

antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION

Tile It To Accentuate



IIID BANGALORE REGIONAL CHAPTER

FEATURING

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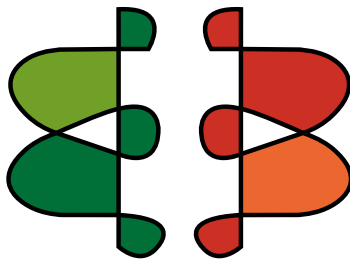
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IIID BANGALORE REGIONAL CHAPTER EMBLEM
The letter form B and its mirrored version together form this symbol. The idea is inspired by the forms of Rangoli. Bangalore as a city is a unique combination of the traditional and the contemporary. This coexistence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

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

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Chairperson
Speaks



GUNJAN DAS

Dear IIID Members,
We began this quarter on a high note. April witnessed enthusiastic participation from our IIID Bangalore members in the IIID Design Excellence Awards (DEA) 2022–25, with Bangalore leading the country in the number of entries. We were also proud to host the South Zone DEA Awards, where Bangalore bagged an impressive 11 awards. May and June brought with them a wave of energy and camaraderie. BRC hosted the Uru Cricket League (UCL) — a resounding success — followed by our spirited representation at the Southern Synergy event in Vizag. We also saw fantastic participation in the Women’s Day Awards 2.0, showcasing the strength and talent within our community.

It was an honour for BRC to be recognised at the Joint NEC for securing the highest number of Corporate Members. Our Inner Circle Partners added great value to our journey: **Pasolite** hosted the April MC meeting at their store, and **Moon & Baker** hosted the June MC meeting, as well as the memorable **Uru Nights with Ar. Biju Kuriakose (Architecture RED)** — which saw a record-breaking turnout. As I pen this final edit note and my term as Chairperson comes to a close, I do so with immense gratitude, pride, and humility. It has been an incredible journey and I am deeply thankful for the opportunity to serve.

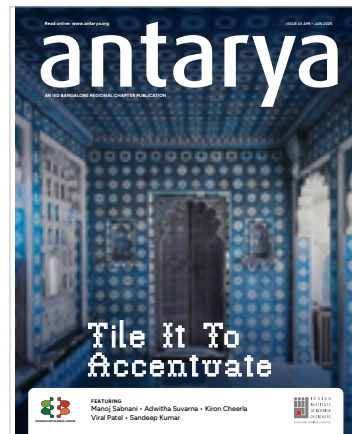
To each and every one of you — thank you for your unwavering support and encouragement. To those I have worked alongside, crossed paths with, or shared a conversation — thank you for making this journey meaningful. A heartfelt shoutout to our **Antarya team: to Dinesh for leading with vision, Nandhini, Deval & Mahesh** for your remarkable content, and **Kavita & Sahana** for the countless brainstorming sessions. Antarya is very close to my heart and I wish it continued success in these challenging times for print media. As I hand over the baton, I extend my warmest congratulations and best wishes to **Vishwanath** as he takes the IIID torch forward. May your leadership bring new energy and greater heights to BRC.

GUNJAN DAS
IIID BRC, 2023-25
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COVER DESIGN
Room with Mosaic Tiles, Udaipur
Image Credit: Chirag Purohit, Pexels

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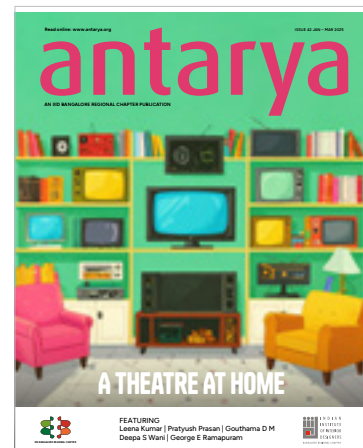
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The Antarya Magazine features high-quality content, always making for a great read. It is a real delight to receive a beautifully crafted hardcopy in this digital age!

Ar. Ajit C. Shroff
(Core Design Architects)

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Mother Earth has been the largest resource of raw materials for construction. From time immemorial, the human race has been excavating and mining, looking for ores which can be smelted for construction purposes. One of such efforts has been to develop surfaces for floorings, which can sustain the abuse of regular wear and tear.

Though India was in the forefront of many such inventions, historically we find that development of ceramic and surfaces for flooring and cladding were always imported from the western world. This can be seen today in most palaces and previous century villas.

Tiles have come a long way since their inception, technologically named as porcelain, ceramic or vitrified, they are distinguished by their clay composition and manufacturing process. From a small size of 100x100, today we see tiles as slabs in sizes above 2400x1200. This edition of Antarya takes you through a journey of such tiles.

This issue of Antarya salutes Ar. Gunjan who gave special importance to Antarya during her term as Chairperson of IIID – BRC and we look forward to our new Chairperson Ar. Vishwanath under whose leadership we plan to make Antarya more interesting for all.

DINESH VERMA

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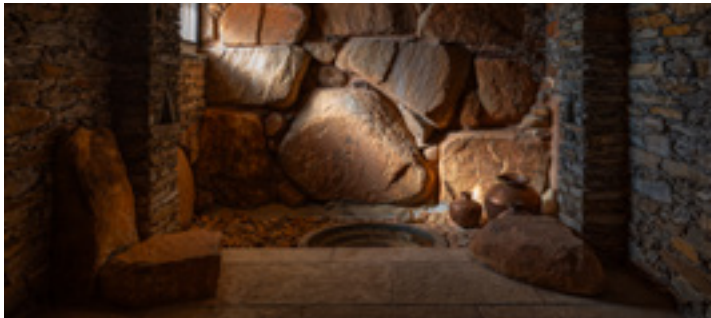
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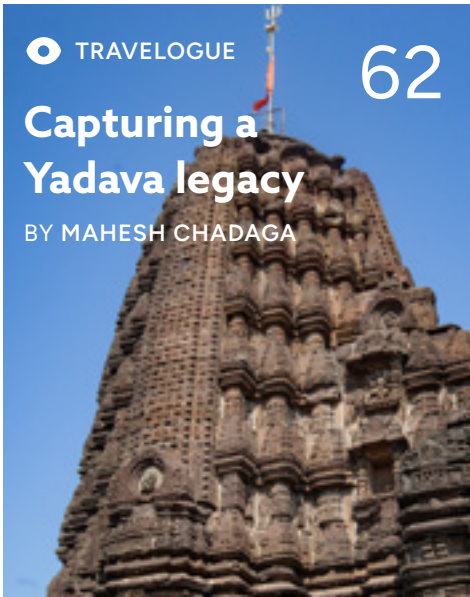
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Tile It To Accentuate

BY NANDHINI SUNDAR

Plate_234 Publisher: American Encaustic Tiling Co., Ltd. Publication Date: 190
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Though tiling of surfaces appears to be a modern solution, with a mindboggling variety prevailing to suit the different needs, functionalities, the history

of tiling surfaces goes back to 4000 BCE, the practice originating in the ancient civilisations of Mesopotamia and Egypt. The early origins were simple, practical, utilitarian in nature, made from clay and used mostly as a decorative element. Some of these tiles displayed embossing of legendary animals, rooting back to their spiritual beliefs.

Ancient Egypt later developed the technique called 'faience' which pressed designs into clay and filled them with white pipe clay to create decorative tiles. The invention of porcelain during the Tang Dynasty in China cemented the route for the expansion in use of tiles across the world. These porcelain tiles were made from kaolin clay and fired at high temperatures and became high priced and sought after for their beauty and durability. The porcelain tiles later influenced the production of ceramic tiles at a later date in Persia and the Islamic countries. This influence thence had an impact on the manner of tile designs in Europe.

The result was an increasing popularity emerging for use of tiles in the 18th century in Europe, especially with the machine pressing facilities coming in to address mass production. This prompted many Medieval European churches to use tiles as a strong decorative element, with nobility following suit to display wealth and status. This scenario continues into the modern era where tiling has become an important component of any contemporary structure, be it a residence or a commercial space, where they feature in a range of applications, from flooring to walls in the interiors, as well as for exterior cladding.

The early versions

The early versions of the tiles, dating back to Egypt, used a combination of local materials such as clay, rocks, sand and other binding materials to create the decorative tiles with the faience technique. Here, once the clay dried, the tiles were shaved flat and a glaze of lead ore was sprinkled on to its surface before firing them.

Given the popularity of the ceramic clay in the ancient civilisations, this was also considered to have been heavily used in the earliest versions of the tiles. Here, the ceramic clay was left to bake and harden under the hot sun and the emerging hard durable tiles were



The Gates of Babylon - a close up of part of the Ishtar Gate to the city of Babylon. The gate was built around 575 BC during the reign of King Nebuchadnezzar II. Its remains are housed in the Pergamon Museum in Berlin, where this photo was taken.
Credit: Unsplash



Credits : Wikipedia



Relief made with glazed brick tiles, from the Achaemenid decoration of Palace of Darius in Susa. **Credit: Wikipedia**

Timurid turquoise-glazed muqarna.
First half of the 15th century, Shah-i-Zinda
Credit: Wikipedia



Phoenix on the portal of Nadir Divan-Beghi Madrasah,
Bukhara, Uzbekistan **Credit: Wikipedia**

The Greeks, Etruscans, Romans, also used tiles extensively, especially for roofing as decorative terra roof tiles, developing a variety of shapes, as evidenced in their temples.



Mehr-o-Mah Tourist Complex,
Qom, Iran
Credit: Wikipedia



Tesserae of a mosaic of doves drinking at a golden basin,
1st century AD, National Archaeological Museum, Naples, Italy
Credit: Wikipedia



The elaborate and colourful zellige tessellations of glazed tiles at the Alhambra
in Spain that attracted the attention of M. C. Escher **Credit: Wikipedia**

used in many of the ancient structures. The kiln-firing of the tiles was a later version that led to more durable and high quality tiles. Essentially these ancient tiles were explicitly used to both protect and decorate the walls as witnessed in the ancient architectural forms, that include the earliest buildings in Mesopotamia and ancient Egypt. The blue faience tiles lining the corridors of the Step Pyramid of Pharaoh Djoser and the ornamental glazed bricks with bulls and dragons covering the walls and towers of the Ishtar Gate in the city of Babylon in Mesopotamia are classic examples of ancient tiles.

The Greeks, Etruscans, Romans, also used tiles extensively, especially for roofing as decorative terra roof tiles, developing a variety of shapes, as evidenced in their temples. These came about as flat tiles, as pantiles which permitted adjacent tiles to be interlocked. The shapes were also created to ensure the surface did not have gaps. Incidentally, the word tile comes from the Romans, originating from the Latin word 'Tegula' which meant terracotta roof



From Pompeii,
Casa di Orfeo National
Archaeological Museum, Naples
Credit: Wikipedia



Triumph of Neptune standing
on a chariot pulled by two sea
horses (Latin: hippocampes).
Mosaïque d'Hadrumète (Sousse)
the mid-third century AD. Musée
archéologique de Sousse.
Credit: Wikipedia

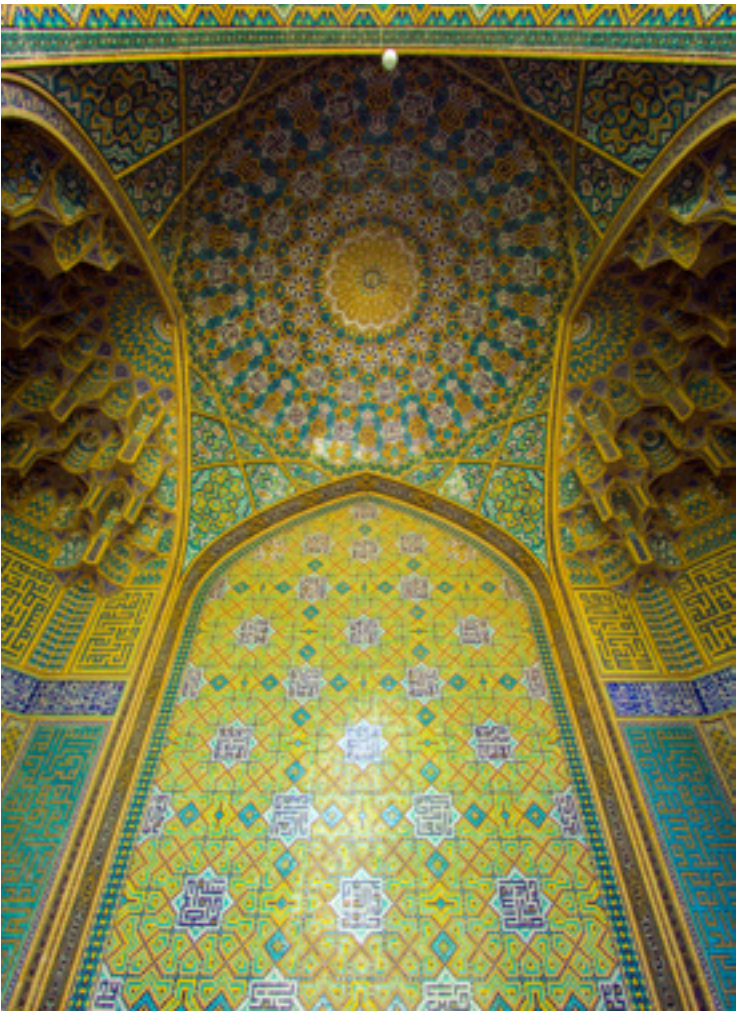
tiles. The Chinese, who also came with coloured glazing for their roof tiles, had the tiles shaped as stunning dragons with the intent to ward off evil.

