

inscape



THE OFFICIAL PUBLICATION OF
INDIAN INSTITUTE OF INTERIOR DESIGNERS

DESIGN IN ACTION

DESIGN IN FOCUS

Will algorithm shape design future?
Holiday homes

HAND & HEART

Art and Crafts Stories

ROOTS & ROUTES

Legacy of Chapters

PULSE OF DESIGN INDIA

THE NEXT

SYNERGY NXT





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LAMINATES

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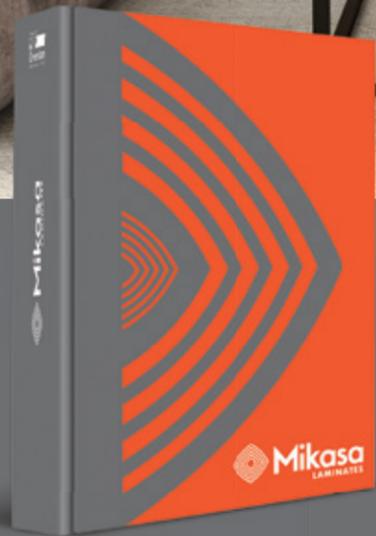
4 New Textures

97 New Decors

2 New Categories

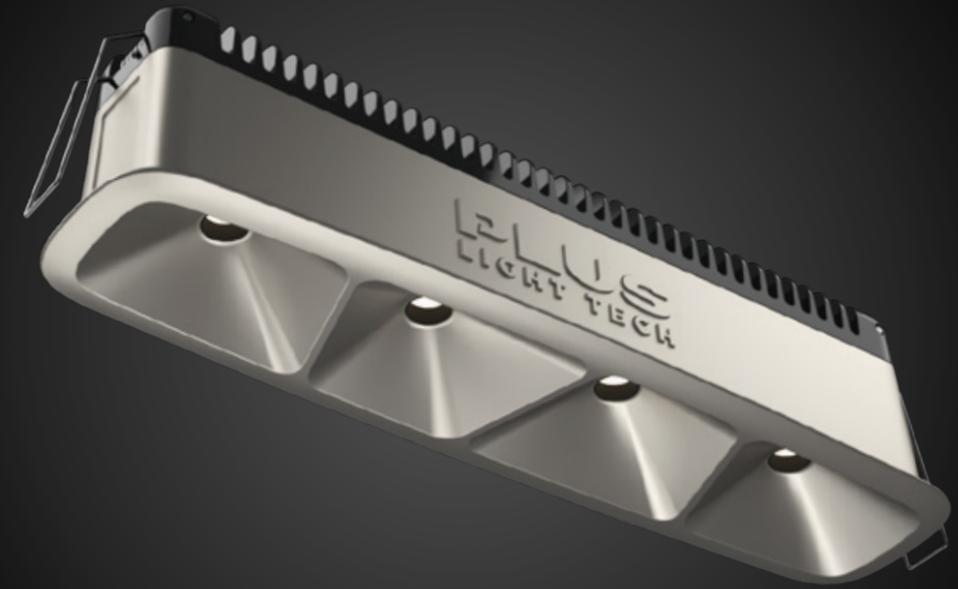


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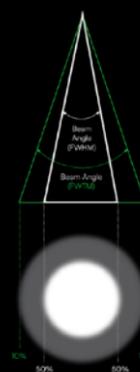
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FOREWORD



The Next Chapter of Synergy

It is with pride, humility and a deep sense of responsibility that I address you through the first issue of INSCAPE for the 2025 to 2027 term. Since assuming office on 1 October 2025, my commitment has been clear: to strengthen IIID institutionally, expand our professional relevance and position our members confidently within India and across the global design community.

Our guiding theme, Synergy NXT, represents both continuity and transformation. Synergy brought us together. Synergy NXT challenges us to move from connection to co-creation, from participation to performance and from intention to measurable impact. It is a call to align policy, practice and purpose across all 35 Chapters and Centres of IIID.

Institutionally, the National Executive Committee has prioritised governance clarity, portfolio accountability and structured planning. Portfolios across Membership, Education, Professional Development, Industry Interface, Compliance, Publications and International Relations are working with defined roadmaps and measurable outcomes. Our objective is not activity for its own sake, but sustainable systems that will serve IIID for decades to come.

Membership remains the heart of our Institute. Through Membership Growth Month and structured outreach initiatives, we are working not only to increase numbers but to deepen engagement and retention. Growth must reflect belonging. We aim to create pathways for students, affiliates and emerging professionals to transition meaningfully within the Institute, supported by mentorship and continuous learning opportunities.

Education and Professional Development are central to our policy direction. The CPDP-CEP framework is being structured to ensure that IIID members remain future ready in an evolving design ecosystem shaped by sustainability, technology integration and regulatory change. By formalising Continuing Professional Development, we strengthen both credibility and competence.

Digitisation marks another milestone in this term. The launch of the new IIID website with online membership functionality enhances transparency, accessibility and real time communication. INSCAPE itself is being reimagined with six physical and six digital editions, transforming it into a platform for thought leadership, policy dialogue and professional showcase.

Our Corporate Connect initiatives are redefining engagement with industry partners. Trade and designers must move forward as collaborators guided by ethics, innovation and shared standards. Simultaneously, we are engaging with allied professional bodies and government stakeholders to advocate for responsible regulation, improved education standards and the recognition of qualified practice.

Internationally, IIID's voice is stronger than ever. My election as Vice-President of APSDA reflects the collective stature of our Institute. It allows India not only to participate but to lead conversations around accreditation, governance frameworks and regional cooperation.

The Tree of Synergy planted at Surat during NEC Investiture, symbolises our collective responsibility. Soil and water from every Chapter were united to affirm that IIID thrives because of its members. That Tree will grow only through participation, mentorship, ethical conduct and professional excellence.

As we look ahead, our vision is clear. IIID must evolve into a robust ecosystem that nurtures young talent, empowers seasoned professionals, influences policy and represents India with credibility on global platforms. This transformation requires unity of purpose and discipline of execution.

I invite each member to actively engage, mentor generously, contribute ideas constructively and uphold the highest standards of professionalism. Leadership does not reside only in office bearers. It resides in every member who chooses integrity, collaboration and excellence.

Together, let us transform Synergy NXT into a defining chapter in IIID's history.

