

# antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION



## Crafting a *Blind* solution



IIID BANGALORE REGIONAL CHAPTER

### FEATURING

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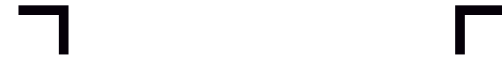
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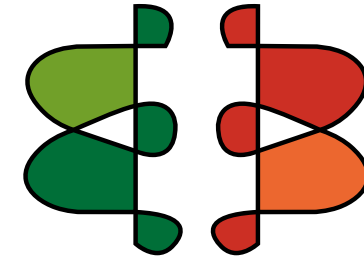
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### IIID BANGALORE REGIONAL CHAPTER EMBLEM

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

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



IIID BANGALORE REGIONAL CHAPTER

**PUBLISHED BY**  
IIID BANGALORE REGIONAL CHAPTER  
N G Associates, 302, 3rd floor, Riverstone chancellor,  
50 Sivanchetti Garden Road, Halasuru, Karnataka 560042 | E: iibdbr@gmail.com

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# Chairperson Speaks



GUNJAN DAS

### Dear IIID Members,

The second edition of the IIID BRC Antarya Regional Awards received an overwhelming response with over 100 remarkable entries. These awards are dedicated to celebrating local talent and promoting exemplary Design Practices. To ensure thoughtful deliberation, we took the esteemed jury panel to Chikmagalur, where they selected the winners. This insightful and enjoyable trip also included a productive Managing Committee meeting amidst the serene surroundings.

In September, we marked the half-term milestone by hosting the Annual General Body Meeting. This event saw record attendance from both design and trade members and it provided an excellent platform to acknowledge the invaluable contributions of all our Inner Circle Partners.

Our Gold Inner Circle Partner, Nexion, hosted an inspiring Master Series featuring Ar. Pallavi Dean from Dubai, leaving attendees enriched and motivated.

To wrap up the quarter on a cheerful note, we treated our members to an evening of laughter with the immensely talented stand-up comedian Atul Khatri—a perfect way to bring the community together in high spirits.

Looking ahead, we are eagerly preparing for the NATCON in Nashik. This much-anticipated event promises to be thoughtfully curated and we strongly encourage all members to participate and make the most of the experience.

**GUNJAN DAS**  
IIID BRC, 2023-25  
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**ISSUE 40 JUL – SEP 2024**  
**COVER DESIGN**  
The cover captures the charm of blinds—playful layers of light and shadow that dance with the sun, turning a simple detail into a vibrant story of design by Deval Maniar created using Adobe AI

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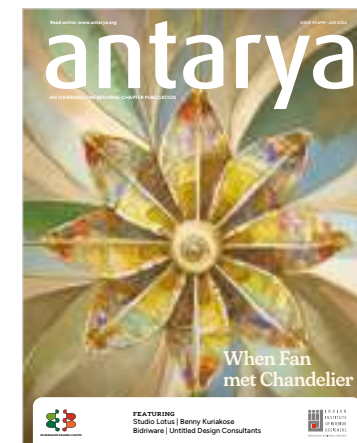
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www.daxgap.com | girish-daxgap@gmail.com



**ISSUE 39 APR – JUN 2024**  
Antarya Magazine is an inspiring platform for design professionals and enthusiasts, blending creativity, innovation, and technical depth in every edition. Its curated content, from case studies to expert insights, celebrates both emerging trends and timeless design philosophies, with a commendable focus on sustainability. A must-read for those passionate about shaping impactful spaces.

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## From the Managing Editor's Desk



**DINESH VERMA**

**Dear Members,**  
“Too much of everything is bad” is indeed a powerful idiom, and it holds particularly true when it comes to natural light in interior design. While sunlight is essential for creating a healthy and vibrant atmosphere inside a space, an overwhelming amount can lead to glare, discomfort, or even damage to furniture and flooring over time. This is where window blinds become a key solution.

Blinds serve as a functional tool to control the amount of daylight entering a room, offering flexibility in light management. Whether it's a traditional horizontal Venetian blind, a sleek roller blind, or more modern variations, they allow you to adjust and filter natural light according to your preference and the time of day.

In recent years, the industrialisation of blind manufacturing has made them not only more affordable and durable but also more customisable. The advent of automated blinds has taken convenience to the next level, enabling remote control or even smart-home integration to adjust the blinds with ease, making it a seamless part of modern living.

Keep reading not only to discover more about window treatments, but also on green sense and master architects who have done something out of the normal.

Team Antarya takes the opportunity to thank all readers who have given us encouraging remarks. These encourage the team to do still better. Also a big thanks to our Inner Circle Partners for supporting Antarya.

**DINESH VERMA**  
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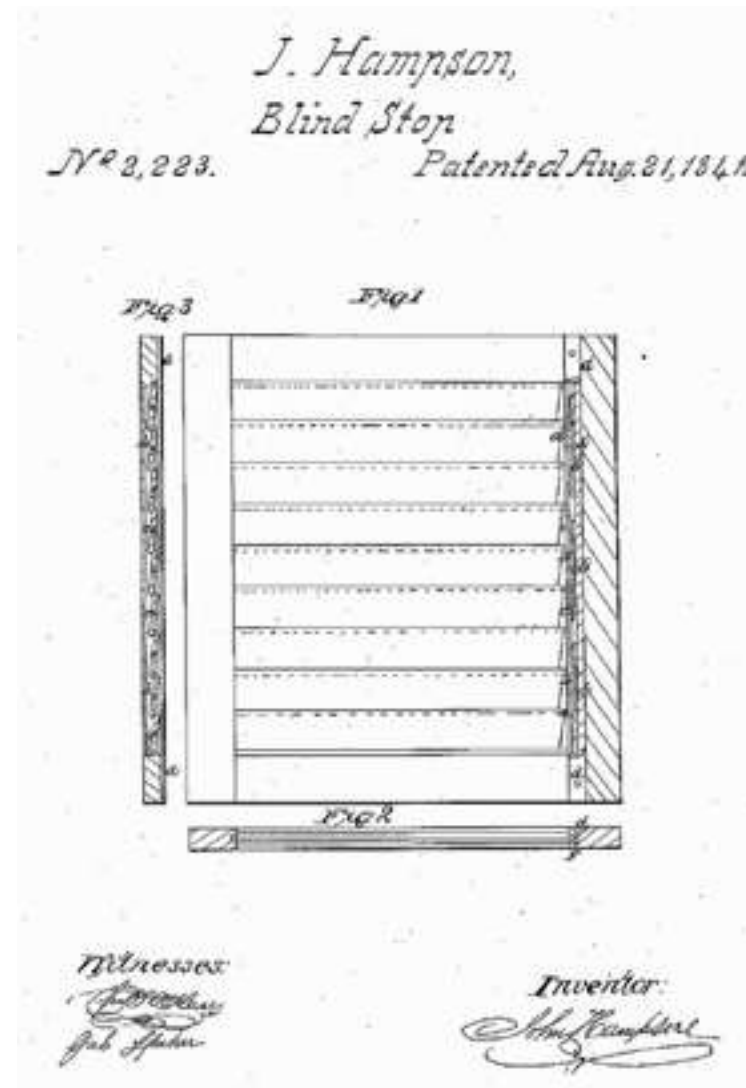
# Crafting a *Blind* solution

BY NANDHINI SUNDAR



Window blind stopper from Sarona museum Israel  
Source: Wikipedia

Peasant couple harvesting papyrus  
Source: Wikipedia



Blinds patent John Hampson of New Orleans 1841 diagram  
Source: Wikimedia Commons

The earliest recorded use of window shades to protect against weather as well as offer a semblance of privacy, goes back to the nomadic tribes of Asia and Africa, where the Papyrus reeds from the Nile were used in ancient Egypt to make the first crude blinds, bamboo stalks were tied to together to form a shading device in ancient China. The use of animal hides and wet cloth strips or rags over huts and tents too have been recorded as early shading devices used to bring in the needed comfort. While the Egyptians used the crude form of curtains to shade their ‘windows’, Romans went a step further where these rudimentary forms of curtains could be rolled up when not required, prompting the concept of Roman Blinds to emerge.

While the crude shading devices of ancient Egypt prevailed as early as 3100 BC, the concept of blinds owes its origin to ancient Persia where a basic form of it was found to be used as early as 1100 to 1500 AD. These basic blinds, which came with an operating principle that rested on a string connected to a series of slats, were first introduced to Europe by the Persian merchants who brought it to the city of Venice from where it spread to rest of Europe. Though originating in Persia, their christening as Venetian blinds came about on being imported to Venice from Persia. Their popularity further gained in France in the 1700s with Venetian slaves settling there.

## The Victorian era

By the 18th century, window blinds made their way to two of the largest cities, Paris and London. This Victorian period was also one that spoke of luxury where wealthy families decorated their residences with brightly coloured blinds and curtains as a status symbol. However, the blinds used during this period were thick and heavy. Incidentally, the blinds during this period were not restricted to the wealthy, but prevailed amongst poorer households too though they featured in plain colours as compared to the vibrant ones of the rich. With Industrial revolution initiating mass scale production, blinds soon became a common feature across Western Europe.



Albany Venetian Blind Co.  
Source: Wikimedia Commons

During this period, in 1769, English Physicist Edward Bevan patented a device of moveable wooden blades that was operated by a rope and pulley which was inserted in a frame to facilitate raising or lowering of the blind. By 1841 this went through modification at the hands of John Hampson, permitting the angle of the blades to be adjusted, paving the way for the contemporary set of Venetian blinds used today.

### Entry of the modern version

With increased use of glass in buildings post the Industrial Revolution, window shades became more sought after to address light infiltration, heralding the entry of the modern version of blinds, including the improved forms of the Roller and Venetian blinds. With cotton being mass produced and the silk industry too beginning to thrive, the use of fabric shadings increased, with France introducing the first cord and pulley system to address the French draperies. By mid-19th century, a mechanism to control the angle of Venetian blinds came about to permit adjustment of light and air infiltration. This was followed later by the entry of aluminium blinds, wooden blinds, faux wood blinds in the 20th century. The introduction of aluminium blinds in mid-20th century in fact marks a milestone in window blinds as they were lightweight, easy to clean, offering greater control over light and privacy. This factor as well as the many technological advancements leading to mass production of blinds made the concept of blinds affordable, accessible and hence increasingly sought after.



The wooden slats of the blinds lend a touch of warmth to the study area  
**CREDIT:** Ar. Sanjay Gandhi-Reflections Interiors



The wooden blinds control the light infiltration while creating a drama of light and shadow  
**CREDIT:** Ar. Gunjan Das-NG Associates

### Transformations in the 20th century

The 20th century thus marks the significant development and transformations in blinds and this is especially so in roller blinds where a range of materials and varieties became available. Venetian blinds continued to be popular, with a rising trend towards vertical blinds for office spaces where they could be drawn horizontally by a string. Roman blinds were equally popular as they worked in similar way as Venetian blinds, being operated through a long cord, though the blinds came in as one foldable piece instead of multiple slats. The latter part of the 20th century witnessed further innovations in both mechanisms, fabric and concepts, with the highly energy efficient Honeycomb blinds being added to the list. This culminated in the traditional blinds such as the Venetian and Vertical being fast replaced by Roller blinds with automated features in the 21st century. This period also saw the extensive adoption of automation in all types of blinds used as well as in the conventional fabric curtains.

### Modern evolution

Currently, modern blinds feature in a wide variety of styles, materials and colours where they can be customised to suit the specific window size and shape, be it a residence or a commercial space. With advancements in technology, motorised blinds have become both popular and accessible where the smart blinds are integrated with home automation solutions.

While technology has brought in a huge transformation into the concept as well as the operational mechanism of the blinds, the strong environmental concerns that have gained extensive roots in the 21st century has further altered the approach of the blinds industry. Thus, eco-friendly, sustainable options are keyed into manufacture and design, with recycled materials or sustainably sourced materials being used. The designs lean towards ensuring energy efficiency such as reducing heat ingress and the need for artificial cooling.

With advancements in technology, motorised blinds have become both popular and accessible where the smart blinds are integrated with home automation solutions.



Top down, bottom up Honeycomb blinds  
**CREDIT :** Ar. Vijaya Prasad Bhargav, Ostraca Architecture & Interiors



The Zebra blinds can be adjusted to give different levels of privacy and light based on requirement  
**CREDIT:** Ar. Gunjan Das-NG Associates

The wooden blinds serve as a perfect cover for kids room  
**CREDIT :** Ar. Sahana Shetty, Core Design Architects

### Presently available range

The first fabric blinds are attributed to the Romans who conceptualised them by sewing together strips of fabric which could be raised or lowered by using a series of cords that fold up or unfold these fabric panels. These Roman blinds, popular to this date, are not only functional but decorative too where they adorn intricate patterns and designs. The Roller blinds, resembling strongly the Roman blinds, are equally popular solutions for contemporary spaces and their origin can be traced to the early 18th century. These were originally popular in Holland, France and England for their uncomplicated aesthetics and functional characteristics of blending privacy with light control and thermal efficiency.

The Venetian blinds that likewise date back in history have evolved to adopt a range of materials, starting from wood to faux wood, fabric, synthetic materials such as PVC, aluminium, where they come with the convenience of easy maintenance. The faux wooden blinds likewise come with the advantage of water resistance, stain resistance besides being easy to clean. The vertical blinds that came about in 1950, having been conceptualised by Edward and Frederick

Bopp, come in vertical slats that can be rotated to address light and privacy.

The Honeycomb blinds, a modern evolution, comes as a series of honey-comb shaped cells that offer excellent insulation and also sound absorption. The Electric blinds are a recent addition to the wide range of modern blinds available. Yet another unique addition to the modern blinds are the Zebra blinds that feature as alternating strips of material to permit switching of colour or light filtration. The stylish Illusion blinds currently in vogue are built from a combination of sheer and opaque fabrics that permit daylight filtration as well as view of the exteriors.

Similar to the concept of Vertical blinds are the Panel blinds, though with a much wider slat that comes with a contemporary design statement. To ensure a perfect fit, a new concept, aptly christened as Perfect fit blinds have emerged where they feature on a unique frame that permits easy clipping on to a uPVC window frame sans the drilling or screws. ◆



The white Zebra blinds merge into the interiors while permitting the right quantum of natural light to filter in  
**CREDIT:** Ar. Dinesh Verma- ACE Group

The first fabric blinds are attributed to the Romans who conceptualised them by sewing together strips of fabric which could be raised or lowered by using a series of cords that fold up or unfold these fabric panels.



