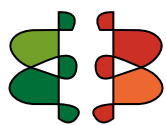


antarya

AN IIID BANGALORE REGIONAL CHAPTER PUBLICATION

Innovating the ceiling



IIID BANGALORE REGIONAL CHAPTER

FEATURING

Studio Ardete • Tejas Kathiriya • Porgai Artisans
Akshara Verma • Sowmya Kumar

INNOVATIVE. INSPIRING. SUSTAINABLE.

Impart individuality to your buildings with sustainable cladding solutions from Fundermax. A wide range of decors in nature, material, unicolours with varied textures to add that extra bit to your architecture and make it unique.

Explore the new EXTERIOR 2.3 KOLLEKTION of Fundermax.



Fundermax India Private Ltd.

Tel: +91 96113 99211

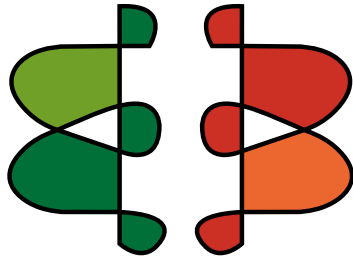
E-mail: officeindia@fundermax.biz

www.fundermax.in

For you to create

Fundermax





IIID BANGALORE REGIONAL CHAPTER

IIID BANGALORE REGIONAL CHAPTER EMBLEM

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

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



PUBLISHED BY

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

COPYRIGHT

IIID Bangalore Chapter has the copyright on design pictures and editorial content used in this magazine unless otherwise specified. No part of the magazine can be reproduced without the written permission of the publisher.

Chairperson Speaks



V. VISHWANATH

Dear members,

Journey of IIID BRC Continues... with great spirit of our members and support from the NEC. The three months of April, May and June have been a great experience, bonding with members of our fraternity, in specific to Founders and Women Designers of our Chapter. We celebrated Founders' Day and Women's Day on 9th April 2026 to honour the legacy of our Founders from the time Bengaluru was established as a Chapter in 1992.

It was an occasion to remember the founding Chairperson Late Ar. B. H Rati along with Chairperson Elect, Ar. Bindu Madhav, Ar. Raja Watve and Late Shri. Krishna Murthy of Town Hardware as MC members. We did recognise all the past Chairpersons including their legacy and contributions until 2025

The event continued celebrating Women in Architecture and Design. Special session on Design your Wealth to help fraternity to be better wealth managers. We thank HMG Stones our Inner Circle Partner for hosting 'Founders' and Women's Day' at their experience centre.

May-June was fun time for the MC where we embarked on a fascinating trip to the less explored continent of South America. Our 16-day trip gave us an insight to the similar cultural stories between countries and continents, understanding and interaction with Architects, exploring Amazon Forests and off-course the Culture, Climate and cuisine of the four nations that we travelled. Month of June was dedicated to the School Children of 'Bhavan's Bangalore Press School'. IIID BRC conducted the program of 'Catch Them Young' along with GNA and Asian Paints to help children understand the nuances of Design Education, its future and means to get into Architecture and Design courses. We concluded two productive MC meetings in April and June, hosted by Inner Circle Partners Twiggr and Moon and Baker. We thank both for hosting the MC meetings. We are gearing up for the first FDP of the term 2025-27 and Master Series with Master Architect Shirish Beri.

Cheers until we meet next.

V. Vishwanath

Chairperson - IIID BRC | 2025 - 27

vish@yvarchitects.com

ESmart
DOOR LOCK



SECURITY MADE SMARTER.

Personalised door lock solutions that give
you smarter access, your way.



Scan here to
view Brochure



Palm
Recognition



Face
Recognition



Mobile
Access



Fingerprint
Access



Card
Access



Auto Lock /
Auto Open



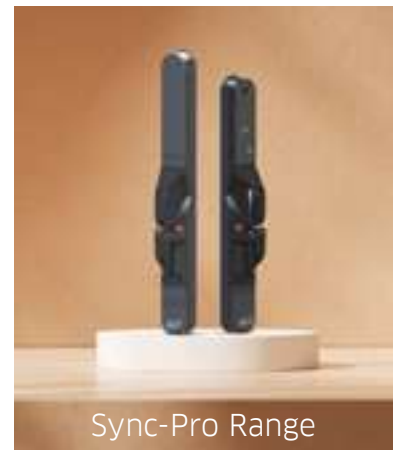
Imperia Range



Crest Range



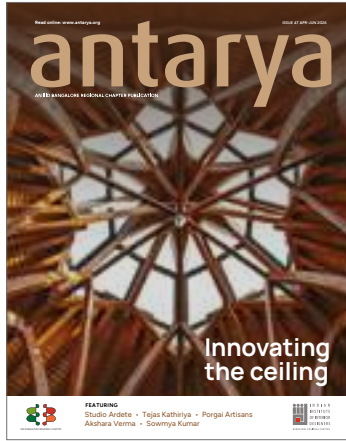
Regalia Range



Sync-Pro Range

Discovery Center : **Bangalore** No. 52, 2nd Floor, SPD Plaza, Opp. Jyoti Nivas College, Koramangala 5th Block, Bangalore - 560 095 | **Mysore** #43/A, Ashram Road, Jayalakshmi Puram, Mysore - 570 012 | **Hubli** #79 & 79/1, Byahatti Plots, Deshpande Nagar, Landmark : Opp. Diamond Sarthak Apartment, Next to Shankranna Munvalli House, Hubballi - 580029

Authorized partner for Karnataka : South India Agencies. 48, 2nd Cross, 2nd Main, Azad Nagar, Off Mysore Road, Bangalore - 560018, Phone : 080-26754207 / 9980512282 / 7892505014, Email : ebco@southindiaagencies.com



ISSUE 47 | APR – JUN 2026

COVER IMAGE

Intricate wooden dome ceiling with geometric skylight

Credit : Stötzer Balázs, Unsplash

Editorial Team

MANAGING EDITOR

Dinesh Verma

CONTENT EDITOR

Nandhini Sundar

STAFF PHOTOGRAPHER

Mahesh Chadaga

EDITORIAL BOARD

Jaffer AA Khan, Mahesh Chadaga,

Kavita Sastry, Gunjan Das, V. Vishwanath

ART DIRECTION & DESIGN

Deval Maniar

www.anulom.in | deval.work@gmail.com

PRINT

Gaptech Press, Bangalore

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

From the Managing Editor's Desk



DINESH VERMA

Dear Members,

Ornamentation, patterns, paintings and craftsmanship, which were a canvas for the ceilings of yesterday, essentially gave them a ceremonial significance. The ceiling is probably the only factor in the construction industry which started as a concept for decoration and later became an element of necessity for the buildings. Ceilings today have become a feature that accommodates electrical, fire and air-conditioning services, control acoustics as well as thermal comfort.

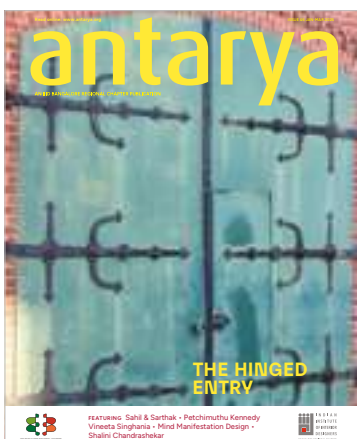
Modern ceilings not only are designed to accommodate the above but also facilitate the servicing and replacement of all building utilities.

Visually, ceilings can make the environment feel expansive, intimate, monumental or cosy. It can alter the scale, colour, texture and lighting, besides quietly establishing the character of the entire décor.

As always, we strive to capture different facets of a building and its interiors and showcase them to the fraternity, we shall be continuing with more such features. Do keep writing and sharing your projects. Remember, Antarya is a platform to showcase your designs and thoughts.

DINESH VERMA

verma@acegrouparchitects.com



ISSUE 46 | JAN – MAR 2026
REVIEW

We are deeply grateful to Nandhini Sundar for the beautifully written, perceptive feature in Antarya. The article acknowledges something central to our practice: artisan is not merely an executor of a design, but an integral creative partner in the process. Nandhini has captured our journey with great sensitivity, looking beyond finished objects and interiors to understand the research, collaboration, experimentation, challenges and conversations with artisans that lie behind them.

SARTHAK SAHIL DESIGN CO.

◆ COVER STORY

08

Innovating
the ceiling

BY NANDHINI SUNDAR



◆ INDUSTRY FEATURE

16

VOX solution
to perfect ceiling

FEATURING VOX



RETAIL VIEW

46

Handpicked
to astound

FEATURING HMG STONES



Contents

ISSUE 47 APR – JUN 2026

 GURUKUL

24

A captivating nook for the nerd

FEATURING AKSHARA VERMA



 EXCLUSIVE RESIDENCES

32

Reinterpreting the vernacular

FEATURING TEJAS KATHIRIYA



 ARTYFACTS

38

Reinventing the tribal art

FR. PORGAI ARTISANS ASSOCIATION



 RETAIL SPACE

50

A Chettinad inspiration

FEATURING SOWMYA KUMAR



 YOUNG MASTERS

58

Designing the urban acupuncture

FEATURING STUDIO ARDETE



DESIGN IDEOLOGY

The CUE

PROF. JAISIM KRISHNA RAO

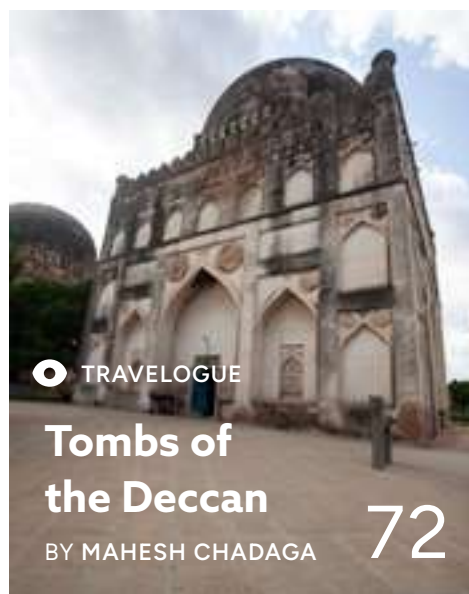
70

ACADEMIA COLUMN

M Arch in Creative Technologies: Redefining India's Smart Cities

DR JAFFER AA KHAN

71



 TRAVELOGUE

Tombs of the Deccan

BY MAHESH CHADAGA

72

Happenings in BRC

APR TO JUN 2026

78





Reproductions of some Lascaux artworks in Lascaux II.
Source: Wikipedia



Hands at the Cuevas de las Manos upon Río Pinturas, near the town of Perito Moreno in Santa Cruz Province, Argentina. Source: Wikipedia



An artistic depiction of a group of rhinoceros was completed in the Chauvet Cave 30,000 to 32,000 years ago. Source: Wikipedia

Innovating the ceiling

BY NANDHINI SUNDAR

The concept of ceiling, dating back to the prehistoric period, prevailed simply as the roof of a cave or the natural rock shelters, which interestingly was also used as a canvas to paint with charcoal or in red and yellow ochre, forms of nature and strong cultural practices. The Lascaux Cave in France is a fine example of the Palaeolithic cave which hosts nearly 600 wall paintings and around 1500 engravings of the local Ice Age animals.

The Chauvet-Pont d'Arc Cave in southern France similarly hosts over 1000 detailed drawings of Ice Age animals, the paintings dating back to roughly 36000 years. The Cave of Altamira in Spain is yet another with prehistoric artwork where the cave's ceiling is covered with drawings and paintings of animals and human hands in stunning detail and skill, using iron, burnt bone, clay. Likewise the Rock Shelters of Bhimbetka in Madhya Pradesh display paintings that date back to the Mesolithic Period.

The first artificial or engineered flat roof form evolved in mud, mammoth bones, forest wood. An overhanging of such roof structures served as a shelter from the harsh weather conditions. Branches of trees were woven and layered with a thick mixture of mud and straw, akin to the modern Wattle and Daub technique, that sheltered as well as insulated the interiors.

In locations such as prehistoric Siberia, which was sans trees, mammoth tusks and ribs were interlocked to form the framework for a hut which was then covered with animal hide that became the ceiling. In the late Neolithic period, Megalithic stone ceilings came about where massive, horizontally corbeled stone slabs were engineered to distribute the weight across the supporting walls.

Ancient Egypt and Mesopotamia

The ceilings of ancient Egypt featured massive flat sandstone or limestone blocks that were typically laid on thick stone columns and walls. Where the structure was in mud or brick, heavy adobe barrel vaults were opted. The ceilings came decorated with vibrant religious and cosmic artforms with the vaults and flat stone slabs of the tombs and temples featuring a deep blue background along with five-pointed yellow stars that mimed the night sky. The Dendera Temple of Hathor, the astronomical ceiling of Senenmut's Tomb with its zodiac signs, constellations, are classic examples. Stone being rare in the Tigris and Euphrates floodplains, ancient Mesopotamian structures heavily used sun-dried mud bricks and fired mud bricks.



Magdalenian polychrome bison Source: Wikipedia



Ancient Egyptian tomb with hieroglyphs and painted ceiling Source: Unsplash

They pioneered monumental arches, domes, barrel vaults that spanned over spaces without the long timber beams. The palaces and temples incorporated art in the form of paintings in geometric patterns, glazed brick motifs, reed mat impressions, done with vibrant pigments.

Period of the Byzantine and Romans

Romans were famous for their deep, decorative recessed panels, referred to as coffered ceilings. These brought in structural depth, uniqueness and grandeur to their architecture, besides featuring as artistic masterpieces. The Romans used innovative concrete, vaults such as the barrel vaults, groin vaults, domes, to build massive spans while reducing the weight through coffering.

The ceilings were decorated with rich frescos and stucco work, the Pantheon dome being a classic example. Intricate 3D patterns, wreaths, mythological figures featured on the vaults, while the frescos were in bright red and yellow with fine architectural detailing. The Pantheon dome continues to be the world's largest unreinforced concrete dome, the coffered concrete dome coming with a central opening, the oculus, to the sky.

Close on the heels of Roman architectural grandeur was the Byzantine architecture that introduced soaring mosaic covered domes, the famous example being the Hagia Sophia in Istanbul. The Hagia Sophia features a stunning dome ceiling crafted with shimmering mosaics. The arresting ceiling also incorporates acoustic properties, regulating the sound within the vast space.



Lamb of God mosaic in presbytery of Basilica of San Vitale (built A.D. 547), Ravenna, Italy. Source: Wikipedia



Pantheon, Rome

The Pantheon dome continues to be the world's largest unreinforced concrete dome, the coffered concrete dome coming with a central opening, the oculus, to the sky.



Mosaic of the Virgin and Child, north dome of the inner narthex Source: Wikipedia

Mausoleum der Galla Placidia in Ravenna, Italien. Deckenmosaik
Source: Wikipedia



Istanbul Little Hagia Sophia ground floor
Source: Wikipedia

The Grecian intervention

The ceilings and roof systems of ancient Greece evolved from basic timber frames to transform into sophisticated structures that featured engineered terracotta tiles, artistic stone and wood coffers. The grand stone shells of the Grecian temples survived to tell their tale, though the timber roof trusses and wood coffered ceilings decomposed to reveal brilliant tile fragments. Their large span essentially relied on a strong wooden beam system resting upon stone walls or columns. The interlocking terracotta tiles replaced the thatch to safeguard against fire as well as water seepage. Eaves were a part of their structure, incorporating decorative ornamentation. Parallel wooden beams gave a flat beam ceiling in many of their public structures and porticos. Coffered patterns were also sewn into stone and wood to reduce the structural weight of the roof, while simultaneously featuring painted or gilded embellishments.



Basilica di San Vitale - Cupola
Source: Wikipedia

The Medieval era

The Medieval era was marked by the impressive Gothic vaults where the skeletal ribbed vaults and pointed arches, flying buttresses, replaced the heavy Romanesque stone barrel vaults and pushed up the height of the buildings to majestic levels by redirecting the weight downwards. These vaulted plastered surfaces later became the ground for legendary art such as Michelangelo's work in the Sistine Chapel ceiling, a masterpiece of High Renaissance art.

The Gothic ceilings, essentially developed in 12th century France, used large cross-girders to support the floor beams at right angles and these were richly bevelled and painted in vibrant colours. The Notre Dame in Paris is a classic example of the magnificent ribbed vaults and intricate stained glass, where the ceiling becomes a canvas for the spectacular murals. The curved ceiling of the Gallery of Maps in the Vatican Museum is yet another stunning example, with its 40 frescos of Italy. Having evolved from the Romanesque architecture, Gothic architecture later developed into Renaissance architecture.