With warm regards,

A handwritten signature in black ink, appearing to read 'Jignesh'.

Jignesh Modi
President, IIID
Vice-President, APSDA



EDITOR'S NOTE

The Custodianship of a Collective Voice

"A voice does not emerge from expression alone but from the spaces where many minds learn to listen together."

Some journeys are marked by visible milestones. Others shift quietly almost imperceptibly and yet redefine the path ahead.

This moment belongs to the latter.

To hold the editorial voice of Inscape is not to assume authorship but to enter a space of custodianship, where one listens as much as one shapes where meaning is gathered before it is expressed. What emerges then is not a singular voice but an articulation shaped by many. And so this beginning is less an announcement and more an alignment.

In this context Inscape positions itself consciously as a news magazine, not merely as a showcase of completed works but as a considered record of an evolving fraternity. It is of the members by the members and for the members, shaped through participation contribution and shared intent. In bringing the fraternity into a common space through their voices and engagements it seeks to capture not only outcomes but the processes dialogues and shifts in thought that inform them. In doing so it moves beyond presentation towards discourse, where practice is not only seen but reflected upon questioned and collectively understood.

'The Frontline' sets the premise, not as a directive but as a shared orientation. It reflects a fraternity that is gradually moving beyond individual assertions towards a more connected collaborative continuum. At the heart of this issue Design in Focus turns to holiday homes, spaces that exist in the in-between. Neither fully anchored in routine nor entirely removed from it they negotiate between pause and expression retreat and experience. The diversity of responses received reflects the richness of thought across chapters. The act of selection therefore becomes one of careful distillation.

'The engagement with AI' introduces a different lens, one that is less about certainty and more about exploration. It reflects a fraternity willing to engage with emerging questions to challenge its own boundaries and to remain open to new ways of thinking.

Through 'The Pulse of Design India' the dispersed begins to find rhythm, chapters connected through shared learning dialogue and exchange. IIID reveals itself here not merely as an institution but as a living network shaped by participation and continuity.

In 'Hand & Heart' the narrative returns to its cultural groundings, where material memory and making converge. Telangana and Amaravati offer contexts through which we are reminded that design finds its deepest resonance in the hands that create and the traditions that sustain.

'Roots & Routes' traces journeys that are not linear but layered, Amaravati, Ahilya Nagar and Ahmedabad unfolding through time shaped by people intent and evolution.

'Design in Action' offers insight into the work of the NEC, the thought structure and ongoing efforts that quietly guide the institution forward. And in 'The Next' the gaze shifts towards what is emerging, voices from students educators and young practitioners reminding us that the future of design is not distant but already in conversation with us.

The 'Design Ledger' in this context becomes a space of convergence, where reflections responses and observations from within the fraternity meet the larger design discourse. It captures the immediacy of the present reminding us that design is not a fixed outcome but a conversation continually shaped by participation.

What Inscape attempts is in essence to hold multiplicity without fragmentation, to bring together many voices yet allow for coherence and clarity. It is an exercise not in authorship but in listening in gathering and in holding space. I would like to acknowledge the National Executive Committee for their trust and continued support. My sincere appreciation to all Bureau Heads and Chapter Representatives for the rigour commitment and continuity they bring to this shared endeavour. I extend my special thanks to President Elect Shamini Shanker Jain for her guidance and encouragement and to IIID President Ar. Jignesh Modi for his trust, confidence and unwavering support in enabling this journey. I also extend my thanks to our editorial and publishing partner Dr. Rema S.Kartha along with her team for their professionalism and clarity in bringing this issue to fruition. My sincere thanks to the administrative and accounts team at the Head Office for their steadfast support towards Inscape.

As we move forward perhaps the invitation is not only to read Inscape but to engage with it- to recognise within it both reflection and possibility. A collective voice is never imposed. It is revealed, gradually thoughtfully and together.

Sona Chatwani
Editor & NEC Member



Jignesh Modi
President

Towards Synergy

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HO Admin & Staff Coordination & Education Legal Matters + Earlier Income Tax Appeals	Hon. Sec. - Anshuman Sharma, Jt. Hon. Sec. - Mehul Kamdar, Treasurer - Sunita Jojan Varghese
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Membership Growth & Arrears, New Centre Formation & Chapter Revivals	NEC Member - Hasmukh Shah NEC Member - Sheetal Kumar Agrawal

IIID Website, IIID App & Social Media	NEC Member - Ravindra Anchuri
Ethics & Professional Services	NEC Member - Aditya Srinivasa Chakravarthy Kambhatla
IIID Excellence Awards	PE - Shamini Shanker Jain Bindi Saolapurkar Mithila Gargatte
CPDP, CEP, Obtaining & Editing Material For Website Uploads/Creating Learning Modules	NEC Member (Co-opt) - Vaishali Pradhan
Collaboration with Govt., Sister Organisations - Satsang & Skill India	NEC Member - Yogesh Thakkar NEC Member (Co-opt) - Bharat Hapani
Inscape Magazine, Newsletter & Publications	NEC Member - Sona Chatwani - Editor
Trade Connect & Collab (Trade Centric Events)	NEC Member - Prateek Agarwal NEC Member (Co-opt) - Bharat Hapani
Synergy Wellness	President - Jignesh Modi PE - Shamini Shanker Jain NEC Member - Ganeshkumar Wable

