas, brick and waterbody. ✱

LEFT: Retail space on level one

TOP RIGHT: The 10m span metal roof features as an inverted structure with its upturned wings

BOTTOM: The heavy brick structure with its blank walls facing the courtyard



Project: Go Native
Design Firm: Hundredhands
Location: Bengaluru

Design Team: Principal Architects Bijoy Ramachandran, Sunita Kondur, Architects Divyang Sharma, Anna Rose

Completion: Year 2021
Built up area: 1700 Sqm

Material: Brick, glass, steel, galvanised aluminium sheets, Kudappa stone

Structural Consultant: B L Manjunath (Manjunath & Co.)

Landscape: Three Fold Design

Award: IIA National Award (Retail Space) 2022
Picture credits: Suryan and Dang



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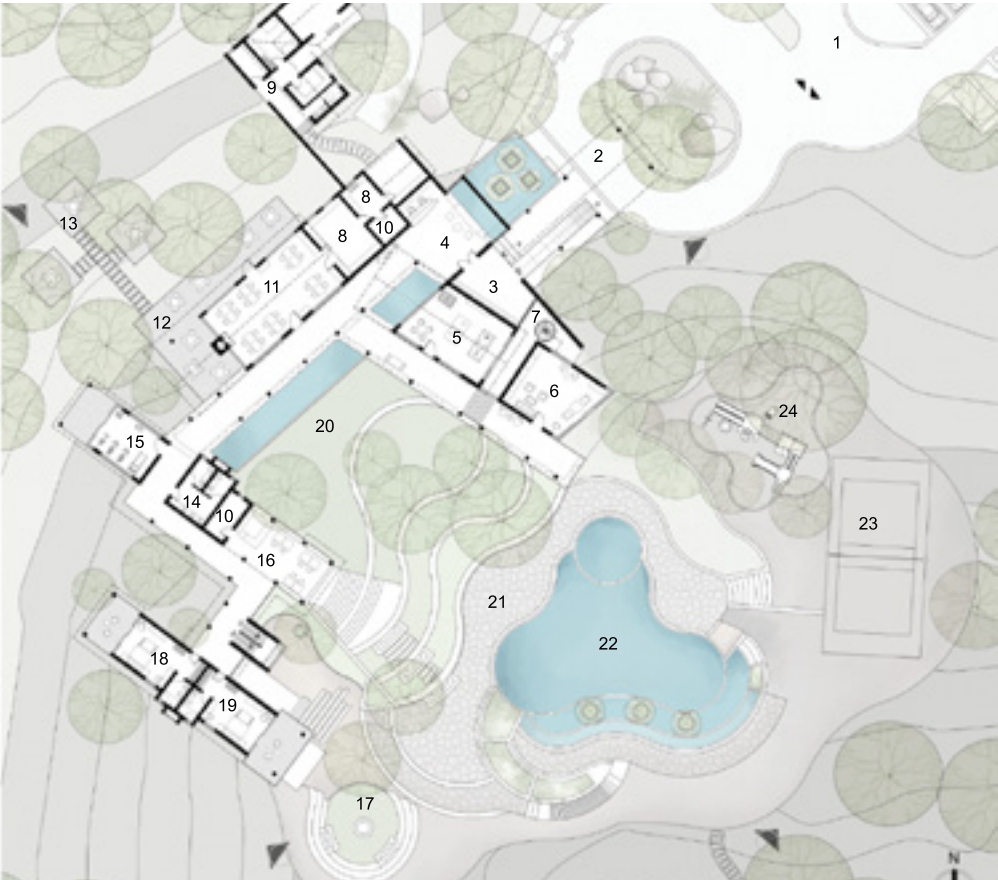
Submerged in nature

BY NANDHINI SUNDAR
FEATURING SANDEEP UMAPATHY



SANDEEP UMAPATHY

The site was a functioning coffee estate, the 33 acres of undulated hilly terrain abounding in over 600 old trees along with the coffee plantations. The dense greens sloped down the hilly terrain to rest in the valley that prevailed in the midst where the expected intervention was to happen.



Ground floor plan

- LEGENDS**
- 1. PARKING
 - 2. ENTRANCE PORCH
 - 3. LOBBY
 - 4. RECEPTION/ WELCOME AREA
 - 5. GAMES ROOM
 - 6. LIBRARY
 - 7. SPIRAL STAIRS
 - 8. KITCHEN
 - 9. UTILITY BLOCK
 - 10. STORE
 - 11. DINING AREA
 - 12. OUTDOOR DINING
 - 13. OUTDOOR SEATING
 - 14. WASHROOM
 - 15. GYM
 - 16. COFFEE SHOP
 - 17. OAT
 - 18 & 19 GUEST ROOM
 - 20. LANDSCAPED COURT
 - 21. POOL DECK
 - 22. POOL
 - 23. VOLLEYBALL COURT
 - 24. KIDS PLAY AREA

The site was a functioning coffee estate, the 33 acres of undulated hilly terrain abounding in over 600 old trees along with the coffee plantations. The dense greens sloped down the hilly terrain to rest in the valley that prevailed in the midst where the expected intervention was to happen. This assigned portion for the upcoming manmade structure was no different from the thick green slopes that surrounded it, making it a serious challenge to bring in any manual intervention without disturbing the existing flora.