The Baroque and Rococo periods were witness to more extravagant ceilings with dramatic stucco, gilded mouldings and striking frescos. The Palace of Versailles in France is a fabulous example, the Hall of Mirrors featuring a ceiling covered with gilded stucco and paintings.

The Victorian era

The Victorian era marked the transition from candles, oil lamps and later gas lighters to thence electric lighting. The interiors displayed high ceilings going up to 13 feet, featuring elaborate floral cornices, ornate central medallions and stencilled patterns that denoted social status. With such ornate, opulent designs embellishing the interiors during this period, the ceilings then evolved from being the ultra ornate, soot collecting centre pieces hosting the gas chandeliers to eventually incorporate simplified mass produced stamped metal panels.

By the late 19th century, corrugated iron panels became popular, with the elaborate floral ceiling medallions crafted from the mass



Ceiling art of Sistine Chapel, Source: Wikipedia



7 Estancia del Sello (Bóveda) Source: Wikipedia



Source: Wikipedia



Ceiling art of Sistine Chapel, Source: Wikipedia



Château de Versailles, Versailles, France Source: Unsplash



Source: Unsplash

produced cast iron which lent itself to intricate detailing. The medallions came painted or gilded, in a variety of motifs such as floral patterns, geometrical shapes, intricate filigree work, marking the Victorian fascination for ornamentation.

The Industrial Revolution was witness to newer materials and newer production techniques, expanding the options for the ceiling medallions. Widespread fibrous plaster and paper mache components that could be mass produced to replicate the ornamentation, made the medallions increasingly popular as a decorative item for residential and commercial spaces, making them widely accessible and affordable.

False ceiling

The concept of false ceilings goes back to ancient Egyptian structures where they were used in tombs, temples, often crafted from wood or stone to create intricate patterns that would hide the structural elements while reflecting cultural and religious beliefs. The Romans used false ceilings to improve the acoustics in their theatres, public spaces. They experimented with plaster and early forms of concrete to craft these innovative ceilings.

A ceiling with ornate decorations, Argentina and buenos aires in Buenos Aires Source: Unsplash



During the Medieval period and Renaissance, the false ceilings became more elaborate and decorative. The cathedrals of this period were adorned with frescos, gold leaves, intricate carvings, displaying wealth, power, religious devotion. They featured as a canvas for artistic expression, with new innovative techniques being experimented. The Industrial Revolution became a turning point in the evolution of false ceilings, becoming more accessible, functional, with the introduction of metal, plaster, that could be mass produced.

Cut to the 20th century, false ceilings took on a new role with acoustic tiles made from fibreglass, developed to improve sound quality of the interiors. These tiles became available in a variety of patterns, textures, meeting both functionality as well as aesthetics.

The 21st century has witnessed further refinement, advancement, with integration of technology where smart false ceilings include built-in lighting systems, speakers, air purification systems, all of which are controlled through smartphone apps. Fusing into this is the sustainability factor, with eco-friendly materials being opted to lay the false ceiling.

The Indian indulgence

The ceilings of ancient Indian structures evolved from primitive rock shelters to the magnificent, geometric, corbelled stone canopies of the ancient temples as well as the grand Indo-Islamic domes. The Bhimbetka rock shelters dating back 30,000 BC, the rock cut Buddhist chaityas, the classical and medieval temples with their grand vithanas, are some classic examples of ancient Indian ceilings. Elaborate stone carvings, concentric, corbelled geometric patterns in stone, floral loops, sculptural extravaganza of mindboggling detail, marked the ancient temple ceilings and interiors.

The erstwhile palaces, such as the Rajput and Mughal architecture, likewise revealed rich play of timber with intricate carvings, the stone domes inlaid with semi-precious stone, vibrant murals, colourful tiles, mirror work, stained glass that let in colourful light into the royal interiors. The Islamic influence brought in the spectacular arches, the majestic domes that took ceiling to another crafted level. The Colonial period combined the Victorian ribbed vaulted ceilings with indigenous motifs and stone lattice work, such as seen in Mumbai's Chhatrapati Shivaji Maharaj Terminus.



Jain Temple,
Rajasthan
Source
Wikipedia



Mosque
Khambhat
Gujarat
Source
Wikipedia



A view of the central dome towers over the main atrium of the building CSMT. Decorative squinches, make the square plan an octagon, to support the dome's drum. Chhatrapati Shivaji Maharaj Terminus - also known by its former name Victoria Terminus it is a historic terminal train station and UNESCO World Heritage Site in Mumbai, Maharashtra, India. , Source: Wikipedia



The Contemporary scene

The 20th century was marked by extensive innovation in ceiling tile materials and designs. The old world extensive ornamentation was rejected, with plain, flat white ceiling becoming the norm. Mineral fibre and gypsum tiles were introduced, creating options for bringing in lightweight, easy to install solutions that also provided acoustic insulation. Cleaner, simpler lines marked the design of the ceilings resulting in the development of plain, textured tiles to meet minimalistic requirements.

Acoustic ceiling became special requirement in the mid-20th century and ceiling tiles were specifically designed to absorb the sound, reduce noise levels, improve functionality of large, shared spaces. A secondary grid to hide the HVAC ductwork, electrical wiring, plumbing lines became an accepted practice. By the late

20th century, high-end architecture had structural slabs, pipes, ductwork totally exposed and the ceilings evolved as a fifth wall to accommodate fire suppression sprinklers, telecommunication, modular lighting amongst others.

Slipping into the 21st century, ceiling came through yet another evolution and this time accenting on sustainability as well as customisation. Eco-friendly materials such as bamboo, reclaimed wood, recycled fibres found their way in to come up with greener solutions. The extensive advancement made in technology and digital printing has increased the scope for customisation, tailoring the ceiling design and material use to address specific aesthetic and functional requirements. This has resulted in the emergence of unique, personalised spaces, with creativity peaking.



Wooden beams and woven ceiling structure indoors, Source: Unsplash



Cathedral of San Sebastian at Rio - Brazil.
Image Credit : Ar. Dinesh Verma



Geometric pattern of hanging wooden slats
Source: Unsplash



Architecture by Ar. Santiago Calatrava
Image Credit : Ar. Dinesh Verma



VOX solution to perfect ceiling

BY NANDHINI SUNDAR



The journey began in 2018 in the form of imports, introducing the domestic market to some impeccable ceiling and façade solutions from the Polish company, **VOX**. The demand caught on, growing year on year to lead to a point where starting a joint venture with **VOX** became a more prudent approach to address the growing business.

Year 2023 saw this initiative bearing fruit when **VOX India**, under the stewardship of Managing Director, Varun Poddar, commenced manufacturing operations in Bengaluru. The factory incidentally is the fourth in the world, two based in Poland and one in Romania. The solutions on offer initially focused on ceilings and walls. This thence extended to cover flooring and facade solutions.

A wood-finish ceiling brings warmth and seamless connectivity to the expansive interior, with a jointless linear design that flows effortlessly through the open setting and integrated greenery.

Why VOX India

Given that the parent company **VOX** was established in 1989 in Poland, **VOX India** comes with the backing of 36 years of experience and deliverance of impeccable quality solutions in ceiling, facades, walls and flooring. Adding to this is the 20 year warranty that the products universally come with, further reiterating the high quality standards adhered to in the manufacturing as well as design.

Unlike the conventional approach of foils used on panels, the façade and ceiling solutions offered by **VOX India** come with digitally printed surfaces that mime the wood grains with flawless perfection. Dispensing with the conventional foils comes with the added advantage of the wood grain patterns not repeating for 100m. The end solution thus features as an astounding replica of natural wood.

LIGHT ON THE EDIFICE

Since the solution features as a panel, either on the wall or the ceiling, the heaviness of the material matters when adopting the solution. The panels, being light weight, serve as perfect solutions to clad, be it on the façade, the interior walls, the ceiling, without adding their weight to the building.

ENVIRONMENTALLY SAFE

The presence of specific metals, chemical compositions in the product poses its own health risks. Sensitive to this, Lead and Tin have been dispensed with in the manufacture of these panels, making it environmentally safe, not just for the user of the space, but also the person installing the panels. Additionally, recycled materials are used in the production.

With high degree of concern raised on the environmental impact of the product post its lifecycle when it reaches a landfill, the panels manufactured by **VOX India** come with the green feature of reuse, recycling. In short, **VOX** panels are 100 per cent recyclable. These panels permit reuse as accessories in an interior, can be used as trimming material for a new installation, or if the product has reached the end of its lifecycle, can be liquidated to facilitate recycling. In short, **VOX India** panels steer clear of landfills.

DESIGN AND LIFECYCLE

The lifecycle for the panels is extremely lengthy, the functionality and strength lasting beyond the 20 year warranty period. As a global leader in façade and ceiling solutions, **VOX** improvises the technology and design every year to incorporate new elements and functionalities. This ensures that the technology and solutions incorporated are state of the art, revisited, upgraded relentlessly year on year to offer the finest solutions that prevail as unmatched on the global arena.

The thermal printing on the panels as opposed to the conventional foils, makes them pioneers in this solution. The printing option brings

in the unique, natural wood textures, without repetition, setting the exclusive solutions on offer on a range apart. The end product which simulates wood to perfection, combines the durability of polymer that comes with zero maintenance, while exuding the woody feel to the space. The maintenance free feature also dispenses with chemicals and paints which eschews the release of volatile organic compounds.

When panelling is done on the exteriors, weathering is a serious cause for concern. Especially if natural wood is used. Circumventing these concerns while lending an authentic woody appearance are the **VOX India** façade panels, being totally waterproof even in the case of copious rains. They also come with the added advantage of offering additional insulation to the roof to prolong its structural life.

CUSTOMISATION AND AFTER SALES

Customisation can be a key altering element, influencing demand, especially if site conditions call for heavy customisation. **VOX India** successfully meets these expectations to assist in customisation where the end product fits perfectly into the requisitioned specifications.

Many a concern is raised on service after sales, to address any repairs, shortcomings. The after sales service of **VOX India** is not only faultless but also comes with a team of trained personnel to both oversee as well as assist with the installation where required. This ensures the installation is done to perfection, especially in high rise buildings which can prove to be a challenge.

INNOVATING THE CEILING

Wood comes with its own irresistible charm, yet, brings along the need to maintain periodically. **VOX India** offers a solution that dispenses with this periodical maintenance while retaining the alluring beauty. By bringing in a polymer based solution as the base, with additives to enhance the tensile strength, **VOX India** provides a durable, maintenance free ceiling that mimes natural wood. Based on the hues chosen, the panel base is pigmented before layering the print to simulate the natural grains of wood.

Given the polymer base, the application is adaptable to outdoors with a guarantee of zero weathering. Likewise, the panels can be used in a wet area like the bathroom, or even where heavy steam is present. Because of its structural composition configured to adhere to European standards of quality, there is total absence of warping, incidence of paint peel or termite attacks, it is stain and scratch resistant, giving the convenience of merely installing and forgetting till the end of the lifecycle.

ACTIVE VENTILATION

Ventilation being a key element to usher in effective functionality, **VOX India** addresses this in three ways in its ceiling panels. In the first type, the ceiling comes with visible perforation on the SV(P) 07 panel that is installed with the unperforated SV(P) 08 panel. The second type of ceiling, with SV(P) 05 panels, comes with 2 lamellas.



The wood-finish ceiling extends across the sheltered outdoor space, adding warmth to the architecture. The linear panels create a clean and continuous overhead surface.



The bus stop's curved ceiling panels flow seamlessly with its sweeping structure, creating a fluid and distinctive overhead form. The wood-inspired finish brings warmth while accentuating its architectural character.

The third type of ceiling incorporates the SV 26 non-perforated panels with 4 lamellas, to be used for areas where ventilation is not required.

The incorporation of ventilation in the ceiling panels ensures protection of the roof against moisture, fungi, mold. Additionally, the perforations protect against insects such as wasps, bumblebees, hornets.

COLOUR SPEAK

The right colour solution brings in the right ambience to a space, in tune with the theme opted. Sensitive to this, **VOX India** has on offer, the Nature Collection and Unicolor Collection. The Nature collection simulates, through expert thermal printing, the fine grains of natural wood in its exotic range, be it Basalt Oak, Polar Oak, Dark Mahogany, Golden Oak, Rosewood, Walnut, Burma Teak, to name a few, that feature in their natural textures and colours to be effortlessly adapted to the wood joinery of the interior. The Unicolor Collection is available in a range of colours such as white, light olive, buttercream, brown, black, graphite.

INFRATOP CEILING

Designed to address both functionality and aesthetics, the lightweight, durable, maintenance free Infratop Ceiling is easy to install. Offered in two colours, Nature and Unicolor, it replicates the natural grains of wood. The presence of perforations in the panels ensures ample ventilation and protection of the surface on which it is mounted, serving as an excellent alternative to solid wood panels. They serve as a practical, maintenance free solution to finish roofs, terraces, balconies, besides being excellent solutions for the interiors, be it the living room, bedroom, bathroom.

FLEXIBILITY IN USAGE

The Infratop panels can be fitted on both large surfaces as well as select elements of the building, with a combination of different colours too if desired. The same panels can be used on the interior segment and extended seamlessly to the exterior terrace, to create a uniform, coherent space. The flexible Infratop system also facilitates application of the panels on curved surfaces to finish arches and curved walls. The panels also permit fitting in different angles to give a differential design to the space and incorporation of lighting points to address the lighting in the space.

EXACTING TESTS

The Infratop panels go through exacting testing processes, both before going into production as well as post production, to ensure they meet the highest standards of quality, functionality and design. Stringent lab tests are conducted to research on the raw materials introduced into production, as well as random sampling and monitoring of both semi-finished and finished products in the production line. Thus the physicochemical properties of both solid and liquid raw materials in terms of bulk density, Lab colour, flowability and humidity are actively tested.

Infratop Connex

As a modular ceiling system, the Infratop Connex revolutionises traditional panel joining methods. It comes with a modular design that facilitates seamless assembly, ensuring a uniform surface, simplified installation that reduces time and labour besides offering enhanced durability with the moisture resistant materials that it packs in. Offered in a range of textures, it is suitable for a variety of decors, proving to be visually appealing. Given its features, Infratop Connex serves as a versatile, efficient solution for all commercial, industrial and residential ceilings, becoming a preferred choice for modern spaces.



The wood-finish ceiling brings a cohesive visual language to the outdoor seating area. Integrated lighting and linear detailing enhance the sheltered space.



The warm wood-inspired ceiling adds a sense of comfort and continuity to the holiday home. Its angled form creates depth and visual interest, making the ceiling a striking architectural feature



Wood-finish ceiling panels bring warmth and seamless continuity to the residential exterior, while integrated lighting highlights the clean linear detailing and layered architectural form.

Connex Lock System

This is a patented interlocking mechanism explicitly designed to cater to ceiling panels and eliminate use of clips or fasteners. It comes with grooves that secure the panels, offering a smooth uniform appearance. The installation process is user friendly and avoids joints and trims to create a seamless design. The panels merely need to be aligned to the grooves of adjoining panels and slid to interlock securely.

The panels with Connex lock come at a length of 2650 mm which permit easy installation, seamless appearance while striking a balance between handling, transport and efficient installation, even in case of high ceilings. These longer panels also minimise water infiltration risks, thus reducing potential damage and enhancing durability. The panels also prove to be a cost effective solution when viewed against future renovation possibilities.



The Connex ceiling system brings seamless continuity to the restaurant's interiors, blending effortlessly with the lush greenery. Linear detailing and integrated lighting add warmth and definition to the space.



The wood-finish ceiling follows the striking A-frame structure, creating a warm and cosy retreat. Suspended pendant lights enhance the angular form, adding rhythm and character to the space.

Choose it right

The Infratop Soffit and Connex panels of **VOX** come with similar solutions and material use, yet incorporate a subtle difference that becomes relevant based on the locational footprint of the panel usage. Connex panels come with the advantage of being highly durable with a clean finish, irrespective of the structural form of the surface. This means they require no Trims to fit on an uneven surface or even corners. Connex panels also serve as a perfect solution in a region that is harsh, windy, the panels withstanding the inclement weather perfectly. Being denser, Connex panels serve as a perfect choice for commercial applications where sturdiness overrides other requirements.

Soffit panels come with the advantage of flexibility where their pliable quality permits usage on any type of surface or form. Yet, this flexibility calls for additional jointers or Trims to be used to lend that clean finish. The positive side of this flexible quality is the heavy customisation that Soffit facilitates besides bringing in plenty of warmth into the spaces where it is installed. The elegant Soffit also lets water wash off effortlessly in a region that is notorious for copious rains. A point to note here is that the quantum of raw material use in both remains fairly the same for every 1 Sqm of the panel.