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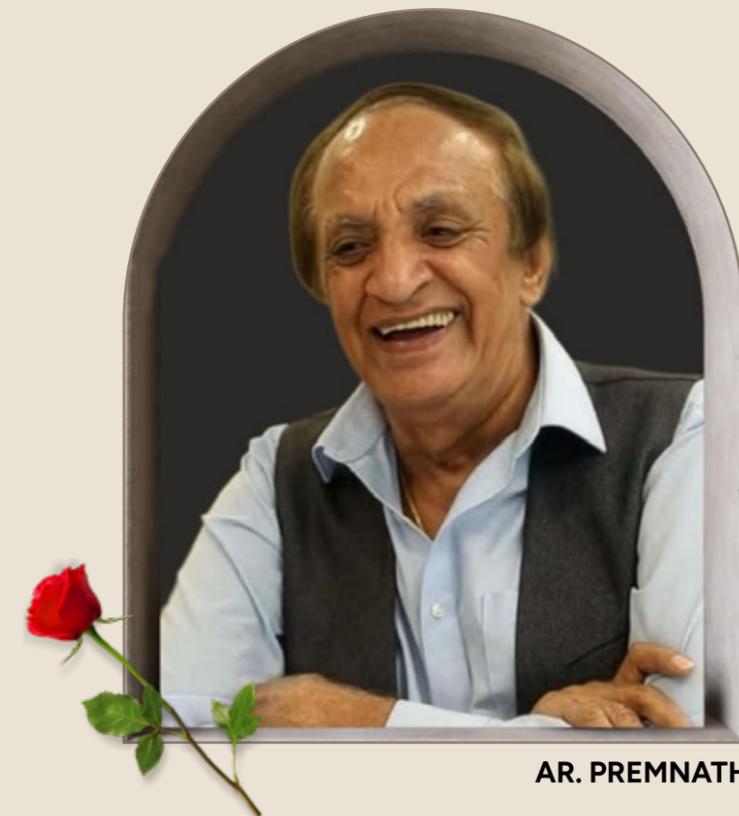


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SHRADHANJALI



AR. PREMNATH

It is with profound grief and deep respect that we inform our members and the design fraternity of the passing of our Founder & Past President, Ar. Premnath.

Ar. Premnath was a committed leader, a respected professional and a guiding force within IIID. His contribution to strengthening the Institute and upholding the values of our profession will always be remembered with gratitude and pride. During his tenure, he led with integrity, vision and a deep sense of responsibility towards the fraternity.

On behalf of the National Executive Committee and all members of IIID, I extend our heartfelt condolences to his family, friends and colleagues. His legacy will continue to inspire us.

May his soul rest in eternal peace.

Jignesh Modi

President

Indian Institute of Interior Designers



18

Design in Action

Synergy NXT –
A Transformative Beginning for IIID

APSDA – Regional Vision and
Strategic Engagement

A Promising Start – First Quarter Activities
and Achievements

A Milestone Moment – Launch of INSCAPE
Folios and the Golden Jubilee Chronicle



28

Design in Focus

Will algorithm shape design future?

Holiday Homes – Typology Unrevealed

Nandi House – Sunitha Kondur &
Bijoy Ramachandran

Villa Kinara – Anuradha Guglani

Stone House –
Sangeeta Maithel and Sharad Maithel /
Geetanjali and Ayush Kasliwal



50

Hand & Heart

Handcrafted Elegance From The Deccan Plateau

Cherial Painting

Tholu Bommalata

Rangasaipet Sheet Metal Craft

Warangal Dhurries

Adilabad Dokra

From India to the world, Kalamkari in all its glory

Bidriware: Quiet luxury etched to perfection



66

Roots & Routes

IIID Ahilyanagar (Ahmednagar) -
A Decade Of Design Leadership And Impact

IIID Ahmedabad Small Beginnings - Big Footprint

IIID Regional Amaravati Centre - Inception To Impact

72

The Pulse of Design India

A New Term, A Shared Vision

90

The Next

96

Design Ledger

SYNERGY NXT

A Transformative Beginning for IIID



National Executive Committee 25-27

For the Institute of Indian Interior Designers (IIID), the closing days of December 2025 marked far more than a transition in the calendar. They signified the beginning of a transformative journey that truly embodied the national theme, Synergy NXT. The two-day national programme held in Surat brought together leadership, members, partners and stakeholders from across the country to reflect on past achievements, align collective vision and set a confident direction for the future.

On 19 December 2025, in the inspiring presence of Office Bearers from all 35 Chapters and Centres across India, IIID celebrated the successful launch of INSCAPE Folio 4 to 7 along with the much-awaited Golden Jubilee Chronicle. These publications stand not merely as compilations of design excellence but as living documents that capture the evolution, depth and diversity of the interior design profession, while also recording the Institute's journey and legacy over five decades. The following morning marked the first Joint NEC and Chapter Centre Orientation, which provided an open and inclusive platform for dialogue, idea exchange and clarification of roles. This interaction enabled alignment between national objectives and regional aspirations, strengthening unity and shared purpose across the Institute. The day concluded with the NEC Investiture Ceremony held by the serene banks of the River Tapti, a setting that symbolised continuity, flow and timeless values, resonating deeply with IIID's ethos.



Induction of new President Jignesh Modi by Immediate Past President Sarosh Wadia

A defining and symbolic moment of the Surat programme was the creation of the Tree of Synergy. Soil and water brought from each of the 35 Chapters and Centres were united in a single urn, representing how every region, every member and every idea contributes to nurturing the Institute. Standing alongside the newly inducted National Executive Committee, the President took a collective vow to nurture this Tree so that it grows strong and expansive, offering not just shade but an enduring umbrella of learning, mentorship and opportunity to every IIID member. The Tree of Synergy stands as a shared responsibility, with its growth dependent on the care, commitment and collaboration invested by the entire fraternity.

The Tree of Synergy grows through shared responsibility, collective care and committed collaboration of the entire fraternity



Soil and water brought from each of the 35 Chapters and Centres were united in a single urn representing how every region, contributes to nurturing the Institute



Guest of honour: Sri. Anupam Singh Gahlaut, Commissioner of Police, Surat

Another significant milestone was the launch of the new IIID website, with online membership now fully operational. The website is envisioned to evolve into a dynamic knowledge and communication hub, gradually offering real-time updates from all NEC portfolios and providing members across the country access to seminars, workshops, technical sessions and learning resources without geographical limitations. This digital transformation represents an important step towards greater transparency, accessibility, inclusiveness and continuous engagement within the Institute.

On 20 December 2025, IIID also hosted Corporate Connect, bringing together leaders from the Corporate Membership fraternity and the National Executive Committee for constructive dialogue. Discussions focused on strengthening professional relationships, improving service quality and bridging gaps between trade and designers. A clear and shared understanding emerged that trade is not an external entity but an integral partner in the growth of the profession. During this term, IIID will place focused attention on building meaningful, ethical and innovative collaborations with corporate partners to ensure collective progress.

The Surat programme further strengthened IIID's foundation through strategic partnerships. Memorandums of Understanding were signed with FFSC and



From National Investiture Ceremony



From National Investiture Ceremony

FOCUS, opening new avenues for members to access technical knowledge through collaborative seminars, workshops and certification-driven learning. In addition, a Memorandum of Understanding with Bharat Buildcon is in its final stages and will be formalised shortly. This association is envisioned to create expanded platforms for members while also strengthening engagement with government bodies, supporting better regulation, improving quality education and helping minimise unqualified practices within the profession.