The banana fibre blinds complement the warm textures of the interior space  
**CREDIT:** Ar. Sanjay Gandhi-Reflections Interiors



Transforming bright spaces into serene retreats



# Adorn your windows with blinds

BY NANDHINI SUNDAR

“The quantum of natural light filtration bears a direct link to the positive energy flow in a space. Blinds, by permitting total control over this light filtration, enhances both functionality as well as the visual appeal of a space while keeping the energy levels high”, points Shuchi Chokhawala

It was a journey that commenced in year 1996 with the importing of aluminium Venetian blinds, a time when the concept of blinds was absent in the country. With **Rumit Chokhawala** entering the family business the succeeding year, the approach of AD Blinds soon changed from being an importer to becoming a manufacturer by year 2002. The humble beginnings saw the first formal factory becoming operational in 2006 and expanding thence to three factories by 2012. From being a manufacturer of aluminium Venetian blinds, the business soon expanded to encompass other forms such roller blinds, honeycomb blinds and zebra blinds. By 2022, AD Blinds decided to consolidate its dispersed warehouses and factories under one roof spanning 60,000 Sqft, with the **Founders, Rumit Chokhawala and Shuchi Chokhawala** rechristening the business as **Adorn Blinds and Shades**.

The immediate focus was to strengthen the infrastructure, accentuate the quality controls in place, bring in state of the art machinery so as to offer the best blinds in the market. Having established a direct retail connect since 2009 through a range of channel partners across the country, **Adorn Blinds** was able to expand its business seamlessly, with raw materials being sourced from across the globe. With impeccable quality control measures in place, the solutions on offer range from fabric, wood and natural fibre. While their initial forays had focused on providing manually operated blinds, motorised options were available from year 2013.

## Why Adorn Blinds

With the company having been founded on a strong plank of quality, variety, uniqueness, customisation as well as innovative solutions to meet the exacting expectations of the customer, it is not surprising that **Adorn Blinds** meets all the parameters that are generally sought after in a high-end innovative product.

## A sound infrastructure

The expansive 60,000 Sqft factory unit is home to the best infrastructure with a production capacity of 8000 blinds per month, the state-of-the-art machinery operating with UV rays which ensure the end product is cut to precision, be it fabric, wood or metal. While dealing with fabric blinds, heat sealing is adopted to guarantee absence of fraying on the edges. The use of high-end printing machines for fabric printing provides unmatched quality in printing standards, the end product stunning in its finish and display. Over 1000 prints have been developed by **Adorn Blinds** to offer a magnificent range of choice.

The inhouse development is not restricted to a variety of choices in fabric but extends to the operating mechanism put in place in the factory. The inhouse designing unit develops the operating controls and likewise the dyes used for aluminium extrusion. The approach is thus one of internal focus on product design and development as well as physical production so as to have maximum control over both quality as well as variety.



“In an interior, every element complements the space. Blinds work in harmony with this overall décor without overpowering with their presence. Their subtle elegance seamlessly blends into the existing design, the colours and textures balancing the architecture and interior solutions”, adds Shuchi.

### Exacting quality controls

To meet the highest quality parameters, the quality controls in place are stringent, the checks happening at every stage of production. Each blind goes through stringent quality controls, starting from inspecting damages during the cutting process to checking the alignment once the product is finished, including the possible presence of pin holes before it is packaged and released into the market.

### Robust digital infrastructure

Hosting over 1000 dealers across the country, **Adorn Blinds** has a wide network that is fully connected on their ERP platform through which orders can be placed online and tracked, the availability of the products instantly ascertained, with the facility of reviewing past orders along with ability to lodge complaints if required. Each individual stock holding is digitally labelled for online tracking in terms of their holding in the respective warehouses, permitting swift integration of both production requirements as well as sales. The superior digital infrastructure assists in effective inventory management of both inputs as well as the final output.

### Unmatched innovation

Given the high stress on innovation, **Adorn Blinds** has been one of the firsts to introduce many new varieties such as the Zebra, Solarette blinds. The innovative solutions brought in place, assisted by state-of-the-art infrastructure and machinery has enabled **Adorn Blinds** to not only be the first to offer unique solutions in blinds in the country but also execute innovations in the already existing segment of blinds so as to bring in that unique difference along with perfection.

### Customised to please

Each order is viewed as a unique requirement, the production ensuing after receiving the specific needs. This entails the absence of mass production, making each piece manufactured as a customised order and unique to the needs of the buyer, be it the type of blind, the fabric, operating mechanism.

### Flexible light filtration

The chief cause of concern when using blinds is the privacy quotient coupled with the quantum of natural light infiltration. Addressing these are the innovatively designed and operated range of blinds, permitting flexible as well as optimal use of natural light without compromising on privacy while dispensing with the multiple layers of window dressing that comes with conventional curtains.

### Making maintenance easy

Yet another chief concern is that of maintenance and this is ably met by **Adorn Blinds**. The solutions on offer come with wipe clean facility, where it can be feather brushed or vacuum cleaned. The dust guard coating on the colour fast fabric further ensures absence of pores that would harbour dust, making the blinds dust free.

### Abreast with time

With continuously evolving lifestyles and dynamic demand parameters, **Adorn Blinds** believes in keeping abreast with changing expectations and needs. With smaller abodes coming in, both residential as well as commercial spaces, blinds feature with their inherent advantage of taking up the least space with their presence as compared to bulky conventional curtains. The designs are constantly tweaked to not only meet altering functionalities but also their visual appeal which comes with a sleek, minimalist look.

### Diverse range of fabrics

With over 1500 woven and textured fabrics housing more than 1000 varieties of prints, **Adorn Blinds** boasts of a large portfolio in its diverse collection. Be it natural fabrics, recycled yarns, woven varieties, special fire-retardant fabrics for schools and hospitals, fabrics with Green Guard certification, fabrics with a silver coating to control UV, insulated fabrics coming in the form of a honeycomb, fabrics with anti-bacterial coating to cater to hospitals and residences with pets, fabrics with zero PVC, the range on offer is vast as well as diverse.

# Enviably product range

With the intent to offer an unmatched variety of solutions in blinds, **Adorn Blinds** lays out an enviable product range, leaving the customer spoilt for choice. Not only are the fabrics offered in a mindboggling range, the variety of blinds too serve to be diverse to meet a range of customer preferences and ultimate choices. The range on offer by **Adorn Blinds** include Roller blinds, Wooden Venetian blinds, Cellular blinds, Zebra or Sonatine blinds, Solarette blinds, Smart curtains, All-Weather exterior blinds, Zip Screens and Skylight blinds.



The minimalist elegance of Roller Blinds

### Roller Blinds

As a blind that is much sought after, Roller blinds are versatile in their functioning while being minimalistic, specifically suited to areas where minimal natural light is solicited such as bedrooms. These blinds shut out light completely when fully opened to be operational. These blinds come in options of sheers to permit natural diffused light through the translucent fabric. Their variety of colours, textures, prints along with plains, serve as a fertile ground to exercise choice.

They are offered in both motorised and manual options, with cord as well as cordless operation in case of manual and remote control or mobile app application for the motorised. The styles on offer are equally distinctive, ranging from the classic, fascia, cassette, to cater to individual inclinations. The dust free coating makes them easy to maintain, remaining fresh even after long period of use.

### Wooden Venetian Blinds

Rich wooden slats with tilting facility mark these elegant blinds, offering both aesthetics and privacy. The tilted slats continue to provide privacy even while permitting a peek into the exteriors and letting in natural light. Featuring in pure wood and in faux wood, the blinds cater to varied functionalities of each space such as the dining, living areas, the bedrooms, as well as the wet, humid spaces such as the bathrooms.

Styled with or without ladder tapes, the blinds come in a variety of colours ranging from charcoal, smoke grey, walnut, teak, white, distress. Further, matching or contrasting colours in the ladder tapes tie in with the soft furnishings. The ladder tapes also cover the punch holes in the slats to offer more privacy. Both manual and motorised operations are offered, the manual operation facilitated by cord lock or chain. A sophisticated gear based mechanism enables easy operation in the case of large heavy blinds. Remote or mobile app facilitates the operation of the motorised blinds. Requiring only feather brush dusting or vacuum cleaning, the blinds are ideal solution for dust allergies and infants.



Nature meets precision with Wooden Blinds

## Cellular Blinds

The honeycomb, Cellular blinds with their unique cell structure serve as a fabulous aesthetic window décor in a contemporary interior besides offering excellent insulation that save energy usage. The cells successfully trap air, keeping the room warm in winter and cool in summer. Their sleek head rail calls for minimal stacking, providing an unobstructed view of the outdoors. When required, the blinds also permit total blackout of the space such as a home theatre or permit soft diffused light to filter in as in a sheer when total darkness is not solicited. Being extremely light weight, they are perfectly suited for use by the elderly.

Coming with both motorised and manual option, they fuse in a one-touch mode operation if motorised and cord as well cordless options if manual, making them children and pet safe. The cellular blinds also pack in an uncommon characteristic of top down and bottom up, enabling them to be operated from top to bottom or the reverse. The top down feature ushers in more light than the traditional blinds, retaining the cheerful view of the exteriors even as privacy and ample natural light are preserved. The day and night option brought in through the presence of the sheer in the blind, gives the flexibility of adjusting the light as per need.

## Sonatine Blinds

Also known as zebra blinds, the Sonatine blinds come with twin layered fabric of sheer panel and main panel, permitting flexibility in light filtration to suit customised needs. The blinds pack in a sleek headrail, providing a clear view without the customary bulking when they are stacked. Along with the multiple light filtration options of sheer, translucent and black out, the blinds come in printed, plain and textured fabrics. Their facility to adjust light filtration enables energy savings. Both manual and motorised operating systems prevail, featuring as cord or remote and mobile app options.

## Solarette Blinds

Featuring as louvered fabric where the louvered fabric is sandwiched between two sheer panels, Solarette blinds offer the option of sheers, translucent state or total room darkening feature, providing complete flexibility in deciding the quantum of light filtering into the interiors. The facility to let natural light permeate even when the blinds are fully drawn makes Solarette a sought after option for living areas, home offices, bedrooms as well as commercial spaces.

The presence of the sleek headrail enables the entire blind to tuck into it, giving the window a clear, free look sans bulking. Plain, prints



Intensity of light filtration controlled with Solarette Blinds



Keep the temperature just right with Cellular Blinds



The perfect light for any mood with Sonatine Blinds



Get the best of both worlds with Smart Curtains



Contemporary or classic, Sonatine Blinds are in harmony with every space.

and textures marks the fabric to suit a varied palate. The manual and motorised options of operation come as cord or remote and mobile app facilities.

### Smart Curtains

While packing in traits of a conventional curtain, the Smart Curtains come with a set of smart features that add to the value of blinds. Just as a conventional curtain, the Smart Curtains can be drawn from one side to the other, their tiltable panels adjusted to accommodate sheers or the main curtain based on the privacy and natural requirements. They are best suited for French windows or rooms with glass partitions. Their individual strips can be folded on to another and bunched to enable one to pass through without needing to draw the entire blind aside. This feature permits free movement by merely shifting the individual strips at the point of entry or exit without the need to draw the full folds of the individual curtains. The separate strips also permit passing through without even drawing aside or bunching up of the individual strips.

While the sheers and semi-opaque fabric permit filtering in of optimum natural light, the fabric comes in prints, textures, as plain to suit varied preferences. Their easy dismantling feature adds to the ease of maintenance as well as rearrangement of panels to suit individual moods or altering styles. The operating system on offer is both manual and motorised. The Smart Curtains recently won the prestigious Red Dot Design award for product design.



Free movement through Smart Curtains



All-Weather Blinds to enjoy the outdoors all-year round

### All-Weather Blinds

Exclusively meant for exterior spaces exposed to the vagaries of weather, such as balconies, decks, terraces, the All-Weather blinds come in two options of Roller blinds and PVC exterior blinds. The PVC blinds are cost effective and are manually operated with cord and pulley while the Roller blinds come in a special fabric built to withstand the harsh weather. The special porous fabric also permits sufficient air and light into the spaces, making the fabric breathable and the space cool even when the blinds are drawn fully.

The Roller blinds come in two styles—with side guiders and with loop tie down system. The side guider option on both sides keeps the blinds tied down and prevents swaying in heavy wind. The side guiders are made of SS to ensure nil rusting. The detachable crank operating system, which is in place, comes with the advantage of keeping the crank at a safe place after operation and prevents the chain shaking and getting damaged in the wind. The heavy duty mechanism in use also ensures the large blinds operate effortlessly. The loop tie down system comes with a hook and loop to tie the bottom of the blind to prevent swaying. Both styles accommodate manual and motorised operation system and are easy to maintain, requiring merely a water spray wash.

### Skylight Blinds

Specifically suited for the ceiling or slanted windows to address the direct harsh sunlight and heat ingress, the blinds serve to shade and also absorb the heat through their extra layer, keeping the interiors sufficiently shaded without cutting off natural light completely.



Open up to the sky with Skylight Blinds

# Launching anew



Zip up with Zip Shades for zero intrusion

**Adorn Blinds** has added two more varieties to its array of blinds to cater to multiple functionalities and expectations. One is the Zip Shades and the other, Skylight blind.

### Zipped to shade

This new addition serves to demarcate a space in both outdoors and indoors when required. Made of Serge Ferrari fabric to withstand heat, rain and rough weather, the Zip Shades are guaranteed against tearing or damaging because of inclement weather. The top to down blinds locks to the floor and to the sides of the wall to prevent flapping in heavy winds. Its zipping option keeps it stiff as zipped to the wall like a fixed screen, preventing pest entry, providing privacy by serving as a removable wall between the sections desired to be demarcated.

### Captivating Pergolas

Yet another new addition, the Pergolas from **Adorn**, serve as an excellent solution to enjoy the outdoors, their flexible solutions making them adaptable to specific weather conditions. Featuring with tilting louvers on the roof, the pergolas offer privacy as well as shelter without hindering the exterior views. Combined with greenery, drapes or lattice, they create an intimate secluded space to lounge in, a perfect private outdoor nook to relax.

By permitting subdued, managed infiltration of sunlight in the exterior zone, they become sought after outdoor dining areas, perfect place for barbecue or simply to put the feet up with a book. Available in varied sizes, the pergolas can be customised to meet individual needs. A dash of string lights, lanterns lend a fairy tale charm to this space, making it a nook that is functional as well as deeply experiential.