The ceiling panels complement Dubai Plaza's architectural form, while the wood-finish detailing adds warmth and elegance to the contemporary exterior.



Wood-finish ceiling panels extend across the expansive stadium seating area. The continuous overhead treatment complements the scale and functionality of the space.



A captivating nook for the nerd

BY **NANDHINI SUNDAR**

FEATURING **AR.AKSHARA VERMA**



AR. AKSHARA VERMA

It is customary to visualise a library, especially one housed in an educational institution, to be a space that is stacked with books, worktables, where the circulation space is less, the focus being on cramming in maximum number of shelves and work units to facilitate the user. As for aesthetics and artistic compositions, comfortable seating elements or visual connect with exterior greens, the notion many a time seems like wishful thinking. The entire approach to the space is one of practical, almost spartan mindset, where the user enters with the singular purpose of gleaning the required information, with scant regard for the ambience.

This approach however has now pleasantly altered, with institutions aspiring to make the library an inviting space where students are happy to spend long hours without the physical surroundings proving to be exhausting. What has thence transpired is a differential design approach to this space of learning, bringing in both cheer, vibrancy and physical comfort where the design draws the user to spend more time than intended.



The library at RV University serves to be just that, the ground plus four floors of the 45000 Sqft built up area serving as a most sought after study and discussion area for the students. **Designed by Architect Akshara Verma of ACE Group Architects**, the library comes with a differential approach that hinges on present day inclinations and requirements for learning, ushering in copious natural light and ventilation with multiple individual study nooks, enclosures that keep the interiors both cheerful and energetic.



The artistic chandelier with its expansive wood partition creates a dramatic entry

Dramatic entry

The reception features a dramatic entry that is punctuated by a massive artistic chandelier conceptualised to represent widely drifting thoughts that come together in a random pattern of floating leaves and books and yet settle in to create their own story. Metal members, simulating wood, feature as rafters on the ceiling to lend a sense of warmth while teaming with the expansive wood partition that doubles up as the circular railing for the staircase. More art in the form of figurines in niches, the Goddess Saraswathi crafted with linear aluminium panels, feature to make this entry cheerful, artistic, arresting.

Circulation around the central atrium

The interiors are articulated by the unifying element of a large atrium that lets in copious natural light into the spaces, eschewing the need for artificial lighting. The work tables and book shelves are organised around this central atrium, with a large amphitheatre built into this central segment. With wooden seating and colourful cushions, the amphitheatre becomes an attractive gathering zone. The atrium brings in the visual connect between the multiple levels, making the entire building feel as one single space.

A large scroll designed as a parchment, features in the atrium to represent the partaking of knowledge. "The scroll shows the progression from parchment to the digital era we are in currently, through the binary depicted", points Akshara. "Dichroic film on the



A courtyard outside the library to unwind





Neatly tucked away seating guided by defining floor patterns

acrylic fibre that clads the metal scroll, enables the film to capture the light and create a hologram.”

The entire building comes with large windows that universally house vents at three feet level to let in unhindered flow of natural air, to dispense with air-conditioning. Simultaneously the windows, encompassing the entire walls in most sections, open the spaces to the exteriors, visually letting in the greens even as the abundant natural light filtering in removes the need for artificial lighting.

Defining floor patterns

The layout on each floor is cleverly defined by the flooring which literally serves as the route map to the surrounding individual study pods or work desks or the comfortable seating nooks placed beside the windows. The flooring, articulated by white granite that comes with a terrazzo pattern and contrasted with greyish black marble, curves its way around where the presence of the white granite determines the path to the study nook or the book shelves or merely the passage through the interiors.

Interestingly, this curvy, flowy pattern of flooring element begins its presence right at the entrance, in the reception where the desk area is artistically demarcated by the flowing white granite stone that starkly contrasts the greyish black tones of the marble in the rest of the space. Depending on the segment of the library on each level, the curvy flooring patterns accommodate either tile, natural stone or birchwood, their presence aiding to accentuate the effects of the colourful, artfully shaped sofas that find their presence constantly across the five floors.



Colourful, artfully shaped sofas accentuate the interiors

Workstations and enclosures

The workstations on the five levels of the library are placed at vantage points from the book shelves to facilitate easy reach to material while having a free space to pore over the material selected. Many a time, group studying is sought and to facilitate this without disturbing the rest, four-seater padded enclosures prevail, as well as nooks that accommodate similar combined study. Natural light is amply harnessed to seep into the interiors, wherever be the seating or workstations, not only negating the need for artificial lighting, but also flooding the interiors with its energetic presence.

The attractively designed curvy, circular sofas placed temptingly against the backdrop of an expansive window, again facilitate group interaction where the seating is tucked farther away from the main workstations to ensure least disturbance.

Depending on the type of individual work study requirement, the workstations too are designed differently where each table comes with a smart enclosure that lends the feel of a cubicle at the table level. Smartly configured computer stations are available where the study is restricted to merely the use of a laptop.

Since group interactions, discussions are part of the curriculum and spaces are required to facilitate the same, glass enclosed meeting

rooms that overlook the exteriors, dot the first and second levels. "These are available exclusively for student use as well as faculty use." A specially configured conference room is also fused into the library on the fifth level, the space fully enclosed by glass walls to visually merge with the exteriors.

Spatial planning

The structure for this large library had to be fitted into a tight site in an underutilised corner of the campus, flanked by existing buildings that called for stringent setback spaces. "The three-winged form of the building was designed to link to a plaza that threads through the existing canteen and connects thence to the upcoming gym and central quadrangle", elaborates Akshara. The existing tamarind trees were preserved to create a shaded open gathering space for students.

"The structural design of the building hence reveals a façade that is angular with different layers of protrusions, overhangs that are not uniform. These projections have been turned into individual and combined study nooks in the interiors, placed by the windows", she adds. "The objective was to create a composition of both interior and exterior interactive spaces that would make the library a much sought after zone. The spatial planning marks the library as both a destination and a point of transition in the campus."



Individual workstations feature along with glass partitioned meeting rooms



The central atrium visually connects the multiple levels



Wood, colourful cushions, a scroll, mark the Amphitheatre under the atrium

Articulated in wood

Wood finds its presence in abundance, throughout the library, ushering in a sense of warmth, connect with nature that is strongly refreshing. Be it the innumerable worktables and workstations placed across the five levels, the ubiquitous wood clad double height walls that mark each floor, the multiple book shelves that mark each floor, its presence is witnessed in abundance. The amphitheatre, created in the atrium likewise features wooden flooring, punctuated with colourful cushions to yield comfort as well as vibrancy.

Level five of the building houses the 'Reel room' which is used for screening documentaries. Complementing the colourful acoustic panels of the space is the copious presence of wood, in the form of seating, walls, lending a strong sense of warmth and cheer. Wood also finds its place right at the entry, in the reception area where a curved expanse of it circles the staircase while also featuring as a partition to the interior library. In specific segments of the interiors, veneer also features as cladding for the ceiling as well as flooring to define a particular section.

Punctuating with colours

Colours always bring in charm, a sense of vibrancy and recognising this, especially their mood altering role in a studious atmosphere, the interiors come with splashes of colour that feature as comfortable curvy sofas, as random strips on the window panes and glass doors, as a covering on the columns. "Given the large span, large circular columns feature across the interiors. We decided to wrap some of them in colour and use others as sign boards so that they feature as



The angular facade supports the special study nooks created within

elements of art and functional posts”, says Akshara. Likewise, the amphitheatre under the atrium hosts colourful cushions for seating that contrast the milder tones of birchwood ply layering the steps. This is amply complemented by the colourful scroll hovering over the space.

Further play of colours is markedly pronounced on the third level of the library where charming glass ensconced pods facilitating twin seating, feature. These pods articulated in glass and white paint stand out in charming contrast against the light blue cushioned open seating nooks lining the stretch of windows, accentuated by the warm wood cladding of the demarcating walls between each seating area. A pleasant pink hued flooring curves to mark these colourful open nooks that are flooded with natural light and ventilation.

All the seating nooks by the windows on the five levels feature equally bright splashes of colour, serving as attractive, almost tempting spaces to sink in and begin the work. Given the neutral palette of the walls across the five levels of the library, these punctuations of colour on each level stand out as spots of cheer, welcoming and energising, against the copious backdrop of wood.

Evolving expressions

While the material vocabulary through the five levels of the interiors serves to be consistent, select sections of the library are deliberately left neutral and open for future interpretations, where the spaces can evolve with student engagement. This approach sends across a language intention that is not fixed but flexible, adaptable to changing requirements to host both cultural and academic expressions over time.

Project: **RV University Library**

Design Firm: **ACE Group Architects**

Location: **Bengaluru**

Built area: **45000 Sqft**

Completion: **2025**

Design team : **Principal Architect Akshara Verma, Architects Hemant Prabhu, Kunal Kashyap, Smruthi Sampath, Chittiappa KS, Project Coordinator R Santhosh**

Material: **Marble, granite, FBVT, Homogenous Vinyl, Engineered Wood, American Walnut Veneer, Laminate, Fabric Panels, Birch Ply, Aluminium frame, Glass, PET panels, Dichroic acrylic**

Picture Credits : **Create Stories**

www.naveentile.com



**Elevate
Every Surface.**



Crafted for endurance, designed for distinction.
Discover high-performance ceramic and vitrified tiles that bring strength, precision, and flawless aesthetic appeal to every project.

Reinterpreting the vernacular

BY NANDHINI SUNDAR

FEATURING AR.TEJAS KATHIRIYA



The project was designed as a weekend home in the northern outskirts of Ahmedabad, the site located beside the Narmada canal. The site came with a dense setting of mango, chickoo and fruit trees, the area speaking of rich biodiversity with their presence of flora and fauna. The land came with its own contours and undulations though not too intense.





When **Architect Tejas Kathiriya of studio prAcademics** was approached to design the residence, his response was to connect the space to the strong vernacular elements of Saurashtra to resonate with the cultural and social practices of the location through space planning.

To ensure the flora of the site remained undisturbed, Tejas picked the area that had the least foliage and elevated this section from its natural ground level by 3.3m. "The objective was to give a view of the surrounding thickset tree tops from within the residence where the eye level goes above the tree trunks and rests on the green canopy", he points.

A sloped pathway at a 1.5m gradient, leads to the residence from the road. A retaining wall features around the 3.3m table and proceeds thence to the pathway, with a thick layer of creepers covering this wall to lend the woody ambience to the walkway leading up to the residence. With a Gaushala being part of the campus, permitting over 25 cows to meander their way around freely through the lush greens, "a dedicated pathway was created for them too."

Fusing in the elements

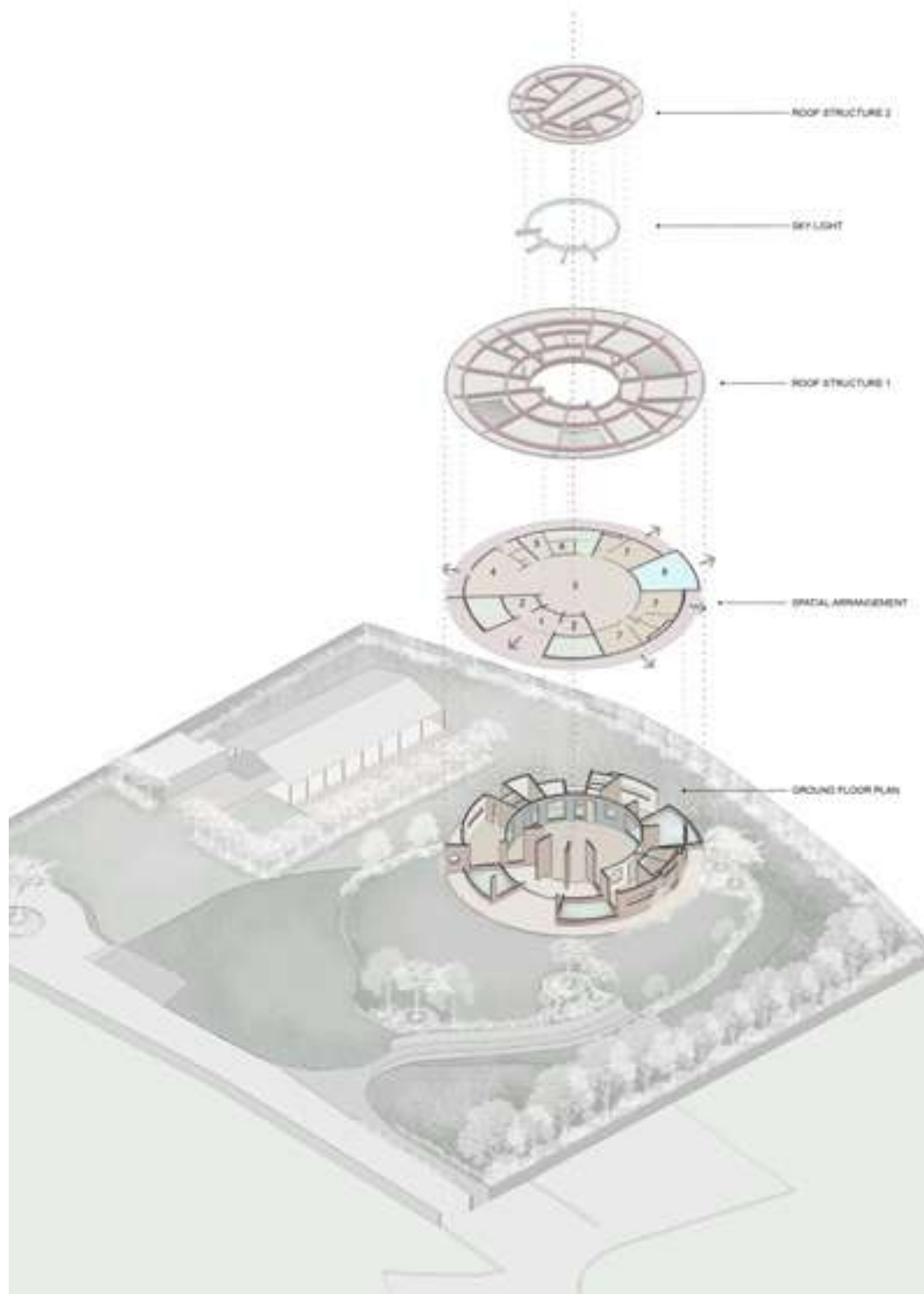
The residence, though purportedly a farmhouse to be frequented during weekends, was explicitly a contemporary space catering to the functional requirements of an urban joint family household. Yet the sentiments expressed for the space were deeply vernacular and this called for a fine fusion of the vernacular elements into the contemporary space, where the language is strongly modern while incorporating the fundamentals of the traditional houses of the region.

"The traditional houses in Saurashtra typically came with an open to sky forecourt at the entrance, referred as *faliyu*, ushering in ample light and ventilation into the interiors. An inner court, *osri*,

again open to sky, featured around the living area to provide ample natural light and ventilation, serving also as an informal sleeping area. This typology was translated into the residence", explains Tejas. "Instead of the linear form that prevailed in the traditional village houses, a circular form was opted, that brought in the same functional elements and structural leaning for the vents and break out spaces."

Layering of the rings

The circular structural form of the residence comes with an outer ring that represents the *faliyu*, where the open to sky forecourt at the entrance is flanked by a dense section of greens, marking a foliage filled entry into the residence. The outer ring also houses a shallow 3.5 feet swimming pool that is craftily sandwiched between two bedrooms that step out into it. Greened patios prevail in this outer ring to facilitate relaxation in the open while still being technically part of the house. The slanted, saucer shaped, cantilevered exposed concrete slabs partly covering this 2m wide outer ring, provide the shade to the interior walls and openings that feature in this section.





Ring House against the backdrop of lush greens

The circular core of the residence coming with a diameter of 36 feet, hosts the living area which incorporates an elevated roof, pitched up purposefully to articulate the segmented living space. Vertical vents with pillars that hoist up this elevated section of the roof, aid to bring in copious natural light, the perforations in the vents facilitating the exit of hot air from the interiors. An 8 feet wide corridor features as the inner court, the *osri*, around this circular core of the living area. "This corridor is representative of the informal sleeping areas of the traditional houses that featured beside the main living area."

The kitchen, dining and the bedrooms are structured beyond this 8 feet wide corridor, featuring between the *faliyu* and the *osri*. "This second ring of the house comes in a width of 16 feet, housing the three bedrooms, the dining and kitchen along with the common toilets. The bedrooms step out to the outdoor patio or the swimming area while the kitchen opens on to the utility area", explains Tejas. "To induce the residents to step out of the bedroom, the windows that connect to the exterior greens are deliberately structured as smaller vents which let in light, but do not open out to capture the entire greens visually."