The Islamic footprint

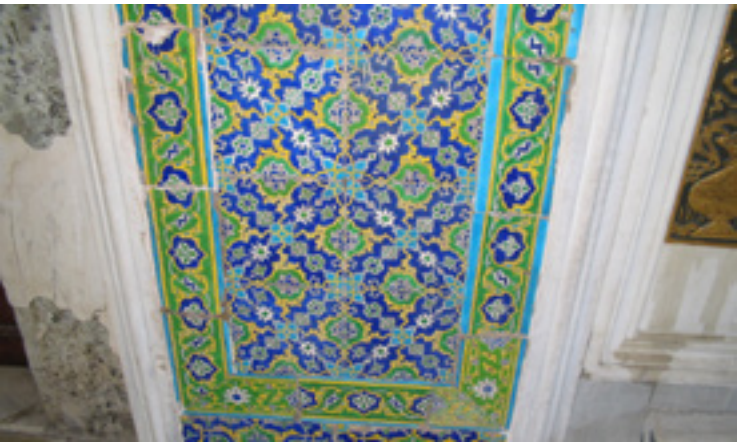
Slipping into the Middle Ages, Islamic architecture came with spectacular tiles that packed in intricate geometric patterns, floral motifs, Arabic calligraphy, combining beauty with spiritual symbolism. Wall tiles became an important form of decoration from the 9th century in regions where Islamic culture predominated. The lustre tiles, pioneered by them, were extensively used in their mosques, palaces and other holy shrines. This lustre was created by using a combination of metal compounds of silver or copper along with the glaze to produce a thin film on the surface of the fired tile which then reflected light. The lustre tiles continue to be viewed as some of the most beautiful tiles ever produced.

Islamic architecture also pioneered the technique ‘Cuerda Seca’ where the tiles came with raised outlines that permitted filling with different colours, which was later taken up by the Spanish and Portuguese in their tiles manufacture. Tile mosaic and under-glaze painted tiles were the other techniques perfected by the Islamic potters. The colourful under-glaze painted tiles incorporating

The colourful under-glaze painted tiles incorporating stunning floral decorations were used extensively in the palaces and mosques during the Ottoman Empire during the 16th and 17th centuries where the Turkish town Iznik served as an important centre for pottery and tile production.



Chahār Bāgh school also known as Shah school, is a 17-18th century cultural complex in Isfahan, Iran. **Credit: Unsplash**



Tile in the Topkapi Palace, Istanbul, Turkey
Credit: Wikipedia



A view of the dome of Imamzadeh-ye Ali Ebn-e Hamze Shiraz, Fars Province, Iran
Credit: Unsplash

stunning floral decorations were used extensively in the palaces and mosques during the Ottoman Empire during the 16th and 17th centuries where the Turkish town Iznik served as an important centre for pottery and tile production.

European indulgence

Decorative tiles reared its head in Europe in the Middle Ages, starting from Spain and thence spreading to the rest of Europe. The use of tiles was restricted to royalty given the luxury quotient. Encaustic tiles, made with multiple colours of clay, shaped and baked to form patterns, were most popular in Europe. The patterns here dipped right through the thickness of the tile, making them durable. Painted tiles were equally popular with many used in churches and other religious establishments. These tiles displayed scenes from the Bible, almost serving as a text that enabled the illiterate too to connect.

The first tiles came to be made in northern Europe during the Middle Ages. The 13th century was marked by the magnificent mosaic floors that were laid using lead-glazed tiles in the Abbey churches and

monastic establishments of northern Europe. One of the greatest innovations in medieval tile making was the ‘two colour’ tiles that inserted white coloured clay into the red clay that formed the body of the tile.

Upon glazing, the white clay turned into yellow and the red clay into a deep red-brown. These tiles were further decorated using simple floral patterns, figurative designs, not to mention religious images. These tiles were then laid to create spectacular floors in churches, palaces and residences of the nobility. The Chertsey Abbey and Clarendon Palace are fine examples of the use of these tiles on floors.

The most notable development in tile making in Europe came about with the production of tin-glazed tiles, referred as ‘Maiolica’ in Italy and ‘Delftware’ in Holland. Initially developed by the Islamic potters in the Middle East, this technique spread to southern and northern Europe. Under this technique, the clay tiles were covered with a white glaze made from lead oxide that was combined with tin oxide.



Azulejo scenes in Portugal
Credit: Wikipedia



Quadra (architecture) of St. John the Baptist covered with azulejos in carpet style (17th c.); Museu da Rainha D. Leonor; Beja, Portugal.
Credit: Wikipedia



Basilica of San Vitale - Lamb of God mosaic
Credit: Wikipedia

This altered the transparency of the lead glaze into opaque white where the tiles became a canvas to paint vivid pictures in bright blues, greens, orange, purple. These tiles were chiefly used for flooring in churches and palaces in Italy in the 15th and 16th centuries and as wall coverings in Holland in the 17th century.

The Victorian era

Tile flooring did not gain popularity in Europe till the 18th century when machine pressing of dry clay came about opening up the possibilities of mass production. Till then the tiles were essentially handmade. In 1756, printer John Sadler, hailing from Liverpool,

England, applied printed images that were sourced from engraved woodblocks, on to the surfaces of the glazed tiles. He then followed this up with images taken from engraved copper plates too.

This marked the starting of the concept of transfer printing on tiles which was to later become a common technique to be used in the 19th century.

Mass production began in the 19th century, resulting in the tiles becoming affordable, permitting their increased use in residences.



17th century Delft blue and white tile with sea monster
Credit: Wikipedia



The Battle of Buçaco, depicted in azulejos.
Credit: Wikipedia



Casa de los Azulejos, Mexico City, 18th century, with azulejos
Credit: Wikipedia



Colourful ceramic tiles by Maw & Co in the original entrance hall of the Old Library, Cardiff, Wales
Credit: Wikipedia

The process of dust-pressing began during the Victorian era, which incidentally is a common method of manufacturing used in the modern era. It was in 1840 when this process was invented by engineer Richard Prosser from Birmingham, England, where finely powdered clay was compressed under great pressure in a screw press.

Essentially, the methodology followed here involved compressing a mixture of clay and water into a mould and firing the tile at high temperatures. The fired tile is then glazed and once more fired. Ceramics manufacturer, Herbert Minton adapted this dust-pressing process to machines, facilitating the mass production of tiles.

The modern avatar

Art Nouveau and Art Deco became the major influencing factors in the first half of the 20th century with the market flooded with brightly coloured tiles, rich designs of these styles. The early 20th century had yet another popular tile making its presence, referred as the subway tile, given its development and use explicitly on the walls of the New York subway stations. These were generally white in colour and found their way for use in kitchens and bathrooms. The 21st century marks a stunning array of decorative ceramic tiles that feature on the interiors as well as exteriors to address

These modern tiles come in a variety of colours, textures, finishes, lend themselves to customisation, in many cases serving as wall art, as a highlight feature.



Avenue Broustin 110, Ganshoren (Bruxelles), Belgique.
Panneau de céramique Art Nouveau
Credit: Wikipedia

functionality while serving as an arresting artistic feature where desired. These modern tiles come in a variety of colours, textures, finishes, lend themselves to customisation, in many cases serving as wall art, as a highlight feature. Handmade, hand-painted tiles feature for those who choose to do it differently, with digital printing option available to be lighter on the purse. In short, imagination serves as the only limiting factor in the conceptualisation and creation of the contemporary tiles which have surpassed mere functionality. ◆



Art Nouveau tiles in Brussels (Belgium)
Credit: Wikipedia

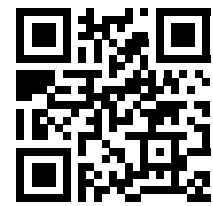


The vibrant Athangudi tiles of Karaikudi in Tamil Nadu which decorated the erstwhile Chettinad palaces
Picture credit: Mahesh Chadaga



A Tiled Inspiration

BY NANDHINI SUNDAR



Wall: Ombre Punto Nude, Ombre Croce Cotto 120x240 cm
Floor: Picché Nude, Picché Cotto 120x120 cm

While architecture can be soul stirring in the conceptualisation of the spaces, the surface treatments of the structure, be it the interior walls, flooring or the exteriors, can have a profound impact on the senses through the language articulated. Ancient buildings thrived in these surface treatments, where the walls exhibited the embedding of precious and semi-precious stones, exotic varieties of marble, granite, to mention a few, marking the opulence as well as the exquisite craftsmanship of that era.



Ombre Croce

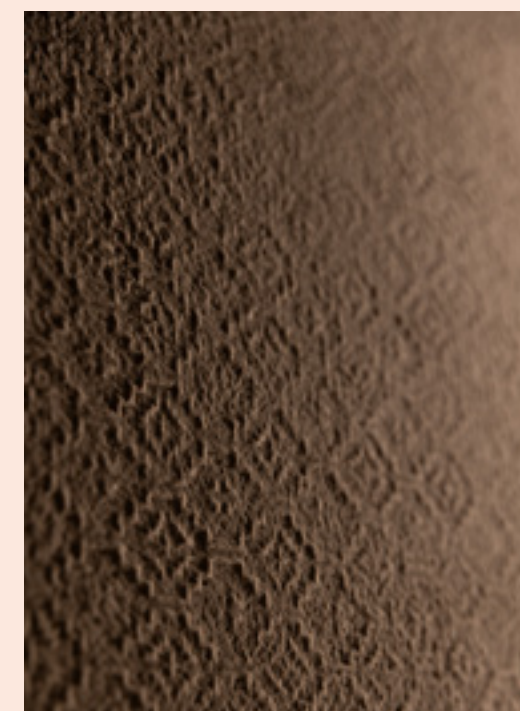
This timeless language of surfaces continues to date, though currently it is reimagined through tiles. Surface treatments of buildings now veer more towards tiles where they feature as a canvas of creativity, coming as they do, in mindboggling varieties, leaving not only the structural encompass as arresting but also the viewer entranced. **Nexion**, an Indo-Italian joint venture, comes with a range of exotica in tiles that offers endless possibilities to transform the structure into an experience.

Headquartered in Ahmedabad, **Nexion** was initiated in 2014 in Morbi, Gujarat. The current manufacturing facility in Morbi comes with a production capacity of 1.5 lakh tonnes per day. The tiles on offer are explicitly conceptualised and designed in Fiorano, Italy, to cater to a taste that is not only diverse but also fastidious in its choice. The Indian facility at present has 9 design labs spread across the country, with three more to become operational shortly.

Standards hard to match

In keeping with the objective of offering a range and service that is totally unique, **Nexion** brings with it the Italian technology and its ensuing quality standards that are hard to match. The manufacturing facility at Morbi meticulously incorporates the international standards in its manufacturing, processing and operations. The tiles feature as a fine combination of Indian craftsmanship with Italian design principles, while balancing functionality with aesthetics.

The range on offer comes in an extraordinary range of sizes, finishes and applications, designed to cater to not only a diverse palate but also to suit multiple types of applications. Each range and type of tile serves as an inspiration of nature and natural materials such as marble, natural stone, wood, terracotta, besides keying in the fresh textures of fabric, spices as well as blending art and architecture with technology driven 3D textures, where each becomes a story in itself, with endless possibilities of expression.



Ombre Trame

The processing of the tiles is done using the superior **Sintered Compact Surfaces (SCS)** technology which is both state of the art and exclusive. This ensures the processed tiles are maintenance free, stain resistant, UV resistant, compact and light weight, non-porous.

While design and textural form makes the visual difference, the finish matters in terms of the comfort lent, experientially besides the aesthetics. The tiles, across the range are meticulously crafted to address this experiential comfort without sacrificing aesthetics, such as the marble collection range available in different finishes, from matt to polished, semi polished to textured surfaces, from satin to surfaces inspired from sand-blasting technique.

Nexion's design journey extends beyond nature to encompass art, culture, and architectural heritage, where the intricate stepwells of India to the ageless global masterpieces inspire their designs. And when the aspiration is for something that is exceptionally

unique, **Nexion** provides surfaces that differ with character, depth, and uniqueness.

Every detail of the marble designs, right down to the finest vein or grain, is painstakingly captured, honed with infinitesimal improvements, where they guarantee an authenticity, rendering the surfaces virtually unidentifiable from the original natural inspirations.

These unique designs have empowered architects and interior designers to successfully transform imagination into reality.

A factor that sets **Nexion** truly apart is its commitment to innovation and partnership. The customer support is extended throughout the entire journey, from concept to completion, ensuring every surface reflects the **Nexion** vision and enhances the overall space.



Frappuccino Rigato



Calcatta Rigato

An expansive range

To meet the exacting expectations of the discerning customer, **Nexion** has on offer a wide collection, each curated to address specific functionalities, design inclinations. Its stunning range includes the marble inspired collection that hosts the designs and finish of a concrete surface, of fabric, wood as well as natural stone.

The tiles permit their application for a variety of solutions such as interiors or exteriors, the wall and floor finishes of the interior spaces or as sintered façade panels for the exteriors. The patterns on the tiles authentically replicate the medium that is being represented, to the last finest detailing.

THE MARBLE INSPIRATION

With the core design philosophy resting on the plank of re-interpreting natural materials to create new surfaces that 'nature might have made', it is not surprising that **Nexion** has worked on a wide range of tiles that draw inspiration from the finest varieties of marble. Some of the exotic varieties of marble worked on include the grand Statuario, Bianco Lasa, Calacatta, Marquina. The exotic marble inspired tiles focus on two distinct elements, of the patterns created which are man-made or constructed and the organic images that are natural and inherent.



Wall: Statuario Caldo Full Lappato 120x240 cm
Floor : Statuario Caldo Naturale 120x240 cm

The patterned images are essentially repetitive, linear, symmetrical, readable while the organic images would be fluid; irregular, fractal, such as clouds, stone textures, natural diffusion. The visual images also imbibe a contrast that can range from being bold to subtle, dramatic to serene, luxuriously loud to harmoniously elegant and timeless. The series incorporates a new level of transparency and enhancement where the visual appeal and tactile experience stands enhanced, yielding a superior user experience.

FINISHING MATTERS

The captivating element of a tile rests solely on the ultimate finish lent to it that has the capacity to accentuate the patterns and forms incorporated. It is ultimately the finish that brings a surface to life, enhancing the visual appeal, the tactility and comfort. **Nexion's** iconic finishes span from the reflective **Full Lappato**, the subtle Lapatto, to the matt elegance of the **Soft Naturale** and **Naturale**, as well as textural innovations like the **Spazzolato**, **Rigato**, **Pettinato** and **Bocciardato**. Of these, Rigato, Pettinato and Bocciardato, which are 3D printed textures, received the **Red Dot Product Design Award 2020**, on competing with over 6500 products listed from across the world.