KAVITA SASTRY

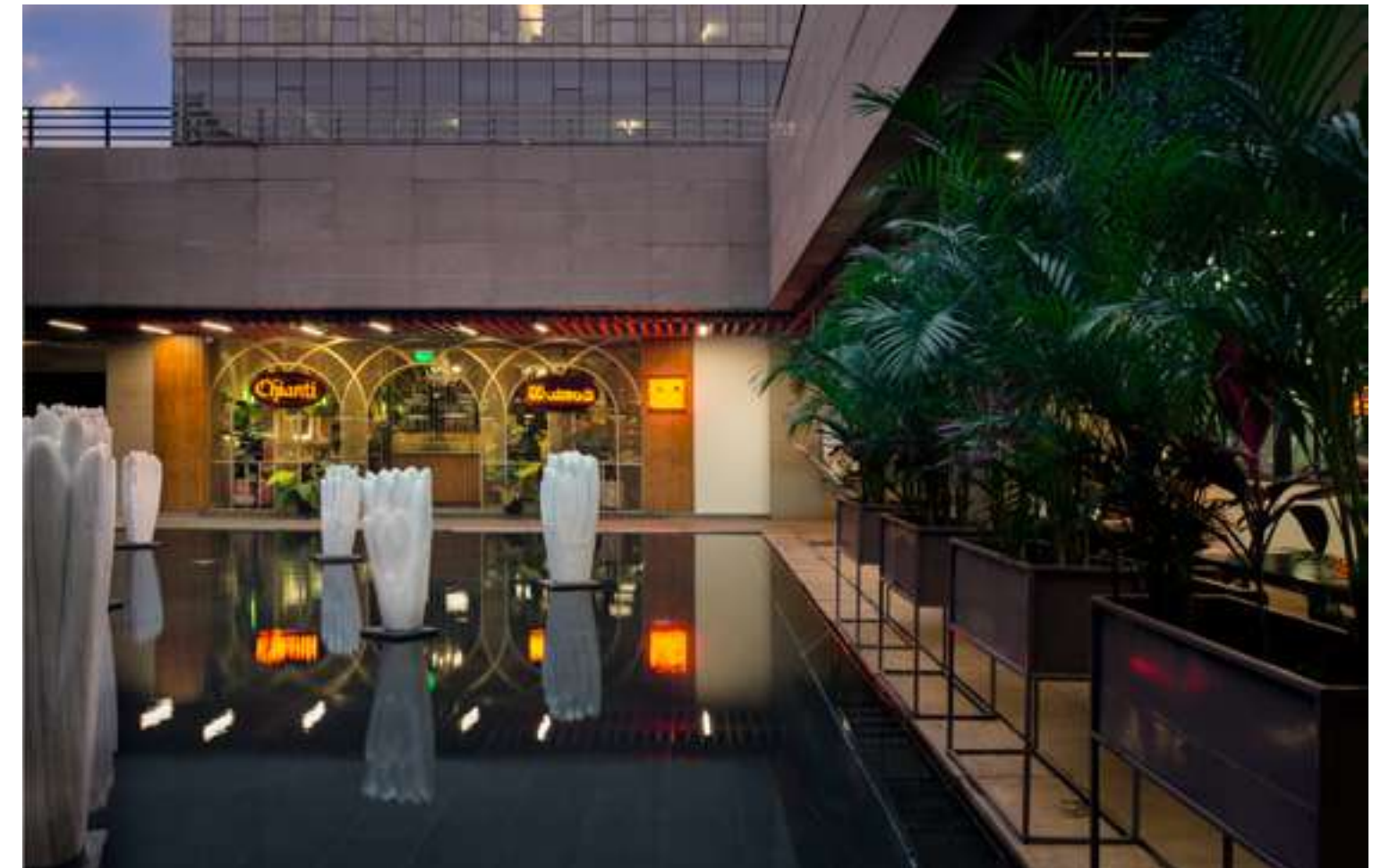
The porosity of the mesh permits unhindered visual connect to the outdoors and waterbody, letting in the feel of dining outdoors while seated inside.

When it comes to savouring a specific cuisine, it is not just the mouth-watering flavours of the gourmet food that serves as the attraction, but also the ambience in which it is relished. The taste buds feasting on the delectable spread also solicit the reactions of the visual senses that tend to connect with an experience strongly resonating with the cuisine served. **Architect Kavita Sastry** of **KS Designs** ensures this strong connect is unmistakably established between the two senses in the Italian restaurant Chianti, bringing forth all the nuances of Roman and Venetian design sentiments, their leanings craftily fused into each element of the interiors.

Nestled amidst a string of eateries, Chianti strategically features in front of a large waterbody in a sunlit courtyard, the sound and freshness of water permeating the senses as one digs hungrily into a favourite order. Given the locational context of the eatery, Kavita began by dispensing with the entry doors or any form of shutters to secure the restaurant. The entry is thus left open, with only the porous arched mesh serving as a demarcating element between the interiors and exteriors. "The porosity of the mesh permits unhindered visual connect to the outdoors and waterbody, letting in the feel of dining outdoors while seated inside", Kavita points.

# A taste of the Italian

BY NANDHINI SUNDAR  
FEATURING ARCHITECT KAVITA SASTRY



A large waterbody with marble art installations, featuring in front of the eatery



A porous arched mesh marks the entry into the restaurant



Brick masonry walls, elaborate arches, timber seating evoke a strong Roman and Venetian flavour



The U-shaped island seating serves as a cosy nook

While flowing fabric drapes overhead this island to add to the cosy feel, complementing the leather seating, arches hosting elaborate artworks, exposed brick masonry walls, timber seating, pinewood fluted walls contrast to usher in a strong aura of Roman and Venetian leanings. Further, symmetry marks the crafting of the arches on the walls on either side, with the same reflected in the semi-circular steps that lead to the second half of the restaurant, striking strong resonance with Roman architecture.

### Sustainable intent

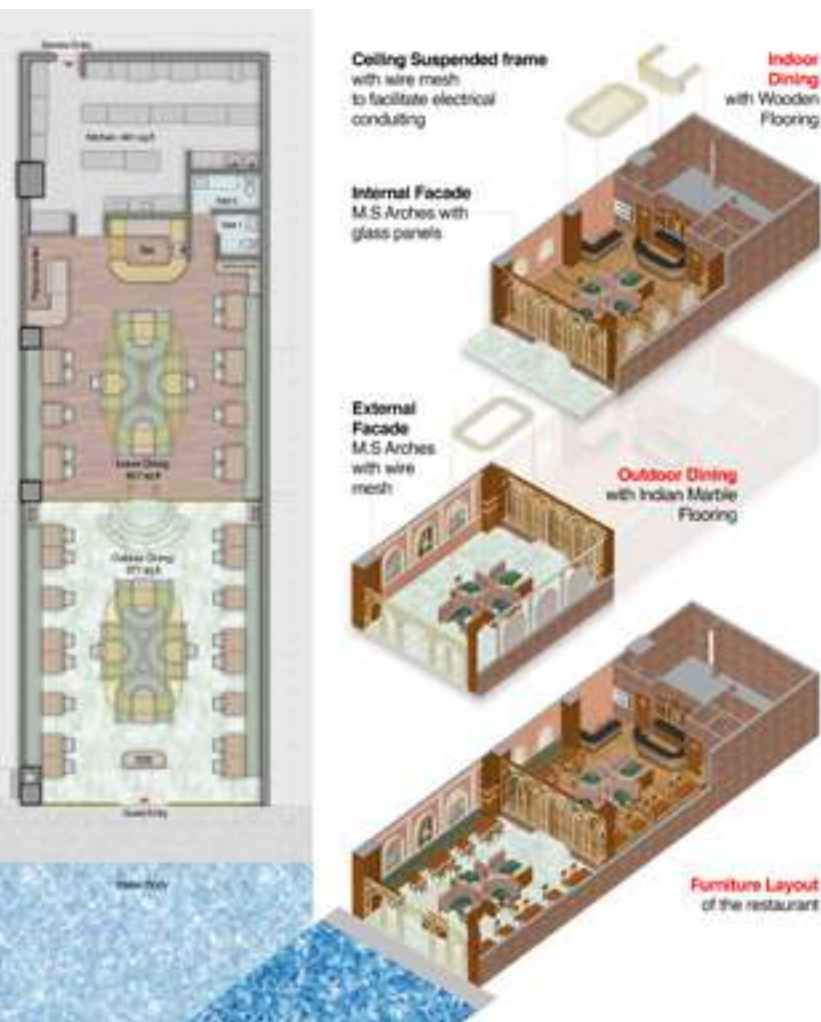
Given the choice of use of natural stone, Indian marble features on the floor as well as table top for the island counter, as "Indian marble is not too soft and permits use in a high traffic zone". In keeping with her firm sustainability sentiments, Kavita opted to use the waste packaging plywood used for shipping to create the charming flutes on specific sections of the walls. "The objective was to use local materials like table moulded bricks, Indian white and green marble, recycled ply to create the strong Italian flavour in the décor." The lighting chosen serves as yet another connect to the Venetian and Roman, the chandeliers featuring as a contemporary twist to Roman sentiments.

The rear section of the eatery features as a closed unit, fusing in a bar and cosy seating nooks. Taking the language of the front section, mirrored symmetrical metal arches, akin to the arched Roman windows, feature on either side of the walls, lending an expanse to the space. Yet another island seating marks the section, a dramatic antique crystal chandelier reflecting the lighting of yore, featuring overhead. The drama is further accentuated by the fluted drapes of linen fabric, akin to the long robes that marked the Roman era.

### Natural light and ventilation

The open entry, besides permitting seamless visual connect with the exteriors, also enables ample flow of natural light and ventilation into the interiors, accentuating the freshness of outdoors. The interiors coming in a narrow, lengthy dimension of 90x20 feet, Kavita was faced with the task of working two sections, one that was close to the outdoors and the other, tucked away from it. She began the design of the front section of the eatery with an island placed strategically at the centre where the U-shaped seating serves as an attractive cosy nook, with open seating arrangements on either side. The entrance gate element of arched mesh is deftly carried over to this island as a porous ceiling, the similar language connecting the spaces.

“The objective was to use local materials like table moulded bricks, Indian white and green marble, recycled ply to create the strong Italian flavour in the décor.” The lighting chosen serves as yet another connect to the Venetian and Roman, the chandeliers featuring as a contemporary twist to Roman sentiments.





The dramatic crystal chandelier accentuated by the fluted drapes of linen fabric

### A Tuscan peek

The wine bar and pizza counter serve as a veritable blast from the past, the chopped logs of casuarina poles defining the contours of both sections. "The idea was to bring in the oft witnessed stacking of firewood in the region of Tuscany which is famous for its wine", states Kavita. Exposed brick masonry and fluted pinewood walls, pinewood tables enhance this strong visual appeal of Tuscany, the wood flooring complementing the warm ambience of this dining section. The exposed utilities on the ceiling lend an industrial feel, bringing in a sense of the rustic. Terracotta and cement pots with ample greens further lend a sense of freshness to this warm, rustic ambience.

### Visual connect

While the eatery is designed as two demarcated sections, the visual connect between the sections is maintained, the glass enclosed metal arches permitting the seamless connect. Interestingly, the design of the eatery was fraught with challenges, points Kavita, "the depth of the interiors and the narrow layout needing to be addressed without segmenting the spaces into enclosed compartments." According to her, the presence of the sunlit courtyard and waterbody with its floating marble artwork of a flower coming to bloom, right across the eatery literally set the tone for design, "prompting the choice of an open approach that would encompass the refreshing exteriors. The concept of outdoor dining was fused into the interiors and this ambience was further visually connected to the rear section of the eatery."

Given the narrow lay of the spaces, Kavita also had to contend with the functionality part of permitting unhindered movement of staff through the eatery as well as from the kitchen to the dining

The presence of the sunlit courtyard and waterbody with its floating marble artwork of a flower coming to bloom, right across the eatery literally set the tone for design.

spaces. "The concept of island seating was explored to address this functionality. Yet, to keep the aesthetics intact, the island seating was designed to become the highlight of the space, the structuring of the seating as private cosy nooks prompting them to become much sought after seating areas", she adds.

The 2355 Sqft eatery was shortlisted for WADE Asia 2024. ♦

Project: **Chianti**  
 Design Firm: **KS Designs**  
 Location: **Bengaluru**  
 Design: **Principal Architect Kavita Sastry**  
 Completion: **2023**  
 Built area: **2355 Sqft**  
 Material: **Wood, steel, marble**  
 Picture Credits : **Archana Vikram**  
 Awards: **Shortlisted for WADE Asia 2024.**



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# A stay amidst the wild

BY NANDHINI SUNDAR  
FEATURING ARCHITECT TONY JOSEPH



TONY JOSEPH

It is a stay literally situated on the edge of the forest of the Nagarhole wild life sanctuary, the structure enmeshed in dense greens of Bamboo, Banyan, Indian Beech, Indian Cork and various other local varieties.

*The twin tents pitched amidst dense greens*

The three independent structures of the resort are so craftily hidden in the thickset forest greens that they can be missed till stepping into their near vicinity. The design of the 4-acre boutique safari lodge by **Architects Tony Joseph and Anupama of Stapati Architects** interestingly began by incorporating an existing two-storeyed structure that had been raised on stilts. While the template for the design emerged from this existing building, the structure was consciously re-modelled to be adaptive for the proposed functional use of a hospitality project.

The structure was then modified to house individual guest rooms on the first level, the spaces spatially opening up to visually encompass the thick forest beyond, which begins right at the boundary of the property. A charming patio with comfortable seating leads from the individual rooms to observe the forest, permitting the guest to sit back, relax and absorb the stillness of the vast wilderness. An open deck on the second level serves as an attractive watch tower, taking the eye beyond the boundaries into the deep woods, the cosy seating elements letting one to soak in the wilderness as well as the rare calls of the wild in absolute comfort.

## Dialogue of open & closed spaces

An open kitchen and dining spaces feature at the stilted ground level, the random rubble walls and copious wood complementing the dense trees that shroud the structure, prompting the diner to slip into a reverie as one tucks into the delectable cuisine dished out by the master chef. The ambience speaks of a dialogue of open and closed spaces, of heavy and light structures, the contrast leaving a strong visual impact on the experienter. An open lounge with an ergonomic bamboo roof that successfully blends into the landscape,



invites the guest to lounge in at leisure after a sumptuous meal, ruminating on nothing in particular, in a state of total peace with oneself and the surroundings.

A charming pool with its rustic granite deck, features under the canopy of a large banyan tree with its hanging root formations and surrounding trees, the lantana weed structured into an artistic demarcating wall for the pool and dining area around it. The resulting ambience is one of taking a dip in a natural pond situated amidst dense woods, the cement washed walls and flooring of the pool bringing in a rustic flavour to this natural setting. The streaks of sunlight piercing through the branches, the light and shadow play adds to the poetic rendition of nature in its full glory.