Language of sustainability

Given that vernacular leanings inadvertently took care of the sustainability of a space through their design and structural form, even when altered to meet contextual demands, Tejas was particular about similar sustainable features prevailing in the farmhouse. "The Cantilevering of the roof in the inner core to fuse in the *osri* and similar design intervention in the outer core ring to represent the *faliyu*, ensured there is ample natural light and ventilation in the interiors. The fusion of the thickset greens and water as part of the structure in this forecourt, aids in bringing in the play of nature while



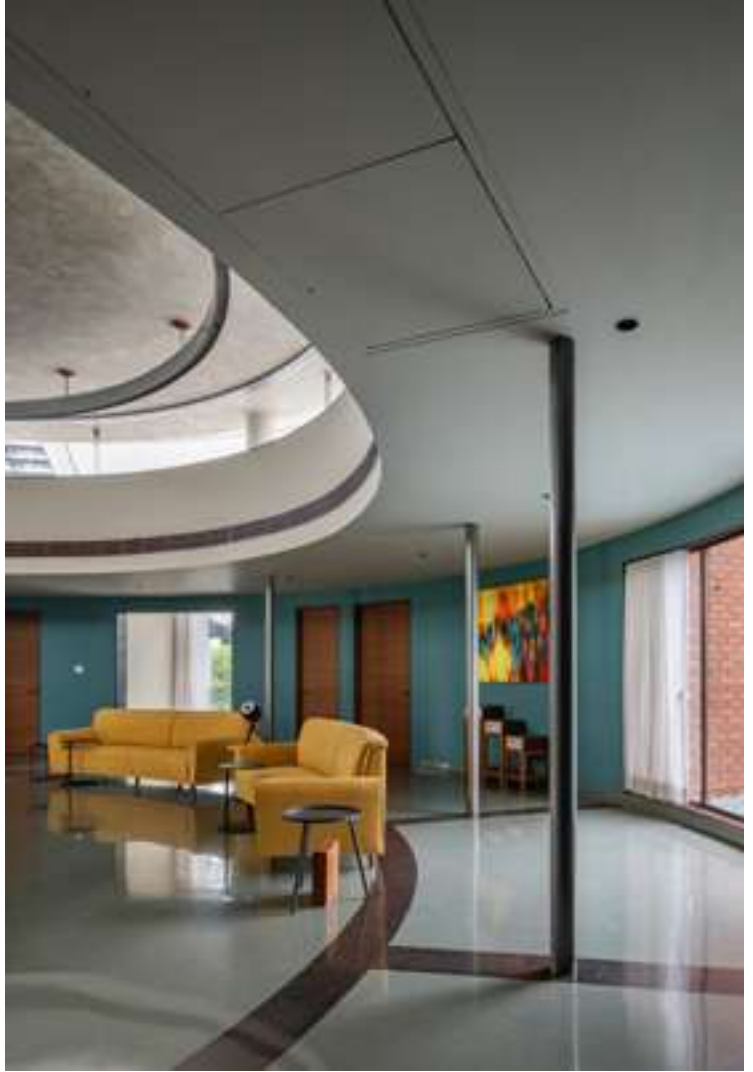
The greens permeate the structure



Aerial view of the structure



The step out patio



The living area with the inner court, the Osiri



The bedrooms step out to the swimming pool



A nook to relax

The circular structural form of the residence comes with an outer ring that represents the *faliyu*, where the open to sky forecourt at the entrance is flanked by a dense section of greens, marking a foliage filled entry into the residence.

keeping the interiors cool. The presence of fruit trees and flowers welcomes many exotic winged friends, not to mention the continuous presence of butterflies and honey bees."

The shading through the layering of the greens as well as the slanted roof forms prevents heat ingress, while the hot air vents featuring in the central core teamed with the strategically placed openings in the outer ring facilitate inflow of cool air and exit of accumulated hot air in the interiors, keeping the ambient temperature several notches lower.

Functional, adaptable

The lay of the spaces is consciously designed to be adaptable to meet emerging functional needs "just as the traditional houses which displayed flexibility in the way each space could be used." The 6000 Sqft ground level structure, coming with a 34m diameter, displays a column free span in the 16m diameter of its inner core.

"This offers a large public space built within a ring of private spaces, permitting it to be flexible to meet different functional requirements that may arise over time. With ample natural light filtering in through the skylit vents, this central area with its surrounding *osri*, becomes a vibrant, energetic space of interaction, similar to the traditional residences."

The material language of the structure is one of bricks and exposed concrete combined with Kota stone flooring, bringing in a cheerful blend of the earthy with the rustic tones. "The structure was initiated to be in brick with a portion of the walls built in brick. But later, due to supply constraints, cladding was resorted to, for the columns as well as part of the exterior walls." The farmhouse, with its footprint of 6000 Sqft, is located on an 80,000 Sqft site area, leaving over 90 per cent of the site to host nature.

Project: **The Ring House**

Design Firm: **studio prAcademics**

Location: **Ahmedabad, Gujarat**

Built area: **6000 Sqft**

Completion: **2021**

Design team : **Architects Tejas Kathiriya,**

Bhumini Dhanani, Gaurang Mistry

Material: **Exposed concrete, Bricks, Kota stone**

Picture Credits : **Manan Surti & Maulik Patel**



Reinventing the tribal art

BY **NANDHINI SUNDAR**

FEATURING **PORGAI ARTISANS ASSOCIATION**

PHOTOGRAPH BY **MAHESH CHADAGA**

Intricately embroidered table runner

The Sittilingi valley, a remote tribal settlement next to a reserve forest, set against the backdrop of the Kalrayan and Sitheri hills in the district of Dharmapuri, Tamil Nadu, is home to around 15000 indigenous people living in 16 villages of whom a sizeable number belongs to the Lambadi tribe who live in 2 of the villages. Being a traditional nomadic community known best for their vibrant unique attire that features intricate embroidery work and sequins, the Lambadis travelled from different parts of the country and settled down in remote villages to eke out a living from agriculture and livestock.

Access to modern modes of living combined with education soon saw the deeply entrenched tribal and cultural practices getting slowly eroded in the generations that spanned over the last century.

With this slow erosion came the discarding of the traditional vibrant costume that the Lambadi women were famous for and a switch to contemporary forms of dressing. With the traditional costumes no more in use over the last 3 generations, the intricate embroidery and sequin work which the women of the community were famous for, became a forgotten skill, with only a couple of women from the older generation recalling the techniques through their interactions with their maternal side.

“When there is no physical need to embroider their clothes in the traditional manner, the women have no incentive to learn and this rich traditional skill ceases to be passed on from one generation to the next as was done in the past”, observes **Dr Lalitha Regi**, who was instrumental in establishing the cooperative society, **Porgai Artisans Association**. “This special technique of embroidery had become literally extinct, with the younger, current generation having no clue about it.” Upon meeting two elderly Lambadi women, **Neela and Gammi** in the village which they refer to as Thanda, Dr Lalitha discovered their knowledge of the craft, having watched as children, their mother, grandmothers and aunts embroider their clothes.





Image credits : Porgai Artisans Association

Commencement of training

This laid the foundation for the commencement of training sessions for the Lambadi women in the villages by Neela and Gammi, who then assisted in founding the Porgai Artisans Association. "The year was 2006 and 10 women from two villages came forward to take training and together, along with the Founders, they christened the crafts initiative as Porgai which means Pride in Lambadi language." Given that the artisans had no clue where to market their products, the initial years were challenging. "In the beginning they made small patches of embroidery work which was sewn on to cushion covers and bed throws and sold to friends who visited the villages", says Dr Lalitha.

The first break came in year 2009 when they connected with 'The Ants' in Bengaluru to display the home furnishings and garments embroidered and stitched by the Porgai artisans. Soon participation in artisan exhibitions such as the Dastkar Bazaar, followed, enabling them to take their products to Chennai where they connected with the Crafts Council. Recently they participated in a crafts exhibition held in Santa Fe, United States, where they displayed their products. "The growth has been very gradual and organic over the last two decades, where orders were taken up based on the practicality of finishing by the deadline. The objective was not to establish a brand but address it as a social business. This entailed sourcing enough work to sustain during the lean periods of agriculture which is their main occupation and prevent emigration", states Dr Lalitha. As a result of these unstinted efforts, the association has 80 artisans working, with a sizeable number taking care of the sewing and the

rest doing the embroidery, either from their residence or at the centre, depending on the nature and urgency of the orders to be delivered.

Says Ramani, one of the artisans who is in her forties and third generation in the region that has ceased to wear the traditional attire, "Our education is limited and agriculture is our main occupation. The women in our community do not wear the traditional dress, the practice having stopped with our grandmothers. Learning this lost technique provides us not only with additional income but also serves as a pride, showcasing the richness of our cultural roots which was earlier lost." We bring in our experiences, even our daily chores into the design, whether collecting grass and wood or fetching water, giving us an opportunity to express our creativity in full measure, she adds.

The association also has young designers from the Lambadi community who aid in designing and production, after having graduated from NIFT Chennai. "These belong to the fourth generation of the Lambadi tribe that have steered clear of wearing the traditional attire and many of their deeply entrenched practices." The very first settlers in this region incidentally date back to the 19th century, around the 1850s.

Designing for the interiors

A significant part of the products produced by Porgai Artisans is home furnishings ranging from cushion covers, bed throws, curtains, table runners, a variety of wall décor, all of which feature captivating



Image credits : Porgai Artisans Association



Image credits : Porgai Artisans Association

"We bring in our experiences, even our daily chores into the design, whether collecting grass and wood or fetching water, giving us an opportunity to express our creativity in full measure."

Exquisitely embroidered wall decor



Delicately embroidered Throws



Image credits : Porgai Artisans Association

embroidery work that range from arresting vibrant hues to a subtle neutral palette. The embroidery articulated features both traditional design that resonates with the original Lambadi work, as well as the imagination and creativity of the artisans involving nature around them, the birds, insects, animals, flowers, trees, along with their own cultural activities.

The products specifically catering to the interiors are categorised as Art Textiles as they feature as art on the fabric, depicting many times the experiences of the artisan, giving them freedom to express their individual creativity. "You may see some of them embroidering the image of a Lambadi woman carrying water, complete with the vibrant traditional dress and headgear. Or the millets that they cultivate in the fields, the honeycomb, the bees, the cattle, referring to their various modes of livelihood. These creative expressions drawn from their daily experiences translate as art on to the fabric to decorate an interior, featuring as exquisite, unique décor pieces."

"We are open to extensive customisation to address functionality and site requirements. The expectations of the designer can be met with by working closely to interpret what is required into the embroidery", says Dr Lalitha. "Our embroidery work can be used creatively in an interior, extending beyond the conventional cushions, throws and curtains. It can be embedded into wardrobe shutters, become part of a feature door, a wooden partition, a wall panel or even a table and its seating. The conceptualisation is left to the designer's imagination and limited only by their creative application."

Low carbon footprint

Sustainability is a key element that is sought and Porgai Artisans meet it extensively. The craft itself is being done by women from the socially and economically backward class, with a significant number working during their free time post their agricultural activities. A sizeable number of these artisans grow cotton in their fields besides the regular grains and this organic cotton is used in making the fabric that caters to customers looking for a totally organic product.

"This organic cotton is hand spun in Gandhigram in Madurai and handwoven into a fabric, with natural dyes used to colour the fabric. This fabric is then designed into garments or soft furnishings, with our artisans doing the embroidery and sequin work. Almost 20 per cent of the garments and soft furnishings made by Porgai Artisans are made from the organic cotton grown by 700 farmers of Sittilingi", elaborates Dr Lalitha.

The rest of the fabric is sourced from the power looms in Kanchipuram, to meet the sizeable budget sensitive market.

"Wherever handwoven fabric is used, we are directly impacting the lives of the rural artisans, both men and women, living in remote villages", she points. Sustainable interventions also come in where the export surplus from the garment factories of Karur are sourced and expertly crafted into captivating home furnishing products. "The approach taken is to provide an aesthetically pleasing product that amply addresses the ethics of ecology and environment, the social and cultural footprint and the economic impact."



A set of exotic embroidered cushions



Women weaving in their magic into the soft furnishings



Founder Gammi



Founder Neela

"We also have zero waste approach where there is no discarding or burning of waste fabric that comes about from our sewing units. Even the tiniest piece of fabric is turned into different shapes which we refer to as biscuits, buttons, balls, bells and these are expertly incorporated into the embroidery work executed on the garments or soft furnishings. Larger waste fabric is turned into bags, purses, thorans, key chains, birds, animals, as tassels or borders or any other creative product that can be effectively used on both garments and soft furnishings. The objective is to upcycle the waste and ensure there is zero waste", she adds.

Reminiscing the past

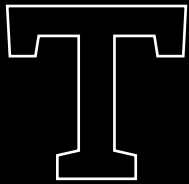
The founders of Porgai Artisans, Neela and Gammi, are now in their seventies and eighties, quietly living their lives. While Gammi, being over 80, is no more able to embroider, Neela continues to weave her magic into the fabric. Born in Sittilingi, Gammi recalls seeing her grandmother dressed in the traditional attire while her opportunity to wear it was restricted. "The villagers wanted to break free from the cultural connotations of the traditional dress and we all switched to the saree. But since my grandmother used to embroider, I remembered the technique learnt from her which I used when I had to embroider for the first time a traditional wedding dress."

Neela, born in Tiruvannamalai, a district in Tamil Nadu, moved to Sittilingi after her marriage. Losing her mother as an infant, she was raised by her aunt. "My mother used to wear the traditional dress and so did my aunt. But I learnt on my own the technique by studying my mother's and aunt's dresses as I was deeply interested in the patterns and embroidery."

Interestingly, both recall similar modes of learning that they indulged with to perfect their technique. "We tried our hand first on waste cloth. There was no drawing, but merely the needle following the patterns of our imagination. Unfortunately, the skill and creativity that we exercised as women without education, is lacking in the current generation. Some of the strong traditional motifs that were an integral part of the costume too is missing in the present creations", Neela avers. Because of the perseverance of Dr Lalitha, we have managed to revive this traditional technique and pass it on to the future generation which would otherwise have gone extinct, both add. To sustain it and ensure it does not go back into extinction again, we need a sustained market, they sum up.

Email : porgai@gmail.com | Ph: 809 834 2723 / 978 674 3223

Website: <https://porgai.org/>



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.

CATEGORIES

FLOORING | WINDOW | TILES | FURNITURE & FURNISHING
SANITARY WARE | MARBLE & GRANITES | PLYWOOD
KITCHEN | DESIGNER FANS | WATER PROOFING | BLINDS
ARTWORK ITEMS | LIGHTING | ELEVATORS
AIR-CONDITIONS & WATER HEATER

TARIFF DETAILS (Special Rates for IIID Members Only)

5 CM X 20 CM = INR 15000+ GST
10.5 CM X 20 CM = INR 25000+ GST

CONTACT

VIKRAM SAMPATH
T: +91 99020 21443 | E: livingelements.vikram@gmail.com

MARLIN PANIKULAM
T: +91 99454 51086 | E: marlin@acegrouparchitects.com



SDP STONES

Crafting Elegance In Every Stone

- Curated Marble Selection
- Nature's Finest Stone
- Refined Surface Finishes
- Trusted Craftsmanship Legacy

Address : SY No. 217,218/1 E, Shoolagiri Village, Hosur, Krishnagiri,
Dist. - 635109 Tamil Nadu - INDIA | Mob : +91 98290 72224

SDP Stones | info@sdpstones.com
sdp_stones | www.sdpstones.com



**Your Expert Partner
from Sketch to Site**



creative visualization

Expert Brands for Construction and Interior Solutions



Expert Waterproofing
Solutions



Precision Tile & Stone
Fixing Systems



Specialized Stone
Care Solutions



Decorative
Epoxy Grout



External Wall
Insulation & Finishing



Decorative
Waterproofing Render



Specialized
Flooring Systems



The Heavy -
Weight Adhesive



Premium Wood
Coatings

Reach out to us at pps@pidilite.com

“Architecture is the learned game, correct &
magnificent, of forms assembled in the light.”
– Le Corbusier



THE DIFFERENCE BETWEEN A FURNISHED HOME AND A FINISHED HOME.



**HOME BY
KOSENE**

WHERE ELEGANCE FINDS A HOME

*At Home By Kosene, we bring together premium soft furnishings like **curtains, upholstery, wallpapers, blinds, wooden flooring, CARPETS and luxury bedding** to transform spaces into experiences.*

Every element is thoughtfully selected to create interiors that feel timeless, refined and deeply personal.

For homeowners, architects and designers who believe a home should be as exceptional as the people who live in it.