Coming in a range of finishes, from glossy to matte, articulated as satin or soft natural finish, the tiles incorporate anti-skid properties to address safety. Further, the use of the new generation high quality glaze material lends a soft feel to the surface. Currently the marble inspired series is available in 29 designs and five sizes, with few more to be added shortly.



Wall: Pietra Grey Soft Naturale 120x240 cm,
Statuario Freddo Lappato Matt 120X240 cm
Floor: Pietra Grey Soft Naturale 120x240 cm

Nature inspired GVT collection

While **Nexion's** marble-inspired surfaces celebrate timeless elegance, the GVT collections expand the design language by capturing the essence of stone, concrete, wood, terracotta, and fabric. Each tile is crafted to replicate the fine detailing of its natural or man-made inspiration, ensuring authenticity in look and feel. Unlike the marble series, this collection is offered in multiple sizes to meet diverse design requirements.

Engineered for versatility, the GVT surfaces are ideal for all spaces, be it residential, commercial, hospitality, retail, catering to both indoors and outdoors. With advanced firing done at 1250°C, with pressure going up to 44000 KN, the tiles deliver unmatched durability, serving to be heat-resistant, stain-resistant, and structurally robust, while retaining their lifelike aesthetics.

The collection comes with an expansive range. The **Lithic and Runa** series reinterpret the strength of stone; **Picché, Planum, and Endless** showcase raw concrete elegance; **Terracotta** channels the warmth of earthen surfaces, while **Coniwood and Essenze** usher in the natural charm of wood. Stepping beyond nature, **Nexion** explores the poetry of man-made structure with **Ombre and Riga**, which are inspired by architecture, shadow play, and geometry.

The **Terraelino series**, another highlight of the GVT portfolio, offers an infinite combination of inspirations from the earth to the delicate textures of woven linen. Similarly, the **Riga** series translates architectural concrete into surfaces with a rustic sensibility, underscoring how art and architecture continuously fuel **Nexion's** design innovation.

It is to be noted that in the GVT collection, no two surfaces tell the same story, each inspiration carrying an unexpected pattern, a unique detail, a narrative of its own, making spaces not just designed but deeply inspired.



Wall: Lithic Kilkeny Nero 60x120 cm
Floor: Lithic Kilkeny Nero 120x120 cm



Wall: Lithic Pietra Piasentina 120x240 cm
Floor: Lithic Pietra Piasentina 120x120 cm



Wall: Lithic Gabbro Sfumato 80x240 cm,
120x240 cm, Lithic Roccia Portoghese 120x240 cm

New Collections

Nexion has worked on a new range of tiles where creativity peaks, the handcrafted creations retaining the natural raw textures to connect with natural life forms.

THE NEW OMBRE

The collection explores ‘Sciography’, a poetic interplay of form, light and shade that gives architecture its emotional depth. The tones meticulously pack in the memory, gestures and passage of time that leave their own indelible imprint. The surfaces are sculpted to reflect light dynamically in a sculptural, architectural form. These handcrafted tiles come with full body colour and are available in five earthy colours and two sizes.

Each structure in the **Ombre collection** comes with its own exclusive language. The **Punto** texture comes with surfaces that feature soft, rounded, fluid flow of light.

The **Croce** is reminiscent of needlework and broken light fragments. The **Forme** is a play of mixed rhythm, like Morse code in clay. **Trame** serves as an inspiration of Indian iconography, flowing and vibrant in its textural language.

These carefully crafted structures generate sculptural light effects in constant motion, evoking a refined sense of depth and dynamism. This visual richness is further enhanced by a striking worn effect, a rhythm of alternating sections where patterns are clearly defined and elsewhere where they appear to fade, as if gently erased by time, adding a poetic sense of fading memory. All structures are created using a unique 1.5 mm deep relief engraving technique, unparalleled in the world of ceramic surfaces.



Wall: Ombre Forme Calce 120x240 cm



Wall: Ombre Trame Nude 120x240 cm
Floor: Picché Nude 120X240 cm



Wall: Ombre Punto Calce 120x240 cm

THE NEW PICCHE

The **Picché collection**, replicating a contemporary concrete structure, features as a subtle, shallow relief that is ideal for floor continuity. Just as concrete, it is durable, easy to maintain and comfortable underfoot with tactile depth. It presents five earthy colour options, each defined by a neutral, minimalist character of the collection. These tones can be used individually or combined in harmonious compositions. With three sizes to choose from, blending

large and medium formats, the collection offers an array of layout solutions to maximise design potential.

Its **CoreTech** surface is a full-body porcelain stoneware that captures the raw essence of ceramics. Its 0.3 mm structured surface elevates the tactile experience, while its exceptional quality originates from the precise formulations combined with **Nexion’s** advanced R&D and technology.



Floor: Picché Taupe
120x120 cm



The large terrace is converted into a vibrant open lounge where the solar panels serve as an artistic roof

A net zero intervention

BY NANDHINI SUNDAR

FEATURING AR. MANOJ SABNANI



The space offered for the residence on the top floor of the multi-dwelling was a clear floor plate of 8000 Sqft of which 3000 Sqft area in the midst was required necessarily to be left open to sky.

The challenge was to connect the two extreme sections of the floor plate into one seamless dwelling unit without flouting the rule of leaving the intervening space open to sky. **Architect Manoj Sabnani of Nebulous Design Workshop**, took up the challenge and not only created the seamless dwelling space but also turned it into a net zero unit for power.

Given the clear floor plate with only columns featuring as the structural members, Manoj had the flexibility to execute his design where functionality took precedence. He began the intervention by segregating the public and private spaces of the residence into two wings on the east and the west, with a conservatory featuring in the midst where the mandatory open to sky section prevailed.

Open deck to lounge in

The conservatory serves as a connecting link between the private and public wings of the residence, with solar cells featuring on the expansive glass panelled roof. “The solar cells generate on average 20KW of solar power which is about 80 units per day on an average peak day”, says Manoj. The 3000 Sq ft area is conceptualised as a refreshing open lounge area, both for family use as well as for formal entertainment, with a sprawling dining area designed to house a large gathering.

“The individual square solar cells were meticulously spaced out on the 5.4 mm Plexi glass panels that form the roof. The gaps between the cells permit sunlight to filter in, creating dynamic patterns inside the conservatory as the day progresses”, explains Manoj. “Given the large size of the open to sky deck, it made sense to capitalise on it

to generate solar power and take the residence off the grid, while simultaneously creating a vibrant open functional space to lounge in, dine, entertain”, he adds. The roofing structure with its solar cells by itself becomes a decorative feature, the display of light and shadow creating an interesting story for the space.

The conservatory reveals a palette of earthy textures and copious greens, with the furniture articulating the hand of local artisans. An overpowering highlight wall featuring a brick arch and terracotta tiles contrasted by the rustic cement textures captures the eye soon as one steps into the vibrant conservatory. While this earthy, captivating highlight wall serves as the backdrop for the outdoor lounge section, the dining area with a massive dining table featuring an equally massive 14 feet long live edge hard wood as its table top, prevails next to it.



Exterior facade of the edifice

The trees abetting the multi-dwelling are cheerfully borrowed into the conservatory, with an informal seating area conceptualised beside it for family to sit back and bond. Abundant greens feature within the conservatory too in the form of strategically placed large cement pots. The entire space is marked by simplicity, with furniture that is chiefly spartan, incorporating simple wood and cushion seating sewn with ropes by artisans. Yet, the conservatory exudes a vibrancy that is evoked by the sheer articulation of the décor.

Conceptualising the public spaces

The eastern wing of the residence houses the public spaces of the formal living, dining, kitchen, guest room and a music room. The interiors, curated by **Interior Designer Kiran Sabnani**, reveal a

palette of dark grey and white, with a fine play of geometry to spark interest, starting from the open kitchen where the cabinets exhibit the odd polygon shapes to house the monthly supplies. This structural feature, seeping into the formal living area and dining, becomes a décor on its own merit in a space that is surprisingly free of wall clutter.

The interiors speak of custom designed fittings as an offshoot of great attention being invested on detailing. Thus, be it the light fittings, the switches, the arrestingly designed sofas, the entire residence speaks of customisation, with in-house design serving as the key plank on which the interiors were conceptualised. “The exterior finish of the cabinets too was custom made to lend a unique flavour to the space”, points Manoj. In lieu of wall paintings, wall

The interiors, curated by Interior Designer Kiran Sabnani, reveal a palette of dark grey and white, with a fine play of geometry to spark interest, starting from the open kitchen where the cabinets exhibit the odd polygon shapes to house the monthly supplies.



Clean lines, shades of dark grey and white mark the contemporary interiors





features are brought in, either as wallpaper, wall finishes, “so that they become part of the evolved interiors and not serve as an add-on after the interiors were completed.”

Accenting on functionality

The private spaces, featuring on the western wing of the residence, speak of strong emphasis on functionality while keeping aesthetics in perspective. With three bedrooms structured around a family living area and common study space, the interiors display abundant comfort and easy maintenance without sacrificing beauty. Each of the bedrooms are carefully designed to meet the specific functional needs as well as the usage patterns and the ensuing maintenance requirements, the cabinets and wardrobes custom designed to fulfil the same.

The master bedroom comes with a separate wing to house the custom designed closets, with an island wardrobe featuring in the midst, the exterior finishes classy to emit a sense of opulence, yet, keeping it functionally easy to maintain. Similarly, the custom designed wardrobes in the son’s room demonstrate strong play of thought in the execution, the interiors of the wardrobe meticulously designed to meet the unique functional requirements while being maintenance free.

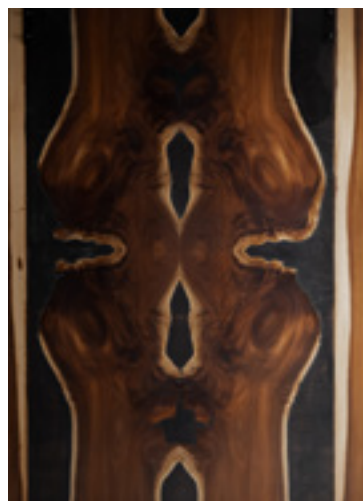
The daughters’ bedroom likewise exhibits heavy customisation with a fusion of delicacy, the shutters incorporating jute fabric in place of veneer or paint. The prevailing nooks in the room are cleverly turned into quaint book racks which also add to the charm. The walls of all the bedrooms host either wallpaper or textured paint to serve as a décor feature in lieu of elaborate wall décor.

The public as well as the private wings of the residence are clutter free, with purely the clean lines of the contemporary interior and the customised furnishings opted serving as the decorative element. “The objective is to let the structural members and furnishings become the decorative elements, rather than through imposition of art”, observes Manoj.

It is thus not surprising that the solar panelled roofing over the conservatory, merely by its design, becomes a decorative feature in the space while fulfilling the function of generating power. “The intent was to display the various possibilities of designing an interior that is cheerful, vibrant, functional, at the same time sustainable, without infusing opulence”, sums up Manoj on the design executed. ✖



With three bedrooms structured around a family living area and common study space, the interiors display abundant comfort and easy maintenance without sacrificing beauty.



Arches, wood, compete with the neutral tones to lend an artistic flavour amidst the clean lines

Project: **House of Eden**
Design Firm: **Nebulous Design Workshop**
Location: **Bangalore**
Built area: **8000 Sqft**
Completion: **2024**
Design team : **Architect Manoj Sabnani, Interior Designer Kiran Sabnani, Anjishnu, Mamatha, Prerna, Sanjay and Ganesh**
Materials: **Brick, wood, cane, wicker, bamboo, metal, glass, tiles**
Picture Credits : **Arjun Krishna**

A material speak

BY NANDHINI SUNDAR

FEATURING AR. SANDEEP KUMAR



When **Architect Sandeep Kumar of Sanskruti Design Studio** was approached to design a residence on a tight urban site in the suburbs of Davangere in Karnataka, his immediate reaction was to conceptualise a space that would be inward looking, given the context of the 30x50 site. His leanings towards sustainable design techniques and material use which is strongly inclined towards locally available materials or what is available on the site, prompted the design and structure to evolve using chiefly mud and natural stone.

The resulting 3500 Sqft inward looking structure built on three levels, not surprisingly speaks of a material palette and construction methodology of laterite, rammed earth, random rubble stone masonry along with boulders either sourced from around the site or from a nearby quarry. The structure is designed with limited windows overlooking the exteriors “as the scenery was nothing extraordinary to bring inside”. The residence comes with two bedrooms, a meditation centre, an open to sky courtyard, a bar and family space.

Personalisation dictating material use

“Every space needs to be personalised to tune in with the lifestyle and here too this was gleaned. A strong affinity towards Swami Vivekananda’s spiritual teachings was surmised and the ensuing design incorporated the concept of duality or ‘Titiksha’ that is inherent in his preachings”, elaborates Sandeep. In keeping with this concept, a sensory approach was adopted in terms of colour, lighting, textures that come into play through the extensive use of natural materials.

“Given their spiritual leanings, a quiet meditation zone was one of their chief requirements and being a tight site, this was decided to be created in the basement of the building”, Sandeep further explains. “The excavation for the basement threw up an extensive quantity of mud along with a fair quantum of stones. The rammed earth construction was thus an offshoot of this, to use this mud effectively as the building material.”



Overview of the stony courtyard

Sourcing local

With a quarry featuring in the region which had on offer copious quantity of waste stones, Sandeep decided to source the same and build select segments of the walls with random rubble masonry. Laterite being another locally available stone, this too was infused, with part of the residence built using laterite and cement plaster. “The walls are all load bearing, the structure is sans columns, the windows and doors do not have lintels”, clarifies Sandeep. The ground floor comes with a double height living space, open kitchen and dining, with the courtyard seamlessly integrated. While one of the bedrooms features at ground level, the master bedroom is structured at level one.