## Luxury shrouded in greens

Shrouded in dense greens and almost totally hidden, out of sight is the Pool Villa, situated close to the pool. The luxurious villa with its private pool tucked into a thicket of Teak, Bamboo and local varieties of trees, packs in all the luxury into the interiors even as the décor totally resonates with the exterior wilderness to usher in the intense freshness of uncorrupted nature. The segmented sleeping section and the lounge space are in complete sync with the exterior sensitivities, the cement washed walls and flooring, the sloped bamboo reed ceiling tying in charmingly with the sunlight that streams in through the ample greens dotting the landscape.



Woody warmth and rustic flavours mark the interiors of the pool villa



Open lounge with its ergonomic bamboo roof



## A tented experience

The twin luxury tents that feature in the resort are yet another experiential space, tucked away into the thicket of dense foliage. Though erected as a tent to lend the feel of residing in the wilderness sans a physical structure, the interiors are not only tastefully decorated but mark luxury in both their design and facilities. Nilotica wood form the stair treads leading to the tents, with exposed wood serving as the rugged walls of the room over which the tent is pitched. The canvas not only covers the roof of this bark wood structure but also features as a zipped entry into the room that is sans a physical door.

While the interiors lean towards minimalist luxury, the décor is sensitively done to resonate with the exterior wilderness, bringing in natural materials, colours to blend with the surroundings. Wood features in abundance to resonate with

The luxurious villa with its private pool tucked into a thicket of Teak, Bamboo and local varieties of trees, packs in all the luxury into the interiors even as the décor totally resonates with the exterior wilderness to usher in the intense freshness of uncorrupted nature.





The luxurious tent with its freestanding bathtub and wash area

the woody exteriors, be it on the floor, walls or counters, while the shower stalls dispense with the flooring, replacing it with timber and gravel to let the water soak into the earth. Adding to this flavour of sojourn in the woods is a freestanding bathtub and wash area featuring alongside the cot, lending a new meaning to luxury in the midst of wilderness.

### The safari

The evenings at the safari lodge offer unhindered star gazing and a walk to inspect the creepy crawlies that choose to step out of their hiding, while the ears absorb the constant chattering of the night life, even as one at times is lucky enough to hear the roars of a tiger or a leopard. Early mornings at the resort are not to catch up on lost sleep but to be up and awake to go on an enchanting safari where one is greeted by countless herds of deer, bison, smaller mammals and a range of rare birds, not to mention the majestic tiger if luck permits. The jungle experience along with the structural encompass of the resort forging an inseparable connect with the expanse of the forest, leaves the visitor with an immersive, lingering experience that is carried forward long after physically leaving the lodge. 🌿



A patio to sit back and relax

Nilotica wood form the stair treads leading to the tents, with exposed wood serving as the rugged walls of the room over which the tent is pitched. The canvas not only covers the roof of this bark wood structure but also features as a zipped entry into the room that is sans a physical door.



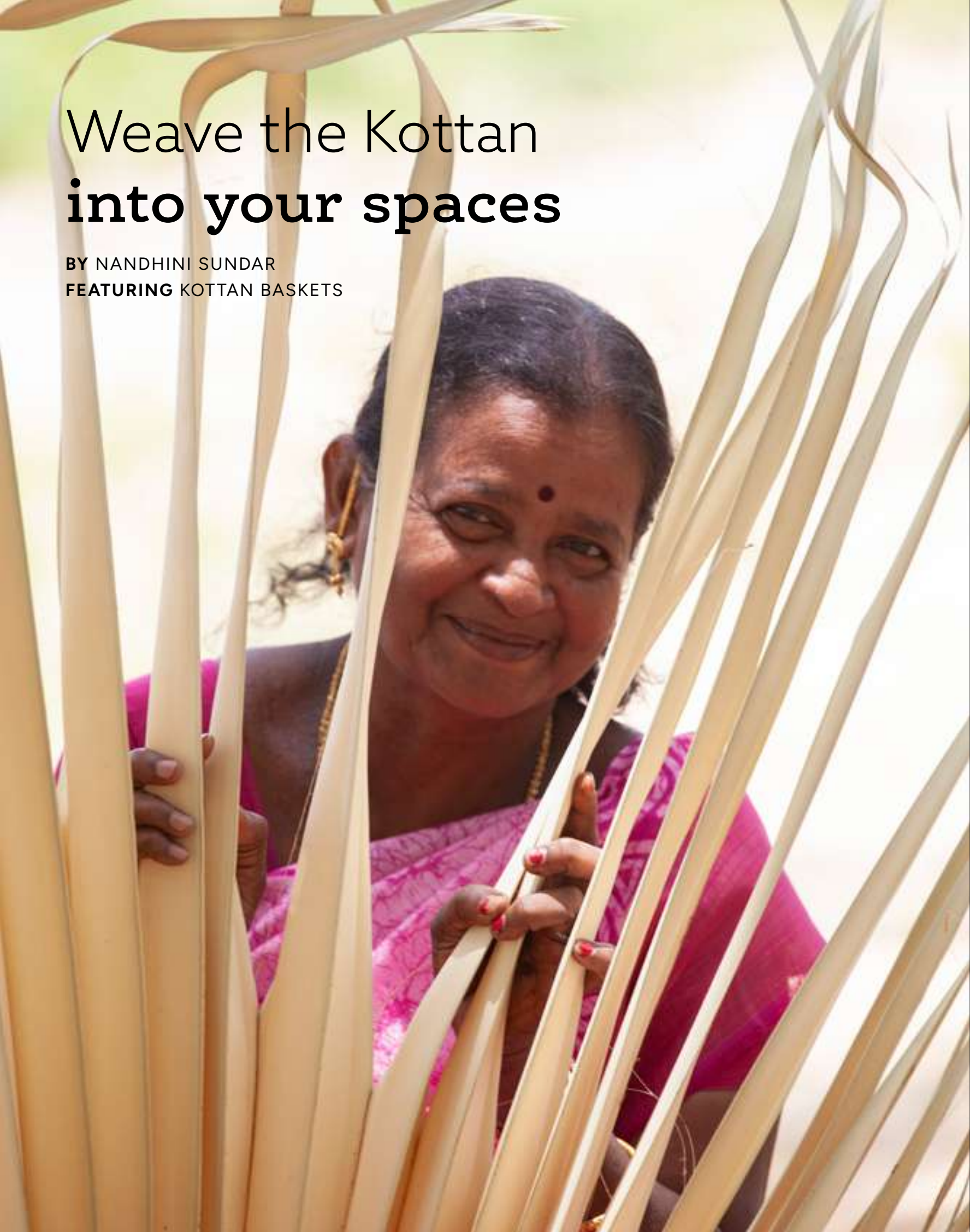
The exterior connect is seamless



Lantana weed serves as an artistic demarcating wall

# Weave the Kottan into your spaces

BY NANDHINI SUNDAR  
FEATURING KOTTAN BASKETS



It is a small village, situated on the banks of the river Thamirabarani, in Thoothukudi district. A bunch of village women are busy weaving the traditional Kottan, the famous palmyra baskets of Chettinad. Traditionally woven by the Aachis of Chettinad, the Kottan was an integral part of every Chettinad household in the past, fulfilling the utilitarian roles of everyday use as well as being part of every major festival, wedding, cultural events that featured in the Chettiar lifestyle. Yet, somewhere down the years, their use dwindled, their compulsory presence in major Chettinad rituals and ceremonies disappearing to be replaced with metal and plastic containers to fulfil the customs and functional needs.

What then transpired was the inevitable loss of the knowledge and skills to craft these baskets, the Kottans almost vanishing from the market. Realising this, way back in 2000, **Visalakshi Ramaswamy, Founder, M.Rm.Rm Cultural Foundation**, started Project Kottan to revive this dying craft form which strongly represented the Chettinad heritage. Interestingly, in the past, the weaving of the Kottans served as a leisure engagement for the affluent Chettiar women who sat in groups in the expansive courtyards of their residences and wove them. "With break down of the joint family system, the women of the community who were the original weavers, no longer live in Chettinad. Besides they no more have the time or inclination to weave the Kottan as a hobby", points Visalakshi.

## Working around challenges

The initial attempts to revive the Kottan was faced with many challenges, "with the craft having become almost non-existent, making it difficult to find a trainer to train the women in the villages", recalls Visalakshi. "Besides, without a sustained market for the products, there was unwillingness to learn and execute as the craft should finally provide them with a livelihood", she adds. Making the initial start with 10 women in the village Keelayapatti, the Foundation soon had 120 women weaving the Kottans, spread across five villages of Chettinad. "Reviving the craft alone is not the end. Unless the craft caters to the livelihood of the craftsman, it is doomed to die soon", Visalakshi points.

In tune with this, her Project Kottan moved beyond the role of revival to address bringing in a sustainable market which will prompt the craft to be learnt and pursued as a livelihood. The success of her project has earned the Kottan international appreciation and patronage besides making it widely popular in the domestic market. Interestingly, the original utilitarian purpose served by these baskets continues to prevail today, where the Kottans are woven as household accessories and utility products, as attractive gift packaging items. "But the colours, designs and range of products have been carefully adapted to suit contemporary needs", states Visalakshi. Thus, the colours have now gone beyond the traditionally opted red and purple to encompass a much wider range.



*Capturing the process of weaving*

The Kottans of Chettinad are a vanishing traditional craft and need a sustained market to keep from perishing. This feature aims to raise awareness and connect with designers to find ways to use these sustainable baskets in varied forms in their projects.

## Walking through the process

With their successful revival, the palmyra baskets can now be seen crafted in other locations in Tamil Nadu besides the Chettinad region. Woven from the leaves of the palm tree, the process of making is lengthy, requiring skill. The palmyra leaves which are harvested once a year from the palm trees, are stored in a dry place. The leaves are then meticulously spliced into thin strips using a splicer. "Earlier women spliced them using a knife", points Visalakshi. The splicer which is now used, comes with an adjustable blade that permits the leaves to be cut in uniform width.

The spliced strips, after moistening, are then coloured by swirling them in a solution of dye prepared in hot water. To come up with two-coloured strips, the method of dip-dyeing is adopted. Upon attaining the perfect even shade, the strips are removed and dipped in cool water to remove the excess dye and also fix the colours. The dyed strips are then left to dry in shade to avoid fading in direct sunlight, post which they are ready for weaving.



## Making of the baskets

An interesting factor of the weaving is the use of both hands and feet to create the base of the Kottan. The dried palm leaves are moistened to facilitate easy folding and unfolding during the weaving process. Besides, the dry strips also tend to crack or snap while weaving. To make the warp for the base, the strips are lined up vertically, the horizontal strips introduced at the centre of the length of the vertical strips. The horizontal strips are then inserted by lifting the alternate strips of the warp. Based on the required width of the basket, additional horizontal strips are woven in. The woven base is always a square or a rectangle while the rim is generally round or oval. Once the base is ready, the strips on all four sides are then folded, interlaced and woven to achieve the side walls of the basket.

The weave structures for the Kottans are essentially of two types, the Gundumani weave and the Malayalam weave, with variations done based on these two. Depending on the design and weaves chosen, a variety of products can be made by intermingling dif-

**“Reviving the craft alone is not the end. Unless the craft caters to the livelihood of the craftsman, it is doomed to die soon”, points Visalakshi Ramaswamy.**

Finished Kottan baskets



ferent coloured strips to offer baskets in vibrant colours. When it comes to finishing the rim of the basket, the spine of the palm leaf is used where it is placed on the edges of basket to create the rim using the wrapping technique. Where a strong rim is required, a double spine is placed on the edges and stitched together using colourful twine.

## Finished with a flourish

Traditionally the Kottans were decorated with a variety of embellishments on the surface as they were used for specific festivities, ceremonies, rituals. In short, the fully completed basket solicited a layer of fine finishing that came with the intent to captivate and set the tone of celebration. The decorations thus executed could be a simple finish of inserting an extra wrap into the weave to create a floral design or elaborate where the Kottan would be covered with crochet work where the crochet is worked around the basket and finished at the rim. Yet another popular embellishment involves beadwork where the Kottan is embellished with beads starting from the base to the rim. Bringing in embroidery work with coloured threads is again a popular grand embellishment resorted to when used for special occasions.

## Awareness and government intervention

Recognising the heritage value of this sustainable traditional craft and its potential to replace plastic besides serving as a good source of income for women who are homemakers, the government of Tamil Nadu, through its Vazhndhu Kattuvom Project, has given training in the basket weaving to women in select villages. Alwarthirunagari is one such block in Thoothukudi district where this training has been conducted in the villages. Says Saranya, who received training

Artisans weaving the Kottan baskets



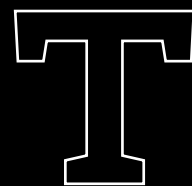
under the program and is now an accomplished weaver, "we came to know about these baskets when the block coordinator organised a training camp two years back. The training was for a month and had 30 women attending. At the end of the training we had successfully learnt to weave the baskets and started on our own."

Says Ahila, yet another who received the training, "the basket weaving has served as a good source of income for us where we can weave them during our spare time after completing household tasks. Besides giving us the income and self-confidence to work and earn, the initiative also helps to reduce use of plastic which is ruining our waterbodies and fields. We hope more women will learn and the public will start using these baskets in place of plastic which will help our villages and environment."

As for the sale of the products and its market reach, help is forthcoming from the block coordinator who monitors and oversees the program. "We assist the women in raw material procurement and also in the sale of the finished products. We help them to set up stalls in exhibitions as well as in village festivals where these products are popular and sort after by the public. We also assist where possible in direct retail connect", elaborates Pandeewari, Block Team Leader of Alwarthirunagari.