When **Architect Sandeep Umapathy of Mistry Architects** and his team made their visit to the site to inspect the ground environs, the first question that posed before them was, how will the proposed structures interact with the existing landscape and how can the essence of the site be captured? The difficult task of fitting in began with the inspection of the narrow pathways and water swales that

were marked in the ground survey, the envisaged villas needing to be assigned within the meandering patches between the existing large trees.

“The first objective was to ensure none of the trees or water swales were disturbed and the residents in the proposed individual villas are physically and in totality connected with the plantations to receive an intimate experience of the coffee estate”, states Sandeep on the starting point of the Koorgahalli Estate, a Plantation Retreat in Sunitkoppa.

The resulting built intervention of 9 plantation villas, set in an acre and a half land area where the boundaries were dictated by the lay of the land and existing trees had each individual structure designed to accommodate and fit in amidst the retained dense foliage.



An amalgamation of the built and unbuilt spaces

Individual prototypes

Given the lay of the land and the decision to retain the trees in totality, each individual villa had to come up with its own unique design based on the respective site conditions and the surrounding trees. “The trees were the decision makers in our design as to how the contours of each individual villa would emerge as these had to be deftly fitted between those existing. We literally built wherever we found space, carving these spaces between the thick trees”, smiles Sandeep.

The undulated topography was retained with the individual structures set in the lay of the land. “A unified single encompass of the structure would mean disturbing either the site topography or the existing trees which we were clearly against. This meant the emerging individual structures would need to deal with a certain level of fragmented design”, Sandeep explains.

Working around the trees, each of the three bedroomed villas turn out to be totally distinctive in their design, fitted compactly with living, dining, kitchen spaces, just as a normal household with staff quarters too. Each of the individual buildings feature as dispersed pieces submerged into the thick foliage.

The structure is built using the locally available granite for the foundation and random rubble masonry for the outer walls, local wood such as Honne, Nandi, Mati used for the doors, windows and

interior furnishings. Being deftly fitted between the existing trees, the interiors afford spectacular visual connect with the tree cover, making them part of the interior as well as ushering in the physical experience of living inside a thick coffee plantation.

Creating water holding ponds

The undulated nature of the site and the prevailing slopes posed a serious concern with availability of water, the slope prompting the water to run off the site. Sandeep set about addressing this by creating water retention ponds to recharge the natural aquifers of the land. Thus, four ponds were created at different strategic locations across the site to retain the water which also became an aesthetic quotient once the Retreat became operational.

Dispersed pavilions

Interestingly, right in the midst of the 33 acre site was a dilapidated shed meant for plantation staff as well as used as a coffee drying yard. Being surrounded by a much thinner layer of trees, Sandeep decided to pick this spot to create the common facilities of reception, dining and pool for the Retreat. Because of the prevailing cluster of trees, the common facilities came up as a grouped structure of five dispersed pavilions that weave around the trees, with a solid stone wall and an 8 feet doorway greeting the visitor at the entrance.



An irresistible dialogue with nature

“The stone wall totally barricades what lies within, the surprise element unfolding gradually as one is guided in merely by the sound of water”, elaborates Sandeep. The dispersed five pavilions host the dining area, coffee shop, library, gym, indoor games along with six guest rooms placed on two levels. “The topography dictates the different levels, the structure having three storeys on one end while the other end is confined to the ground floor.” The setting of the individual pavilions at varying levels, intertwined with trees as a backdrop to the large pool, appears almost ethereal. The individual pavilions are connected with walkways that are marked with filler slab ceiling, “the clay pots sourced locally from the pottery artisans”, with waterbodies winding their way through the individual pavilions. Natural light reflecting off the water surface creates a dynamic statement as it strikes the filler slab ceiling. Mangalore tiles with glass insets cover part of the walkways, further bringing in a dance of light and shadow that change artistically as the day progresses. The play of light and shadow is also witnessed as they filter in through circular skylight punctures that dot the reception area.

Cement tiles and granite with leaf imprints of fallen coffee leaves cover the floors. The massive entrance door is designed as an

inspiration from a tree bark, with waste wooden beading pieces fused together to mime the bark of a tree. Stone infills amidst the wood further bring in the context of the site. The interior stone wall in the reception features as a collage of wood and stone, contrasting the random rubble masonry and plastered walls, capturing the attention while serving as a classic highlight of the space.