Crafting with waste

“Though the spaces are small because of the small site, dispensing with interior walls except for the private zones and connecting to the sky lit courtyard adds a visual expanse to the space”, Sandeep points. To circumvent the shortcoming of paucity of space, the dining area is craftily fitted between the kitchen and the living space, with a live edge wooden plank forming the table where it rests one side on a boulder sourced from around the site and on the other, is plugged into the wall below a stone louvered window. The stone louvers in the window are incidentally manoeuvrable, being mounted on brass pivots. “The stones are only 60mm thick and hence permit easy movement.”



Stone treads, random rubble masonry walls, stone louvered vents mark the basement



Cantilevered raw stone slabs form an unconventional circular staircase

As for the live edge wooden plank, “it was part of a discarded tree trunk that we bought at an unbelievable price from the neighbourhood saw mill and combined it with the large stone which again was picked from around the site.” The intent was to show the myriad possibilities that exist in crafting sustainable interventions using waste if one chose to put creative attention to it, opines Sandeep



An antique doorway leads to the surprise waiting on the patio

Interestingly, with the living area featuring three steps below the kitchen and the dining serving as the strategic connect between the two, the dining table gives the option of a ground seating on one side and a conventional chair on the other.

The usage of waste also extends to the floor, the living space displaying a fine merger of discarded stones, put together as a unique style statement. The living area seamlessly connects to the skylit courtyard which also combines the puja area. "The puja area was again conceptualised to be unconventional, with the stones sourced from the local quarry and also from the neighbourhood articulating it, enabling it to effortlessly merge into the courtyard", says Sandeep.

Articulating with random rubble

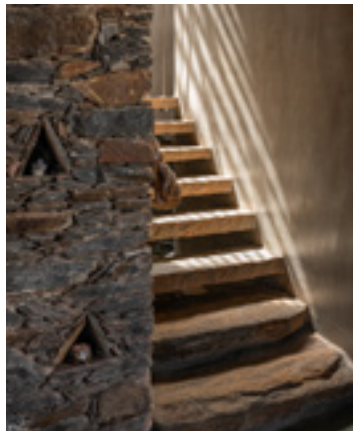
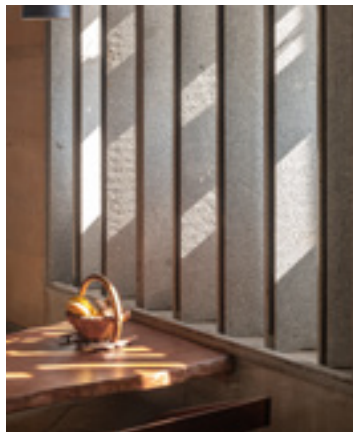
While rammed earth and cement plastered laterite stone walls mark most of the interiors, random rubble masonry walls using the waste stone from the quarry, feature as an arresting highlight in specific segments, altering the language of the interiors with their rugged textures. The courtyard is intervened with a random rubble masonry wall on to which raw stone slabs are cantilevered to form an unconventional staircase that is partly circular.

"The 4 feet by 3-inch stones used were again locally sourced from the nearby quarry. These were deftly cantilevered into the random rubble masonry wall, without disturbing the raw textural form of the stones, to create the circular staircase. The choice of steel cables for the railing came about so as not to hinder the visual access to these raw stones." The railing for the straight segment of the staircase has been ingeniously fashioned out of the veins of a dead creeper found in the neighbourhood.

The rugged features of random rubble masonry are also witnessed in the bathroom which accommodates an open to sky shower stall with a rustic back drop of stone. Stones traditionally used to make rotis in the region, form the rugged floor for this open to sky shower stall. The meditation room in the basement, with raw, rugged stone steps and random rubble stone masonry wall leading to it, displays once again copious presence of raw stone in the form of boulders, sourced from around the site. Not only have these boulders been used to create rugged seating for the space, the meditation zone is also structured with these stones, the boulders craftily sewn on to the retaining walls to create a story of its own. Accentuating this stone presence is a charming chandelier, custom designed using stone from the neighbourhood, decorating the quiet zone.



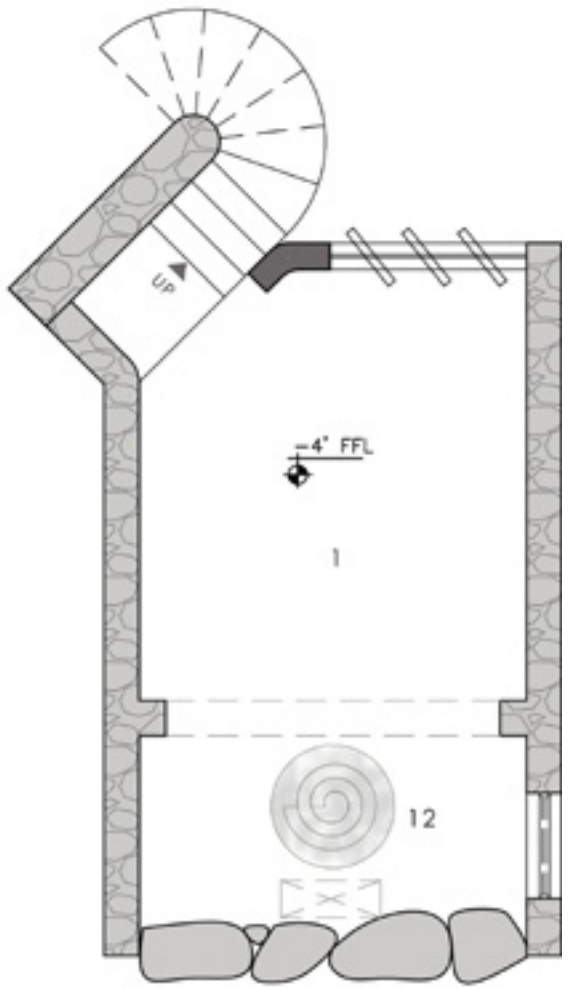
Drama of light and shadows through the stone louvers in the dining space



SECTION - B, B'

LEGEND:

1. ANTARALA (MEDITATION SPACE)
2. GARDEN WITH POOJA
3. DOUBLE HEIGHT LIVING
4. BEDROOM
5. TOILET
6. KITCHEN
7. DINING
8. PARKING WITH WATER POND
9. UTILITY
10. MULTIPURPOSE HALL WITH BAR COUNTER
11. BALCONY, JACUZZI
12. NATURAL SPRING



BASEMENT FLOOR PLAN



Raw stone boulders form the seating as well as the retaining wall in the basement

Antiquity and surprise

The first level houses the family space and bar area along with the master bedroom which opens on to a patio to reveal the surprise element of a jacuzzi. "The antique carved door leading to the patio was again sourced at an unbelievably low price as it was discarded as junk. The double doors were covered in paint which we scraped out to reveal the fine grains and intricate carving and placed it there more as a highlight, to thence lead to the surprise waiting in the patio", smiles Sandeep.

Commenting on the christening of the residence as Titiksha, Sandeep points to the duality of the material use, one being mud which is earthy and the other being stone which is raw and rustic. "This points to opposites and Titiksha refers to the coexistence of the opposites in life and balancing of the same. The design and material use of the house reflects this balance and peaceful coexistence." He further adds, "Sustainability is the need of the hour and it is left to

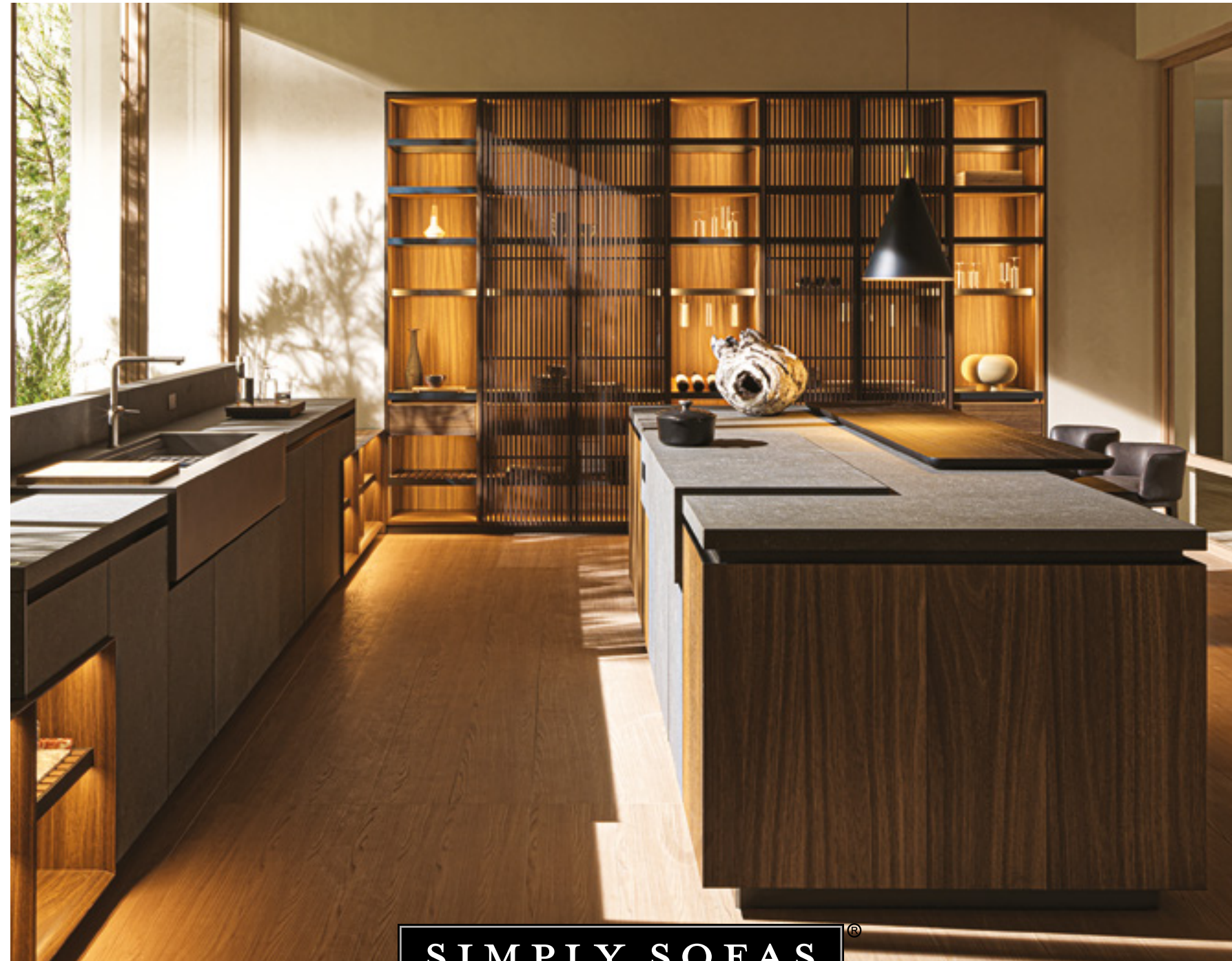
architects and designers to make 'sustainability' affordable so as to incentivise its adoption on a larger scale in projects."

The project won the IIID National Award 2025 under the Sustainable Architecture category. ✱

Project: **Titiksha**
Design Firm: **Sanskriti Design Studio**
Location: **Davangere, Karnataka**
Built area: **3500 Sqft**
Completion: **2024**
Design team : **Ar.Sandeep Kumar, Ar.Shruti M Aiholli**
Materials: **Random rubble masonry, laterite, rammed earth**
Picture Credits: **Ar.Atik Bheda**
Awards: **IIID National Award 2025 – Sustainable Architecture.**

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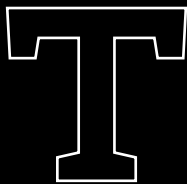
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TRADE DIRECTORY

DEAR TRADE MEMBERS,

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

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

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

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

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

MODE OF PARTICIPATION

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

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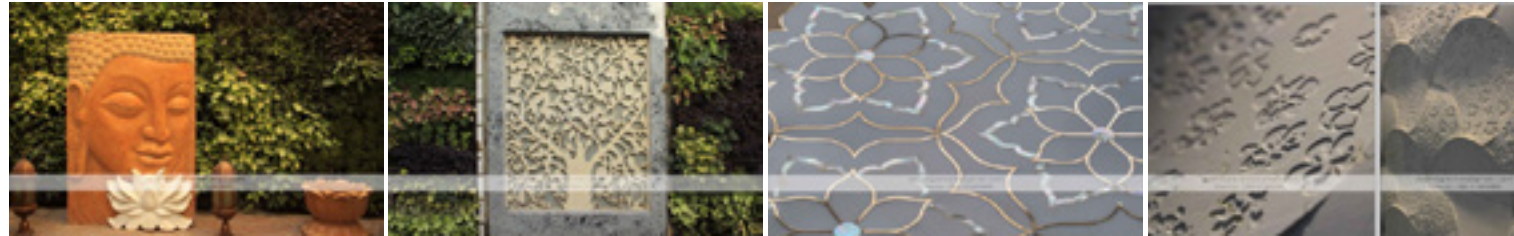
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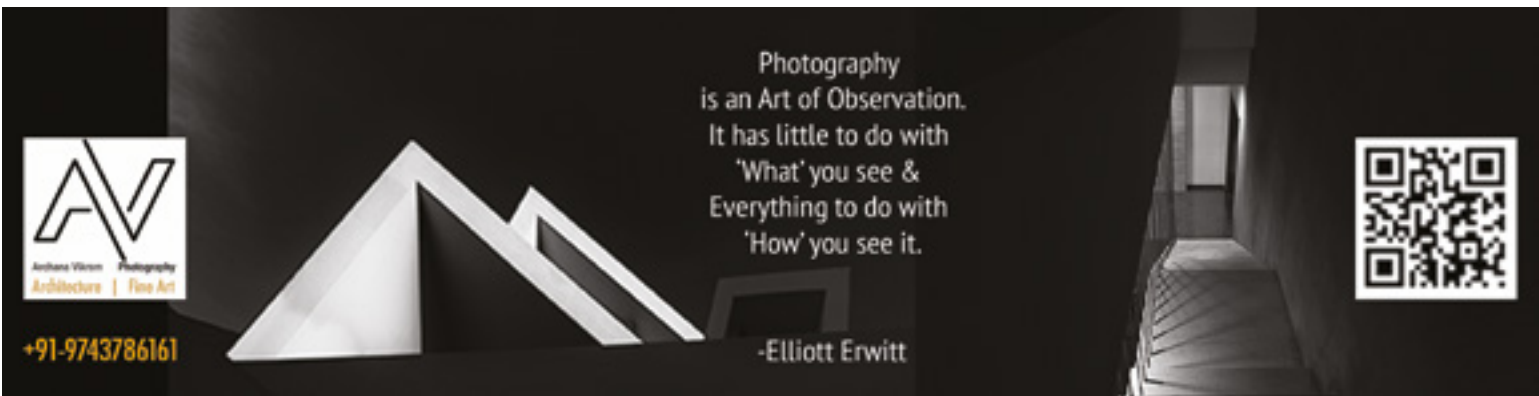
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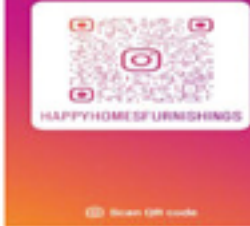


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Fluid and open

BY NANDHINI SUNDAR
FEATURING AR. ADWITHA SUVARNA



It is a North facing property on the suburbs of Bengaluru with unbuilt properties featuring on all three sides. With a large tree existing at the entrance, **Architect Adwitha Suvarna of Collage Architecture Studio** decided to make it the focal point from which the design of the residence was conceptualised. The footprint of the built space on the 65x78 feet site was kept minimal to enable the unbuilt segment to be large to accommodate an expansive landscape.