Appreciating the training and assistance given by the government, Prema, who too underwent training, adds, "The returns for our efforts is very good and as a free time employment opportunity, this is very lucrative. The market for the products too is good as these are attractive and functional. What we need is more such training camps and follow up afterwards to assist the trained participants to take it forward as a sustained source of additional livelihood." ◆





# TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

## MODE OF PARTICIPATION

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

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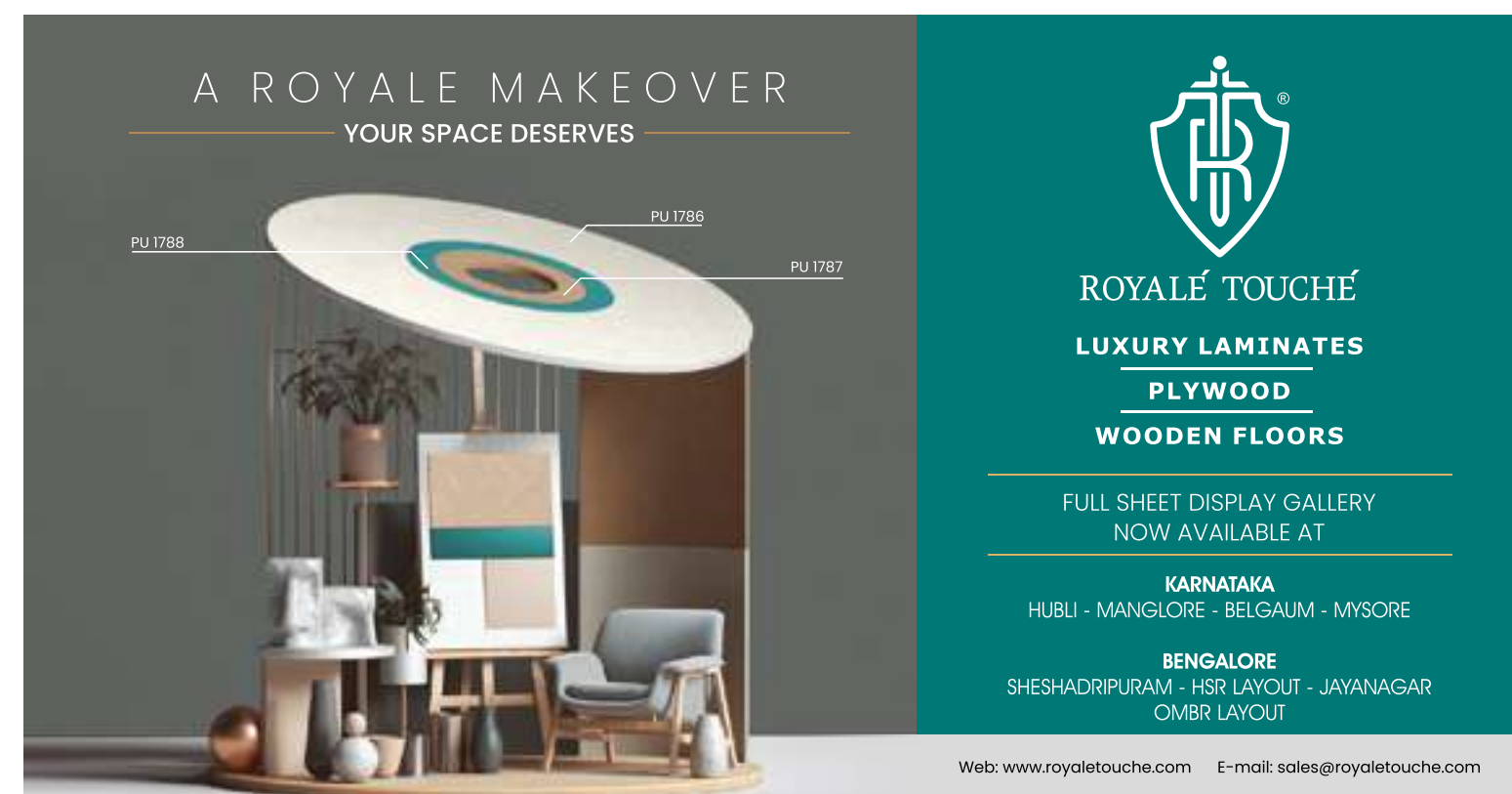
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# Arty with stone

BY NANDHINI SUNDAR

It is all about speaking art in spaces through stones. This is a story of three cousins with a 120-year-old family business in the jewellery segment. The thirst to foray into unknown territories and make a successful venture brought the three into the natural stone business soon after their graduation, prompting them to explore the multiple possibilities of carving a unique niche for themselves. Which they certainly did, christening their new business as **ASTONES**, the journey starting with a visit to the mines in Adoni in Andhra Pradesh. What started initially as export of unprocessed blocks soon altered to address another segment, that of stone mosaic which was 'unique at that time, with only few showrooms catering to this in South India.'

The **Founders of ASTONES, Jeet Gadiya, Lakesh Gadiya and Manish Gadiya** started their work in Northern India, countering the multiple challenges that came by, the entire exercise proving to be an 'immense learning curve'. Their first showroom in Bengaluru opened in 2011, offering customised solutions in natural stone, the intricate detailing of the jewellery business wielding a strong influence in the artistic manifestations. Year 2012 saw the introduction of CNC cutting machine, one of its kind in the city, to further fine tune and lend precision to the artistic renditions in natural stone. By 2014 the business expanded to extend beyond Natural Stone to include Cultured Stone as well as Designer Tiles.

## An expansive range

Besides the extensive range on offer in Natural Stone for cladding solutions, **ASTONES** comes with an expansive range of products in Natural Stone, Semi-precious Stone, Cultured Stone and Designer Tiles to cater to a varied palate and customised requirements. Be it a unique carved solution on Natural Stone, exclusive engravings or inlay work with semi-precious stones and metal work, art pieces in Cultured Stones, the options are varied and irresistible. Incidentally, the Natural Stones used are both Indian and Italian, based on the customised requirements and nature of work entailed.

While customisation is a strong plank that **ASTONES** works on, it also prides in hosting its own in-house designs that are an amalgamation of the traditional and contemporary, the fusion serving to be stunning artistic features in any interior. Yet another eye-catcher are the traditional stone mosaic carpets on offer—an iconic artwork of Indian culture seen in erstwhile palaces—serving as the highlight piece in the décor of an interior.

For those wary of maintaining Natural Stone, **ASTONES** comes with Cultured Stone options that replicate Natural Stones and many of these are most suitable for coastal regions. A combination of inlay and overlay work on both Natural and Semi-precious Stones are yet another addition to the engraved offerings, the finished products featuring on a class of their own. With state-of-the-art CNC cutting machines in place, **ASTONES** offers the luxury of precision and unique artistic renderings in Natural Stone, marble, granite, and other metals that proves to be unmatched.

Going beyond stone, **ASTONES** packs in customised tiled solutions for bathrooms and kitchens, the Designer Tiles carefully curated to meet the exacting tastes of the customer besides catering to the functional needs of commercial, residential as well as hospitality segment.



Yet another eye-catcher are the traditional stone mosaic carpets on offer—an iconic artwork of Indian culture seen in erstwhile palaces—serving as the highlight piece in the décor of an interior.

*From imagination to life-  
Design by Shernavaz Bharucha, Manish K.U-Shernavaz Interiors*



## Launching anew

Traditional designs, artistic displays come with their own special charm and **ASTONES** is strongly mindful of the same. In keeping with this, its new launches incorporate traditional hand work in the form of inlays and overlays in handcrafted wood in natural stone, the fusion featuring as an artistic amalgamation of colours, wood and stone. While the basic essence of the art in stone features as a fusion, each piece is custom designed to incorporate the sentiments and inclinations of the customer as well as to blend in as a classic highlight in the space for which it is conceptualised.



A blissful artistic blending of stone and natural elements enhancing the beauty of the space

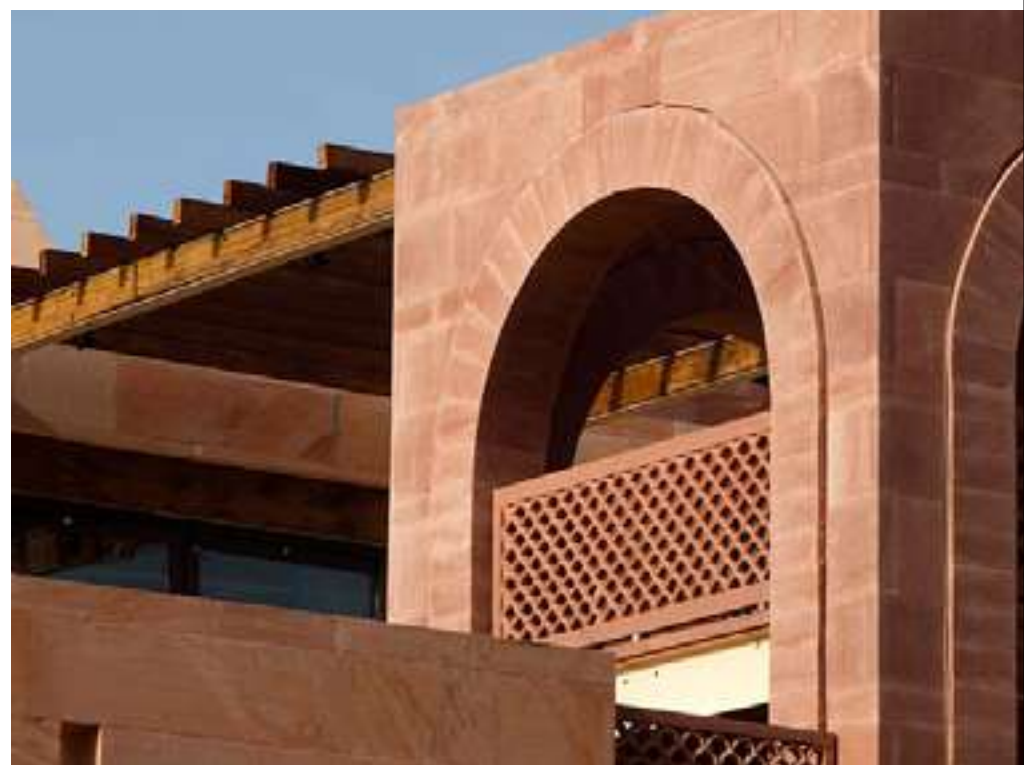
An iconic project designed by ASTONES, featured in Forbes



MASTER STROKES

# Submerging the boundaries

BY NANDHINI SUNDAR  
FEATURING ARCHITECT MANISH BANKER



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The first question that arises as one walks through most of his projects is, where do the interiors end and the exteriors begin as the boundaries remain successfully submerged, blending the interiors and the landscape with a thoroughness that proves to be astounding.

Be it a residence or a commercial space, a tight fitted site or one where the expanse of the building encompasses the entire site area, the connect to the exteriors remains intact, to the point of borrowing the neighbouring greens if the site lacks it.

Punctures prevail aplenty, placed in strategic spots to establish this connect, leaving the interiors refreshingly fresh and energetic, the naturally lit and ventilated spaces needing minimum or nil artificial lighting and ventilation.

For Architect Manish Banker, Principal Architect, Tao Architecture, the journey into architecture happened more by accident than actual intent, having first put in his application to National Institute of Design instead of architecture school. Interestingly, his tryst with architecture began during his daily walks to his High School in Ahmedabad where he would pass by CEPT, stop over to take in the sights of students sketching, return home to try his hand on the same. "I had no clue about design and architecture, but it was observation and soaking in the cosmopolitan culture at the Design School and yearning to be part of that scene", recalls Manish.

## Translating a rich experience

It was a chance interaction with his maternal uncle that introduced him to drafting while in his 10th grade in school, where he fancied himself to become an artist. Growing up in a countryside scene amidst dense trees, village ponds and the omnipresent buffalos had left a deep impact on him, the rich experience with nature manifesting later in his design approach and material use. "Architecture is an experience of the spaces, the touch and feel of a space, the textures that are humanised. Nature by itself is an existing architecture that needs to be imbibed into structures or left undisturbed where possible", he contends. "It is about connecting with the five elements, going beyond the physical composition, where the qualitative experience speaks and is in sync with nature. Here, aesthetics is merely the byproduct of this connect as well as composition."

## Tryst with organic architecture

During the final year of his architecture school, Institute of Environmental Design, Baroda, "which was more like a Gurukul, the faculty stressing on experiential knowledge", Manish came to meet his future mentor, Architect Nari Gandhi, connecting with him for his thesis work. "The interactions with him were so rich, opening up vistas in design, the simplicity of approach, the ever pervading connect to nature and the learnings gleaned from being physically present at the site along with him, totally altered the way I perceived and executed the designs upon graduating." Incidentally, it was Frank Lloyd Wright's talk on falling water that influenced Manish to take up Organic Architecture as his thesis topic and thence meet up with Nari Gandhi.



TOP  
Living room connects seamlessly to the exterior greens--Sujin Residence



BOTTOM  
A riot of colours and art bring vibrancy to the spaces -- Palki House



"Architect Nari Gandhi was a major influence on organic architecture and so were the Bhungas of Kutch and the vernacular architecture across the country. These reiterated a fundamental aspect of architecture which points to instinct and intuition, imagination and experience that inadvertently translate into the design." Upon graduating, Manish, given his strong leanings towards nature and spirituality in defining any space, spent three years at the Osho Commune International at Pune, between 1991-94, "which further mentored my approach and execution of any space." His Practice thence started, almost 'organically', emerging on its own, 'more by word of mouth than pursuit'.

## Tuning to nature

Given his strong leanings towards organic architecture, it is not surprising that Manish begins his designs with his first premise, of ensuring maximum natural light and ventilation in the spaces. "The physical and mental health of the users of the space is impacted by this presence and this sensitivity is evinced markedly in traditional architecture in India", Manish points. The design executed is often one of semi-opened spaces that let the greens visually seep in, with a connect to a waterbody wherever possible. The language of the décor is essentially the materiality of the structure, the infused greens and water, the interiors left clutter free except for an odd wall décor or table art.

With his firm approach that space is the prime element of architecture and how it is articulated translates a space to one with a vibrant soul or sans it, Manish dispenses with lintels in his spaces, letting the doorways reach up to the ceilings, 'to do away with any dilution or contamination of its unhindered connect to the

forces and features of nature.' He adds, "the whole idea unfolds on witnessing the site against its context and climate, the challenges involved along with the functional needs, the local materials and cultural background. These activate the thought and design then emerges effortlessly."

## A palette of greens and natural materials

These strong sentiments and approach are amply evident in all his projects, irrespective of the scale or type of functional use. His own office space, built into a tight site is a classic example, featuring these strong design inclines into every aspect of the built area. The open office comes with a material language of exposed concrete, Kota stone, wood and glass, the three levels of the building visually connected through the central courtyard, the exterior greens seamlessly seeping in through the strategically placed punctures as well as the large Corten steel perforated window shutters which let in copious natural light and ventilation.