As IIID moves into 2026, members are encouraged to internalise the spirit of Synergy NXT not only as an organisational theme but as a personal philosophy. Synergy begins with everyday actions, participating actively in Chapter initiatives, mentoring young designers, sharing knowledge generously and approaching collaboration with humility and openness. Equally important is nurturing personal well-being and maintaining balance between professional ambition and personal health, recognising that meaningful contribution to the collective begins with a fulfilled individual.

The Institute has grown over decades through the integrity, dedication and vision of its founders and members. The next chapter of IIID will be shaped by how consciously it chooses to collaborate, how inclusively it thinks and how courageously it acts. On behalf of the National Executive Committee, sincere gratitude is extended to all members for the trust and confidence they place in the leadership. Together, let us nurture the Tree of Synergy and take IIID confidently into its next horizon.



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APSDA Regional Vision and Strategic Engagement



Jignesh Modi
Vice-President, APSDA

The Asia Pacific Space Designers Alliance, APSDA, is a regional alliance of national interior and space design associations across the Asia Pacific region. It currently includes Full Member nations such as Australia, Hong Kong, India, Indonesia, Japan, South Korea, Malaysia, Nepal, New Zealand, Philippines, Singapore, Taiwan, Thailand, Vietnam and Bangladesh, along with Associate and Educational representation. Its constitutional structure ensures voting rights for Full Members while encouraging broader participation from industry and academia.

APSDA's mandate is to strengthen professional standards, promote mobility of designers, encourage cross border collaboration and enhance the collective global voice of Asia Pacific interior designers. In an increasingly interconnected professional landscape, regional alignment is essential for credibility and influence.



As Vice President of APSDA and Chair of the Membership Committee for the 2026 to 2027 term, my focus is on structured expansion and governance strengthening. The Membership Committee has outlined measurable targets including onboarding new Full Member nations from currently unrepresented countries, increasing Associate and Educational membership, ensuring high retention rates and creating active participation frameworks across regions.

A key pillar of APSDA is the Asia Pacific Interior Designers Accreditation Program, AP ID AP, which recognises professional competence and

promotes continuing professional development. IIID is contributing actively to accreditation approvals, professional development pathways and student award initiatives within this framework.

India and IIID intend to take a proactive leadership role in strengthening governance processes, expanding regional outreach particularly in South Asia and the Pacific and ensuring transparent operational systems. Our vision is to position APSDA as a stable, inclusive and policy driven regional body that advances excellence, credibility and global recognition for designers across Asia Pacific.



A PROMISING START

First Quarter Activities and Achievements

During the current term, the Indian Institute of Interior Designers has witnessed a period of energetic activity, forward-looking leadership and renewed engagement with members and industry partners. Under the guidance of President Jignesh Modi and the National Executive Committee, the institute has expanded its presence nationally and internationally while strengthening governance, digital systems and professional programs. The collective efforts of office bearers, chapter representatives and volunteers have helped sustain the institute's vision of promoting excellence, ethical practice and meaningful collaboration within the interior design fraternity across India and abroad in the past year with remarkable consistency and shared purpose.

International engagement has been a defining highlight of this period. In September 2025, Jignesh Modi was elected Vice President of the Asia Pacific Space Designers Association during its board meeting in Taiwan, a recognition that reflects both personal achievement and institutional credibility. The appointment has positioned IIID within a wider global network of design organisations, creating opportunities for dialogue, professional exchange and collaborative initiatives that benefit members. Such representation strengthens the institute's voice in conversations shaping the future of interior architecture and spatial design across the region and reinforces its growing reputation as a respected professional body in the industry.

Following this milestone, the President travelled to Kuala Lumpur in November 2025 to complete formal procedures related to APSDA, including changes in authorised signatories as required under its constitution. The visit also provided an opportunity to interact with international colleagues and strengthen professional relationships that are essential for long-term collaboration. Engagements of this nature not only enhance institutional visibility but also expose



Anshuman Sharma
Hon. Secretary – IIID

members to global perspectives, encouraging the adoption of best practices, emerging technologies and innovative approaches within the rapidly evolving field of interior design while reinforcing the institute's commitment to leadership, learning and meaningful professional exchange for its members.

At the national level, sustained efforts have been made to build constructive relationships with allied professional bodies and regulatory authorities. A significant interaction took place in Jaipur with the leadership of the Indian Institute of Architects, where discussions focused on strengthening cooperation through joint programs, shared platforms and coordinated initiatives at national and chapter levels. Such dialogue reflects a growing recognition



New NEC team with outgoing Chairpersons



Incoming Chapter Chairpersons for the term 25-27 with NEC team



Joint NEC Meeting at Surat



Golden Jubilee Chronicle and Inscape Folio Launch



Joint NEC Meeting at Surat

that architects and interior designers share overlapping responsibilities in shaping the built environment and that collaborative engagement ultimately benefits both professions as well as the wider community while fostering mutual respect, knowledge exchange and stronger professional unity nationwide today.

Engagement with the Council of Architecture marked another important step toward strengthening the institutional framework of interior design in India. Discussions explored possibilities for closer coordination in matters related to education, standards and professional recognition. The dialogue indicated encouraging prospects for advancing proposals at the ministry level, reflecting a shared understanding of the need to formally acknowledge the role of interior designers within the broader architectural and construction ecosystem. Such advocacy is essential for ensuring that future generations of designers receive structured academic pathways and clearer professional recognition while strengthening the credibility of the profession in public perception across India.

Participation in juries, advisory boards and industry forums has further expanded the institute's engagement with stakeholders. Serving as a juror for the All India Stone Architectural Awards and joining advisory discussions related to major industry exhibitions have enabled meaningful interaction with manufacturers,



Joint NEC Meeting at Surat



NEC meeting at Mumbai



Meeting at REHAU Delhi to propose the formation of a Global Design Council with four stakeholders - Germany, Spain, China and IIID. From L to R Tushar, Prashant, Global Head Hans Peter, Jignesh Modi and Anshuman, along with REHAU Team



Team at H.O with leadership team: Vinod, Pritam, Umesh, Nilesh, Pallavi and Especiosa



Past president Late PremNath with President Jignesh modi at 2nd NEC meeting at Mumbai

researchers and design leaders. These platforms allow IIID to contribute insights on materials, sustainability and innovation while simultaneously showcasing the depth of professional expertise within its membership. Such visibility strengthens industry confidence in the institute and reinforces its relevance in a rapidly transforming construction and design sector while encouraging new partnerships and long-term collaborative initiatives across regions consistently.