The interior spaces are conceptualised to be fluid and open, connecting seamlessly to the exterior garden through the large verandas they flow into. Brick walls articulate the Southeastern and Southwestern segments, shielding the interiors from direct heat ingress, even as the strategically placed openings and vents permit copious entry of natural light and ventilation. The eastern segment houses an open kitchen that seamlessly flows into a lush green vegetable patch which meets the daily rudimentary requirements of cooking.

A large bedroom is fused into the western segment where it opens on to a free flowing veranda in the North, complete with a wide overhang, the patio thence connecting to the external green courtyard. “The structural composition is designed to be layered, to let in filtered natural light, even as the entire residence opens on to the expansive green northern pocket of the site”, explains Adwitha.

Articulating through courtyard

The interior skylit courtyard into which the double height dining and living areas open on to, becomes the chief articulating structural element in the residence, around which the language of the interiors is built on. “The initial plan was to fuse in a tree into this central courtyard so as to directly connect the interior spaces to the greens. But the maintenance of an internal tree became an issue, prompting a design change to structure the courtyard as a skylit central space that becomes the separating element in the interiors”, elaborates Adwitha.



The living and dining areas open on to the double height courtyard

Kerala memories

Though the structural design and plan of the interiors is explicitly done to meet the functional needs of a contemporary home, an overarching desire to evoke the childhood memories of the lush greens of Kerala was assiduously addressed through the material palette and textural forms opted. The earthy textures of wire cut bricks thus blend charmingly with the lush greenery, the natural light filtering in artistically through the multiple strategically placed slits and openings.

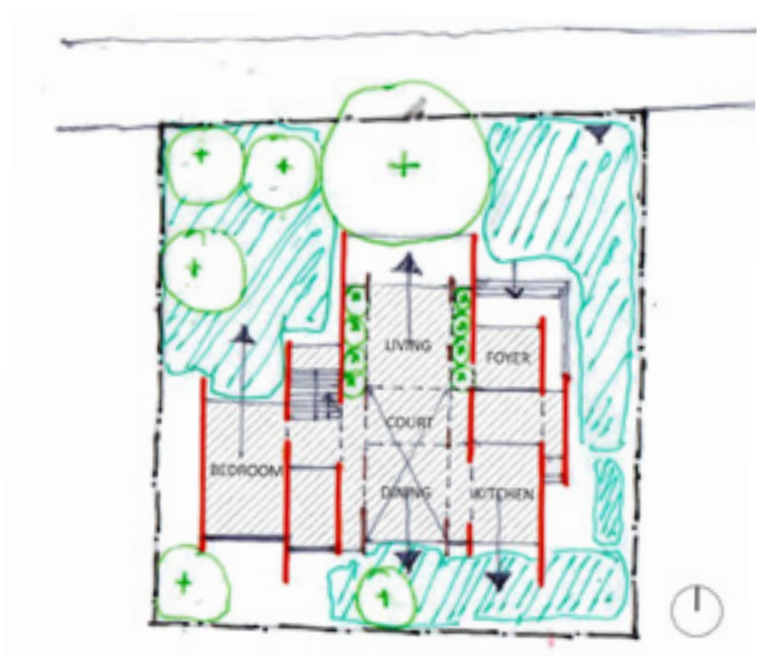
The contrasting colours and textures of the exposed brick clad walls against the white plastering, dotted with the intelligently placed light vents at regular intervals, creates a fine visual experience, further complemented richly by the mosaic stone flooring in the sky lit courtyard. Little alcoves under the internal staircase feature hand painted murals, accentuating the textural features and visual play of the interiors.

Drama through light

In keeping with the design intent of earthy textures, the residence comes with a filler slab roof using customised pots. Further, the double height section of the courtyard next to the kitchen comes with a filler slab roofing where the customised pots are left open on both sides to let natural light to filter in. “As the day progresses, this creates a fine drama of light and shadow, the patterns of light filtering in through the pots, moving along the sun path”, says Adwitha. “Complementing this dynamic play of light are the



The large bedroom opens on to the North, the patio connecting to the expansive lawns



The contrasting colours and textures of the exposed brick clad walls against the white plastering, dotted with the intelligently placed light vents at regular intervals, creates a fine visual experience, further complemented richly by the mosaic stone flooring in the sky lit courtyard.



Drama of light through the vents in the courtyard



The openings on the customised pots come with a gap between their glass cover and the clay pot, enabling hot air to exit, successfully creating a stack effect, aided by the tactical placement of vents.

cleverly placed light vents on the exterior brick clad walls through which natural light streams in, washing down the walls, as the day progresses.”

To facilitate further the infusion of natural light, the wire cut brick clad walls are slanted back intentionally, where the geometry of the slant lets in abundant North light into the interiors. With the horizontal and circular vents, along with the sky light in the courtyard adding to this copious infusion of natural light, “the interiors reveal a fine play of light in motion through the day.”

Natural cooling

The presence of the filler slab roofing also serves as an insulating factor to reduce the heat ingress, Adwitha points. “The openings on the customised pots come with a gap between their glass cover and the clay pot, enabling hot air to exit, successfully creating a stack effect, aided by the tactical placement of vents at intervals, both on the eastern and western sections of the exterior brick clad walls through which abundant natural ventilation occurs.”

Visual connect

The presence of the internal central courtyard ensures there is visual connect between the ground and upper level in the interiors. The master bedroom, placed over the living area, overlooks this central courtyard through a contemporary interpretation of the traditional Jharokha, where the window is partitioned by a set of teal-coloured pivoted windows that have been put together using individual strips of Teakwood. This contemporary conceptualisation of the Jharokha, besides bringing in the visual connect to the internal courtyard and dining area, also serves as a bright, arresting visual feature, contrasting the earthy textures of brick and white plastered walls. Similar detailing of the teal wooden members is carried into the master bedroom and family room balconies too where they form a colourful railing and roofing members, to overlook the spacious external green courtyard. A glass bridge further connects the master bedroom to the family area on this upper level, keeping intact the visual connectivity between the two levels. Contrasting the delicate language of this glass bridge are the 100mm thick solid stone treads of the internal staircase, that have been plugged into the walls.

The project is the recipient of IIID National Award 2025, Residential Interiors category. ✱



Stone treads, wall mural articulate the staircase



Filler slab ceiling complements the contemporary version of a Jharokha



Strategically placed vertical and horizontal vents let in copious natural light while connecting to the exterior landscape

Project: **An Earthy Affair**
Design Firm: **Collage Architecture Studio**
Location: **Bengaluru**
Built area: **3500 Sqft**
Completion: **2024**
Design team : **Architect Adwitha Suvarna**
Materials: **Wire cut Bricks, Natural stone, Teakwood, Clay pots**
Picture credits: **Arunkumar D**
Awards: **IIID National Award 2025 — Residential Interiors**

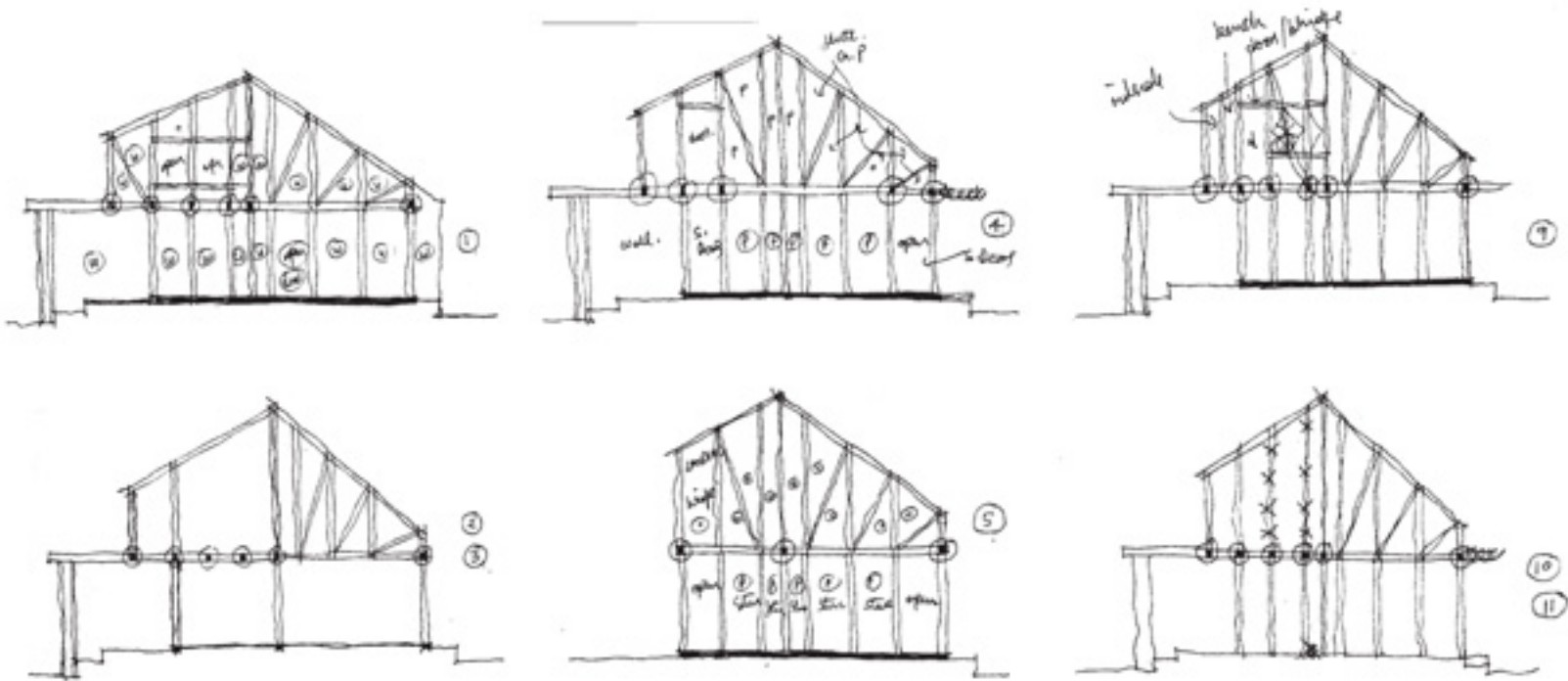
A woody dwelling

BY NANDHINI SUNDAR

FEATURING AR. KIRON CHEERLA



It is almost non-existent or a rarely encountered phenomena to come across a residence built almost entirely in wood in a hot, humid tropical region such as the Southern part of India. Yet, **Architect Kiron Cheerla of Kiron Cheerla Architecture Design (KLAD)** has built just that, in the hot humid region of Hyderabad. The site, situated in the suburbs of the city, came with loose Black Cotton soil that was unsuitable for a traditional foundation or structure. The residence, Pott House, coming with stringent budgetary constraints, also did not have the pecuniary advantage of bringing in place the necessary strengthening of the soil to opt for a conventional structure.



A simple light weight structure was then the preferred option to meet budgetary expectations while putting in place a differential structural encompass that would be unique, yet totally functional. The 5424 Sqft site came with the added directive of leaving half the portion of the land unbuilt, to be conceptualised at a later date. The ensuing building was thus confined to the remaining half of the site, the built encompass visualised as a simple ground plus one structure, with the rustic earthy textures firmly left intact, in keeping with the sustainable leanings as well as the inclination to be close to nature.

Vaastu compliance

When compliance to Vaastu becomes a mandatory requirement, the assigning of the functional spaces then happens according to predetermined dictates. “In Hyderabad, almost all residences come with this requirement”, states Kiron. In accordance, the 2500 Sqft residence is situated on the Southwest corner of the site, with the individual functional zones planned to conform to this principle in totality.

Structural composition

The residence is built around a central courtyard, the living area and the dining opening on to it seamlessly, with the kitchen and master bedroom placed on either side of it. The interiors come with exposed structural members where the wooden columns and beams become the chief articulating features in the double height volume. Given the requirement to keep the structure light weight, the wooden columns are sized at 4.5x2.5 inches, built in a grid of 3 feet 9 inches. The columns are also strategically placed on the periphery so as to ensure the internal spaces flow freely.