The large open workspaces while affording the visual green connect, also permit physical experiencing of the greens, incorporating a large step out terrace space suffused in greens to facilitate an informal discussion, serve as a break-out space for lunch or merely enable a physical connect with the exteriors. Kota stone, wood and glass mark the stair treads in the sky lit central courtyard, the glass serving as natural light vents for the basement workspace beneath. Strategically placed vents in the craftily shielded roof of the central courtyard function as hot air vents, keeping the interiors naturally cool. Likewise, passive cooling made possible through shafts hidden amidst the wall storage units negate the need for air-conditioning

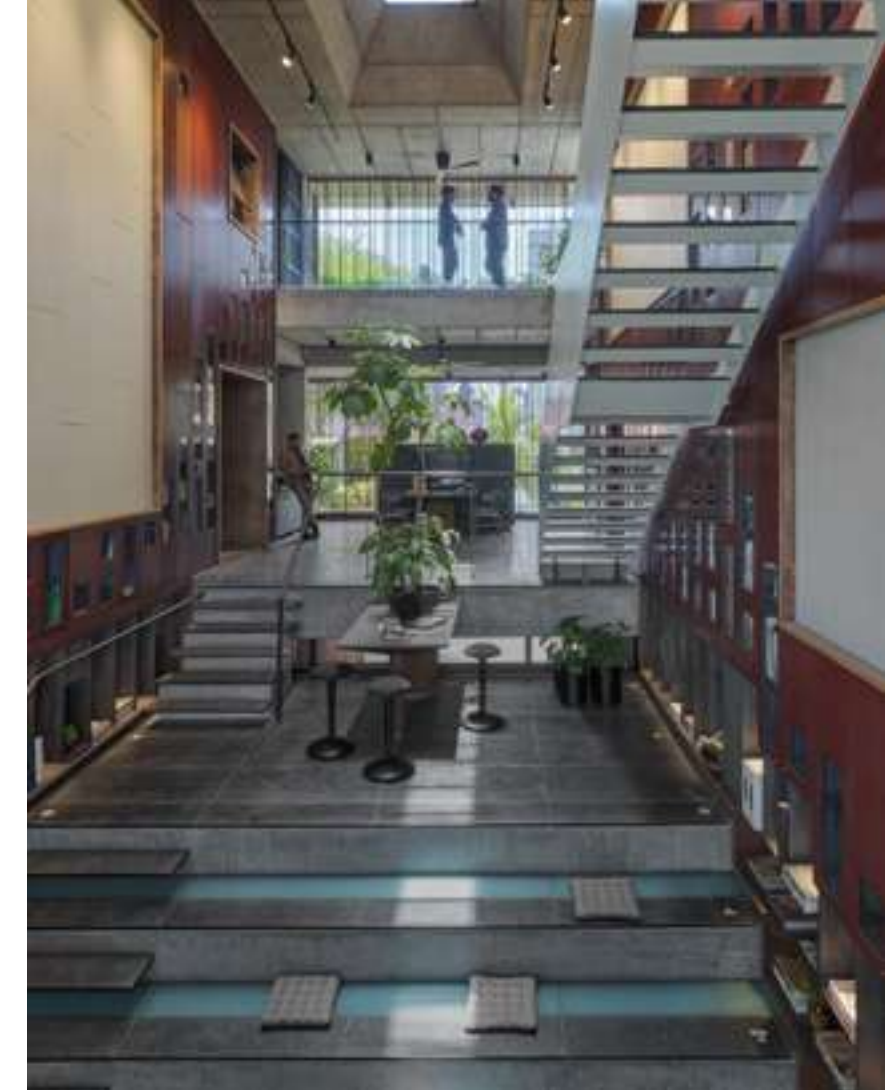


The Palki House speaks of a décor that is strongly rooted to Maharashtra, the language spoken right at the entry by the large traditional brass pots decorating the double height living space.

of the workspaces even during peak summer heat. His residential project, Sujin Residence, speaks a similar language of green connect, the contemporary themed spaces framing the exteriors to seamlessly merge with the outdoors. The colours infused are solely dictated by the material palette of natural stone, wood and the surrounding greens that have been extensively borrowed visually into the interiors. Dispensing with lintels, the doorways further ensure the connect to the exterior greens remains large and unhindered.

## Infusing the cultural roots

Similarly, in keeping with his firm belief of bringing in the local cultural leanings strongly into the interiors, the Palki House speaks of a décor that is strongly rooted to Maharashtra, the language spoken right at the entry by the large traditional brass pots decorating the double height living space. Leather finished yellow Kota and Nevasa local stone mark the stair treads and flooring, with the Maharashtrian Jharokha featuring as the captivating highlight in the space. The puja area too displays strong Maharashtrian cultural leanings in its carved arched door, complementing the massive traditional swing featuring in the living space. The vibrancy of this expansive uncluttered interior is chiefly articulated by a massive weave designed as a traditional scroll where it serves as the sole wall décor.



The porous interiors connects to the exteriors seamlessly--Tao Architecture Studio

## Amalgamation of green terraces and waterbodies

A project that speaks his design sense almost in entirety is Vrindavan, a residence built on a 2-acre site, in a context of dense high-rise apartments and commercial complexes. The project features amidst this urban context as an oasis of greenery and water features, the built space completely hidden beneath the majestic sweeps and slopes of the expansive green terraces. The residence is an amalgamation of internal and external courtyards where the expansive waterbodies intermingle with the greens, the built spaces panning out around these, the boundaries totally blurred to remove the defining demarcations.

With the entire expanse of the roof being covered in greens, the sweep that rises up from ground level to reach up to the second floor terrace level of the structure where it evens out as a horizontal expanse, appears more as the dense green slopes of a hilly terrain with water channels meandering in between to reach the valley beneath, while slender flights of steps assist in trekking up these steep slopes. When perched on top of the green terraces, what is witnessed is an undulated mass of green slopes, the periodical gaps in the form of courtyards offering a peek into the spaces submerged under these greens.





The multiple green sweeps of the roof being the only element evident of the structure, the built mass is successfully camouflaged under the dense greens.

### Free flowing spaces

The structure comes with four expansive free flowing living areas, each designed as massive open verandas overlooking the large waterbodies and dense foliage that shroud the building. The segmenting element for the spaces where an enclosure is solicited, is a glass wall, ensuring the visual connect to the greens and water is still retained. A massive 15 feet timber and marble door designed by Manish, marks the grand entry, akin to the entrance doors of the palaces of yore. The residence is composed to feature the public spaces in the front section of the building with the private areas tucked into the rear. The roof over this public space starts at ground level, sloping upwards to enclose a double height space, before levelling over the private sections in the rear.

“The idea was to let the garden rise up almost akin to a blanket covering the living spaces underneath, the multiple green sweeps of the roof being the only element evident of the structure, the built mass successfully camouflaged under the dense greens”, elaborates Manish on the design intent. The abundant greens and water keep the interiors naturally cool, the large courtyards ushering in copious natural light, removing the need for any artificial lighting or cooling. Strategically placed hot air vents in the courtyards further ensure the ambient temperature is down by several notches.

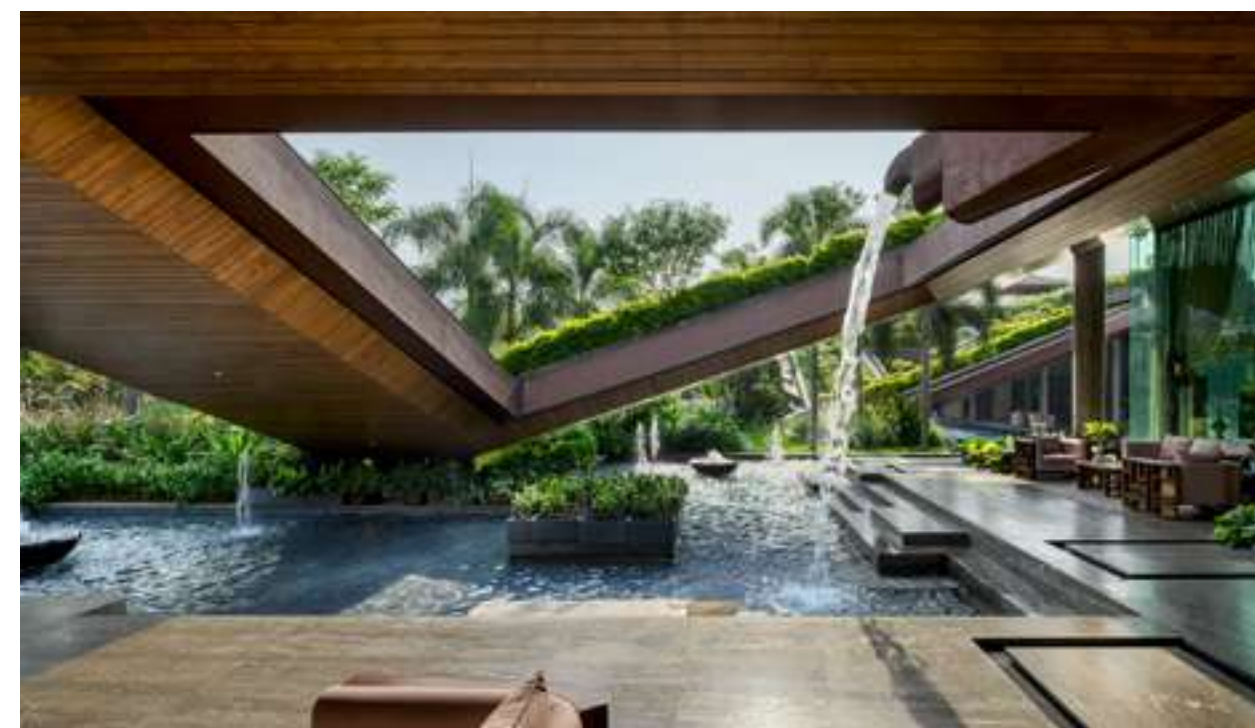
### Engaging the five elements

The continuous sound of water successfully merges with the gentle rustle of the leaves to soothe the senses even as many a winged friend vies for attention with the small mammals that dart across the thick greens, foraging for food. The entire ambience speaks of an abode in the midst of dense greens rather than one in a dense urban neighbourhood. “The design objective was to engage all the five elements of nature along with the five senses”, points Manish. Just as the colours of the landscape are dictated by the multiple varieties of flowers that dot the greens, the interiors speak of a palette dictated by the natural materials used in the structure. The clutter free expansive spaces reveal their unique character and décor solely through the structural lay of each section, be it the multiple arched entries sans the doors, the extensive presence of timber on the roof, the stone walls, the sculptural staircase which serves as a stunning highlight with its artistic composition and material lay.

### Nesting amidst water & greens

Resonating strongly with the design leanings of Vrindavan is his residential project, Nest, which serves as a combination of free flowing interiors that merge seamlessly into the landscape, blurring the boundaries between the interiors and exteriors. The leaf shaped formal living area connects physically and visually with the exterior thick foliage and waterbodies, the sound of water and nature at play, seeping into the interiors unhindered.

Glass walls serve as the physical demarcating element to define the closed sections of the living space, yet permitting the continued engagement with the landscape. Malad stone walls, timber roofing, arched entries, lintel-free 15 feet doors designed by Manish, dot the vibrant, naturally lit and ventilated interiors. The language of visual and physical connect with the landscape and water is carried into the private spaces of the residence too, facilitating the constant presence of greens through the residence.



TOP  
Green slopes and terraces camouflage the built structure--Vrindavan

MIDDLE AND BOTTOM  
Green sweeps, slopes, arches, waterbodies mark the residence --Vrindavan



Arches, domes, jaalis prevail in abundance, evoking strong Persian architectural leanings--Azaan



“The jaalis minimise the harsh glare while keeping intact the natural light and ventilation of the interiors. The exterior connect is likewise maintained through their presence while retaining the privacy of the interiors”, explains Manish.



The arches and water features seep into the interiors too in abundance--Azaan

### Imbibing Persian influence

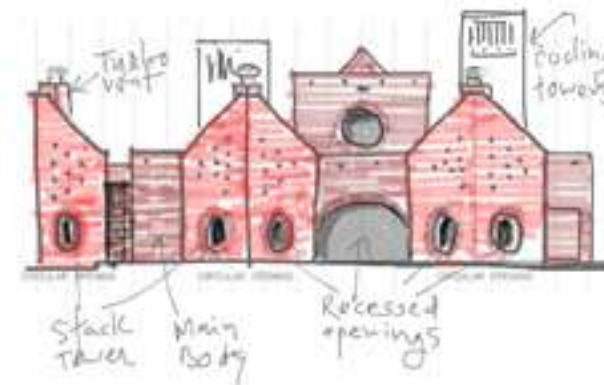
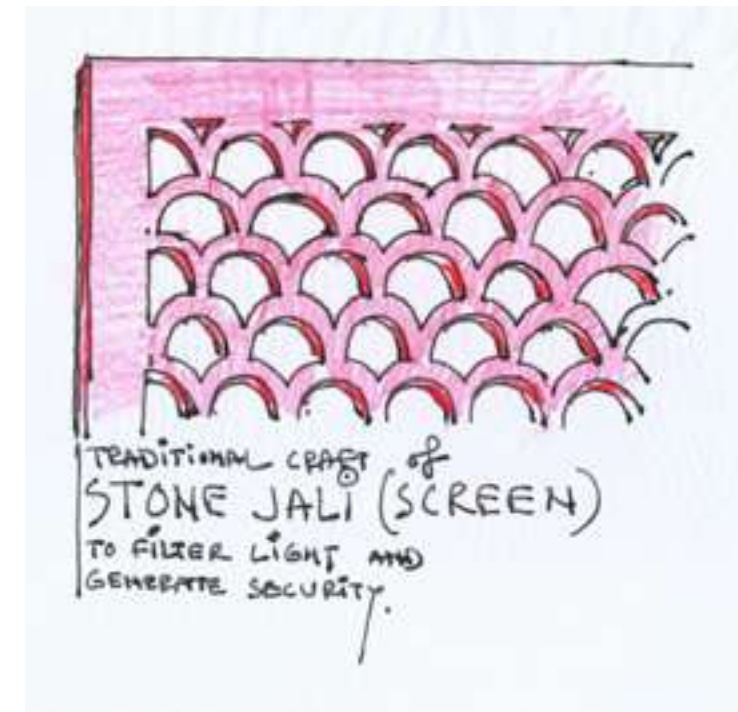
While the strong design inclinations are amply clear in each of his projects, Manish came up with an altered approach to meet the unique design sensitivities arising from Islamic structural leanings. His residential project in Indore, Azaan merges the traditional Persian influence with contemporary elements to offer a structure that is inward looking, where a vast garden features between the two primary blocks, one housing the living quarters of the joint family and the other catering to the recreational needs and home office, segregating the private and public areas to meet embedded cultural living patterns.