Speaking minimalism

The material palette is deliberately kept minimal to seamlessly merge with the abounding nature in the site. Thus, Mangalore tiled roof with underlay of local wood rafters, grey stone, wood and cement plaster articulate the porch. “The intent was to ensure the coffee beans, the greens and copious sunlight are the chief expressions of the spaces, be it as colour, texture and physical feel in the ambience”, points Sandeep.

The seasonal coffee flower with its cotton like texture brings in enchanting colour changes as the seasons alter. “Their mesmerising fragrance, the thick foliage, the entire flora and fauna needs to be fused into the project including the generations of coffee pickers working in the estate. The design had to make all this part of the program”, states Sandeep. This intent is amply borne out by the



Water, greens and the dance of light serve as a celebration of nature



Connecting seamlessly to the water and greens



Guest rooms connect seamlessly into the exteriors

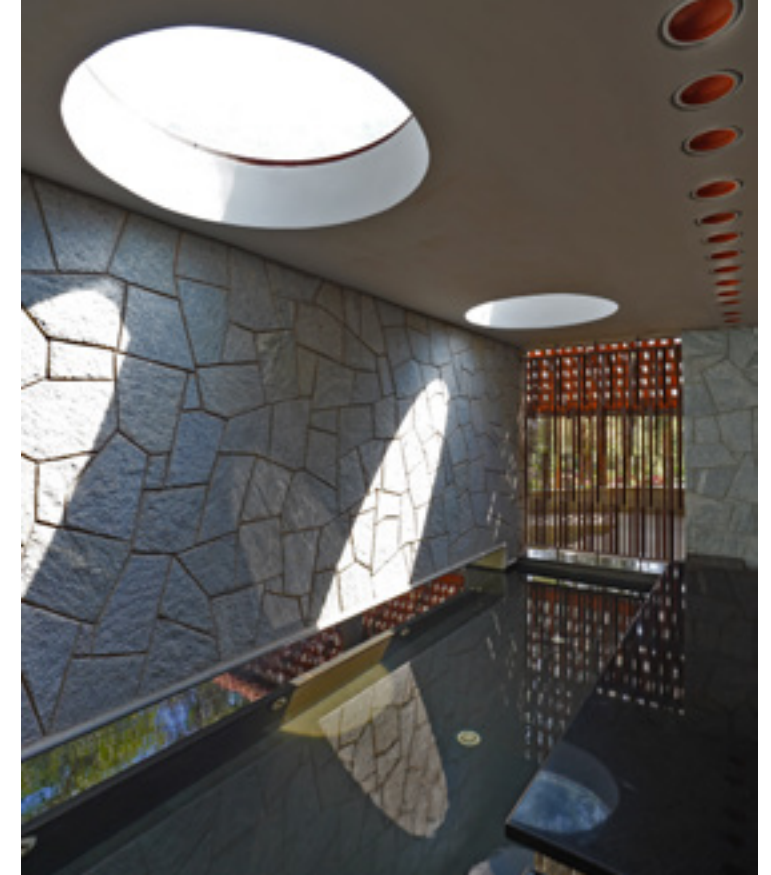
Each guest room again comes with a varied configuration with deep overhangs that protect the interiors from the copious rains. Each room affords a large visual of the exterior greens, thus seamlessly blending in the dense greens into the interiors, offering an intimate experience of the lush green estate.



The reception marks a collage of art and materiality



The pavilion gable roof with the glass inset tiles ushers in a mesmerising play of light and shadow



Strategic vents create drama in the interiors

metal frogs decorating the spaces. “The frogs became our mascot as they existed and were all over the place when we took up the construction. Just as we brought in the coffee leaves as leaf imprints on the floors”, he adds.

The interior décor too leans towards bringing in the strong elements of the coffee plantation, with the cane woven basket used as a sunshield by the coffee pickers painted a striking blue and hung as wall art. Even the ants proliferating in the estate have not been spared, featuring as metal art on the walls. The colour theme used is totally earthy, reflecting the colours of the spices, with all bold colours being shunned.

Varied configurations

Each guest room again comes with a varied configuration with deep overhangs that protect the interiors from the copious rains. Each room affords a large visual of the exterior greens, thus seamlessly blending in the dense greens into the interiors, offering an intimate experience of the lush green estate. The large openings also bring in copious natural light besides giving the feel of residing outdoors while being in the comfortable confines of the room.

The furniture is also designed to resonate with the ecological context, with fallen wood from the locally prevailing trees having been sourced for use. The carpentry again has been done using local labour, with cashew and other locally available oils used for polishing the wood. ✱

Project: Koorgahalli Estate – A plantation Retreat

Completion: 2019

Built up area: 1466 Sqm

Location: Sunitkoppa, Coorg District

Design Firm: Mistry Architects

Design Team: Sharukh Mistry, Sandeep Umapathy, Anand R, Varsha Sandeep, Vinoth Kannan

Contractor: M/s Kap India Projects & Constructions Pvt Ltd.