VISIT OUR EXPERIENCE CENTRE

**#57 Pheonix Building, 1st Floor, 100 Feet Road, Indiranagar, Bangalore
(Above Airtel Showroom), 560038.**

Connect with us: 91 7204099706 | @home_bykosene

Store Timings: Monday - Saturday | 10.30 am - 7.30 pm

"I said I do not want to make a building that looks like a building."- BV doshi

Between nature's
design and yours,
there is Marble Centre.

Scan to follow



moonandbaker.com



Visit the Experience Centre for a demo, Call us on: +91 988 045 7499 / +91 80 4852 5580

- ✓ 60ft wide door opening
- ✓ 100% uninterrupted openings
- ✓ 100% security screening without bars or grilles

An Australian product that has been researched and developed over the last 105 years.

Moon & Baker Window and Door Suites:

- Chain Winder Awning Windows
- Counter Balanced Double Hung
- Air-o-flow Windows
- Secure-view Casement
- Gas Strut Awning Windows
- Sliding Windows
- Window Wall
- Sliding Doors [3 Track/5 Track]
- Bi-fold Doors
- Hinged Doors
- Corner Sliding Door



Bring your design concepts to life

“A doctor can bury his mistakes but an architect
can only advise his clients to plant vines.”

- Frank Lloyd Wright



**KICH है
तो BEST है**



34 years
of Excellence

**India's Largest Manufacturer & Exporter of
Stainless Steel Architectural Hardware & Railing**

Karnataka : +91 94481 17529

Website : www.kichindia.com | Helpline : 1800 212 3638



PASOLITE



www.pasolite.in

**Create Unique Ambient Lighting For
Your Home With The **PASOLITE****

Pasolite Electric co.

7, 14th Cross, Kilari Road, Bengaluru - 560 053, Customer Care : 080 - 22871845, pasolite@gmail.com

Wood & Metal

Interior Furniture & Accessories

From concept to execution,
we manage end-to-end projects,
ensuring durability, elegance, and
precision. With a team of skilled
artisans
and cutting-edge technology
contemporary design.

91-76250 99069
sr@woodandmetal.in



Contact Us @

+91 98864 46620

raj@astronea.in

Astronea®

ITALIAN WARDROBE CONCEPT

Mysore Rd, 
 New Guddadahalli,
 Guddadahalli, Bengaluru,
 Karnataka 560026



Plywood
 Veneers
 Laminates
 Flooring
 Claddings
 Furniture
 Curated furnishings
 from Ayawi designs



“To create, one must first question everything.”
 -Eileen Gray



Natural Stone Theatre

Marble | Granite | Onyx | Travertine | Shellstone | Sandstone
Limestone | Quartzite | Dolomite



HMG
STONES
Natural Forever

ISO 9001:2015 & 5S
Certified Company

+91 9066 00 1111



ARPITHA EXPORTS

Arpitha Exports is a premier organization dedicated to delivering high-quality goods and innovative solutions to the construction industry. Founded on the principles of excellence, integrity, and customer-centricity, we have established ourselves as a trusted partner for businesses pan India & worldwide. With an unwavering commitment to superior quality and professional service, we ensure that every product meets the highest international standards.

We do have 75+ products for construction work



HEAD OFFICE : No. 56/1, 1st A Main Magadi Main Road, Kottigepalya, Bengaluru - 560091, Karnataka, India.
Mob No. 9880737665, 9901467733, 9880551364, 7899836065, 7899836066

Branch Office : #3323/A, Chandralok, DLF Phase IV, Gurgaon - 122002, Mob : 9910036893



AIRCONDITIONERS: Design / Sales / Installations / After Sales Services
Water Heat Pumps



Also deal in: Refrigerators, Washing Machines, LED TVs / Deep Freezers / Bottle Coolers / Water Purifiers / Water Dispensers
No. 16, Jai Maruti Street, M.S Nagar P.O. Subbanpalya, Bangalore-560 033
e-mail: veekaycoolers@yahoo.com, website: www.veekaycoolers.com
Tel : 980-25450993 | M : 9916823504 / 9845042429 (jams)





Transforming Spaces with Intelligent Audio-Visual Experiences

HAVI Design is a leading audio-visual and lighting systems integration company delivering end-to-end solutions for corporate spaces, auditoriums, educational institutions, hospitality venues, and large public facilities. From concept and design to installation and maintenance, we create seamless technology experiences that enhance communication, collaboration, and entertainment.

Key Strengths

End-to-End AV Integration

Pan-India Execution

Custom Designed Solutions

In-House Engineering Team



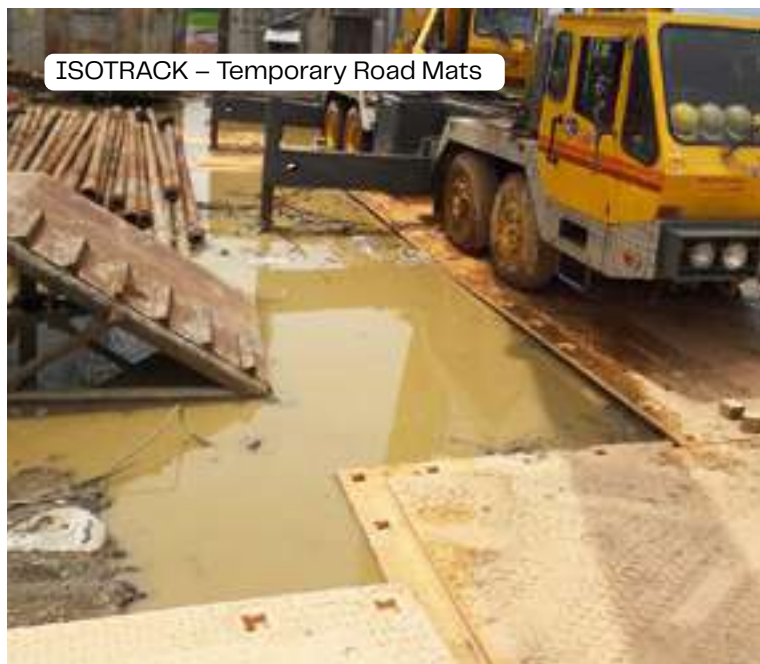
Scan to know more



www.havidesign.in



+91 97897 87828



ISOTRACK – Temporary Road Mats



Fundermax

Applications

- Oil & Gas Sites
- Wind Power Projects
- Transmission Lines
- Road Construction
- Crane Surfaces
- Heavy Load Transportation



www.isotrack.in



9611399211

THE POWER OF 5-AXIS
Rover AS 15

ELLIPSE & LEON

THE MASTERPIECES CREATED USING BIESSE'S ROVER A 5-AXIS CNC AND THE LATEST B_SOLID SOFTWARE.

blesse.com



APPLICATION

We strive to make sure our products are easy to install and maintain, so you can enjoy your space for years to come. We understand the importance of creating a space that reflects your individual style and needs, so we take great care in designing our products to make sure they meet those requirements. Our tiles can be installed in various areas such as hotels, schools, homes, offices, etc., so no matter the project, we have the perfect tiles for you.



Commercial Building	Hotel Restaurant	School College	Hall & corridor
Airport	Gymnasium	Industry	Spa
Residential	Hospital	Mall & Super Market	Religious Place



Eco friendly



Skid Resistance



Highly Durable



Low Water Absorption



Frost Resistance



Acid/Stain Resistance



Abrasion Resistance



Heavy Duty Tiles

Superior Quality

Unmatched Prices

Timely Delivery

More Information : 080 4162 7602 / 13 mclblore@naveentile.com



INDIA'S LARGEST SELLING
uPVC WINDOW

INDIA'S
FAVOURITE
GERMAN

WE'RE MANY.
YET, WE'RE ONE.

VEKA. ONE MORE THING
THAT BINDS US.

Soundproof

Weatherproof

UV-resistant

Energy-efficient

Across pin codes and towns, a VEKA is here, there, and everywhere. Crafted precisely with German technology, and to European standards. VEKA is India's largest selling uPVC window. Made perfect, to stay perfect.

VEKA

MADE PERFECT. STAYS PERFECT.

1 million+ homes | 130+ cities | Largest fabricator network

1800-266-0106 | veka.in

'The elegance of simplicity is unbeatable'

Nuance Studio pioneers in manufacturing designer surfaces, furniture, wash basins and many other luxury products in a technologically advanced material - Lithoc Composite, from Germany.

Visit www.nuancestudio.com



Bathtubs

Surfaces

Basins



UPHOLSTERY | CURTAINS | BLINDS |
WALLPAPERS | CARPETS | MATTRESSES |
DRAPERY RODS | BED & BATH

42, Dickenson Road, Bangalore - 560042 

080 41134356/57 

skipper@radhafurnishings.com 

skipper_bangalore 

SINCE 2001

India's Leading Luxury Brand

Redefining Fine Living, Trusted by
Architects & Designers.



www.dashsquare.com

 8722 002 222  /dashsquareindia  /dash.square



Make Your Best Home Interiors

With 20 Year's Expertise



 9448222222  9448396333  info@ambadas.in



WHITELION

Smart **Home Automation** For Smart Lifestyle







Control Appliances Lighting Control Smart Sensors Smart Security Curtain Control

Retrofit Solutions | No Rewiring

To Know More, Book your appointment

M: +91 92288 30000 | W: www.whitelion.in



mudkart
Earthy. Ethnic. Authentic.

Looks Cool. Feels Cooler.

Terracotta Filler Slabs

- Multiple sizes & embossed designs
- Pan-India delivery
- Available throughout the year

+91 76762 30556 reshma@mudkart.com



TRISHA
Interiors Extraordinaire

+91 97409 99351 www.trisha.co.in rajiv@trisha.co.in




We
curate
your
space



BANASWADI | INDIRANAGAR | JP NAGAR | RAJAJINAGAR | LAVELLE ROAD | SARJAPUR ROAD
www.maruthiceramics.com




Mc
LUXURY

Exceptional
is the standard

BANASWADI | INDIRANAGAR

www.mcluxury.in

Elevate every space

22 of the world's most reputed brands.
Original European furniture.

SIMPLY SOFAS®

SO FA, SO GOOD®



LIVING . DINING . RECLINERS . KITCHEN . BEDROOMS . OUTDOOR . ACCENTS

simplysofas.in

Bangalore . Chennai . Kochi . Coimbatore




www.thelightlibrary.in hello@thelightlibrary.in +91 7353349997



THE LIGHT LIBRARY®



CHANDELIERS | PENDANTS | CEILING LIGHTS | WALL LIGHTS | TABLE LAMPS | FLOOR LAMPS & SO MUCH MORE!

Scan for more

Window System Solutions
by
VALUELINE[®]
Curating Luxurious Lifestyles

Exclusive Partnerships:
Alumil
SAUC
KELLER
minimal windows

Sri Krishna Square No.953, 12th Main Road, HAL 2nd Stage, Indiranagar,
Bangalore-560038, P: +91 95919 99853, Email: blr@valueline.in
Hyderabad | New Delhi | Bangalore | Chennai | Vizag | Vijayawada

PRISM LIGHTS

BEST DECORATIVE LIGHTS

admin@prismlights.net www.prismlights.net +91-80-22227806 +91-9008-066-444
+91-80-22120887

#64, Richmond Rd, Shanthala Nagar, Ashok Nagar, Bengaluru, Karnataka 560025

Our Best Services :

- ✓ Residential Interiors
- ✓ Luxury Interiors
- ✓ Landscaping & Property Management

Our Locations :

- ✓ Bengaluru, KA
- ✓ Palakkad, KL
- ✓ New Jersey, US

Book a Free Consultation Now!
☎ 7090346555 | 8722224325

pencil
INTERIORS

www.pencilinteriors.co.in

To Stay in Touch, Follow us on
@pencilinteriors

Home Canvas
Furniture | Lighting | Decor

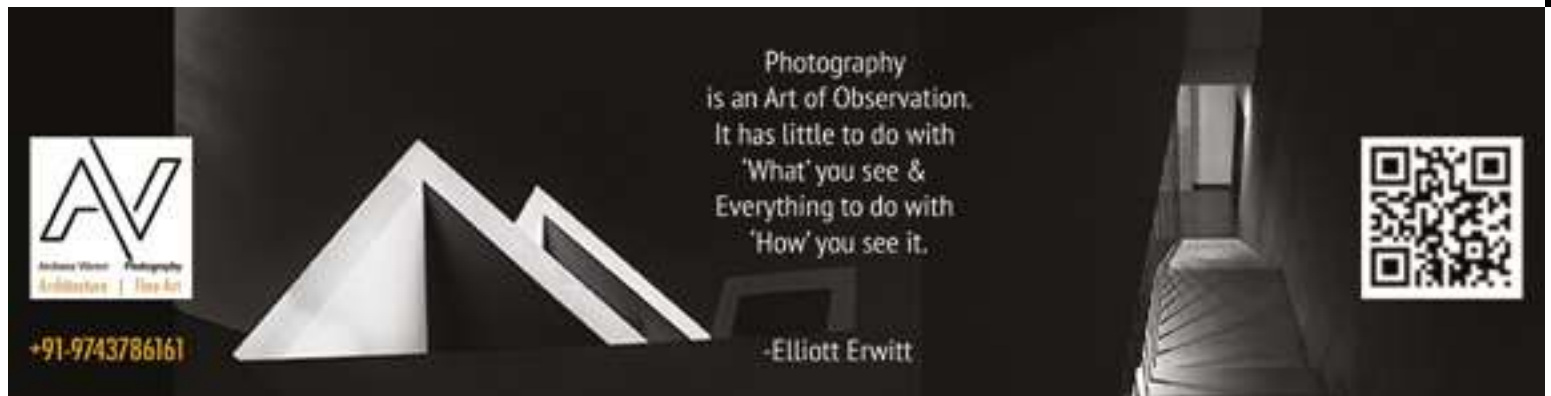
THOUGHTFUL DESIGN,
JOYFUL LIVING.

www.homecanvas.com +91 74117 36665 @homecanvas

magnific
DESIGNER FANS

Nissar
Fusion of designs with grace

www.magnific.in



Photography
is an Art of Observation.
It has little to do with
'What' you see &
Everything to do with
'How' you see it.

-Elliott Erwitt

+91-9743786161



CORK PANELS

3D WALL PANELS

RATTAN CANE PANELS

FAUX LEATHER PANELS

DECORATIVE PLANKS

Some people look for a beautiful place, others make their space beautiful.
Elevate your space with our exquisite designer panel range.

Indo Burma Agencies
House of decorative interior products

No. 19, J.C. Road, Opp. 340, Bangalore - 560 002, Karnataka, India.
+91-9536834005 / +91-80-471347286 / 22222994
enquiries@indoburmagencies.com

Unlock Your Full Design Potential with BricsCAD + CADPower



BricsCAD offers a powerful, all-in-one CAD platform that supports 2D drafting, 3D modelling, and BIM, with the flexibility and cost-effectiveness you need. Elevate your productivity further by integrating CADPower, the essential add-on that streamlines your workflows with an array of time-saving tools for design, drafting, and data management. Whether you are optimizing your drawings or automating repetitive tasks, the BricsCAD + CADPower combo ensures you get more done in less time, without breaking the bank.

**Experience unmatched versatility
and efficiency-upgrade your DWG
CAD workflow today!**

DesignSense Software Technologies Pvt. Ltd.

M: +91-9243438300 / 8073279755

E: rakesh.rao@thedesignsense.com W: www.thedesignsense.com





Pranasleep
Natural Luxury Beds.

Pranasleep Mattress

India's First and Only ALL NATURAL MATTRESS.

Sleep naturally on a mattress crafted from pure, sustainable ingredients








Exclusively available at its Company Owned Experience Centre at Pranaliving Bengaluru LLP.
#5, 19th Main Rd, Sector 4, HSR layout, Bengaluru, Karnataka 560002.
Ph: 080-4379 0971, M: 96201 78901

www.pranasleep.in

Pranaliving
Fine Luxury 5th Floor



Snoozer
Luxury Beds & Mattresses.