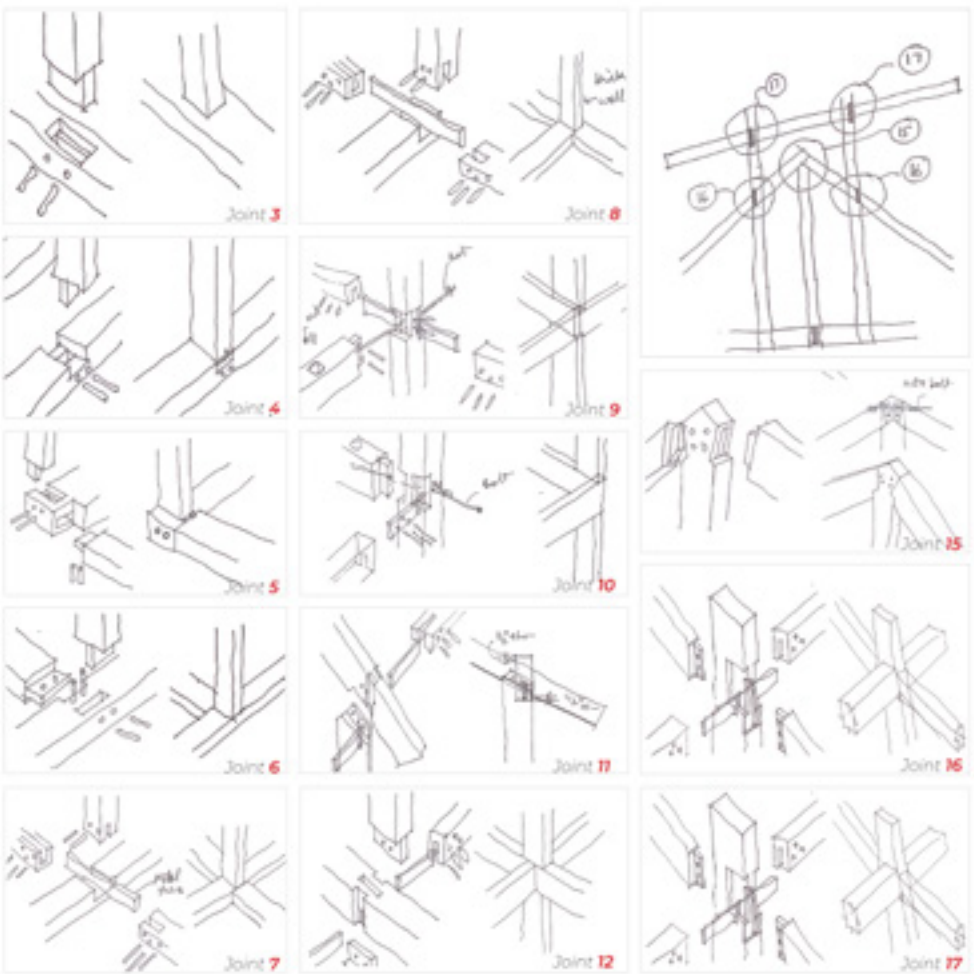
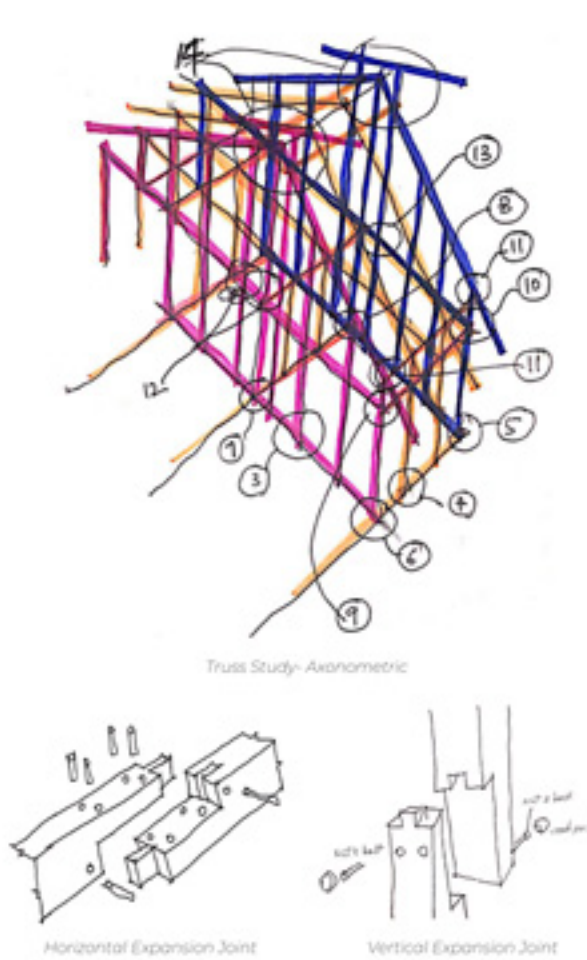
Because of the loose black soil, pile foundation was opted, over which RCC flooring was done, to serve as the base for the wooden

structural members. The wood chosen was the local hardwood, Maddi Karra, which is a very sturdy wood, termite resistant and low maintenance. “It also came at extremely affordable rates to meet the budgetary constraints.” Interestingly, the sturdiness of the wood, while being finely suitable as structural members, did pose challenges, Kiron is quick to point. “The carpenters were not used to working with such a hard wood and we needed to work our way around it.”

To sew together the wooden columns to form the grid, Kiron opted for the traditional Japanese joinery technique, training ‘as well as learning’ from the carpenters on the same to execute. “It was a collaborative effort between the carpenters and structural engineers that ensured the appropriate joinery methods aligned with the aesthetics while addressing structural integrity—a fine blending of traditional craftsmanship with modern design principles.”

Segmenting wet areas

While the entire structure was conceptualised in wood, yet, segments that involve copious usage of water cannot be structured in wood. Understanding this inherent challenge, the toilets, kitchen utility and water tank were placed in volumes that were separate from the wood structure. The structure comes with two vertical brick walls that feature on the East and West, with the Maddi timber framework placed in between. The brick walls are additionally supported by buttress walls that give structural stability to the wooden truss. “These Buttress walls were later transformed into balconies for bedrooms on the upper floors.” The brick work holds the wood within, shielding from the inclement weather even as the large overhangs of the roof on the North and South protect the wooden members from direct exposure to rain. “The South comes with a larger overhang to protect from the sun.”





The dining area in the double height volume

“The clerestory windows also bring in the stack effect, sucking out the hot air from ground level and exiting it through the mesh lining them. This is more so with the window shutters being openable through a connecting rope from ground level and angled towards the exteriors. This keeps the interiors naturally cool, keeping the natural circulation of air intact.”



Clerestory windows



Exterior facade with the brick wall and clerestory windows

To address the challenge of water usage in the kitchen and bathrooms, the utility area and all the toilets are contained inside independent brick enclosures on the Southern side, steering clear of direct exposure to the wooden structure. While the master bedroom features at ground level, opening on to a large patio that overlooks an expansive garden, the other two bedrooms feature on first level, over the dining area and the master bedroom such that “they overlook the double height living area and courtyard space.” A small wooden bridge serves as the connect between the twin bedrooms on the upper level.

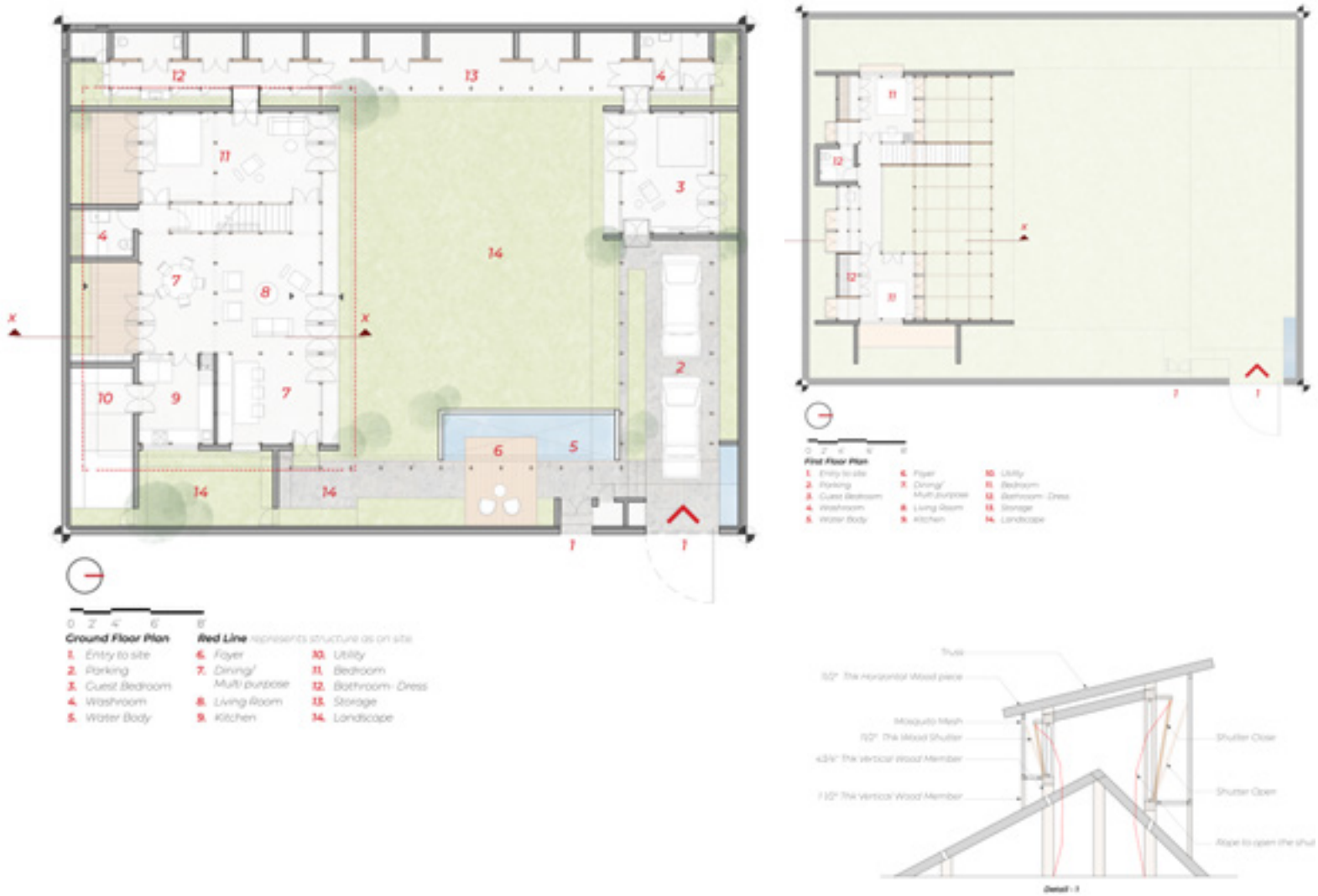
Overhang and clerestory windows

The bedrooms on the first level as well as the double height living space and courtyard are lined with clerestory windows that not only permit ample natural light and ventilation into the interiors but also serve as a hot air exit vent. A large, 4 feet overhang of the corrugated sheet roof over the clerestory windows further serves as a weather protection, shielding the wooden structure.

The overhang of the sheet roof over the master bedroom is almost 7 feet on the South side, successfully shielding the wood structure from the onslaught of rain. “The clerestory windows also bring in the stack effect, sucking out the hot air from ground level and exiting it through the mesh lining them. This is more so with the window shutters being openable through a connecting rope from ground level and angled towards the exteriors. This keeps the interiors naturally cool, keeping the natural circulation of air intact”, explains Kiron.

The corrugated roof also comes with thick layers of insulation and a water proofing membrane that features between the wood truss beneath and the corrugated sheets on top. “This insulation along with the sloped structure of the roof, successfully reduces the ambient temperature within, keeping the interiors a few notches cooler.”

A 10 feet brick wall is built on all four sides of the site, creating an exterior shielded courtyard that provides privacy from the neighbours. The expansive brick wall also doubles up as an effective shield for the structure from the harsh Southern sun.





Kitchen with Tandoor stone flooring



Study nook

Cohesive colour palette

The rustic woody interiors reveal consistency in the material colour palette to conform to the strong earthy tones desired. Thus, the interiors speak a strong play of red brick, orange wood of Maddi Karra, the cream textures of the local Tandoor stone flooring, together unifying the space visually even as the wood stands as the distinct articulating feature in the edifice. "The wood has been left in its raw textural form, with merely a dash of oil-based polish to smoothen the textures", adds Kiron. "The objective was to keep the language as close to the natural elements and their form." ✕

Project: **Pott House**
 Design Firm: **Kiron Cheerla Architecture Design**
 Location: **Hyderabad**
 Built area: **2500 Sqft**
 Completion: **2021**
 Design team : **Architect Kiron Cheerla**
 Structural Engineers: **Sri Harsha Consulting Engineers Pvt Ltd**
 Materials: **Wood—Maddi Karra, Corrugated sheets, Tandoor stone, burnt red bricks**
 Picture credits: **Vivek Eadara**



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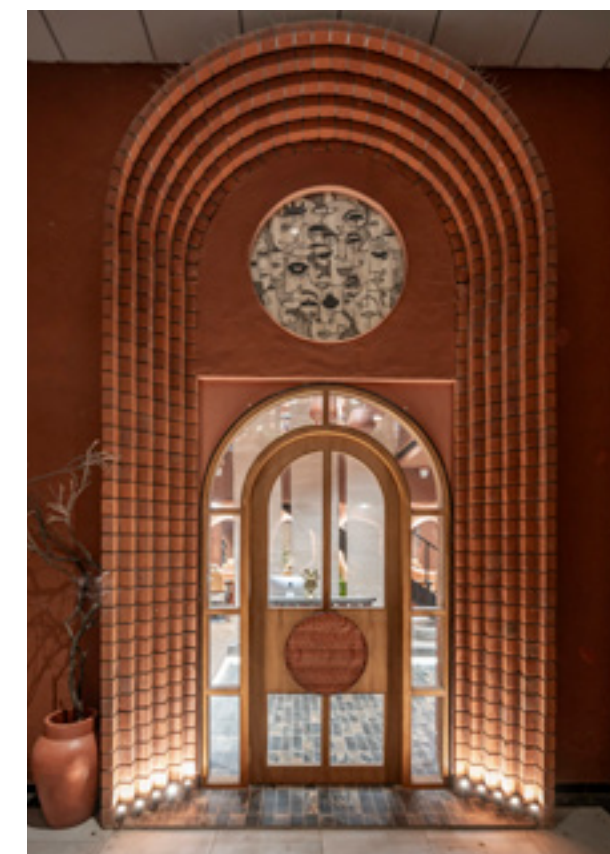
ENGINEERED ELEGANCE

A crafty solution

BY **NANDHINI SUNDAR**
FEATURING **AR. VIRAL PATEL**



The design brief was for a salon cum spa, situated in the suburbs of Rajkot, Gujarat, with an explicit interest evinced towards using earthy materials while adhering to strict budgetary constraints. **Architect Viral Patel of Sparsh Design Studio** decided to bring in a craft based solution using terracotta as the main articulating material in the retail space. The salon, located in a busy commercial complex, is situated on the first level of the building, the double height 1600 Sq feet area coming in as a linear space.