Material: Local wood, granite, cement tiles, Mangalore tiles, glass, terracotta jaali and pots

Award: IIA National Awards for excellence in Architecture 2021 – Commendation, IIID Design excellence National Awards 2019 –Commendation

Picture credits: Umeed Mistry & Anand R

Manimekalai architectural green



BY PROF. JAISIM KRISHNA RAO

Learning from the past civilizations especially from the subcontinent evokes lots of historic memories and when one looks at it from many perspectives the mind starts thinking with imaginative innovation.

The great rulers of the past who had very positive interest in their people at large studied the plusses and minuses of their citizens and realized the sufferings that they and their family went through every day. One that really hurt was hunger, and when one is hungry one cannot think positively, survival of the moment alone matters.

This issue was in a way solved to a great extent by the benevolent and really strong rulers of those days by looking at farming land and making the people interested in crops fruits and animals. The people became happier, families now moved and communicated bringing wealth and happiness.

These days, a new frontier opens—food, clothing mostly solved but shelter and housing giving safety to family and children became an issue and even today demands attention. Unfortunately politics overruns peoples’ real need and feeds them with cheap entertainment.

Here is where Environmentalists, Architects, Planners can make the difference.

Literally every day when one opens the news item it is about homes and housing. Getting out of the caves and trees as shelter, the human life has sought creative shelters. Unfortunately the business and money market have put them into easily repeatable identical units. This has over the decades destroyed the human ability to individualise and think creatively.

It is time we the architects and designers woke up to realise the dream of individuals as thinking humans desiring spaces of individuality. Now technology has not just caught up with art but also integrated in a manner to build these spaces. Interiors in addition add personal value.



But the danger is that in the name of creativity many design and build dramatic buildings. Architecture is not time based Drama; it has a timeless expression that can be realised with commitment and in depth thinking with all the senses that integrate the elements. Infinity is potential. In this direction is where I would appreciate the young aspiring designers to create an environment of Living Homes that express the thinking mind. Today a family means a very different atmosphere than what our parents lived in. The young adventure the earth and beyond. The retired seek safety and comfort, yet aspire to communicate. Language has crossed boundaries. Nations are integrating such that people live and express beyond geopolitical limitations.

The future is infinity of expression, yet, very disciplined in the highest Order of Life. Discovery is limitless. The young aspiring must learn information to understand knowledge with wisdom, fusing the Past Present with Future.

Antarya is the space of Expression. That is today’s Manimekali.

The Art of Making School -Educating the educated through practice!



BY DR JAFFER AA KHAN

In the last decade or more, I have been in the leadership role as an administrator cum academic of Schools of Architecture in Australasia, SE Asia and the Middle East. The common challenge was that my task has been to try and get the team together and work with a common interest as we indulge in inspiring the future generation of architects who would become leaders and not subservient to the system that exists. I can say that it has been a reasonable success story but not without challenges as mentioned earlier.

The faculty/tutors were complacent with their thriving comfort zone and refusing to change. This refusal to some extent is understandable but painful to see how the courses and curriculum were run year after year the same without any change or new thinking in the delivery of the content of these courses particularly to keep pace with the industry. One of the reasons could be the fact that the faculty/tutors do not practice and have hardly got a chance to face challenges in real time clients. They seem comfortable with the salary package they receive and publish a few papers in a peer-reviewed journal which is another ball game altogether which all of us are familiar.

In my leadership role, I have encouraged faculty/ tutors to practice and display their work to students for their review and crit. I used to showcase my projects and connect them extensively to the community around in social media and receive feedback. Practice of architecture is the lifeline of education and I believe that every project is a research project that can inform teaching of architecture. Very few professions work on such an interactive model of Practice – Research – Teaching. I even used to say that either practice or perish.

But the biggest drawback in architecture education today is to get the practitioners on board. As a Chair of Architecture School, Walter Gropius set an example as a practitioner teacher and went on to evolve “The Architects Collaborative” otherwise known as TAC, which collaborated with the team of GSD tutors to do real-time projects. The same was with Mies, the master planner of Illinois Institute of Technology (IIT) Chicago which included the “Crown Hall”, the Architecture School. One can see how the School behaves like a universal academy of knowledge and the spatial integration generates various permutations and combinations to adapt itself to studio, lecture, and critique sessions. The whole school is Mies and one can feel his presence there.

In the year 2020-21 during the declining pandemic days, I evolved a unique model of collaboration with a local young Practice, Triple O Studio, faculty and students to involve in an international competition in Lithuania. A huge project was eventually won by Zaha Hadid Architects (ZHA), UK. Though we didn’t win it, but the experience of collaboration was extremely fruitful and very enriching for the team. I later found out that the faculty/tutors showed less interest but was an exciting opportunity for the young Practice and the students who were represented vertically and volunteered to participate.