Publications have remained an important medium for documenting achievements and sharing knowledge. Recent editions of INSCAPE Folios and the Golden Jubilee Chronicle have been produced and circulated to members, presenting curated projects, professional insights and institutional updates. Work on forthcoming issues is progressing steadily, ensuring continuity in showcasing the creative and intellectual contributions of the membership. These publications not only record milestones but also inspire younger designers, encourage critical thinking and strengthen the sense of belonging within a vibrant and diverse professional community spread across the country while highlighting the evolving identity and aspirations of Indian interior design today collectively.

Administrative and governance initiatives have also progressed in a structured and transparent manner. Regular meetings of the National Executive Committee have ensured timely review of programs, financial oversight and policy decisions. Portfolio responsibilities assigned to committee members have improved coordination and accountability, enabling more efficient execution of initiatives. Statutory filings, audited accounts and regulatory compliance requirements have been completed within prescribed timelines, reflecting a strong commitment to professional governance standards. These measures contribute to institutional stability and build confidence among members, partners and external stakeholders alike while laying a reliable foundation for future growth, innovation and wider participation in future.

The institute has made notable progress in digital transformation, an area that is increasingly central to effective communication and administration. Official domain-based email systems, cloud storage facilities and collaborative platforms have been introduced for chapters, centres and national portfolios, enabling seamless coordination across regions. Digitisation of physical records has improved archival security and accessibility, while the development of

an upgraded web portal has created a unified interface for information sharing and membership services. Online systems for new memberships and renewals have further simplified procedures and enhanced operational efficiency while supporting faster communication, transparency and better service delivery to members everywhere.

Looking ahead, plans for Continuing Professional Development Programs and Continuing Education Programs will provide members with valuable opportunities to upgrade skills and remain informed about emerging trends. The momentum built through collaborative initiatives, institutional reforms and expanding partnerships has created a strong foundation for the future. With sustained commitment from leadership,

chapters and members, the institute is well positioned to advance its mission of promoting excellence in interior design, strengthening professional unity and contributing meaningfully to the cultural and built environment of the nation in the years ahead while continuing to inspire innovation, responsibility and pride among design professionals everywhere.

CURATED BY **Mehul Kamdar**, Jt. Hon. Secretary, IIID

A MILESTONE MOMENT

Launch of INSCAPE Folios and the Golden Jubilee Chronicle

On 19th December in Surat, the Institute of Indian Interior Designers (IIID) celebrated a significant milestone with the launch of INSCAPE Folios 4 to 7 and the much-awaited Golden Jubilee Chronicle. The event took place in the inspiring presence of Office Bearers from all 35 Chapters and Centres across the country, under the guidance of President Jignesh Modi and the visionary leadership of Past President Sarosh Wadia.

These publications go beyond curated showcases of design excellence; they thoughtfully document the evolution, diversity, and depth of the profession. The Golden Jubilee Chronicle, in particular, stands as a tribute to IIID's remarkable journey and enduring legacy.

Heartfelt congratulations are extended to the entire INSCAPE team for their dedication and perseverance in bringing out publications of lasting value to the Institute and the design fraternity.



inscape

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DESIGN IN ACTION CURATED BY **Monicca Modi**, Bureau Head – IIID Inscape

WILL ALGORITHM SHAPE DESIGN FUTURE?

Artificial Intelligence has become a crucial part of our day-to-day lives today. What role does it play in the field of architecture and interior design and what do professionals in the field think of its integration into our day-to-day practice?

In the shifting landscape where silicon meets soul, we must cease the hollow ritual of blaming the blade for the sharpness of the cut; AI is not the usurper of our craft, but the inevitable evolution of our reach. In our journey as a professional in the design industry, we have embraced the machine and new advances while remaining the masters who shape aspirations, emotions and expressions into real spaces.

We do not have to surrender the heart but master a new language as the algorithm possesses qualities essential to adapt to the world we live in today. It may have the lightning-fast logic to render a world of glass and stone, yet it remains blind to the ache of a dream and the unspoken warmth of a home. A building is the physical manifestation of a human's deepest longing, a vessel for a whispered life that no processor can fathom or inhabit. As we move with the tide of time, wielding the prompt as our newest chisel, it is the designer's intervention that breathes life into the cold code, proving forever that while AI can flawlessly construct a house, only a human can architect a soul.

It's fascinating to know that John McCarthy coined the term 'Artificial Intelligence', way back in 1956. This American computer scientist and cognitive scientist is hailed as the 'father of artificial intelligence' (AI) and made significant contributions to both AI and computer science. With the advent of new innovations and introduction of new tools and technology, both our personal and professional lives are reshaped for good. It has become much easier to manage and streamline our tasks while keeping track of multiple activities without a hassle. From the times when architects drafted drawings manually, spending painfully long hours bent over a drafting table to using smart, 2D and 3D modelling software that have become an integral part of their lives, design professionals are no strangers to integrating the latest tools into their practice.

When we talk about architecture or interior design, we are not simply talking design, but many other parallels that must be addressed in order to complete a certain project in a stipulated time frame to the satisfaction of the client.





Prof. Sathya Prakash Varanashi
Consulting architect, educator and columnist
Bengaluru

“I feel instant visualisation and auto-generated layouts reduce the depth of design thinking and strongly believe that human thinking process and design intuition is unending and the use of AI will dilute our thinking. Every technological innovation, be it a smartphone, a digital measuring tape or a drafting software—everything has diluted human thinking and AI is no exception. Designers with Architectural Intelligence (AI) higher than Artificial Intelligence (AI), will continue to create architecture of culture, comfort and radical creativity, but the rest of architects with normal and conventional might find it challenging to survive.”



Right from ideating to creating BOQs, co-ordinating with different contractors and vendors and getting real time updates from site, there are a lot of roles that a designer must juggle.