Snoozer Mattress

Mattress made for healthy back & spine

- Orthopedic
- Posture care
- Beauty Sleep
- Presidential Suite

Exclusively Available At its Company Owned Experience Centre At Pranaliving Bengaluru LLP.
#5, 19th Main Rd, Sector 4, HSR layout, Bengaluru, Karnataka 560002.
Ph: 080-4379 0971, M: 96201 78901

www.snoozer.in

Pranaliving
Fine Luxury 5th Floor



PERFECT
home
FROM EUROPE, SINCE 1989

VOX

CEILINGS WALLS FLOORS

VOX INTERIOR AND EXTERIOR SOLUTIONS PRIVATE LIMITED
Contact us: +91 9528500500, WhatsApp No: 6366844251
E: customercare@voxindia.co



voxindia.co

“Even a brick wants to be something.”
– Louis Kahn

RED DART SOLUTIONS

+91-9688331481
+91-9615242437
reddartsolution@gmail.com

3D & 2D CNC Routing & Laser cutting, engraving & embossing on Stones, Marbles, Quartz, Metals, Acrylic, ACP, Fundermax, Corian, Plywood & MDF with Duco Services



133/1, Kaiganka Main Road,
Sarvaashraya Nagar, IIM Post,
Bannerghatta Road, Bangalore

Interclas Creations
Authorised Importer, Stockist, Distributor & Dealer for

22, Yireh, 2nd Cross, Lavender Lane, Dr. Bendre Layout, Gubbi Cross, Kothanur, Bangalore – 560077

Email : interclas@gmail.com /
www.interclascreations.com

Mob: + 91 98453 52618, 97415 50022



**IMPECCABLY DESIGNED
WORLD'S MOST **STYLISH WINDOWS****

Torfenster®
Doors & Windows

CREATING VALUE SINCE 2007

Few Facts About us

- Premium Aluminium fenestration solutions since 2007
- State of art manufacturing unit.
- End to End solutions for our customers.
- Worked with uncounted HNI clients, builders and architects over the years.
- Adherence to stringent international quality standards.
- Most innovative and latest product solutions available in the world as on date.
- Tailored to fit any kind of home needs.
- PAN India presence.

 Torfenster Systems
torfenster_systems
Torfenster Systems Pvt. Ltd.
Torfenster Systems



www.torfenster.com

“The mother art is architecture. Without an architecture of our own, we have no soul of our own civilization.” – Frank Lloyd Wright

LUXAIRE LUXURY FANS
Shop @ Luxaire.in

LUX FA0047
Modern Leaf Design
Luxury Remote Control Fan

Contact Luxaire

LUX VG0002
Contemporary Design
Luxury Fan

Automation for Modern Living
Revolutionize Your Home

+91 74050 29863
info@whitelion.in | www.whitelion.in

Scan for Instagram

FACTORY FINISHED FURNITURE MANUFACTURERS

kalatmax
Special Systems

30+ YEARS OF EXPERIENCE 250+ SKILLED EMPLOYEES 75,000 SQ. FT. MANUFACTURING UNIT

+91 96861 89225
rajesh@kalatmax.com
www.kalatmax.com

NISHA RUIA
DIRECTOR

TWO SISTERS TILES STUDIO
A tile art on floor, walls & bathroom

9880745724
twosisterstiles@gmail.com
www.twosisterstiles.com

Imported Tile For Wall & Floor
Natural Stone
Wall Claddings
Sanitaryware

1638/11, 8th A Main COAL Layout, 'B' Block, Sahakaranagar, Bangalore - 560092.

V-TECH BUILDING SYSTEMS PVT LTD

FUNDERMAX **SALAMANDER**
WINDOW & DOOR SYSTEMS

Visit our Experience Center for full range of FunderMax - HPL & uPVC Windows and Doors Display

Head Office:
No.693, M.N.S Arcade, East facing, 3rd floor, Dr. Rajkumar Road, Rajajinagar, 6th Block, Bengaluru, Karnataka - 560010
email - vtechbuildingsystems@gmail.com Web: www.vtechwindows.com, www.vtechfacade.com Cell: 9740422863/ 9980111468



Futura
SINKS THAT THINK

INTRODUCING
GLASS RINSE SINK



FUTURA SINK STUDIO
2/2, Mandoth Mansion, BTS, 1st Main Road, Wilson Garden,
Bangalore-30. **Mo:** 63629 47419 | **Web:** www.futurasink.com | Smart Sink | Smart Design | Transforming Kitchens



H₂O
POOLS
www.h2opools.in

Crafting Beautiful Swimming Pools & Spas

CONSULT CONSTRUCT CARE

- CONSTRUCTION OF SWIMMING POOLS (DESIGN & BUILD)
- CONSTRUCTION OF WATERBODY & FOUNTAINS (DESIGN & BUILD)
- CONSTRUCTION OF SPA'S:
SALT ROOM
STEAM ROOM
ICE ROOM
SAUNA






CEILING WALLS

VOX BUILDING PRODUCTS PRIVATE LIMITED
6th Floor, Leela Collonnade, The Leela Palace, No. 23, HAL, Old Airport Rd, Bengaluru - 560008, India

 www.voxindia.co  P: +91 80 4374 1810  Email: customer@voxindia.co





ROYALÉ TOUCHE
LUXURY LAMINATES | PLYWOOD | WOODEN FLOORS
PREMIUM VENEERS | SOLID ACRYLICS

STRONGER THAN THE STRONGEST!
Luxury laminate with **Anti-Bacterial Shield**



220+ SHOWROOMS **950+ EXCLUSIVE DESIGNS**
100+ TEXTURES **NEW DESIGN EVERY 4 DAYS**

SPECIFICATION	MAINTENANCE	RESISTANCE
Product: High Pressure Decorative Laminated Sheets Size: 1225 x 2440mm Thickness: 1.25mm	• Clean with mild soap solution or household detergent. • Abrasive Cleaner should not be used. • Avoid direct sunlight.	• To surface wear, immersion in boiling water, shock impact by small diameter ball, cigarette butt, pointing, scratches, color change in Sunken Acrylics.
• 50-60 WYD • 100% RESISTANCE FOR 10 YEARS	• 40 WYD ABRASION RESISTANCE	• 2000 HRS • 100% RESISTANCE FOR 10 YEARS
• ANTI-BACTERIAL LAMINATES	• RESISTANT TO MOISTURE FORMATION	• 40% • 100% DELIVERY PROMISE

svabh INDIA'S FIRST 1.25MM LAMINATES

Phone No.: +91 81519 03444
sales@royaletouche.com | www.royaletouche.com

HONEYCOMB
Design & Digital

Photostop
YOURS FOREVER

Enchanting expression of Art and Photography for your interiors

- Superior quality prints on archival fine art papers and canvases.
 - Prints done on 12 colour printer giving 50+ years of shelf life.
 - Variety in synthetic and wooden frames.
- Accepts order across the globe.



For further details: sreekumar@honeycombindia.net | 9901273816 | 9845128760 | www.photostop.in | www.honeycombindia.net



**CEILINGS
WALLS**

VOX BUILDING PRODUCTS PRIVATE LIMITED
6th Floor, Leela Collonnade, The Leela Palace, No. 23, HAL, Old Airport Rd, Bengaluru - 560008, India



www.voxindia.co



P: +91 80 4374 1810



Email: customercare@voxindia.co

BRINGING THE WORLD OF BALI TO YOU

In our 12,000sq.ft Experience Store

Contact Manager
Pradeep - 7411101589 | Deepankar - 8310302277

Location map: BALIHINDH GUNJUR ON GOOGLE MAPS



“A house is a machine for living in.”
– Le Corbusier

Upgrade your projects with contemporary aesthetics and supreme reliability

Customer Care no. **1800 419 4272**
Discover the range at www.se.com/in

Unica Pure
Irresistibly Beautiful

AvatarOn
It's also a switch

Clipsal X
India's first antibacterial switch

Life Is On | **Schneider Electric**

LUXAIRE® LUXURY FANS
Shop @ Luxaire.in

LUX FA0047
Shimmer Leaf Designed Luxury Remote Control Fan

Contact Luxaire

LUX VG0002
Shimmer Leaf Designed Luxury Remote Control Fan

eGlu
Smart Homes

ZENITH series
Unrivalled Luxury, Redefined.
www.myeclu.com

“Architecture is really about well-being. I think that people want to feel good in a space... On the one hand it's about shelter, but it's also about pleasure.” - Zaha Hadid



RECLINERS

SOFAS

DINING

BEDS

ORCA

Finely Crafted Furniture



8073300617



HAPPY HOMES FURNISHING

home styling through
design and customisation
in furnishings and furniture

Drapes Blinds Sofas Wallcoverings Chairs Woodenflooring Rugs

studio located at

27/1, Prabhas Complex, S. Kariyappa Road, Basavanagudi, Bengaluru karnataka-560004

email: contact@happyhomesfurnishing.com Web: www.happyhomesfurnishing.com Mob: 9886823009/9886773325



MANTRY STONEX

Indulge in the largest Collection of Granite and Quartzite in Bangalore

21/6, Begihalli Village, Jigani Main Road, Anekal Taluk, Bangalore- 560105

+91 9535788008

info@mantrystonex.com

www.mantrystonex.com

At Living Aquatic Systemz, where waters gracefully dance, Consultancy and design, a captivating trance. From concept to handover, we meticulously weave, Aquascapes, landscapes, dreams to believe.

Global networks entwined, technology meets design,

In diverse regions, our endeavors shine.

Expertise unfurls, standing tall,

Crafting wonders globally, where aquatic dreams enthrall. Softscapes and hardscapes, seamlessly aligned,

Water as the focal point, a vision well-defined.

Waterbodies and Aquatic Life
Design | Build | Consult | Maintain



Ornamental Ponds | Natural Swimming Pools | Aquariums
Lake Management | Landscape Solutions | Nano Ponds | AMC

Bengaluru, Karnataka
Ph.: 080-2333 0101, +91 9845039631

support@livingaquaticsystemz.com http://livingaquaticsystemz.com



Know us better





IIID BRC

antarya

REGIONAL AWARDS

2026



SCAN TO REGISTER

REGISTER NOW

DEADLINE EXTENDED

REGISTRATION OPEN UNTIL

15 OCTOBER



Handpicked to **astound**

BY NANDHINI SUNDAR



It was sheer love for natural stone that began the journey of **HMG Stones** in 1986, the culmination of a dream to bring into the country the most spectacular varieties from across the globe. For **Anand Reddy, CEO & Founder, HMG Stones**, the entire exercise was about redefining how natural stone is displayed and experienced. The foray into natural stone had initially commenced as an Export Oriented Unit dealing with the manufacture and export of tombstones. The sheer tenacity of **Anand Reddy** to take it beyond and start a manufacturing unit to cater to the domestic market, metamorphosed this into **HMG Stones**.

In keeping with its intent to excel and source the best of natural stones from the finest quarries across the globe, **HMG Stones** handpicks the blocks from top 10 per cent of quarry's recovery which are mined from the deepest portion of the quarry. This fastidious sourcing to bring in the best, is in turn put through meticulous processing in its manufacturing facility.

To ensure the best processing facility to produce the finest finished natural stones across all varieties, the latest technology is incorporated, with 0.55mm slim wire cutting process currently utilised for certain categories of marble and travertine, reducing wastage by 15 per cent. Harder stones such as quartzite, granite are cut using 5.3mm Diamond Bead Multi wire machine, cutting down on processing waste. This unstinted commitment to quality brought home the ISO 9001 and Japanese 5S Certification, the only Indian manufacturing facility to have accomplished it.



Enticing product range

With over 250 textures and finishes and a range of stones spanning Quartzite, Marble, Granite, Onyx, Travertine, Shell Stone, Sandstone, Limestone, Dolomite, **HMG Stones** has over 5 million Sqft of stock at its manufacturing facility.

Its extensive range of Quartzite is sourced from Brazil, Argentina, Peru, Africa, USA and India. Available in shades of orange, green, blue, yellow, pink and red, with many semi-precious stones embedded such as Garnett, Lapis, Amazonite, Jade, Agate, the stock on offer meets the expectations and needs of the most exacting customer.

Sakura

A combination of Quartz crystal and Quartz, Sakura is a premium Quartzite that features in salmon colour, formed by the presence of potassium feldspar. The crystal, with its stunning contrasting grain formations, is widely sought after for wall cladding, be it in a living area, kitchen, dining space.



Nero Pomfret

This deep charcoal black Quartzite with its metamorphic textures literally serves as the hero in an interior space with its presence. The rich presence of graphite enhances the deep black hues that combines with small deposits of goethite and hematite, to lavish the spaces with its enchanting patterns.

Saddle stitch legno arco Baleno

Goethite induced captivating bronze streaks combined with the sparkle of Muscovite mark the Quartzite Legno arco Baleno. Going through the process of rare reverse engineering, the Quartzite is broken into predesigned pieces and joined together with impeccable precision and curation to bring out the stunner of the interiors, Saddle stitch legno arco Baleno.



Halimeda

With a combination of chlorite, biotite and muscovite, the exquisite Quartzite Halimeda features in moss green with a silky shimmer, the entire formation lending a layered appearance. The presence of epidote further enhances the green tones while the subtle brown and golden hues arising from the presence of iron oxides serve as highlights



Vaanighan

This shimmering black Quartzite comes with a strong presence of mica. Combined with black tourmaline or schorl, the Quartzite features dramatic crystalline patterns that are enhanced by the warm gold, tiger skin like formations created by the presence of iron oxides. Specs of feldspar further add a translucent soft grey tone to this arresting formation. Vaanighan serves as a fabulous choice for feature walls, as a backdrop, as headboards.



Rockerfeller

Coming in a distinctive blend of light and dark grey tones, the Quartzite Rockerfeller is interspersed with jade and diopase. This intense emerald green is brought about by the composition of hydrated copper cyclosilicate mineral chips. Literally featuring as a jewel in the space, this highly durable Quartzite is sought for island kitchen countertops as well as for feature walls and bar backdrops.

Leche Miel

Being a recrystallised Quartzite, Leche Miel comes with exceptional hardness, its smoky brown tones arising from the presence of potassium feldspar combined with iron oxide that also yields a cognac, honey finish. Given its tones and textures, the Quartzite makes a fantastic backdrop for the television, as a headboard, for interior wall cladding. Given its exceptional hardness, it also lends for creative, versatile use, being compatible in any space.

Gecko

Originating from Bahia, Brazil, the stunning Quartzite features ribbon line veins that perfect a book match. These veins are formed by the silica rich fluids that fill in the fractures arising deep underground that later crystallise to become large Quartz crystals. The deep emerald colour arises from the commonly found fuchsite, adding a silky shimmer to texture. The tones are further enhanced by the dark actinolite, a green silicate mineral with rich iron and magnesium content. Gecko stands out in an interior with its presence, contrasting against other natural stones in the space.





A Chettinad inspiration

BY NANDHINI SUNDAR FEATURING AR.SOWMYA KUMAR



A Chettinad inspired entry

The site was the ground floor of an existing old building that came with multiple columns and beams in its small interior space of 890 Sqft. The request was to turn this space into a jewellery store for a brand that came with a history spanning three generations. When **Architect Sowmya Kumar of OWM Architecture** took up the project, Tvishi, she realised that the link to this long history would need to be established in the design and ambience of the retail space. And to this link the cultural roots and physical elements of Chettinad architecture would also need to be brought in to complete the connection in its entirety.

What then ensued was a meticulous mapping of the small assigned space and bringing in the arts, crafts, the cultural fabric of Chettinad in its mindboggling detail, yet infusing a gentle contemporary twist where required to fit into a modern retail space. The journey commenced from the façade, camouflaging the upper floor with mirror ACP sheets to lend the feel of one single unit space hosting the jewellery store. The pathway was laid with the same blue granite that was used for the interior flooring, to have a sense of continuity.

The entry gives a giant peek into what can be expected inside the store, through its Chettinad door, stone columns and the characteristic Lakshmi idol, painted in the hues of Chettinad, adorning the mantle of the entrance. A Krishna idol with wings and a singular niche hosting a jewel display complement this grand entry. Diligent detailing of Chettinad architectural elements can be witnessed even at the entrance, in the form of cornices and minimal tones of white and grey, to align with the lime plastered Chettinad mansions.

“The Lakshmi idol is a strong symbol of Chettinad houses, featuring at the entrance and it also connects to the history of the jewellery store where Lakshmi was the brand name”, explains Sowmya. “The detailing at the entrance serves only as a hint to what features within. The objective was to spark the curiosity and draw the customer in.”

The heritage speak

The amalgamation of the Chettinad heritage with the jewellery sold in the store begins right at the reception, where a large boulder with an intricately sculpted *Apsara*, serves as the reception table. "To lend interest, the sculpted *Apsara* too is used as a display mannequin, with the nose pin and ear rings fitted on to it", points Sowmya. A crystal chandelier, reminiscent of the grand light fittings of Chettinad, features over this artistic stone table.

In tune with the lime plastered walls of the Chettinad mansions, the walls come with a smooth, egg shell finish paint, the cornices painted in orange, olive green and yellow, where the logo of the brand features as the artwork. Paintings of Raja Ravi Varma and M V Dhurandhar, continue the narrative of Goddess Lakshmi in the store. A floating traditional *Golu* doll of Goddess Lakshmi adds to this cultural narrative.