I realised the faculty were not interested to improve their collaborative skills as their comfort zone is something that they felt being disturbed. I have seen some of the top Schools in SE Asia particularly India with CEPT could be an exception, where the faculty do not practice or hardly try to practice which is what is required to enrich the teaching environment.



In my present position in Christchurch, there was a challenging project to cover a “Hangi Pit” which is the traditional way of cooking by the Māori community of New Zealand. I proposed a vertical studio as it was also a student request to collaborate among themselves. Though initially, I faced some challenges, but finally spearheaded the project through interested tutors who excellently executed the work. The students were excited and wanted to do more such ventures as a part of co-curricular activities. The Hangi Pit cover studio was a grand success and was amazed at the energy of the students which will go a long way in their lives.

I believe events like these are educative and the faculty/ tutors should participate to enrich themselves to gain that new knowledge which can trigger new ideas and research interest. A simple architectural project could be worth more than peer-reviewed journal publications and hence recommend that Practice will help preach architecture and educate to inform future leaders in architecture as a profession.

The views expressed are the personal views of the author, who lives in Aotearoa.
—
<https://www.tripleostudio.com/>

Breaking conventions

BY NANDHINI SUNDAR
FEATURING VINU DANIEL



VINU DANIEL

Does the design of a residence need to conform to a conventional approach, the spaces sleek, predictable, with a structure that is beautiful from the objective sense in order to make the dwelling welcoming, liveable? Do the chosen materials as well as the construction methodologies need to be one that is commonly identified, resonated with?

Alternatively can a dwelling be one that aptly resonates with the context, where the design response is to the individual site conditions and its environment? If so, would that design be one that emerges from the comfortable confines of an office or one that manifests as a result of virtually staying in that site so as to interact, connect and surface with a creation whose language literally merges into the context?

A peek into a select few residential projects of **Architect Vinu Daniel of Wallmakers** makes it amply clear that residences serve to be far more charming abodes when designed to the site context where the materials and construction methodologies adopt the unconventional approach, with the footprint left proving to be least. His recent projects, Shikhara House, The Ledge, The Debris House, are a classic example of how design can be totally unconventional and yet serve to be unique cheerful residences that rule high not only on the sustainable quotient but also in the energetic interiors the unusual approach creates.



TOP & RIGHT PAGE LEFT & RIGHT
Curvilinear debris wall creates an artistic internal courtyard, the skylight becoming the central focus of the residence--Debris House

Lengthy sojourn culminating in design

Incidentally, the designs for all his projects are executed after a lengthy sojourn in the environs where all the alternate approaches are explored, experimented with by physically being present through the entire construction process. The Shikhara House is no exception to this unique approach, coming up almost on the edge of a remote hilltop with surrounding thick vegetation. The language is visibly brutal, even harsh, resonating with the direct onslaught of the harsh western sun given the west facing site.

“The site where the building came up was bare, thick vegetation surrounding it. The slanting shuttered debris wall was designed literally like a shield against the western sun, protecting the interiors from the direct heat ingress. This first point of interaction also became the most prominent wall in the structure”, states Vinu on the design of the inclined opaque façade wall.

Patented shuttered debris wall

While the design was clear, the material and construction methodology needed to be sorted based on the site conditions. “We chose our patented shuttered debris wall which uses waste, construction debris along with mud and cement. This choice was also the result of the rocky terrain of the site, the soil from the

site being full of pebbles and debris, making it unsuitable to make CSEBs”, he elaborates. The structure, featuring as a meeting of two triangles, comes with a basement, ground floor and first level, the three storeys built using this shuttered debris wall.

Ushering in acute spaces

Incidentally, the slant of the façade, designed to shield from the harsh western sun, makes the interiors acute. “When a space is acute, it has the advantage of a side wall that can open up and remove the constricted feel inside. It also ushers in a sense of intimacy.” The residence comes with a simple mesh door at the entrance leading into the living area with a triangle courtyard that exits into the rest of the house.

Creative with aluminium

With the western wall featuring as a solid mass with only small openings, the issue of cross ventilation came up. This was solved by incorporating the aluminium coin sheets that come with perforations to let in light and ventilation as well as enable a peek into the exteriors. A rhythmic undulating pattern was worked on the inclined façade with the aluminium coin sheets where these also became the staircase going up to the attic while letting in ample light and ventilation.



Shuttered debris wall built out of construction debris and earth excavated from the site--Debris House



Fire place, patterned debris wall mark the interiors--The Ledge

The terrace comes with select isolated spaces designed to permit privacy and reflection in solitude, enabling the presence of the mountains to seamlessly permeate the residence. Cement fibre board covers the staircase treads and the interior bridge while grey and white oxides finish the floors and selected portions of the walls. The furniture, be it the cots, kitchen cabinets, doors, windows, have been made using scrap pieces of cut wood.