Studios often spend days working building physical models, doing site and climate analysis etc. These are inevitable before creating the actual design and one must dedicate resources and time for the same. Tools that help create conceptual massing, do site and climate analysis etc and similar mechanical tasks can be done using AI, in order to help expedite the process, while also allowing the designer to focus on elements that cannot be determined by the machine. Understanding the culture, context, history of materials indigenous to a geography, emotional response

Learnings from AI must be paired with a designer’s sensibility to create designs that are human and unique.

to designs is still a very personal pursuit and one can dedicate more time to learning about these elements when the more mundane things are taken care of by a machine.

While depending on AI for mundane, mechanical jobs can help a designer spend his resources wisely, depending on it for designs and design intuition would lead to spaces that are not built with a deep understanding of the people using the space. They might even start looking similar and repetitive, as the set of commands and responses are limited to the data that is available on that particular tool. We must never forget that most of the AI tools are driven by data that they pick from a limited number of sources that it has access to. While the sources may be many, how relevant are they to your context? How much data does your tool have on the culture, emotions, history and fabric of the context you are working with? Perhaps, not much. While the tool you are using can tell you the pattern in which the wind blows, it is unlikely that it can tell you about the childhood of your client or how it is going to impact the design of his dream home. This is where we, as humans and as designers’ step and AI falls short. The books we read, analysis we make of our reading, the conversations we



Anuradha Tikkas
Jayant Tikkas & Associates, Nagpur

“Repetitive tasks are typically time-consuming and prevent human experts from concentrating on work that requires actual expertise and critical thinking. These can be easily taken up by AI, which helps us focus on ideating and creativity-based tasks in a more efficient way. I also firmly believe that AI-powered systems are extremely efficient at reducing waste, balancing energy supply and limiting carbon emissions, which helps manage our operation levels while also ensuring that there is overall reduction in wastage on all fronts.”



Prof. K. Jaisim
Jaisim Fountain Head, Bangalore

“I do not think AI can ever replace HI (human intelligence) and creativity is from one’s own mind that comes from intuition, experience and their personal interactions. I used to do my own layouts, intuitively plug in little ponds, meandering pathways and such things in the design as I felt fit, but AI cannot work by intuition. We, as humans, create on the go, through our learnings and our lessons. While not everything leads to success all the time, mistakes too are a turning point. Even mistakes lead to great adventures of unknown territory and undiscovered paths and this is something that one can never experience with AI.”



Alok Kumar
Elements design studio, Lucknow

“Artificial Intelligence is redefining the role of architects and planners, not replacing creative intelligence, but strengthening it as a powerful design collaborator. It enhances precision, speed and strategic thinking by enabling rapid scenario testing, optimised space planning and data-driven layout alternatives that once required weeks of manual work. AI-assisted simulations generate and verify structural loads, heat analysis, fire-safety layouts and MEP coordination with greater accuracy, reducing errors and improving compliance. It also converts early sketches into rendered frameworks quickly while improving documentation clarity, cost control and coordination among consultants and contractors.”



Megha Bhatnagar

Archeus Design Studio, Jaipur

“With over 29 years of experience as an architect, I have done everything manually and still prefer to. I am intrigued by the new and powerful tools powered by AI that are meant to quicken our work. But I would always consider myself as a designer who prefers to do everything by myself as nothing can be on par with the human mind and its ability to observe, understand, infer and use these concepts in creating meaningful spaces.”

have, the inferences we draw from them, the culture we savour as we interact with the client and their family, the design outputs we draw from these can never be replicated by a machine or a tool.

A blend of the learnings from the exercises done using AI and the learnings from human conversations, reading of books and one’s own experience helps one create designs that are still human, personalised and sensitive to the people and context.

Today, the ask from a designer is a lot more than ever before, whether it is the knowledge on the latest

There is a lot more that designers are compelled to do today and they may not have the bandwidth for the same without the using technology that is user-friendly and has a quick turnaround time.

technology available or the ability to manage multiple consultants needed to complete a project, there a lot more that designers are compelled to do today and they may or may not have the bandwidth for the same without the aid of technology.

Modern consumers want the latest gadgets, devices and technology to be integrated into their built spaces and the designer must be well versed with the same. From a simple robotic cleaning device to automatic window curtains, these things are becoming an essential in every space now and designers must be aware of such interventions, the brands that offer them, best vendors, variants of the products etc. Likewise, we simply don’t work with a handful of consultants anymore. Today, even if one is designing a small cafe, they may have to work with the conventional set of consultants along with people who are specialised in curating menus, experiences, ambiances etc. The architect or the interior designer must be very well educated on a lot of topics, understand their application and relevance to the client in order to help them make a correct choice. This requires learning, coordination and a lot of transparency in communicating so that the multiple people involved are always updated.

Making work quicker, more streamlined and organised, AI has clearly helped designers work faster while getting the desired outcome in a much shorter period. With changing times, designers must adapt to the tools available to them.



Pranjali Sharma

Asst. Professor,
Aayojan School of Architecture and Design, Jaipur

“I have been using AI as a tool for computational design, digital fabrication and algorithmic thinking in architecture. It helps me accelerate early-stage exploration, visualisation and representational workflows, enabling rapid testing of spatial and formal propositions. I feel that ethical engagement with AI lies in informed authorship rather than automation.”



Dharam Patel

Principal Architect & Interior Designer
Art & Architecture Associates, Vadodara, Gujarat

“AI excels at generating massing options and rapid visual iterations, yet speed shouldn’t sacrifice depth. At Art & Architecture Associates, AI is a tool, not a decision-maker. While it predicts performance, it cannot replace intuition shaped by experience, cultural understanding and empathy. Complex typologies like community design demand a sensitivity beyond algorithms. Facts inform us, but a design’s soul comes from human-led questioning and contextual thinking. To remain truly humane and responsive, the process must stay human-led, ensuring technology serves the context without replacing the designer’s essential perspective.”



Rishabh Wadhwa

Founder of Blessedarch, Jaipur

“Emotions, memories, cultural aspirations and lived experience cannot be quantified and one cannot depend on AI to create solutions based on these factors. On the other hand, AI compresses days of site understanding into moments and enhances precision, replacing generic rules with data-driven decisions. The future, therefore, is hybrid and AI may build houses, but humans will always build homes.”