The shortcoming of the low 9 feet height of the interior is effectively circumvented by fitting the walls behind the reception table with bevelled square mirrors measuring 1.3 feet, bordered by antique brass rosettes. "These lend a visual expanse while bringing in elements of Chettinad."

The reception area leads from one side to a special enclosure for bridal jewellery and on the other to the waiting area and thence to

the main display zone. The passage leading to the waiting zone is walled with charcoal artworks executed by master artists, giving the story of Naattukottai Chettiars and the crafting techniques of Chettinad jewellery. The charcoal artworks also effectively capture the image of the erstwhile jewellery shops that prevailed on the verandahs of the Chettinad houses.

The passage culminates in a small waiting zone that features as a nook where a cantilevered glass seating prevails with an elaborately carved Teak wood backrest. "The logo of the brand was finely carved like a bangle to feature as the backrest. The intricate wood carving was executed by our master craftsmen to sync with the stunning wood carvings evidenced across the Chettinad mansions in the form of doors, columns, railings, timber trusses."

Teaming with this exquisitely carved seating are the antique stone half columns with display mannequins featuring at the entry of the main display zone. The capital of these columns is reinterpreted as a light fixture and placed on the ceiling right above each of the stone pillars to focus light on the display mannequins.

Blue granite, craftily treated to mime the well-worn floors of our ancient temples, marks the flooring of this passage and rest of the interiors. "The undulations, rough textures, blunt-smoothened effect to resonate with a well-walked surface, intentional shabby grouting

Art, intricately carved half columns, antique photos set the tone



An antique carved door and chest mark the entry to the bridal section



Granite stone table, Chettinad inspired chandelier, artworks articulate the foyer

The amalgamation of the Chettinad heritage with the jewellery sold in the store begins right at the reception, where a large boulder with an intricately sculpted Apsara, serves as the reception table.



Mirror with its exquisitely carved wooden frame



to mirror ancient temple floors, together work to evoke the feel of an ancient, heritage temple floor", elaborates Sowmya.

To enable the customer to experience the feel of the stone floor, akin to a temple, a ratan covered shelf is placed in the passage for stacking footwear and thence proceeding into the main zone sans footwear. Adhering to the age-old practice of washing the feet before entry, the threshold to the display centre is marked by the water element where the gentle trickle of water aids to damp the feet before crossing over.

Heightening the Chettinad flavour at this entry is the vintage Teak wood door frame mantel fused with an intricately carved antique frame of an erstwhile swing. Effectively enhancing this cultural narration are the ancient portraits of bejewelled women of Chettinad families paired with a Tamil couplet.

Exclusivity in Chettinad language

Featuring on the opposite corner of the passage is the entrance to the bridal jewellery section. Given the exclusive nature of this retail section, designed to cater to the auspicious occasion, the décor too is built to be both unique and exquisite. Ushering in this exclusivity is a superbly carved antique Chettinad door sourced from Karaikudi leading to the section, matched by an equally stunning intricately carved antique camphor chest that greets on entry. Complementing these is a large mirror hosting an astounding carved frame in Teak, setting the tone for the gorgeous varieties of jewellery on display for the bridal package. "The wooden frame for the mirror was sculpted by our master craftsman. The detailing and craftsmanship of his work is incredible and aptly resonates with the works of past master craftsmen of the Chettinad mansions", observes Sowmya. Strategically placed on the blue granite floor in front of this bridal mirror is a brass inlay work of the logo, pointedly connecting to the brand.

The interiors with copious wood and paintings, recall the Chettinad grandeur

Layering the main display zone

Given that the entire retail space is only around 890 Sqft, the main display zone occupies only around 400 Sqft of space. Being an old building, the space comes with random beams and columns that needed to be wrapped so as to be part of the décor. Sowmya set about covering these with wood and also created a coffered ceiling where the wood members successfully camouflage all the utilities running through the ceiling besides the existing random beams.

The detailing on the coffered ceiling is picked from the old Chettinad mansions. Each square framework on the coffered ceiling is covered by a mirror which also comes with bespoke etching patterns. The presence of the mirror on the ceiling further creates a visual expanse in the 9 feet height interior.

Besides the presence of random structural members, the space assigned for the display area also came with the drawback of being

small. Sowmya circumvented this challenge by covering the walls with wallpaper featuring the central courtyard of the erstwhile Chettinad mansions. "The isometric view of the *Nadu Mutram* creates a visual expanse where the 3D printing gives the feel of the space expanding beyond into an ancient courtyard", she explains.

Further, miming the artworks that prevail on the walls bordering the ceiling in the Chettinad mansions, the wood and mirror coffered ceiling is colourfully bordered with a string of arched teak wood niches which host paintings depicting the women of this bygone era. Each form is hand painted by master artists.

A second layer reminiscing the famous *jaalis* that were omnipresent in Chettinad houses, finds its way beneath these frescos, strengthening further the strong flavours of the ancient mansions while serving the function of concealed air conditioning vents. The detailing and depiction of Chettinad elements does not stop there. It



Arched niches carry paintings of women of Chettinad

“Chettinad architectural elements, if portrayed in totality, can serve to be too loud in a contemporary space. Ultimately the jewellery needs to be the key element capturing the eye, the elements in the décor prevailing only to enhance the retail experience.”

is carried over to the wainscoting used around the jewellery display niches as well as on the lower segment of the running walls of the display zone.

“The intent was to connect to the cultural roots and bring in the strong elements of Chettinad architecture without overpowering the space. While the detailing opted is intense in its depiction, yet the presence had to be subtle to meet contemporary sentiments” says Sowmya. “Chettinad architectural elements, if portrayed in totality, can serve to be too loud in a contemporary space. Ultimately the jewellery needs to be the key element capturing the eye, the elements in the décor prevailing only to enhance the retail experience.”

Project: **Tvishi**

Design Firm: **OWM Architecture**

Location: **Pollachi, Coimbatore**

Built area: **890 Sqft**

Completion: **2025**

Design team : **Architect Sowmya Kumar**

Materials: **Blue granite, Teak wood**

Picture credits: **Justin Sebastian**





UPHOLSTERY | CURTAINS | BLINDS | WALLPAPERS | CARPETS | MATTRESSES | DRAPERY RODS | BED & BATH



SKIPPER
FURNISHINGS

42, Dickenson Road,
Bangalore - 560042

Contact us : 080 41134356/57
skipper@radhafurnishings.com

Designing **the** urban acupuncture

BY NANDHINI SUNDAR

FEATURING STUDIO ARDETE





ARCHITECTS BADRINATH KALERU & PRERNA AGARWAL

It was a delectable treat of Punjabi cuisine complete with mouth watering Dhal Makhani that set the tone for a conversation that prevailed over a full day and extended beyond after walking through the spaces and physically experiencing the energies exuded. The projects of **Principal Architects Badrinath Kaleru and Prerna Agarwal of Studio Ardete**, based in Mohali, Punjab, emerge as designs that not only spark a conversation but also prompt an inclination to replicate given the fine fusion of functionality with innovative approach.

The duo set up their Practice in 2010, after graduating in 2008 from IIT Roorkee, the oldest engineering institution of India. The intervening two year period post their graduation saw them gathering valuable training from architecture Practices based in France and Italy.

Interestingly, both had no plans of joining architecture. Yet fate willed it otherwise. For Prerna, it was a case of proving her mettle, having made her choice to branch away from hardcore engineering. For Badrinath, "it was at least not engineering but connected to design. My original passion was for geology, cinema and production." While architecture was not an explicit choice or pursuit for both, their tremendous drive and determination, both during the institution phase as well as post setting up their Practice, saw them reaching enviable heights within a short span.

"On joining architecture school, I initially had no knowledge of computers and later had no access to a personal computer when I became interested in graphic design. I would then wake at midnight everyday to use my roommate's computer till the wee hours of the morning to self-train in graphic design and became a graphic designer by the end of the year", recalls Badrinath of his very first year in college.

A process of sensitivity and discovery

For Badrinath and Prerna, the design executed for a project is a solution to address problems, challenges and requirements of the site and functional needs. "It is a process where sensitivity takes over to understand the challenges. Sensitivity to understand the details and go into the roots in totality is paramount. Awareness then results in the discovery of the right solution", elaborates Badrinath. "Each project comes with varied elements that shape the design and this includes the philosophy of the client which is distinct from site and functional needs."

Pointing that design which ultimately emerges is a product of both experience and holistic approach where personal identity and leanings take a backseat, Badrinath adds, "it is about intersecting our version with the client's needs and multiple other challenges. We start by conceptualising and visualising the project in a completed state and work backwards to delve into details."

Letting the façade speak

An element that can grab eyeballs is the façade of a building and the manner in which it is designed. This can be unique to capture attention or plain enough to merge into the background. For Badrinath and Prerna, the façade is the starting point of conversation and its design can also be effectively used to address sustainable elements of the building such as heat ingress, natural light and ventilation besides privacy.

"An arresting façade, especially in a dowdy neighbourhood, can serve as an acupuncture, prompting rest of the buildings on the street to emulate or alter their structural form. This can start a string effect of changes, initiating a slow, yet firm alteration in approach to how buildings are sought to be designed", he elaborates. Their commercial project, Martin's, features as a classic example of their intent.

Being an old building that was to adapt to a new functional use as a unique experience centre, the duo was approached to design a façade to cover the existing old face of the structure. Bound by budget constraints, the initial request was to cover the building with ACP sheets. But Prerna and Badrinath decided to create an 'Urban Acupuncture' by playing with the design of the façade which would also address the functional requirements of shielding the building from heat ingress, being South oriented while bringing in the artistic element to invite the customer.

The solution executed was an expanded metal mesh spread over fibre panels that kept the budget constraint in perspective. "The company had its own furniture workshop and their workforce was doing this mesh work. We replicated this on the façade which also connected with the identity of the company while being different, attractive, to prompt the neighbourhood to aspire to change", remarks Prerna.

Similar play with the façade is evident across many of their projects, where the structural form not only serves to be eye catching but also fulfils the functional role of cutting direct heat ingress in West, South and Southwest oriented buildings. "The facades become external shading devices that prevent heat ingress while allowing natural light to filter in. They enhance the aesthetics of the building, making them stand out in the neighbourhood for their unique structural form", states Badrinath.



Facade executed for Martin's





Atrium with its water feature--Gilco

Anchoring on sustainability

The projects of the duo are loud on sustainability, where they universally come with a design that lets in plenty of natural light and ventilation, requiring minimal artificial lighting or cooling during the day based on weather conditions. The orientation too is carefully addressed to prevent heat ingress. Where the building positioning cannot be altered, the artistically yet consciously designed façade comes to the rescue to shield from the harsh sun. The interiors invariably fuse in a sky lit internal courtyard to usher in copious natural light and ventilation while affording a seamless vertical visual connect between the multiple levels of the building.

Yet another universal phenomenon witnessed in all their projects is the enormous doors and windows that reach up to the ceiling. "We provide mostly 10 feet high doors and windows to create a free flowing space that connects the interiors to the exterior landscape." The columns and beams too are fused deftly into the walls and ceiling to give the feel of a column free span. Given the omnipresent large sized windows almost akin to glass walls, the individual rooms of both residences and commercial spaces come with a visual expanse that takes the eye across to the exterior landscape, even as the interiors are flooded with natural light and abundant natural ventilation.



The interior spaces open seamlessly to exteriors --Gilco



Art installation--Gilco

The Corporate space Gillco is a classic example where a large internal courtyard along with a water feature, serves as the focal point around which the discussion rooms and individual rooms are structured. The courtyard, besides ushering in abundant natural light and ventilation, also serves as an assembly point for informal exchanges, facilitated by the seating placed around it.

The individual rooms and conference rooms also come with large windows that open up to the exterior landscape while serving as a seamless connect between the internal courtyard and the exterior landscape through these individual rooms. Similar design approach is seen in the structure of their residential projects where they come with an internal courtyard and large window features that connect the interiors with the exteriors.

Adapting and reusing to be sustainable is yet another strong inclination displayed by the duo and this is borne out amply in most of their projects. A classic example of reuse and adapting to a different functionality is their intervention in one of their school projects where they came up with an innovative solution for the first bus of the school which had to be taken off the road. Badrinath and Prerna turned the bus, which held a lot of emotional attachment for the management, into an experience centre for the school students. "It features as a novelty in the campus, prompting parents and visitors too to take a peek in", says Badrinath.

However, for Prerna and Badrinath, the concept of sustainability has to be also in keeping with the context as "many times a sustainable intervention may not be appropriate or in tune with the requirements of the project. As in a school where the definition of sustainability is

connected to the number of students willing to be enrolled and this many times is dictated by the structural form of the building that may not be sustainable." It is then about marrying practicality with sustainability to address functionality, they contend. "The school infrastructure which is bound by cost and yet aspires to appear arresting, may opt to go low on sustainability. The skill is to bring in sustainable elements and features in this context, though not be totally bound by it."

Articulating the studio

Built on a 4500 Sqft site, the structure going up four levels over the basement and ground floor, the LEED Platinum certified Studio Ardete housing the duo's office speaks loudly of sustainability and flexible spaces. The Northeast oriented façade comes with an arresting play of thin metal leaves woven into an artistic aluminium frame that curves strategically to let in light while creating drama through its structural form. "The metal leaves were an inspiration from the tree that we retained at the entrance. Their movement with the breeze, just like the normal leaves, makes the façade dynamic", points Prerna.

The large free flowing reception is marked by stone art in the form of large sheets of waste granite sourced from the quarries, the tracks of the dynamite blast intact to tell the story of origin and removal. The double height ceiling space houses a café and a circular staircase, the brightly coloured metal railings crafted from waste metal. The upper levels are marked by visually open workspaces that connect to the exteriors, the glass demarcations featuring wherever privacy of a cubicle is required to address work. The conference rooms on level one and two similarly feature as open



The circular metal staircase crafted from waste metal--Studio Ardete



Amphitheatre on the second level -- Studio Ardete



Dynamic facade with the metal leaves--Studio Ardete

meeting spaces with only glass walls and doors defining the enclosed discussion pod. The entire workspace is naturally lit and ventilated, eschewing the need for artificial lighting and air conditioning. Since informal interaction and discussion spaces are vital to connect, explore and solve site challenges, the landing of the circular staircase on the second level has been craftily structured into an amphitheatre that invites gathering, participation in group discussions.

This approach of informality in interactions has also prompted the assigning of the third level of the building to house a suite for guests. A large temple to take a break, meditate, complements this narrative, featuring alongside a conference room and the Principal Architect's cubicle.

The fourth level accommodates the dining area along with a step out terrace where one can stretch the limbs with a game of volleyball, basketball, pickleball. The area also doubles up as the entertainment zone on special days to gather and celebrate. The four levels of the Studio are dotted by interesting artforms, all designed from waste, marrying sustainable inclinations with intense creativity. The 18000 Sqft studio is off the grid, with solar power taking care of its entire energy requirements.

A beach inspiration

In a landlocked city, the sounds of the ocean, a whiff of salty sea air, the fine sand granules of the sea shore, can serve as a longing, especially on a starry night selected for fine dining. Badrinath and Perna decided to bring in elements of dining on the seashore into landlocked Chandigarh, while conceptualising the Beach and Brew eatery. What transpired in the eatery, large enough to cater to 180 guests, was the creation of the ambience of a chaotic seashore in one section and the experience of being on a large boat in another.

The interiors feature as a linear layout permitting both visual connectivity as well as easy circulation through the space that is divided into three zones. The first zone is the foyer with a large dining area that thence leads to an open to sky retractable roof area which transits between darkness and light, depending on the weather condition. The third section forms the utility and service area. The entry to the voluminous dining area is designed as a narrow tunnel foyer lit by large incandescent bulbs that feature on black lacquered glass.

The dining space in this first zone displays a chaotic seaside surrounded by brightly coloured pictures of buildings that reminisce an old French town. The seating comes in multiple typologies with



Bar and dining area--Beach and Brew



Dining in a boat parked on the seashore --Beach and Brew



Replicating a seaside dining experience --Beach and Brew

some featuring as segregated elevated private decks, ensconced in water or sand while the others feature as closely sewn-in seating akin to a restaurant in a public beach. The bar is built into a bubble-wall that creates an exaggerated image of a champagne brewery. An open food truck, a glimpse inside the brewery tanks, blue tinted bubble walls and strong glossy furniture complete the seaside experience of this section.