The Ledge, a residence on the edge of a mountain in Peeramedu, Kerala, is yet another classic example of Vinu's totally unconventional approach and his design speak. Perched on the edge of the mountain, the structure protrudes with its pointed triangular roof, literally thrusting its nose into thin air of the vast valley.

Camouflaging with Casuarina

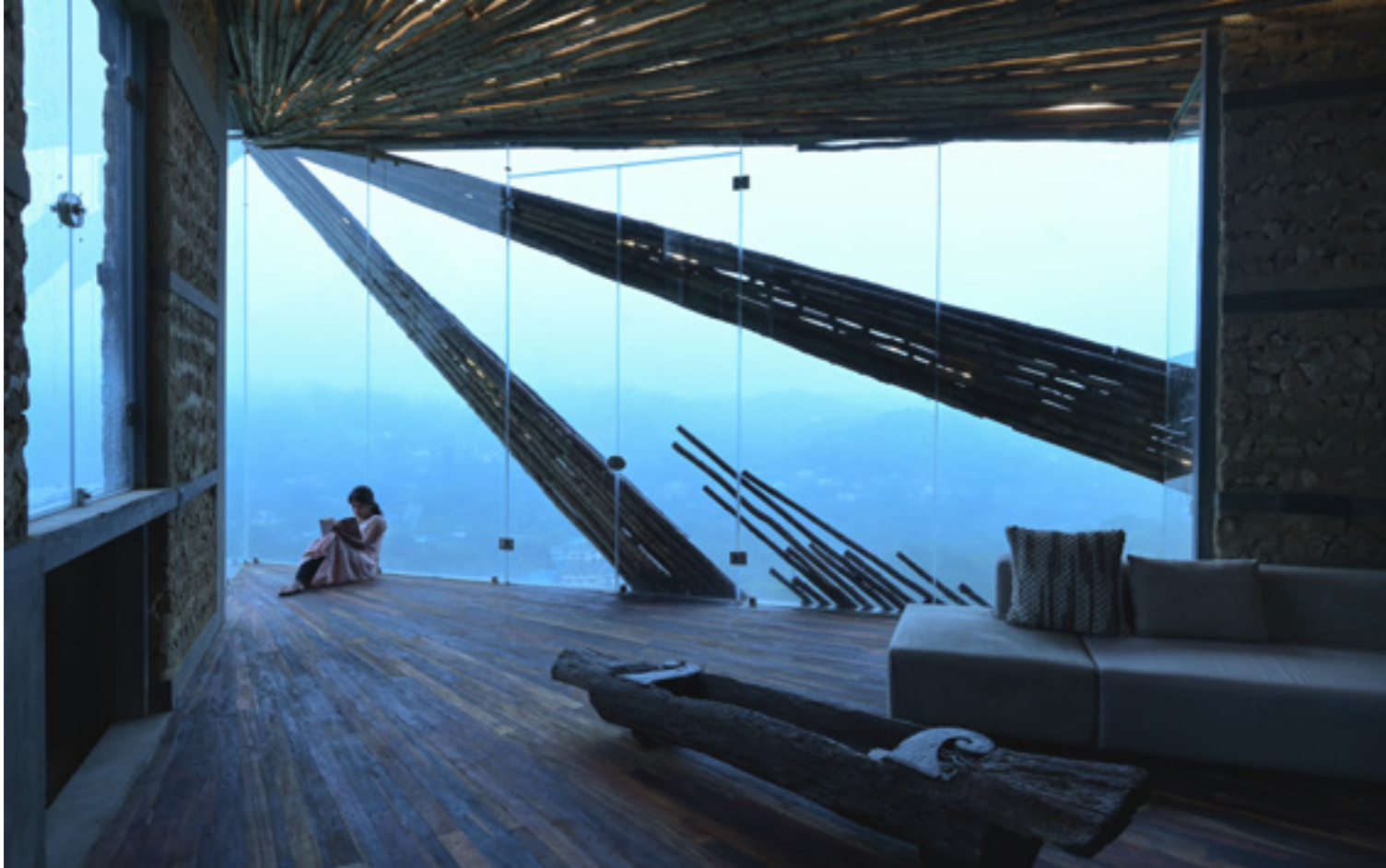
The treated poles of the fast growing Casuarina tree, which is normally considered as waste and used for scaffolding and fencing, covers the outer glass walls and the Ferro cement composite roof. A set of Casuarina trees planted in the central courtyard of the house, further supports the Ferro cement composite roof. The poles placed over the roof are staggered at different levels so as to double up as tables and benches for an outdoor party area.