Brick arches feature as the grand entry

This linearity prompted the closure of the existing west faced entry and restructuring the entrance on the southern side, effectively reducing the wastage of interior space while assigning the functional zones. Viral began by segmenting the interiors based on functionality as well as gender to assign the requisite privacy for the various treatments. “The western section of the retail space overlooks a large passageway and this successfully cuts the heat ingress into the interiors while bringing in plenty of indirect, filtered natural light”, he is quick to point.

Exploring local materials

Given the strong leaning towards earthy textures, natural materials, sustainability, Viral started by exploring the locally available materials as well as the skills prevailing in terms of traditional artisans. Clay tiles, terracotta was found to be an oft used material locally with many local artisans displaying expertise in crafting them. “The locally made terracotta roof tiles came at a rock bottom Rs 12 per Sqft and so did the cost of mud plaster at Rs 35 per Sqft which local potters and craftsmen were skilled at. This served as both sustainable, earthy as well as budget friendly”, Viral elaborates.

The presence of mud and pottery thus rears its head right at the entrance, the mud plastered wall ensconcing the charming brick arched entry. While the brick vault technique has been used to erect the multiple arches defining the entry, the presence of terracotta finds its way into the entrance door too as a defining feature, marking the strong presence of clay that thence unfolds in the interiors.



Handcrafted terracotta mirrors mounted on the brick walls



Terrazzo treads with metal railings contrast the earthy textures of clay



Language of clay

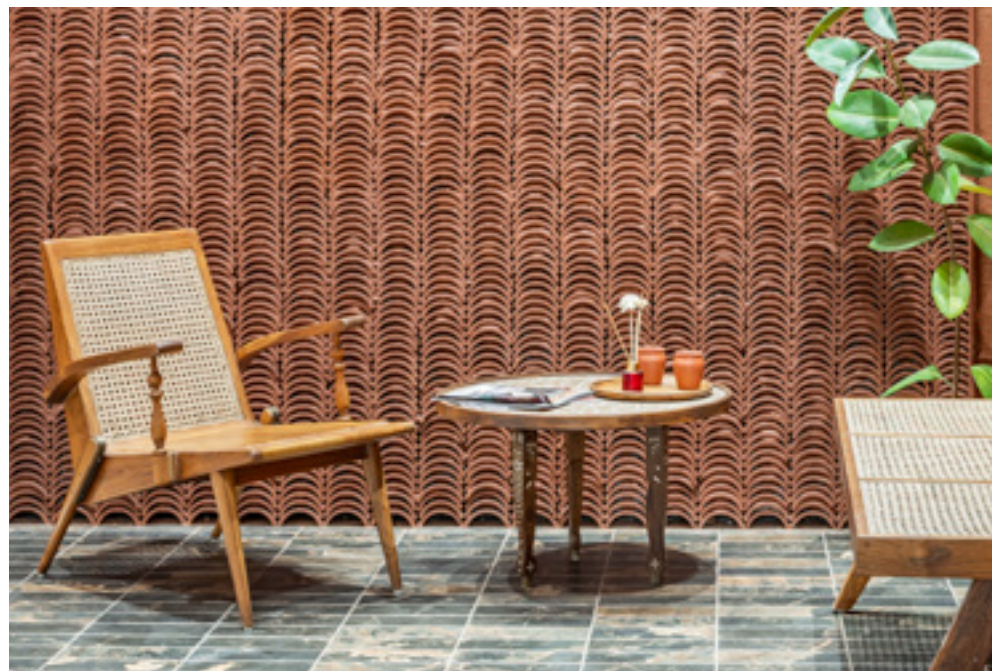
The interiors speak of robust use of clay, the individual elements creatively handcrafted to infuse the strong language of earthy flavours and local techniques. The entry is defined by an artistically crafted reception table built with clay roof tiles and in situ terrazzo countertop. Lengthy reams of banana fibre made by local craftsmen serve as an attractive, differential shield and segmenting feature, dropping from the double height ceiling and demarcating the interior spaces from the reception area. Vitrified tiles miming clay tiles complement this earthy entry, setting the tone for more as one steps into the interior functional zones.

The interior walls are entirely plastered with mud by the local artisans, where the rich tones of mud usher in an intense earthy flavour, syncing with the energetic presence of terracotta in the form of handcrafted cylindrical light fittings, mirrors with their undefined shapes, broken roof tile clad walls and clay jaalis. “The terracotta mirrors were handcrafted with no definitive shape so as to lend a carefree creative streak as mirrors are an integral part of any salon. The light fittings were again handcrafted to complement this, with the entire backdrop wall to the customer seating featuring a rich play of clay tile cladding”, explains Viral.

Arty with roof tiles

Given the entire language of the interiors speaking of mud, clay tiles, Viral chose to have the defining highlights in the spaces too to be articulated with terracotta. Thus the demarcating wall in the reception seating area reveals a fine stacking of broken roof tiles that becomes an artistic feature in itself, turning into a highlight zone. The broken roof tile cladding is taken across to select segments of the walls too where they become the focal elements. Their artistic display is accentuated by the presence of finely crafted pots that serve as inverted lighting elements, featuring as arresting differential elements. Clay masks and saucers serving as wall accent features, further enhance this riot of rich clay in the retail space.

“The terracotta mirrors were handcrafted with no definitive shape so as to lend a carefree creative streak as mirrors are an integral part of any salon.”



Stacked broken roof tiles become the demarcating wall in the reception lounge



Handcrafted terracotta railings on the upper level

To accentuate the contrasting definition of this staircase zone, broken pieces of vitrified tiles have been cast in a random pattern to lend a unique artistic flavour. “These tiles were discarded as waste and sold as second quality because many were chipped. But the waste tiles were effectively used and turned into an art statement by breaking them further and laying them in an artistic pattern”



Clay masks, saucers, lighting elements speak an earthy story



Sketches of art over arched openings speak a differential story



The entry articulated by brick arches and clay tiles

Contrasting with concrete

The prolific presence of clay is finely contrasted by in situ terrazzo treads in the staircase where they are fused into metal railings to lead to the mezzanine section. “The staircase has a strong functional presence and features in central region of the retail space around which the functional zones have been designed. It was important to ensure the staircase does not visually appear heavy against the intense presence of clay in the interiors. The in situ individual terrazzo treads were hence fused into the metal railings to appear light and floating, yet serve as a striking contrast to the reddish hues marking the retail space”, elaborates Viral.

Salvaging waste

To accentuate the contrasting definition of this staircase zone, broken pieces of vitrified tiles have been cast in a random pattern to lend a unique artistic flavour. “These tiles were discarded as waste and sold as second quality because many were chipped. But the waste tiles were effectively used and turned into an art statement by breaking them further and laying them in an artistic pattern. This not only addressed budgetary concerns but also aided to meet the sustainable interventions that was part of the design brief”, he adds.

The use of waste was not restricted to tiles but also extended to the furniture placed at the reception area, with the chairs and coffee table structured using discarded wood of old furniture pieces. “The entire furniture in the retail space except the treatment chairs, is fashioned out of discarded wood to meet the strong sustainable leanings displayed in the brief.”

Artforms in clay

Since an interior, bereft of wall art can prove to be a little stark, Viral decided to bring in these artforms, but articulate them again with clay. Thus, interestingly crafted clay masks, uniquely sketched faces on terracotta plates, differentially crafted clay jaalis to serve as a railing for the mezzanine floor, become the distinctive artforms on the walls and ceiling, enhancing the artistic flavours of the earthy clay textured interiors.

The project is the recipient of IIID National 2023 Award under Hospitality Interiors category. ✱

Project: **Bombay Family Salon**
Design Firm: **Spash Design Studio**
Location: **Rajkot, Gujarat**
Built area: **1600 Sqft**
Completion: **2023**
Design team : **Architect Viral Patel**
Materials: **Clay bricks, clay roof tiles, clay pots, mud plaster, vitrified tiles, in situ terrazzo**
Picture credits: **Studio Second Space**
Awards: **IIID National 2023 Award – Hospitality Interiors**

Silence

BY PROF.JAISIM KRISHNA RAO



Silence, in this article, after six decades in the profession of architecture and reaching an age which smiles and sometimes gazes at the environment that surround one's life. The senses and elements play with each other beyond infinite dances and plays, making life a journey beyond the searchable path.

The most difficult aspect of life to learn and practice, especially when all the senses dance with elements and in a sense flirt with infinite beauty with each other is Silence. Silence can be compared to an uncut diamond. More the faces one creates, the value grows to edges of infinity. When one sees an uncut unpolished diamond, one is inclined to ignore it. As it opens up with every touch the value grows and grows. That is the world that expresses silence.

Even as I sit here in total silence, the birds chirp, the stream ripples, wind plays with leaves, the trees dance, the cloud smiles and claps, the shower of rain drops, bless one and all. Awakening the thoughts of wisdom and tranquility.

As I walk the paths of my village, a new avatar transforms these elements fusing them as a concert of total discipline learnt and played with absolute confidence. The human brain freezes the body and the mind immerses beyond consciousness. The spaces of the interiors play with discipline to design life as it transforms letters to the final story of spiritual creativity as expressed by each individual in the profession.

Time takes over matter, evolving what is today to the imaginative thoughts awakening tomorrow. **Silence alone smiles.** It is eternity, limits are beyond dimensions and with defined journey exercised

by divinity. Spirituality enters and the silence is awakened, each and every part of the body fuses with the mind and infinite interaction flows, memories float and fly, the human being evolved over centuries and unlike any other creature learnt every step one by one explored and experienced to be educated from all the environment interaction creating new dimensions of designed life.

Before one closes the mind and thought like a door to entertain silence one must aspire to awaken the dead to learn the wisdom of silence. One must now look at our profession of Architecture and Design as one comprehends it over time, from the historic orderly cultural past, to the hustle and bustle of today. Silence to Noise. History was expressed through the senses by silent music flowing through the human built designed spaces, today all over the Earth technology has outpaced art to the extent, that it has no philosophy and spirituality. Walk or drive or fly, all our senses are closed just from start to finish not comprehending the wonderful journey of time and space that carried them one to the other. Silence just smiles.

The last lines to the youth who will and shall run tomorrow, learn to unlearn, contemplate and create an environment both urban and rural which respects the value of life, love life, live life in all its avatars prevailing in nature, the discipline of design to positively express architecture. Take time, let wisdom lead each step with conscious awareness.

Languages and culture are many, but each language expresses with words, words forming sentences, sentences paragraphs, paragraphs fuse chapters, a story is created. Letters and words alone have no expression. This is education, only time can teach. Silence is essential to patiently listen and learn to question and gain knowledge which leads to wisdom. Wisdom is Silence.

Now I shall immerse in silence to let each mind explore through the body which gives it meaning to search paths and create journeys of infinity.

Down Under: More attractive for PG in architecture?

Over the last decade, a growing number of Indian students have been crossing continents to pursue postgraduate studies in architecture, with Australia and New Zealand emerging as top destinations. The trend is not just about geography; it is a reflection of the global aspirations, quality education, and professional growth opportunities that these countries offer, as well as the socio-cultural and political scenarios, and possibly a better life.

In 2015, around 15,800 Indian students were enrolled in Australian higher education institutions. By 2019, that figure more than doubled to 35,400, and projections for 2025 indicate enrolments could exceed 101,500. New Zealand, though smaller in scale, mirrors this trend. From a modest increase of 3,500 additional visas in 2015, Indian student enrolments grew by nearly 49 per cent between 2021 and 2024, with forecasts suggesting roughly double the number by 2030.

While exact figures for postgraduate architecture programmes are not publicly detailed, the upward trajectory of Indian students overall strongly suggests a parallel rise in architecture enrolments.

Despite robust architecture programmes in India, many students still choose to study abroad. The reasons are multifaceted:

- Global Recognition and Exposure** - Australian and New Zealand (ANZ) architecture programmes enjoy international accreditation and are highly regarded for integrating sustainability, urban design, and digital technologies. Students gain exposure to innovative design practices.
- Post-Study Work Opportunities** - Both countries offer extended work visas allowing Indian graduates to work for several years post-study, gaining practical experience and enhancing employability and possible residency.
- Research and Specialisation** - ANZ institutions often provide opportunities for niche research and specialised postgraduate programmes; on the other hand, there might be limited postgraduate specialisations and research facilities in India compared to ANZ institutions.
- International Networking and Career Mobility** - Studying in ANZ allows students to build global networks with peers, faculty, and industry leaders, opening doors to international practice and collaborations that can shape career trajectories.
- Holistic Learning Environment** - Both countries offer smaller class sizes, modern studios, and hands-on exposure to real-world projects, creating a learning environment that emphasises both creativity and technical competence.

Australia has become a preferred destination due to its combination of high-quality education and career-oriented policies. Universities in Australia offer postgraduate programs that balance design theory with practice. Coupled with the immigration policy, the environment encourages students to gain practical, hands-on experience in international contexts, whether in sustainable design, digital modelling, or urban planning. Many



BY DR JAFFER AA KHAN

students view this exposure as a way to differentiate themselves in India's competitive architecture market once they return.

Though smaller, New Zealand has carved a niche in architecture education. Its universities emphasise research, environmental design, and community-centric architecture, making it appealing to students interested in sustainable and culturally responsive design. With a more personalised learning environment and smaller class sizes, students can directly engage with faculty and projects. Additionally, New Zealand's work policies allow students to gain practical experience locally, further enhancing their career prospects. The combination of rigorous academic training and hands-on exposure makes it a compelling alternative to Indian programmes.