The second zone of the eatery is structured as a large in situ boat that rests under a retractable lit screen, ushering in the seaside experience. "The boat, being large, had to be one that was built on site as it was not possible to bring inside an existing boat into the space", clarifies Prerna. Built with steel frames and wooden planks, the large boat is parked on water and sand, replicating an actual boat parked on the seashore. MS frames and insulated fibre sheets form the retractable roof where it rests on a truss and steel section. Based on weather condition, the functionality of the roof alters. Reconstructing further a realistic seaside, a jetty features across the boat to permit a walk into the 'sunken sea' where starfishes, surfboards await to lend an air of authenticity. "The entire space was conceptualised to not only spark interest but also offer an experience that is yearned for and not physically available, packing in

surprises to enable one to find their preferred space, offer new items to discover each time a visit occurs. The tones and textures of the seashore serve as a perfect space for small to large gatherings and parties”, adds Prerna.

Wrapped in a ribbon

Their project The Ribbon House reveals the possibilities in design through experimentation with concrete in a residence. Catering to a client who is a strong concrete enthusiast and having executed different forms in concrete in earlier projects of the same client, the duo had to conceptualise a form that was unique and pushed the boundaries of conventionality. “Essentially the objective was to come up with a geometrical form that resonated and celebrated Corbusier’s conceptualisation of Chandigarh. Choosing the medium of concrete met this intent aptly though the choice of the medium does not necessarily hinder the proposed communication”, Says Badrinath.

Oriented towards the Northeast, the residence came with a long wall in the Southwest that needed shading from the harsh sun. Covered terraces wrapped in the concrete ribbon, enable the Northern light to penetrate while shielding against the harsh Southern light. “The Southwest section features terraces, a courtyard where the concrete ribbon swirls around the structure to break the direct heat ingress while still letting in controlled, ample daylight into the interiors. The wide Southwest wall is also shielded from the intense summer heat through a double insulated wall.”

The residence features the geothermal cooling system where cooled fresh air is let into the interiors through pipes that are laid into the water saturated ground where “the water table is as high as 50 feet below the ground surface.” The natural cooling process that comes about, supports the air conditioning by 10 to 20 per cent depending on the seasons.

The play of concrete and conceptualisation of forms that break conventionality is strongly evident in the interiors, where the concrete staircase features literally as a sculptural piece, becoming the highlight of the living area. Precast concrete treads weave into the RCC column and beam, their complicated geometrical artform flowing into the basement where the last set of treads double up as the bar. Metal members featuring as a dramatic installation of cables, support the concrete treads while serving as the railing for the staircase. “The individual cables are structured to be suspended from a central cabling system, turning the staircase into a metal and concrete installation”, Badrinath elaborates.

The interiors reveal a strong play of exposed concrete to team with the largely white palette, again reminiscing Corbusian structural form. Large windows going up to the ceiling, usher in copious natural light and ventilation, opening the interiors of the four bedroom residence to the exterior greens. Built on a 3600 Sqft site, the footprint of the 8000 Sqft residence is consciously kept minimal at 2700 Sqft.



Dramatic installation of cables support the concrete treads while serving as the railing -- Ribbon House



Play of concrete manifesting as art--Ribbon House



Home theatre--Ribbon House



Conceptualisation of the memorial

Saluting through form

When the duo was approached to build a memorial for a renowned statesman of Punjab, in his native village, they decided to approach the design from the angle of being iconic as well as sculptural to captivate. “We chose to attempt geometry on a large scale that went up 220 feet, to not only salute the individual’s tall contribution and ideology of making Punjab scale new heights, but also give the message that a rural location does not preclude the building of a landmark edifice.”

The project being constrained by budget, Badrinath and Prerna chose to approach the design using intuitive indigenous methods that would keep the cost low. “The concrete fins wrap around the central spine, going all the way up to 220 feet and executing this comes with challenges as well as the need to keep an eye on the budget. To keep the cost down we mixed tubular metal with sheet metal for laying the concrete.” Being an ongoing project, the memorial at present has the foundation and the central spine laid.

“The concrete fins wrap around the central spine, going all the way up to 220 feet and executing this comes with challenges as well as the need to keep an eye on the budget. To keep the cost down we mixed tubular metal with sheet metal for laying the concrete.”



YOUR
UNMATCHED
TALENT
DESERVES
UNMATCHED
CUSTOMISATION.

For 20 years, Astronea has brought the best from Italy, Germany and Asia together with the expertise of master craftsmen and engineers in India.

We create bespoke wardrobes, partitions, doors, wall panels and cubicles to your exact specifications — from 10 cm to 20 ft+.

Zero

Refusal Design
Record

1,000+

bespoke systems
delivered

894+

Designers trust &
recommend us



MEET THE KINGS OF CUSTOMISATION, TODAY.

Astronea®

WARDROBES | PARTITIONS | WALL PANELS | DOORS | CUBICLES

+91 98864 46620 | raj@astronea.in | www.astronea.in | [@astroneadesigns](https://www.instagram.com/astroneadesigns) | Mysore Rd, New Guddadahalli, Guddadahalli, Bengaluru, Karnataka 560026

The CUE

BY PROF. JAISIM KRISHNA RAO



The opportunity to express one's learning through experience explored over six decades becomes historically and culturally relevant, defining the profession as a journey within boundaries of my life. Having travelled North, South, East, West, wanting to know the Earth, its Environment and the behaviour of habitats of nature in all its **avatars**. Yes, CABS even invited Jaisim Fountainhead to design in space with relevance to the moon, a project of deep challenges, an abstract was submitted and much appreciated.

Here I shall diverge and **cue** through a game which is regulated by defined discipline of boundaries and rules following the queue of awareness.

The game of **billiards** is played on a table. One can also play a simpler game, the **snooker**, is like playing a T20 or one day game of cricket compared to the five day test match. Billiards is a test match demanding patience, practice, experience and prestige.

Snooker is an entertaining game with greater diversity and less of defined discipline. But the cue and the balls are the same, this opens up for many who prefer an entertainment in a quiet place and share with a few the time available free of time restraints.

Now the stage is set, the difference is comprehending Architecture and Interior Design. Next between Construction and decoration. The first need art and abstraction and a lot of creative imagination. Construction is fueled by order, commitment, time and discipline of technology over matter.

The Builder can build anywhere as long as they are directed by finance, labour and logistics and clearance issued or given by those who contract them. Architecture demands to be retained and given the location, the desires and ambitions, to be expressed in the architect's language. Language of architecture is a profession, philosophical and spiritual, communicating ambitious dreams into realized play of spaces explored and expressed by the body.

Mind over matter. Now the CUE, the Interior Design, comes into play.

The producer is the player, to make it interesting there must be at least two players. The snooker table covered with green velvet is the ground on which all the elements are spaced in the categories and the space they are designed and defined to occupy. This two dimensional play now transforms to three dimensional play as each player in turn used the cue, the director, to pocket the balls. First the red and followed by color of defined order till all of them are cleared.

This two dimensional play now transforms to three dimensional play as each player in turn used the cue, the director, to pocket the balls. First the red and followed by color of defined order till all of them are cleared.

Here smile and design defines. Especially Interior design. The table is the existing space which the client with their requirements consults a designer who avatars into a CUE, the director, who plays all those involved and are on the table to their relevant roles as pocketed complete their task. This is decoration. The decorator physically converts the aspirations of the producer and director into a realized play of spaces. This is now enjoyed by the consumers in different formats interacting the senses with the elements. Thus, value is added to life in all its forms.

The Interior Designer, as the CUE has completed the active game of design and ready to move on, Life Lives to Love and hugs all the elements with the senses to another dimension of Space.

M Arch in Creative Technologies: Redefining India's Smart Cities



BY DR JAFFER AA KHAN

India's urban landscape is on the cusp of an unprecedented transformation, with the real estate and construction industry projected to reach a \$1 trillion valuation by 2030, contributing roughly 13 per cent to the national GDP. Urban centres are expanding at a breakneck pace, placing intense pressure on natural resources, water networks and energy grids. Yet, while the government pushes the frontiers of the Smart Cities Mission, a quiet crisis is hollowing out the academic pipeline. Traditional postgraduate architectural education (M Arch) is suffering from record seat vacancies, causing over 56 architectural colleges nationwide to shutter their departments due to a complete lack of student intake.

This collapse of interest is a structural rejection of outdated pedagogical models. Concurrently, shorter, tech-aligned fields like UI/UX and product design draw creative talent away with lucrative starting packages and healthier work-life balances. To bridge this chasm and build a futuristic yet realistic urban India, universities must rapidly pivot. The solution lies in a highly specialized, tech-driven platform: the Master of Architecture in Creative Technologies.

Fully aligned with the National Education Policy (NEP) 2020 framework for multidisciplinary integration, this specialization sits at the intersection of design, computer science and engineering. Instead of drawing static layouts, students learn computational thinking, parametric modelling and algorithmic design to automate complex workflows. The degree transforms the architect into a "design technologist" who can optimize building physics, analyse spatial data and run simulations to perfect structural and environmental efficiency before construction begins.

Grounding this technical pivot requires a heavy focus on energy and sustainability. India's diverse climatic zones demand context-sensitive building physics rather than carbon-heavy glass skyscrapers designed for Western climates. Through tracks like 6D Building Information Modelling (BIM), Creative Technologies equips postgraduates to integrate real-time sustainability data into virtual design workflows. Design technologists can simulate solar radiation, wind flow and thermal comfort to optimize geometries. This performance-driven process allows architects to utilize bioclimatic approaches and passive cooling directly within a building's envelope, minimizing reliance on active air conditioning. By mastering energy efficiency codes like the ECBC and green building certifications like GRIHA, IGBC, and LEED, graduates are equipped to lead the country's net-zero transition.

The impact extends far beyond individual buildings. Smart cities require integrated infrastructure networks to handle rapid urbanization. Creative Technologies expands the spatial toolkit to include advanced GIS mapping, urban data science and Digital Twins—dynamic, virtual replicas of physical neighbourhoods that update via Internet of Things (IoT) sensors. By utilizing this technology, cities can manage municipal water balances, intelligent drainage, smart electricity grids and real-time transit routing. This moves urban development away from abstract sci-fi concepts and toward environments where infrastructure dynamically responds to civic challenges, such as adjusting public park irrigation using recycled greywater based on real-time soil-moisture data.

For these solutions to succeed, academia must partner with authorized industry trainers so students deploy job-ready skills on active, real-world briefs rather than obsolete academic submissions. This evolution is accelerated by landmark regulatory changes from the University Grants Commission (UGC) under the NEP 2020 framework. Top-tier Indian universities can now co-design Joint, Dual and Twinning M Arch degrees with the top 1,000 global universities. Furthermore, elite global institutions are establishing independent physical campuses directly in India's innovation hotspots. This "internationalization at home" democratizes global-standard pedagogy in computational design, removing the financial barriers of traveling abroad.

Ultimately, this technical overhaul directly addresses the severe return-on-investment (ROI) crisis plaguing traditional Indian architectural education. When a professional degree requires seven years of intense study only to yield stagnant starting salaries, the economic equation is broken. By specializing in high-demand tech verticals, design technologists, computational designers and BIM managers can command premium starting salaries. By aligning postgraduate study with innovation and lucrative careers, India can prevent the systemic brain drain of creative talent, incentivizing them to build a sustainable, resilient and inclusive future for the nation's rapidly growing urban hubs.



Tombs of the Deccan

BY MAHESH CHADAGA





Displaying the distinct Indo-Islamic style of architecture which is unique to the Deccan region, **the Bahmani Tombs** were built in the 15th and 16th centuries in **Bidar, Karnataka**. The Bahmani Sultans and members of the ruling family are buried in the elaborate tombs of which the tomb of Ahmad Shah I Wali is the first. **Interior Designer Mahesh Chadaga** captures with his lenses the imposing tombs, the elaborate tile decoration, floral motifs and inscriptions that they carry, silently relating their rule in the Deccan and the indelible footprint they left behind.



The Bahmani tombs housing eight of the Bahmani Sultans, some of their queens and family members, feature as square structures enclosed by bulbous domes. Islamic geometric patterns, calligraphy, inscriptions, floral motifs, elaborate tile decorations feature in some of these tombs, especially that of Ahmad Shah I Wali. While the tomb of Humayun Shah is partially collapsed due to a lightening strike, the tomb of Muhammad Shah III remains incomplete, with only a square hall and five arches on each face of the tomb.



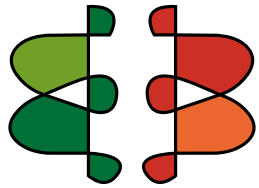






Featuring in similar square design with arches on each face of the structure and crowned with the bulbous dome, the tomb of Ahmad Shah I Wali comes with an embellished exterior in the form of arched niches, ornate turrets. The interiors reveal exquisite frescos, with stunning murals decorating the dome and walls. The panels over the entrance arches feature religious texts, with the name of Ahmad Shah I Wali and his descendants written in calligraphy on the arched dome. Acclaimed as a saint, his tomb is venerated as a dargah, with the death anniversary observed every year.





Happenings in BRC

APRIL TO JUNE 2026

CELEBRATING WOMEN AND FOUNDERS DAY

The month of April was host to an extremely informative session on wealth creation for the designer fraternity. The event, hosted by Inner Circle Partner HMG Stones to commemorate the Founders Day, also celebrated women architects and their increasing iconic presence in the architecture field. The gathered design fraternity was treated to some thought provoking ideas on wealth creation by experts, sparking many queries and interaction with the audience.



Past Chairpersons Architects Kavita Sastry, Nandini Shankar, Bindi Saolapurkar, Leena Kumar, Bindu Madhava, Dinesh Verma, Shyamala Prabhu with Chairperson Ar. Vishwanath, participating in cake cutting



Team Mitra with Inner Circle Partner HMG Stones MD Anand Reddy, Ananditha Reddy Rajdev, Pavana Reddy



Chairperson elect Ar. Sahana Shetty



Chairperson Ar. Vishwanath



CATCH THEM YOUNG

Catch them Young is a very innovative event of IIID BRC, held with the intention of taking design to the students of government and private schools to enable them to view design as a career. The month of June witnessed the second edition, the interactive session for the school children conceptualised and organised by Gayathri & Namith Architects, supported by Asian Paints. The event was held at Bhavan Bangalore Press School. The students were encouraged to sketch and paint their bedroom, kitchen, living spaces, imagine, visualise to bring in new ideas. The day long workshop that used interactive fun methods, sketching and painting of interior spaces, to explore the world of design, left the participating students enthralled.



Students participating in the second edition of Catch Them Young of IIID BRC, conceptualised by GNA, supported by Asian Paints

DESIGN VACATION IN SOUTH AMERICA

Month of May saw IIID BRC Team Mitra and other members making a group visit to South America, accompanied by a few of the NEC members. The group, 21 in all, took time off to interact, bond, visiting the historical monuments and contemporary architectural masterpieces of the region.



In Sao Paulo, Brazil



In Lima, Peru



In Sao Paulo, Brazil



Graffiti in Rio de Janeiro, Brazil



Celebrating Ar. Oscar Niemeyer



In Lima, Peru



Celebrating Ar. Santiago Calatrava

MC MEETINGS

IIID BRC held two MC meetings during the April to June Quarter. The MC Meeting in the month of April was hosted by **Inner Circle Partner Twigg Studio**. The month of June saw the MC meeting being held at the showroom of **Inner Circle Partner Moon and Baker**.



MC Meeting in Twigg Experience Centre



MC Meeting in Moon & Baker Experience Centre



IIID BRC at the NEC meeting

KICH है
तो BEST है



TRUSTED BY **ICONS.**

CHOSEN BY **PROFESSIONALS.**

At **KICH**, we believe excellence is defined by the finer details. Our premium architectural hardware combines precision engineering and reliable performance to elevate every space it touches.

Love
KICH

PRODUCT RANGE



HARDWARE PRODUCTS

Precision crafted for premium spaces



GLASS FITTINGS

Seamless strength with elegant finish



FURNITURE FITTINGS

Smart motion engineered beautifully



DIGITAL SOLUTIONS

Advanced security meets innovation



6500+
PRODUCTS



44+
COUNTRIES



34
YEARS OF
TRUST



TRUSTED BY
ARCHITECTS &
PROFESSIONALS



Kich Architectural Products Pvt Ltd

Rajkot-Gondal NH-27, Vavdi, Rajkot,
Gujarat 360004, India

☎ 1800 212 3638

✉ sales@kichindia.com

🌐 www.kichindia.com

FOLLOW US





SDP STONES



SDP STONES

ITALIAN MARBLE | TRAVERTINE | ONYX | QUARTZITE

Crafting Elegance In Every Stone

Address : SY No. 217,218/1 E, Shoolagiri Village, Hosur, Krishnagiri, Dist. - 635109 Tamil Nadu - INDIA

f/SDP Stones **ig** sdp_stones **yt** @sdpstones-17 | **www.sdpstones.com** | **+91 98290 72224**