The traditional jaalis, a common feature of Persian architecture, features extensively in the structure, sensitively addressing the climatic challenges of the location, specially the facades facing the east and west. “The jaalis minimise the harsh glare while keeping intact the natural light and ventilation of the interiors.

The exterior connect is likewise maintained through their presence while retaining the privacy of the interiors”, explains Manish. While the multiple arches frame alike the interiors and exteriors, the roof articulated by the symbolic domes of Islamic architecture, amplify the interior spaces even as the architectural grandeur is explicitly displayed in the exteriors. The geometric patterns, calligraphy, abstract motifs of Islamic artforms further amplify the aesthetic quotient. “It is a fine balance between openness and privacy, light and shade, private and public spaces”, adds Manish.



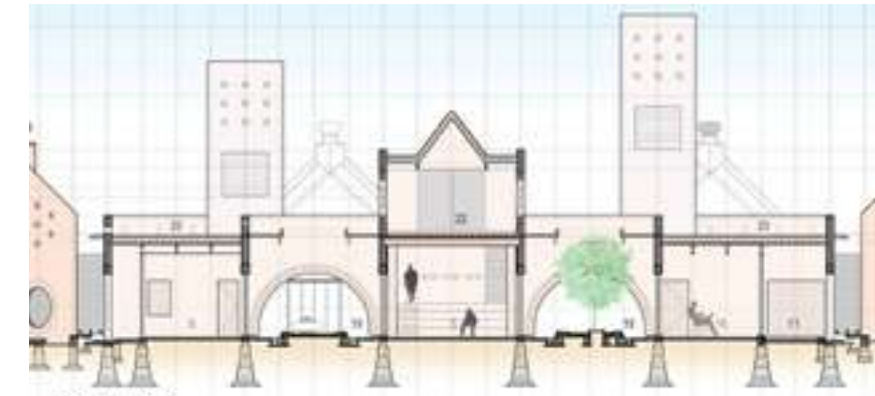
A spectacular composition in sandstone marks the architecture of the residence, in strong resonance with the local sensitivities and material use--Shunyam



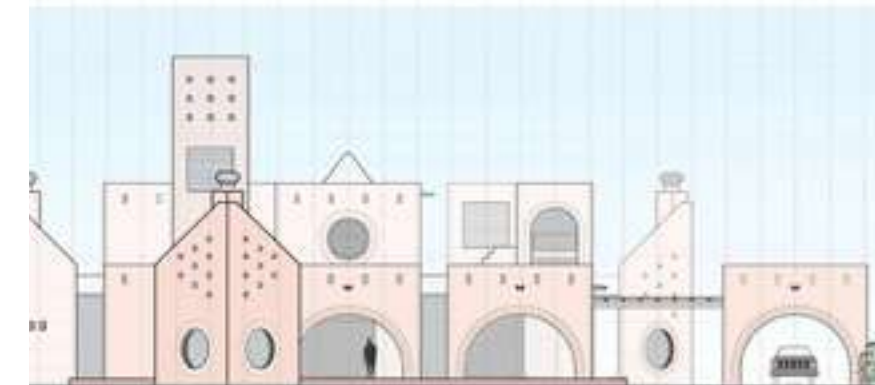
### Composed in stone

Shunyam, his residential project on a 2-acre site in Jodhpur, features as a stately home, drawing a leaf out of the grandeur of the city's historic palaces. The structure is composed in the local sandstone, the language manifesting as a conglomeration of internal courtyards, verandas, recessed circular openings, the individual built masses connected through arched openings and segregated by stone jaali screens, the vernacular sentiments and local craftsmanship tying in flawlessly with the contemporary leanings.

The structure artfully responds to adapt to the local climate, culture and traditional craftsmanship, where passive ventilation techniques combine with traditional architectural language to address the ambient temperature of the interiors. Thus, the roof is insulated with clay pots loaded with lime mortar and placed over sandstone slabs. The local red and pink sandstone used for the walls further aid to insulate the interiors during the intense heat of summers. The local Makrana layers the floors in the public spaces while Sheesham wood covers the floors in the private sections. The printed and woven textiles featuring as carpets and tapestry, coloured glass mosaic integrated into the door panels, usher in the colour against the monochromatic hues of the exposed local materials in the minimalist interiors.



SECTION B - B



EAST SIDE ELEVATION

The structure artfully responds to adapt to the local climate, culture and traditional craftsmanship, where passive ventilation techniques combine with traditional architectural language to address the ambient temperature of the interiors.

## Sculptured in concrete and steel

The ubiquitous punctures and green connect is not a statement confined to residences but extends to commercial spaces too. The corporate office Nyati Unitree, completed over a decade, stands testimony to this, the exterior connect intact in the entire building, the structure explicitly designed to afford the same across its multi-levels. Being a multi-use development, the project was visualised to be sustainable as well as iconic in its design. This called for bringing in green sensibilities into the design and material use, the free flowing interiors of the contemporary structure given a breathable façade envelope.

The four levels of the cuboid RCC structure with its glass façade is enclosed by a cylindrical perforated MS envelope, the circular wood and steel balconies staggered to mime the branches of a tree that extends forth from the trunk, even as it successfully meets its functional requirement of providing the shielding to the interior spaces as well as letting in ample natural light and ventilation. The protruding sculptural form of this envelope and balconies brings forth a very unique façade element to the corporate building, even as the green sensitivities are successfully met with by this design.

The strategically placed punctures to borrow in the exterior's greens begins right at the entry of the commercial building, the framing of the neighbourhood tree serving as a picture perfect artform for the lobby. The language of the punctures is carried on to the interiors, a set of staggered concentric circular vents aiding to establish the visual connect between the multi-levels even as they assist in ushering in natural light from the skylight above. The language of the geometrical sculptural form of the façade is taken into the interiors too as angular forms in the lighting, work tables, the acoustic panels cladding the timber roof, where they complement the circular vents.

The design opted not only enhances the aesthetics of the interior spaces as well as the exterior, the green connect, the right orientation and passive cooling techniques incorporated along with the use of natural materials, earned the project the LEED Platinum Certification besides bringing home a number of prestigious awards. ▲



*The cylindrical perforated MS envelope of the building not only serves as a sculptural feature but also serves as a shield to the interiors while letting in ample natural light--Nyati Unitree*



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# Shrouded in greens

BY NANDHINI SUNDAR

FEATURING ARCHITECT CHANDRAKANT KANTHIGAVI



CHANDRAKANT  
KANTHIGAVI

It is a spacious residence in the midst of a dense urban neighbourhood, built for sustainability inclined nature lovers. The brief was to envelope the structure in greens where the materiality and design leanings are strongly directed towards sustainability. When **Architect Chandrakant Kanthigavi** of **4site Architects** took up the project, House of Greens, his first instinct was to capitalise on the dense trees surrounding the site.



ABOVE, TOP RIGHT AND BOTTOM  
The building shrouded in greens

Natural materials such as laterite stone, Kashmir White granite and wood mark the structure and interiors, the material palette a combination of the rustic and warm earthy tones in the form of exposed concrete, wood and the filtering in greens.

The living area seamlessly connects to the exterior landscape

The idea was to ensure the residence connected with the exterior greens, physically and visually from every segment of its space. The design emerged from this intent, the greens seeping into each and every section of the residence, either through a visual connect or by the physical presence of greenery which had been deftly keyed into the spaces, be it the public areas or the private, including the bathrooms.

### Free flowing spaces, natural materials

In tune with this design intent, the four-bedroom residence comes with free-flowing spaces, the demarcating walls featuring chiefly in the private spaces, the rest of the residence connecting seamlessly to the garden through expansive glass walls. Natural materials such as laterite stone, Kashmir White granite and wood mark the structure and interiors, the material palette a combination of the rustic and warm earthy tones in the form of exposed concrete, wood and the filtering in greens. The 50x80 site being South facing, fenestrations in the form of deep overhangs have been keyed in to shade the interiors from heat ingress.

The ground level features as a free-flowing space accommodating the living area, dining and kitchen, the demarcation of each functional zone articulated purely by the décor executed in the respective segments. The living area features a double height

ceiling, offering a visual connect to the first level housing the family area and study. To let in ample natural light into the interiors as well as offer passive cooling, a row of vertical vents feature on the eastern wall where the mesh combined with glass serves as the exit for hot air. Laterite stone clads these vents as vertical fins to bring in the earthy aesthetics even as the greens filter in visually through the glass.

### Greens and minimalism

The living area is further enclosed by glass walls, the lintel free large glass doors seamlessly opening up the space to the landscape to physically connect to the greens. A sculptural staircase with timber treads serves as an artistic highlight in this clutter free minimalist interiors where the abundant presence of greens serves as the chief artefact. White Kashmir granite stone marks the flooring, tying in with the natural material palette of the structure and the abundant greens. Accentuating this natural palette are the clutter free white walls, underlying the minimalist leanings of the spaces where the colours are articulated purely by wood, exposed concrete, laterite and the surrounding greens that effortlessly seep in visually.

### Gardens in the sky

Resonating with the copious green presence at ground level, the master bedroom on the first level too comes with ample green



The large patio of the master bedroom houses a terrace garden



Resonating with the copious green presence at ground level, the master bedroom on the first level too comes with ample green presence, the large patio housing a lush terrace garden.

*Greens filter into all the spaces, be it a setback, living area, bedroom, study*



presence, the large patio housing a lush terrace garden. The bedroom opens on to this green space, seamlessly blending the interiors with the outdoors. Tiled flooring emulating wood, feature in the private spaces, while the patio comes with a subtle blend of art to lend interest and contrast to the abounding greens. The ambience of the entire space speaks loudly of being structured at ground level rather than at level one of the residence.

The second level of the residence houses the guest bedroom and a gym, both of which open on to a large terrace garden. "The design intent was to provide a physical connect to dense greenery at every level, where the levels merge to give the illusion of being on the ground floor even when seated on level one or level two", says Chandrakant. With passive cooling in place, the residence dispenses with air-conditioning, the ambient temperature is made comfortable with the continuous flow of natural air and cross ventilation, aided further by the strategically placed hot air vents.

Given its completely naturally lit, naturally cooled interiors and a structure that leans totally towards a natural material palette and connects to abounding greens from all sections of the interiors, the 7000 Sq ft residential project was short-listed for the World Architecture Festival Awards, 2024 under the Residential Category. ✖

*The free flowing living, dining and kitchen area connects visually to the exterior greens*

Design Firm: **4site Architects**  
 Location: **Bengaluru**  
 Design: **Principal Architect Chandrakant Kanthigavi**  
 Completion: **2023**  
 Built area: **7000 Sqft**  
 Material: **Laterite stone, granite stone, wood, ceramic tiles**  
 Picture credits: **Ar. Ekansh Goel, Studio Recall**  
 Award: **Shortlisted for WAF 2024 under Residential Category**

# Manifestations in Interior Design



BY PROF. JAISIM KRISHNA RAO



Theory made real is the realisation of the abstract into constructive reality.

The elements and the senses interact and fuse to interpret spaces into human activity spaces. The overall play of spaces in the comprehensive sense is the manifestation to architecture. The internal play of spaces for humans is interior design. Interior design enhances the interaction of space with the human mind and body with all those inhabit, visit and play with a sense of art.

Art is an expression of what is created in the mind and this expression is possible only when one comprehends the technology with the tools of choice be it painting, sculpture or just furnishing. Every object that possesses the ability to change makes the interior a space to cherish and live.

Expression in each project is an avatar as projected by the designer integrating the aspirations of the occupant, the client, using the ability of the physical human resources, such as contractors, painters and others who labour to fulfill these desires and expression of life. Thus, theory is made real.

The interior designers have a big role to finally realise the ambitions of the architect who has, as an ecologist, related the environment and now the inner spaces. Human life, family or commercial or educational or just play, has to be brought to life. Timeless or bound by time it must relate the elements and the senses to bring emotions to synthesize.

Jaisim Fountainhead, a team of associates with various spectrum of professional expression learnt through interaction over five decades, continues this journey in all their projects that enjoys to play with them. It is a game to play with rules comprehending the environment and the contract to ensure that all involved interact with total understanding of the ability of all that is involved with respect and a sense of responsibility.

The objective is realisation of dreams to reality and live a life of happiness interacting the senses with the elements.

Live life, love life. Fuse spirituality of body and mind as an expression.

# Radical Pedagogy for Transformative Learning

My recent visit to India was a profound experience. I delivered invited lectures at various architecture schools across South India and the topic that resonated most was "Radical Pedagogy for Transformative Learning in Architecture." What began as an hour-long talk evolved into an intense Q&A session with undergraduate and postgraduate students, highlighting the pressing need for reform in architectural education.

In the context of India's New Education Policy 2020 and revised UGC Guidelines, there is an opportunity to address the growing disconnect between academia and industry. Architectural education, as it stands, often leaves students disillusioned, unprepared and uninspired. The academics are not equipped to bridge the gap between outdated curricula and the demands of a dynamic profession, further exacerbating this disconnect.

One particularly memorable moment during my visit was when a student approached me after a lecture. He admitted he had been planning to quit his architecture course due to a lack of inspiration but decided to continue after hearing my talk. His words reflected a broader sentiment: students feel their education is detached from real-world challenges and opportunities. Reflecting on this interaction, I realized my candid critique of the current system resonated because it addressed these frustrations directly, with many feeling directionless and lacking the skills required to thrive professionally. This is compounded by the unchecked proliferation of architecture schools in India, which were established without adequate consideration of industry demand or quality standards.

During my lectures, I conducted informal surveys to understand students' perspectives. "Do you think the curriculum needs to be vibrant and adaptable to industry needs?" received a unanimous "Yes." This consensus underscores the urgent need for a curriculum that bridges academia and industry, making education more relevant and engaging.

"Do you think more involvement of diverse industry professionals is an essential factor in pragmatic learning?" revealed that 81 per cent of students agreed. This highlights the importance of integrating real-world practices, such as engineering and construction, into architectural education. Historically, architectural training was rooted in apprenticeship-based learning, which blurred the boundaries between education and practice.

"Will interdisciplinary collaborative projects promote transformative learning in architecture?" saw 80 per cent agreement. This reflects the potential for collaborative, experiential studio projects to rejuvenate architectural education and make it more dynamic.

To address its challenges, we must prioritise curricula that emphasise both theory and practice. Collaborative, inter-disciplinary projects and real-



BY DR JAFFER AA KHAN

world problem-solving must take centre stage. This approach can ensure students develop not only technical skills but also the adaptability needed for a rapidly evolving profession.