Indian architecture programmes are strong, with prestigious institutions like IITs, SPAs and CEPT offering high-quality postgraduate courses. However, students often perceive limitations in global exposure, specialisation options, and international recognition. Studying abroad allows them to bridge this gap, returning to India with enhanced credentials and a competitive edge.

Furthermore, the experience of working abroad provides insights into international standards, sustainability practices, and multicultural design perspectives-skills increasingly sought after in India's evolving urban and architectural landscape.

In conclusion, the surge of Indian postgraduate architecture students to Australia and New Zealand reflects a strategic choice rather than mere wanderlust. Students are seeking global recognition, specialised knowledge, hands-on experience, and career mobility.

Australia and New Zealand not only offer world-class programmes but also paths to practical experience and professional networks that are difficult to replicate at home. This trend is likely to continue, positioning these countries as prime destinations for Indian students aspiring to redefine their architectural careers on a global scale.

(The author is an Architect Academic based in New Zealand (Aotearoa) and the founding Director of INZAC – India New Zealand Architecture Collective.)



Capturing a Yadava legacy

BY MAHESH CHADAGA

Built between the 11th and 12th Century, the grand Gondeshwar Temple in Sinnar belongs to the Yadava dynasty who ruled during this period. The grand edifice is considered to have been commissioned by Rav Govinda, son of the Yadava Chief, Rav Singhuni at a cost of rupees two lakhs. **Interior Designer Mahesh Chadaga** captures the grandeur of the edifice, recording with his lenses the past glories of this era, the fine craftsmanship and the structural masterpiece.



The temple, built in Bhumija style, has a Panchayatna layout where the main shrine is surrounded by four subsidiary shrines. Situated on a rectangular platform, the plan of the temple bears close resemblance to the Ambarnath Shiva temple as well as the Udayesvara Temple, though the sculptural grandeur of its exterior walls does not match the superior craftsmanship of the Ambarnath Temple.

The main shrine hosts a large Shiva Linga with the Nandi pavilion facing it, both of which are placed on an elevated plinth as compared to the surrounding shrines. A Mandapa, with porches on three sides, serves as the main entrance.





Scenes from the Ramayana are portrayed as sculptures on the walls of the temple. The subsidiary shrines surrounding the main edifice also come with a porch, where each comes with a rectangular plan that includes the Mandapa and Garbhagriha.



Celebrating Design Excellence

COMPILED BY **AR. SAHANA SHETTY**

The month of May saw IIID BRC assisting HO in hosting the IIID National Design Excellence Awards that had received overwhelming response and participation from across the country. Spearheaded by NEC Member Ar. Bindi Salaopurkar, the Design Excellence Awards recognise and celebrate outstanding talent and contributions from the designer fraternity, hailing from across the country, in the field of architecture and interior design. It was a proud moment to note the Bangalore Chapter recording the highest number of entries for the awards, a true testament to the city's vibrant and exceptional design community.

The evening saw the hosting of the South Zone Awards ceremony where winners from across the region were felicitated. The Zonal award winners advanced to the National Finale in Mumbai where they presented their works before a live jury of distinguished professionals. The moment of pride for Bangalore Chapter was the award of the second place for Bangalore based architect firm, Kamath & Rozario at the National level in the Large Residential Interiors category.

NATIONAL AWARD WINNER



Ar. Lester Rozario receiving the IIID National Award under the Large Residential Interiors Category



Team Uru and NEC members at the Design Excellence Awards

SOUTH ZONE AWARD WINNERS



Sandeep Umapathy
Mistry Architects
Hospitality, Winner



Neha Philip Sapre
Studio Taan
Commercial space small, Winner
Residential large, Commendation



Kiran Venkatesh
Inform Architects
Institutional & Public Spaces
Winner



Gayathri Padman H
Aanai Studio
Residential Small, Runner Up



Adwitha Suvarna
Collage
Architecture Studio
Residential Large, Runner Up



Gaurav Ashok Panjwani
Studio GSA Architects
Commercial Space Small
Runner up



Husna Rehman
Fulcrum Studio
Commercial Space Large,
Runner Up
Residential Large,
Commendation



Swapnil Valvatkar
Collage
Architecture Studio
Institutional & public spaces
Commendation



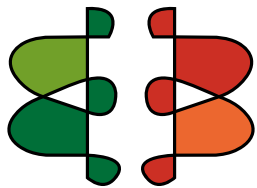
Andre Camara
Studio Camarada
Hospitality, Commendation



Anshul Chodha
Sanctuary
Architects & Designers
Hospitality, Commendation



Chandrakanth Kanthigavi
4site Architects
Product Design & Residential Small
Commendation



Happenings in BRC

APRIL TO JUNE 2025
COMPILED BY **AR. SAHANA SHETTY**

CELEBRATING WOMEN IN DESIGN

IIID BRC hosted the second edition of the Women’s Day Awards, 2.0, in June, which saw a remarkable increase in participants, with close to 50 entries registered. The first place under the Crafts/Art/Product category was shared by Kavya Sheth & Shruthy Sangvi of Studio Ruh in collaboration with Jenny Pinto of Oorja Design. Under the Architecture/Interiors/Landscape Design category, Shivani Kumar of Studio XS in collaboration with Archana Girish of Hanna Green Scapes were the winners.

Shyamala Prabhu of Triyantrika in collaboration with Alifa Shabbir of Designmint Metal Art and Décor, with special participation from Laxshmi Malhotra of Resham Dor, received Commendation under the Crafts/Art/Product category while Milli Gemawat of Mitti Mahal in collaboration with Sherab Tharbus of Tharbus Design received the Commendation under the Architecture/Interiors/Landscape Design category.



CRAFTS/ART/PRODUCT CATEGORY — WINNER

Victoria Lilies: The collaboration of Studio Ruh and Oorjaa Design came up as the winner, the sculptural floor lamps emulating the magnificent water lilies, as a homage to twvvhe natural wonders of the wild and the mysterious ocean ecosystem. Hand sculpted from banana fibre handmade paper, the giant lilies manifest over slender brass finished stems, capturing the magic of light, shadow and water.



CRAFTS/ART/PRODUCT CATEGORY—COMMENDATION

Object D’Art: The objective was to create an heirloom centrepiece, yet one that served as a retake to connect with contemporary leanings. The collaboration between a women-led craft studio to promote traditional Indian craftsmanship and a Metal & Art Décor Studio, along with a manufacturing unit, culminated in the creation of a finely hand hammered, handcrafted brass Urli base with intricate Bidri work done by Bidri Master, Late Md. Rauf. An inspiration of the boundless cosmos, the brass Urli, invites contemplation, sparks wonder and curiosity.



ARCHITECTURE/INTERIORS/LANDSCAPE DESIGN CATEGORY—WINNER

Chalet in the mountains: Nestled in the hills of Manali, surrounded by lush green Deodar trees, with a spectacular view of the snow capped Rohtang Pass, the structural form blends into the surroundings, the expansive windows of each room overlooking the breathtaking valley. Shivani Kumar of Studio XS in collaboration with Archana Girish of Hanna Green Scapes, offer a structure that combines old world charm with modern luxury, the interiors serving as a fusion of the cottage style with the rustic Himalayan aesthetics.



ARCHITECTURE/INTERIORS/LANDSCAPE DESIGN CATEGORY—COMMENDATION

Matharam Office: A collaboration between Milli Gemawat of Mitti Mahal and Sherab Tharbus of Tharbus Design, the accountant’s office is suffused in greens, both on the façade as well as in the interiors, bringing in a continuous interaction with nature, where one is compelled to engage with the changing seasons, shifting light and the surrounding environs.

URU NIGHTS

IIID BRC had the last Uru Nights in the month of June, which was hosted by **Inner Circle Partner Moon & Baker** at their Experience Centre. **Ar. Biju Kuriakose of ArchitectureRed**, gave a spell binding presentation of their works to the gathered designer fraternity. He shared a range of thought-provoking projects that seamlessly wove context, community, and nature into design.

From the Crescent School of Architecture, that challenged conventional learning environments with stepped courtyards, Stacked Housing that brought in a differential approach to urban living, to the Banyan Project – Homes around Trees, his projects celebrate coexistence with nature. Each of his projects was packed with deep sensitivity and innovation, serving as a reminder of how architecture can be rooted yet be radical, engaging with people, place and the purpose.



Team Uru with Ar. Biju Kuriakose



Abhiman H Shetty of Moon & Baker addressing the audience



Ar. Biju Kuriakose giving his presentation

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URU CRICKET

The month of May also witnessed the first Uru Cricket League (UCL) which brought together 12 teams where each team partnered with a product company over a two-day cricket tournament. With over 14 Bengaluru based architectural firms participating, the matches marked high energy and enthusiasm, with the ensuing bonding proving to be remarkable. Team Gensler, with the supporting trade

partner, Dtale, emerged as the champions. The runners up were Vernekar & Associates along with their supporting trade partner, Moon & Baker. The event was hosted by Maruthi Ceramics, the title sponsor, ably supported by 12 other companies. The tournament culminated with the spectacular Awards Night which served as a final fitting celebration.



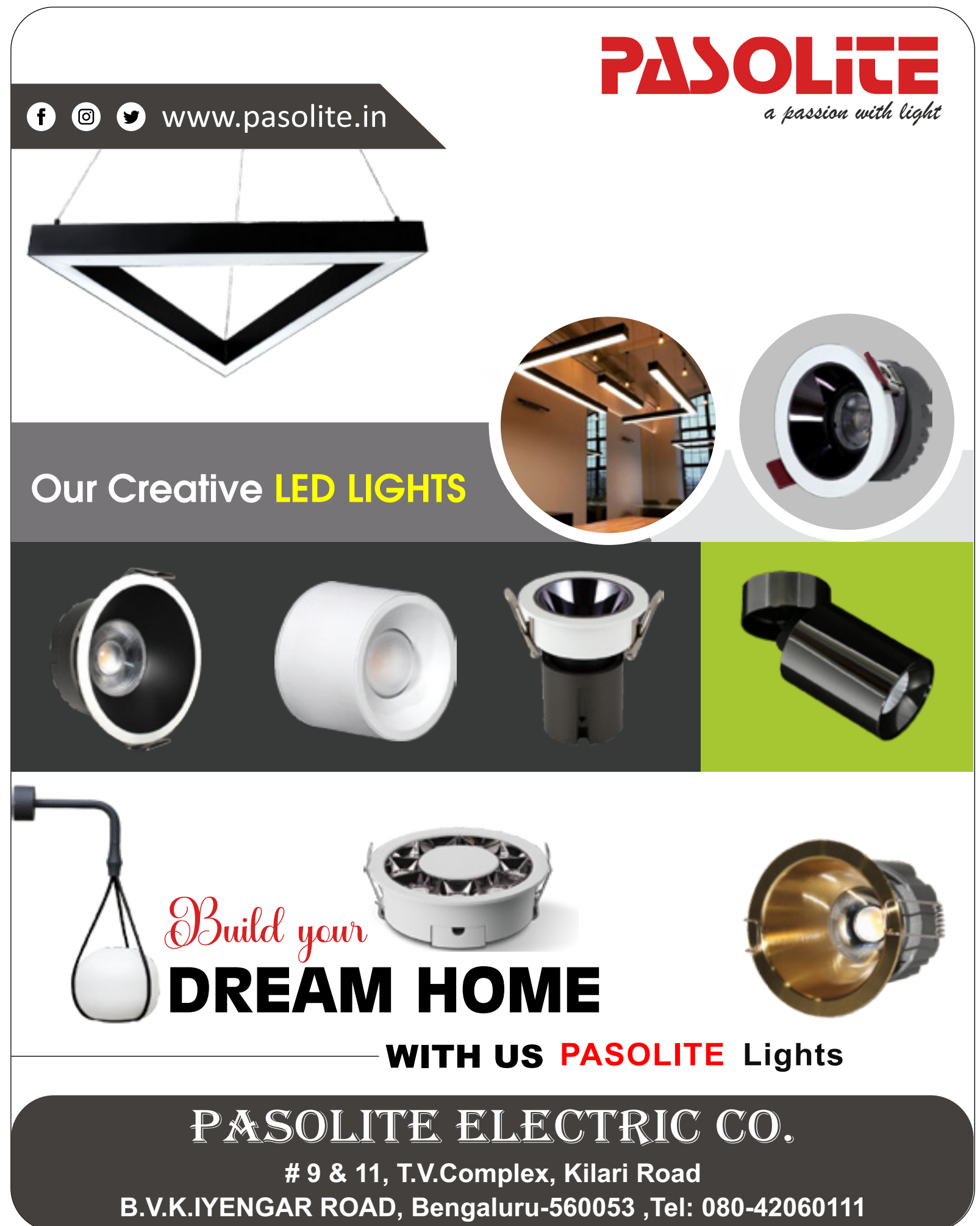
Winning Team Gensler and Dtale



Runners Up Team Vernekar & Associates



Team Uru at UCL inauguration



THE SOUTHERN SYNERGY

June was witness to yet another energetic sports initiative, Southern Synergy at Vishakhapatnam, a scintillating two-day event that brought together the Southern Chapters of IIID for a mix of talks, showcases and a spirited cricket tournament. Bengaluru was represented by two talented teams, comprising both men and women, picked from the best players of UCL. The men’s team made it to the semi-finals while the women’s team registered an outstanding performance, emerging as runner up in the tournament. Besides the pulsating celebration, the two-day event served as a fertile ground to network, explore opportunities, build camaraderie across the Southern Chapters



IIID BRC Men's and Women's Team at Southern Synergy



IIID BRC Women's Team

MC MEETINGS

The MC meeting of IIID BRC for the month of April was hosted by Inner Circle Partner Pasolite at their showroom. The MC meeting for the month of June was hosted by Inner Circle Partner Moon & Baker at their Experience Centre. The month of June also witnessed the hosting of the Joint NEC meeting by Bangalore Chapter and Mumbai Chapter, in Mumbai. IIID BRC was the proud recipient of the felicitation for registering the maximum number of Corporate Members during the two-year term.



IIID BRC felicitated at the Joint NEC



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