"The objective was to ensure the structure does not stand out as a man-made intervention on the mountains but features more as a natural edifice that blends into its environs while also keeping in perspective the functional needs of a home that features within the building", explains Vinu on the design intent to camouflage the structure with the Casuarina poles. "The poles also permit natural vegetation cover, eventually covering the structure to become an indefinable part of the mountains."

Patterned with debris

The presence of the glass walls, besides assisting in retaining the interior warmth, affords an unhindered view of the valley and hills beyond, lending the feel of residing on the edge of a precipice. The patented shuttered debris walls feature in the interiors to demarcate functional zones. "Small rocks sourced during the excavation of the site were included into the debris wall along with the mud and waste, where they have been inserted in alternating bands to feature as a unique pattern."

The rustic interiors reveal a smart usage of waste such as a collage of scrap cable trays forming the grills for the windows, waste wood pieces assembled to lay the flooring, unique furniture pieces fashioned out of discarded elements such as a boat. The two bedroomed, 2000 Sqft residence interestingly comes with a



Treated poles of the casuarina tree cover the outer glass walls--The Ledge



The presence of the glass walls, besides assisting in retaining the interior warmth, affords an unhindered view of the valley and hills beyond, lending the feel of residing on the edge of a precipice.



MIDDLE
Jacuzzi in bathroom--The Ledge

BOTTOM
An unhindered view of the valley from the interiors--The Ledge



Slanting debris wall designed as a shield against the harsh western sun--Shikara House

Jacuzzi, a comforting fireplace, fusing in the comforts of a modern residence even as the glass walls and the unhindered flooding breeze and seamless visual connect to the mighty valley beckons one to step out and merge into the vast infinite space.

Capitalising on the waste

When Vinu took up the project, Debris House, the site was filled with construction debris dumped there by neighbouring residences after completing their construction. A previously existing foundation was also discovered which was capitalised on when the residence was built. The quantum of debris dumped in the site prompted Vinu to look at ways to use the same in construction, resulting in his patented shuttered debris wall. The walls were thus built out of the mixture of earth excavated from the site and the construction debris.

A curvilinear debris wall creates an artistic internal courtyard, the skylight becoming the central focus of the residence around which the language of the rest of the interiors is articulated. In keeping

with the intent to put waste to constructive use, the residence is home to items carved out of waste. Discarded waste wood is repurposed into furniture while meter boxes salvaged from the local scrapyards shields the windows, bringing in an element of art into the fenestration while the play of light and shadow from the boxes on the interior walls serves as a dynamic mural as the day progresses. The intelligent structuring of the internal courtyard, the windows and the façade brings in copious natural ventilation to offer passive cooling. While the debris wall features in the internal courtyard, the rest of the structure is built using rammed earth, the mud having been sourced from the site. Locally available coconut shells feature in the filler slab roof in one section of the residence while the latter half incorporates Ferro cement shell roof.

The residence includes green initiatives of wastewater recycling and rainwater harvesting in keeping with its strong green intent. While the scale of the residence is sensitive to the scale maintained in the neighbourhood, the interiors come with visual connectivity between the levels. ✕

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A fort most impregnable



BY MAHESH CHADAGA

Built on three hillocks, the Gingee Fort, also referred to as Senji Kottai in Tamil, has the distinction of being viewed by the British as the ‘Troy of the East’ and is known to have been ranked as the ‘most impregnable fortress in India’ by the Maratha King, Shivaji. **Interior Designer Mahesh Chadaga** captures with his lenses the remains of what was once a formidable edifice.



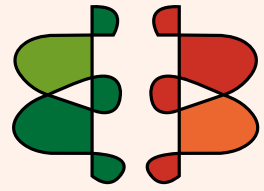


The three hills that together form the fort complex, each come with their own separate, self-contained citadel, the hillocks connected by fort walls that extend 13km. Built at a height of 800 feet and protected by an 80 feet wide moat, the still surviving parts of the fort complex include a seven storeyed Kalyana Mahal, granary, prison cells, the sacred pond Aanaikulam, all of which feature at ground level. Ruins of further fortifications feature on top of the hillocks.



Built originally by Ananta Kon around 1190 AD with later additions by Krishna Kon, the fort was modified in the 13th century with the explicit intent of attaining the status of the most impregnable edifice to protect the town of Gingee and fend off invading armies.





Happenings in BRC

APRIL TO JUNE 2023



IIID BRC team trying their hand at making the Athangudi tiles at the Art of Living Centre

A meeting to skill

IIID BRC started the quarter by addressing an issue that has served to be a serious cause for concern amongst architects—the increasing dearth of skilled professionals in the construction industry. About 30 architects from Bengaluru Chapter visited the Art of Living International Centre to walk through the Skill Centre in the campus which offered NSDC certified courses on various skillsets pertaining to the construction industry. A panel discussion was hosted to explore the possibilities of skilling youth from the urban, semi-urban and rural areas on a large scale so as to make them industry ready, whereby the current extensive gap between the demand for skilled labour and supply of the same in the construction industry can be successfully narrowed.