Shinal Gaigore
Sinalshri Architects and Consultants, Nagpur

“AI in Design: The Mind That Assists, Not Replaces...”

AI is reshaping design, speeding ideas into form, data into design and vision into vivid reality.

I look at AI as something that assists and not replaces. It helps architects curate spaces, optimise materials, enhance sustainability and present immersive visuals with precision. It is a tool that thinks fast but lacks human emotion, cultural depth, site sensitivity and intuitive creativity. Over-dependence can dilute originality and can never replace a designer’s vision, nor can replace on-site understanding or creative intuition. Some AI tools that I find useful are Chat GPT, Midjourney and Autodesk AI.”



Purvi Mody
Hyderabad

“Regional culture and the lived experience in design protects the innocence and integrity of having experienced something firsthand and deriving meaning from it. AI is only learning from the internet and that is not a holistic learning source. AI can only present a vague visual or view of a space, but when you really look, none of the elements make sense individually. I’d say AI is brilliant to present preliminary concepts, but the final visual has to be human-made. Of course, then the filters and accents can be added on by AI just for better representation’s sake.”



AI offers a great set of tools for activities like massing, climate study, site analysis and similar mechanical tasks. Hence, designers can dedicate more time to learn about culture, context, history of materials indigenous to a geography, emotional response to designs etc. These are very personal pursuits and each person’s response shapes their creative insights.

From helping manage time to giving one the freedom to scale back on the size of their operations, there is a lot one can do with the help of AI. However, having said that, architecture and design continue to be a very personal, human led endeavour and a mindful blend of the right AI tools and human intervention are going to help create designs that are unique while also making the most of the time and resources they have at hand.

As AI continues to evolve, the question is no longer whether it will replace the designer, but whether we, as designers, will continue to engage deeply enough with our craft to remain irreplaceable. While technology may reshape the processes through which we conceive and construct, it remains incapable of inhabiting the intangible realms of memory, emotion and lived experience that define meaningful design. In this shifting landscape, where data and intuition increasingly intersect, it is our responsibility to ensure that design does not become an outcome of efficiency alone, but a reflection of human depth. For while AI may assist in building with precision and speed, it is ultimately human intelligence that lends design its relevance, resonance and enduring meaning.



Ashish Gurnani
Gurnani Associates, Ahilyanagar

“Artificial Intelligence is not merely a software update, it is a paradigm shift in design thinking. As architecture evolves, we integrate AI to amplify, not replace, the designer, making workflows more iterative and efficient. Through precise prompt engineering, we generate hyper-realistic walkthroughs and spatial narratives in real time, enabling rapid prototyping and allowing clients to instantly experience complex spaces. What once took weeks now takes minutes. Yet AI visualises, it does not design; the soul of architecture - empathy, context and functionality - remains uniquely human.”

NANDI HOUSE



The chaos of our day-to-day life demands a getaway to replenish the mind, body and soul. The human connection with nature is an eternal concept and a home amidst nature allows one to reconnect with the earth to recharge and replenish their energy.

Sunitha Kondur & Bijoy Ramachandran

Hundredhands is a multidisciplinary design studio based in Bangalore and helmed by Sunitha Kondur and Bijoy Ramachandran. They play an active role in creating meaningful spaces in both public and private domains, drawing focus on the urban context by returning to the questions of scale, character, spatial and visual impact.

Leaving behind the chaos and bustle of the city, Bangaloreans often find refuge in the famed Nandi hills. From catching the sunrise there to finding escape in holiday homes peppered around the hill, it is a go-to for city dwellers to catch a break while still staying close to the city. One such dwelling



Nestled in the rugged terrain, the Nandi house enjoys the scenic views of the hills around

The terrain of the site played a key role in determining the volumes and spatial planning of the home, while also factoring in the views of the hills around.

is the Nandi house by Hundred Hands. The designers wanted to ensure that the different pockets in the home enjoy uninterrupted views of the surrounding hills while the site's steep terrain played a pivotal role in designing the spaces. The home sits snug and hugs the contours, using the natural slope to its advantage. This approach allows the architecture to blend seamlessly with the landscape thus, allowing one to engage with the hills and the natural setting.

The initial idea was conceived as a pavilion oriented towards the hills, which evolved into a series of interconnected spaces, each framing views of the terrain. The main residence includes the living, dining and kitchen spaces along with two bedrooms. The lower level houses a guest bedroom and an informal entertainment area seamlessly extends into the main lawn with a barbecue.



The undulating terrains and the intentionally wild landscape create a space that is one with nature.

Large decks open up to enjoy the panoramic view of the hill connected by interesting, meandering pathways. The material palette blends brick, exposed concrete, wood, Kota and Jaisalmer stone giving the home an earthy, rooted ambiance. This, paired with high ceilings that bring in abundant daylight define the interiors.

Landscaping is intentionally wild and organic, with small lawn patches unfolding throughout. The other unit has a separate entrance and includes a master bedroom, bathroom and deck at the landing level with a lower floor opening into an office and meditation space, maintaining the same design language as the rest of the house.

The home is a poem set amidst wild landscape, creating the perfect escape from the city.



The rustic tones and decor further make the home look earthy and tranquil.