Equally important is the role of educators. I have long advocated the principle of "Practice before you Preach." Tutors should periodically step into professional practice, taking sabbaticals to gain hands-on experience. This would enable them to bring fresh perspectives into the classroom, making studio projects more relevant and impactful.

The impact of these ideas was captured in a student's feedback: "It was one of the best talks I have attended in four years of architecture college. Jaffer Sir was outstanding—his way of grabbing attention without making us feel bored was exceptional. I am grateful for the time he took to inspire us. I hope to attend more of his lectures in the future."

This feedback underscores the power of engaging, honest dialogue in inspiring students and reaffirming their commitment to the field.

## Call for a Change

Transforming architectural education requires embracing radical pedagogy. Curricula must be dynamic, interdisciplinary, and aligned with industry needs. Experiential learning should form the backbone of education, encouraging students to engage with real-world challenges and collaborate across disciplines. The faculty/academics of a School must also lead by example, bringing their professional experiences into the classroom to bridge the gap between academia and practice. This approach not only enhances the relevance of architectural education but also inspires students to view the profession as vibrant, impactful, and full of opportunity.

I am deeply grateful to the schools that hosted me and allowed me to interact with their talented students. I believe that together we can shape a future where architectural education equips students to thrive, innovate, and contribute meaningfully to the built environment, while they build their future.



# A grand edifice of learning



BY MAHESH CHADAGA

The 15th Century Madrasa of Mahmud Gawan in Bidar features as an architectural gem on the landscape of Bidar, reflecting the regional style of Indo-Islamic architecture that prevailed during the Bahamani Sultanate. **Interior Designer Mahesh Chadaga** captures with his lenses the intricate detailing of the majestic edifice, bringing to life the glories of a forgotten era.





According to prevailing records, free education with boarding facilities were offered to over 500 students at any given time from across the world. Mahmud Gawan is also considered to have established a library within its precincts housing over 3000 volumes of books. By 1656, the Madrasa ceased to be an active learning zone, having been converted into a barrack, post which the structure suffered severe damage from an accidental explosion of stored gunpowder. Further damage to the structure occurred in 1696 as a result of lightning strike.

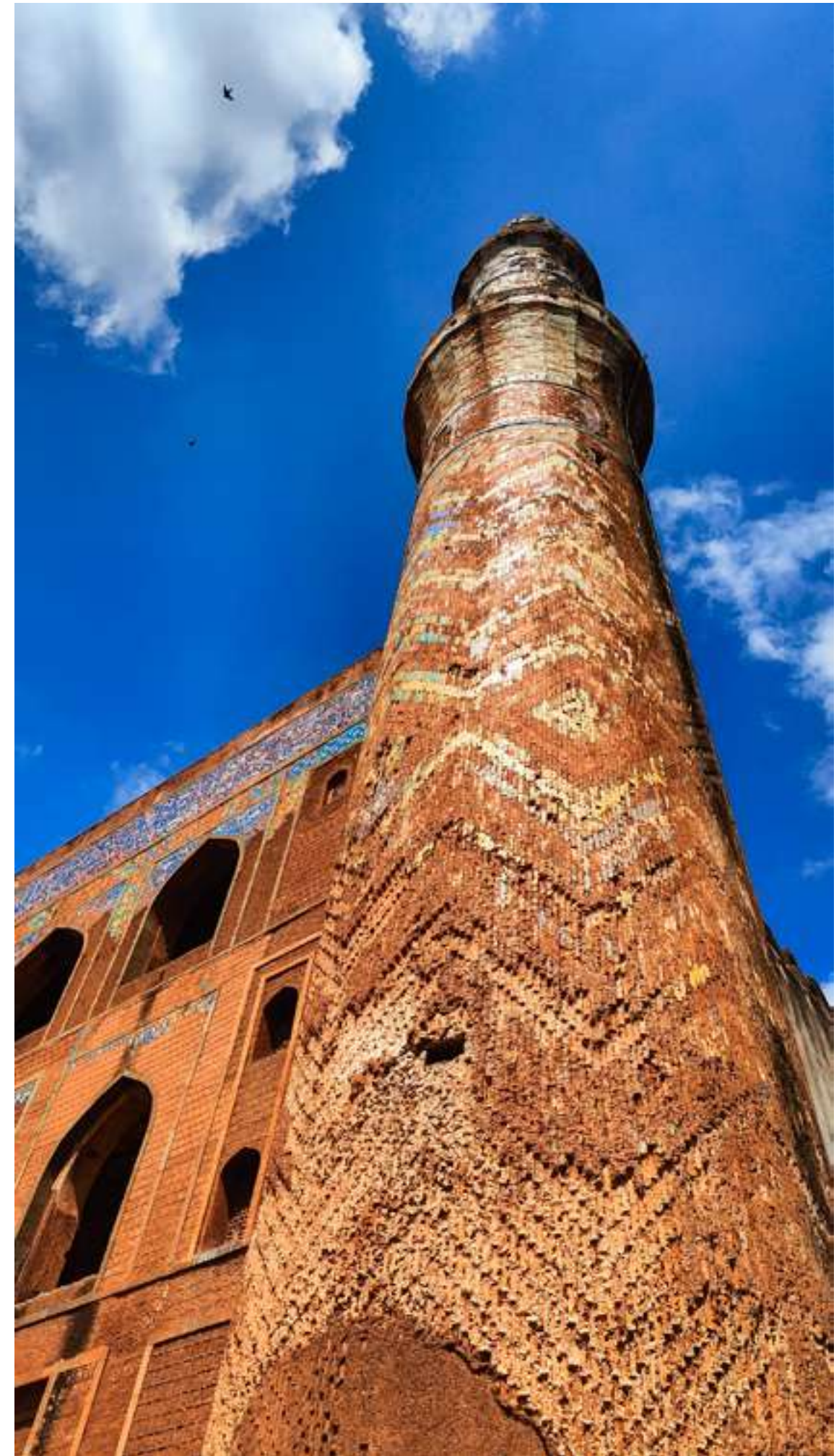


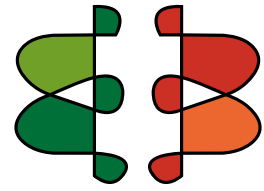
Reportedly built in the 1460s by the scholar Mahmud Gawan, with his own funds, the Madrasa functioned as a residential university in Bidar. The building reflects intelligent planning and construction, the surface composing of multi-hued exquisite glazed tiles which are still visible in many parts of the structure. Thin sheets of lead jointing prevail in the foundation and lower courses of the building. The arresting building is entered by a large gateway on the east, with two massive towers of about a hundred feet featuring in front. Arches with decorative inscriptions and floral motifs mark the structure which housed lecture halls, a laboratory, mosque, students' hostel, dining room and quarters for the teaching faculty.





The massive tower is covered with multi-coloured enameled tiles in zig zag manner and this is also duplicated on the walls in front of it.





# Happenings in BRC

COMPILED BY AR. SAHANA SHETTY  
JUL TO SEP 2024



IIID BRC team with the Jury at Chikmagalur

## SECOND EDITION OF ANTARYA REGIONAL AWARDS

IIID BRC launched the second edition of the Antarya Regional awards which was open to all architects and interior designers across India for their projects located in Bengaluru. The awards spanned over 10 categories, with the five-member Jury comprising of Architects Sanjay Mohe, Milind Nulkar, Chitra Viswanath, Dimple Mittal and Nisha Mathew Gosh, deliberating over 110 spectacular entries to arrive at the winners. The Jury deliberated on the projects in the picturesque location of Chikmagalur.



Jury deliberating on the entries to decide the winners

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## PSYCHOLOGY IN DESIGN

As part of the Master Series, IIID BRC hosted an enthralling presentation by Architect Pallavi Dean, Founder and Creative Director of the Dubai based Practice, Design by Roar. Ar. Pallavi explored at length the psychology at play in design, where she spoke about how designers can use evidence based psychological theories to enhance the built environment. The presentation was hosted by Inner Circle Partner, Nexion. Besides inaugurating the new Nexion showroom at Indira Nagar in Bengaluru, Pallavi also had an engrossing interaction with the students of IDeA School of Interior Design.

**TOP**

Ar. Pallavi Dean inaugurating the new Nexion showroom

**MIDDLE**

Ar. Pallavi Dean at her presentation

**BOTTOM LEFT**

Ar. Pallavi Dean interacting with the students of IDeA School of Interior Design

**BOTTOM RIGHT**

Architects Gunjan Das, Sahana Shetty, Pallavi Dean, Asiya from IDeA School, Ar. Ajit Shroff



**LEFT**

Architects Gunjan Das, Sahana Shetty, Anshul Chodha, Akshara Verma, Andre Camara, at the panel discussion

**MIDDLE**

Ar. Akshara Verma, Tanmayi Varikuti, Megha Dugar, Ar. Anshul Chodha, Priyal Sood, Ar. Andre Camara

**BOTTOM**

Ar. Gunjan Das with Priyal Sood

## LEAPS OF LEGACY

The month of September saw an absorbing collaborative event between IIID BRC and Curious Connect which is a forum created by designers for designers who are driven by a passion for design and commitment to empowering young professionals. Founded by Priyal Sood, Megha Dugar and Thanmayi Varikuti, Curious Connect is a platform which provides the space for connection, collaboration and inspiration for fostering a vibrant community of creative minds.

The 'Leaps of Legacy' presented the journeys of studio founders and leaders hailing from diverse design backgrounds, giving a rare opportunity to engage in candid discussions on the challenges and rewards involved in building a Design Practice. Sharing their design journeys were Architects Gunjan Das-NG Associates, Sahana Shetty-CoreDesign Architects, Anshul Chodha-Sanctuary Architects, Andre Camara-Studio Camarada, Akshara Verma-ACE Group. The shared stories with their practical insights proved to be an inspiration for aspiring designers, studio founders and those seeking a peek into the design world. The event was hosted by Jaipur Rugs at their showroom.



## MC MEETINGS

The Annual General Body meeting was held in the month of August, where all the Inner Circle Partners and Corporate Members were felicitated. August also witnessed the hosting of the MC meeting in the office of Inner Circle Partner, ProFx where the members were treated to the screening of the movie, Great Expectations. September saw the hosting of the MC meeting in the picturesque Chikmagalur where the meeting coincided with the Jury deliberating on the entries received for the second edition of the Antarya Regional Awards.



Aman Poddar from Wesmarc Doors, Vikram, EC member Ar. Bindi Solaopurkar, Architects Zubair, Shyamala Prabhu, Sahana Shetty, Gunjan Das, EC member Dr. Prashanth Reddy



RIGHT TOP AND MIDDLE IIID BRC Team

## INSTITUTIONAL VISIT

IIID BRC team visited Bangalore School of Design to explore possible participation and partnership with the Institute.



Ar. Gunjan Das and Ar. Shyamala Prabhu with Bangalore School of Design team



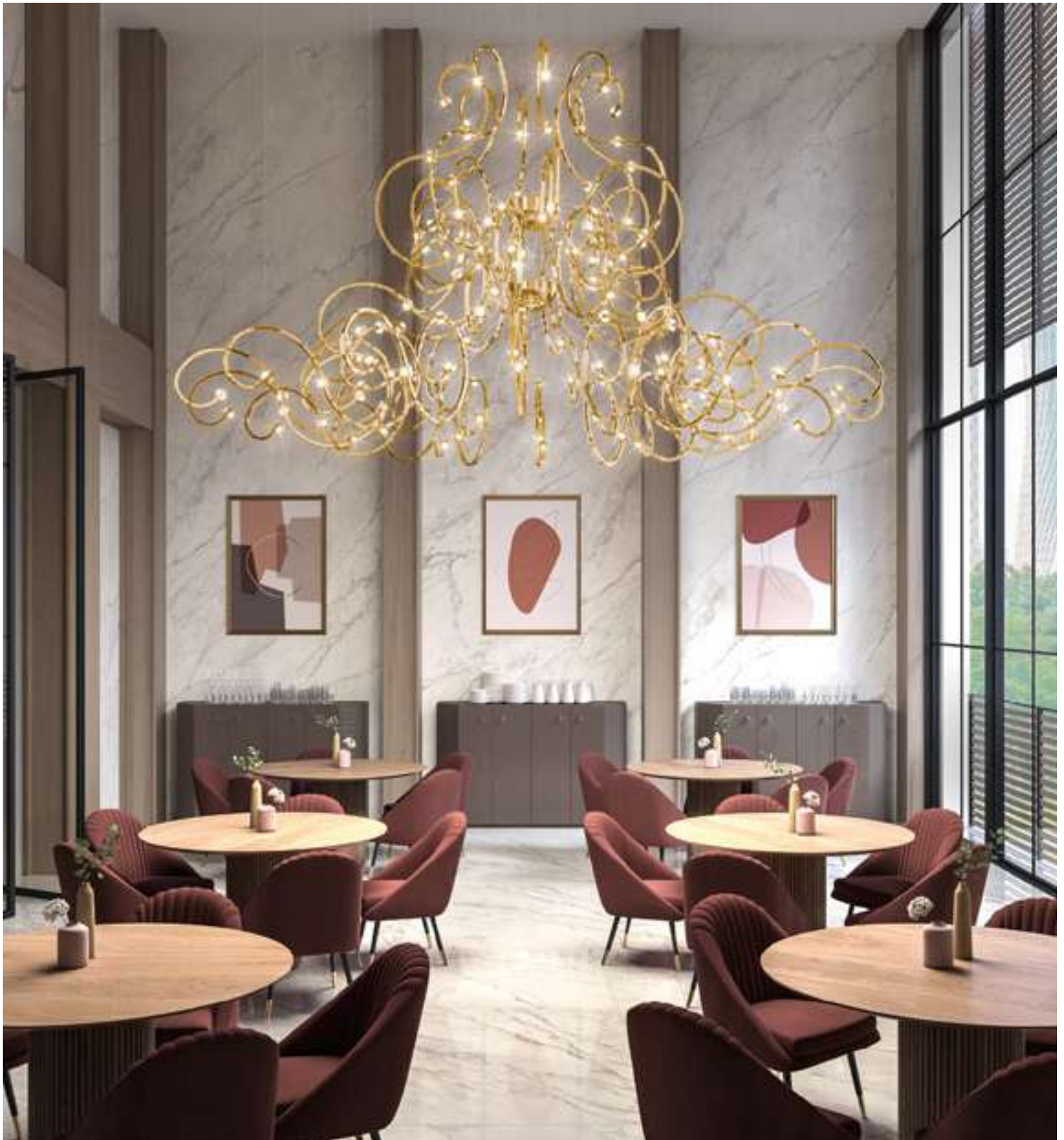
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