The visiting architects also tried their hand in the making of the traditional Athangudi tiles at the production centre in the campus. The various modes and avenues of reviving our fast disappearing heritage crafts and traditional construction methodologies were brought up in yet another panel discussion where the key role of designers was stressed upon.

Presenting a greener future

Partnering with D-arc Build, IIID BRC hosted four Young Practices of Bengaluru who have succeeded in leaving their indelible mark while voicing out a strong message of sustainability for a greener, sustainable future in the built environment. Architect Vikram Rajashekhar of Cadence Architects, Architect Akshay Heranjali of Purple Ink Studio, Architect George Ramapuram of Earthitects, Architect Akshara Verma of Ace Group Architects, presented their spectacular works, all stressing on a high note the green sensibilities both in design and construction methodologies. The range of projects presented by each of the architects left the audience enthralled, the sustainable quotient in each reigning high, leaving a strong message for the future.

The day also saw the launching of Architect Apurva Bose Dutta's book, 'Architectural Inheritance and Evolution in India'. Carrying a narrative of ten Indian families, the book explores the bond of architecture in the families, celebrating the rich culture and heritage. Eminent architects, Ar. Krishna Rao Jaisim, Ar. Jabeen Zacharias, Ar. Nita Kembhavi, Ar. Bhyrav BR, Ar. Aatira L Zacharias participated in the book launch.



Ar. Vikram Rajashekhar making his presentation



Ar. Akshara Verma presenting her projects



Ar. Akshay Heranjali presenting his projects



Ar. George Ramapuram presenting his projects

Inauguration of Hubballi-Dharwad Centre

The month of June saw the inauguration of one more Centre in Karnataka, of Hubballi-Dharwad. The untiring efforts of the IIID BRC team and the Hubballi-Dharwad team led by Architect Gururaj culminated in the installation of the Centre members. Participating in the inauguration were Team BRC and EC members Dr Prashant Reddy and Ar. Leena Nimbalkar.

As a prelude to the starting of the new Centre, Hubballi hosted in the month of April, a spellbinding presentation by Architect Senthil Kumar Doss on the Timbrel Vault structure executed in his national and international awards winning project, Dining Space @ Deva Dhare.

TOP
Audience at the inauguration of Hubballi-Dharwad Centre

BOTTOM LEFT
IIID BRC Team and members of Hubballi-Dharwad Centre with IIID President Ar. Sarosh Wadia, IIID Hon.Sec. Ar. Shamini Shankar Jain, IIID President Elect Ar. Jignesh Modi and Ar. Leena Nimbalkar (NEC)

BOTTOM TOP RIGHT
IIID President Ar. Sarosh Wadia being felicitated by Hubballi-Dharwad Centre

BOTTOM RIGHT
Ar. Sanjay Mohe presenting his projects



Student Connect

Engaging students of architecture is an integral part of the initiatives taken by IIID BRC. As part of this educational vertical of BRC, about 80 students and faculty from Dayanand Sagar School of Architecture took a tour of the Schneider factory and its extended campus near Hoskote. Students from Oxford School of Architecture likewise had a lengthy visit of Stanley factory and showroom. Students of architecture were also similarly hosted for a tour of Hafele showroom.

Students of Dayanand Sagar School of Architecture at the Schneider factory



MC Meetings and Corporate Night

The month of May saw the felicitation of IIID President, Ar. Sarosh Wadia, IIID Hon. Sec. Ar. Shamini Shankar Jain at the corporate dinner meet. Incidentally, BRC had the privilege of being the first Chapter to host the President and Hon. Sec. after the NEC took over. The felicitation was attended by current Inner Circle Trade Partners as well as the new Inner Circle Trade Partners along with trade members who have consistently, actively supported the Chapter. The dinner meet was preluded by the BRC MC meeting. The June MC meeting of BRC was hosted by Nolte at its showroom in the city.

TOP LEFT
Architects Gunjan Das, Dinesh Verma and Kavita Sastry felicitating IIID Hon.Sec. Ar. Shamini Shankar Jain

RIGHT
IIID BRC Team having the MC meeting in Nolte showroom

LEFT MIDDLE
IIID President Ar. Sarosh Wadia and IIID Hon.Sec. Ar. Shamini Shankar Jain at the MC Meeting with IIID BRC

BOTTOM
IIID BRC Team with Inner Circle Trade Partners, IIID President Ar. Sarosh Wadia and IIID Hon.Sec. Ar. Shamini Shankar Jain, EC Members Ar. Bindi Salaopurkar and Dr Prashanth Reddy at the Corporate night



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