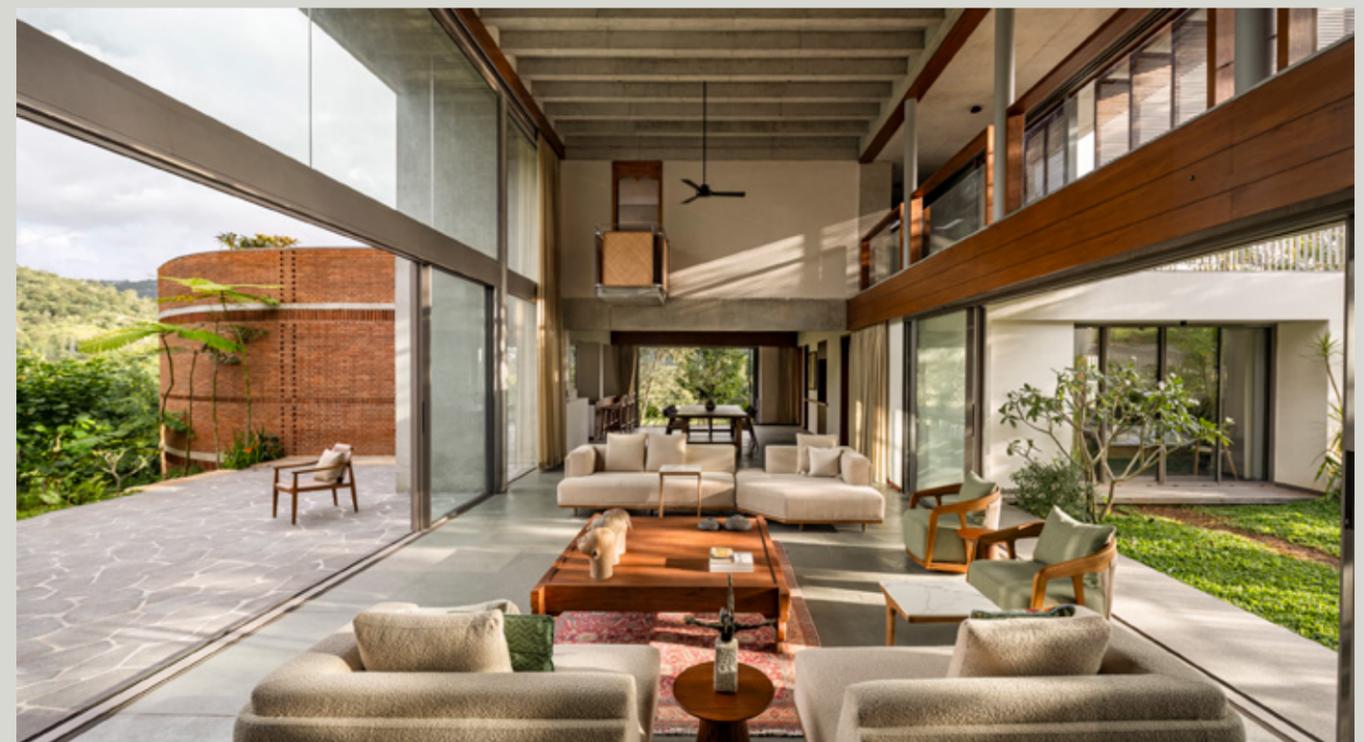


Abundant natural light, a collage of textures and soft colours evoke a sense of nostalgia.

The home allows one to truly connect with nature through the picturesque views, the flora around and earthy palette within the home.

Right from the spatial planning, the large windows that frame the views and the material palette bring to reality the homeowner's desire for an "open structure that would bring the mountains in".

Photo Credits: Hundredhands



Large windows and decks create opportunities to enjoy the views around

VILLA KINARA



ANURADHA GUGLANI

Anuradha Guglani is an architect based in Goa with specialisation in sustainability through adaptive reuse of old structures using traditional methods. She focusses on reusing discarded material, while ensuring a judicious use of newer material resources. She is actively involved in academics and is also a sculptor and furniture maker and designer.

Enjoying the tranquil views of the river, this holiday home is designed to offer a serene experience wrapped in the nature, while providing a contemporary oasis to relax and unwind. The mindfully designed spaces create opportunities for one to pause and reflect.

Villa Kinara is a tranquil adobe that seeks inspiration from the tradition and fabric of the place. It aims to recreate the same through spaces that are rooted in nostalgia while they continue to offer modern amenities and comfort to the inhabitants, Villa Kinara is a holiday home on a riverbank in Goa.

With a busy road on one side and the river on the other, the services and solid built mass is placed towards the west which blocks the harsh sun, rain and noise. All the bedrooms and living spaces are placed to enjoy the cool river breeze, the sunrise and the mesmerising view of the River Mandovi.



The lush landscaping and the expansive woodwork blur the lines between indoor and outdoor spaces.

Every room is unique with warmth of local materials like wood, laterite stone, all coming together to create a rooted ambiance.

Every room has its own unique character with warmth of local natural materials like wood, earthy laterite stone and Kadapa stone flooring, all coming together to create a luxurious yet rooted ambiance. The decor is airy, minimal and lush with simple wooden panelling that is balanced out with greys, blues and beiges that pair beautifully with lush indoor and outdoor landscaping that offer a seamless transition of spaces.

Semi covered transition spaces bring in cosy, indirect light, while the large windows offer a seamless view of the river and landscape outside, thus dissolving the boundaries between the built and the unbuilt. An aqua blue Infinity edge lap pool with a palm leaf (Palmex) Gazebo sandwiched in between the pool and the river also feels surreal and offers a perfect spot for spending long hours simply reading or relaxing in the lap of nature.



The large openings bring in the serenading views of the river while offering indirect light into the built spaces

The vibrance of whites and blues paired with earthy wooden textures give a nautical feel to this home that enjoys the serenading views of the river on one side.



The range of material offers a harmonious play of colours and textures

The warm wooden detailing paired with natural upholstery offers a warm, comforting ambience to the inhabitants



The outdoor deck, lush with landscape and the tranquil views of the river make for a perfect escape from the chaos of a city

The floating deck gives one the impression of being on the deck of an anchored boat in water. Surrounded by landscape that almost borders a natural pattern, it offers a very organic experience that feels wild and orchestrated by nature, rather than being carefully planned to recreate the experience. Other interesting details like the wooden beams sourced from old houses that were used for all doors, windows and outdoor wooden decking, further add to the experience.

Designed by Anuradha Guglani, an architect based in Goa, Villa Kinara is a mindful ode to the natural warmth that is often seen in homes in the quiet, unhurried lanes of Goa. The design and ambience of these homes makes it easy for one to slow down, relax and enjoy quiet moments close to nature.

Photo Credits: Anuradha Guglani

STONE HOUSE



Sangeeta Maithel and Sharad Maithel

Geetanjali and Ayush Kasliwal

The architecture is by M A Architects, led by Sangeeta and Sharad Maithel, with over 30 years of experience in designing spaces across India. The interior design is undertaken by Ayush Kasliwal Design Studio (AKDS), an award-winning multidisciplinary design practice, led by Geetanjali & Ayush Kasliwal, based in Jaipur.

A unique home that is thoughtfully reimagined rather than rebuilt, the Stone House is a vision brought to life! Inspired by Spanish villas in a modern context, it is rooted in the timeless architectural language of Rajasthan- local stone, courtyards and climatic wisdom. The result is a home that offers comfort, luxury and moments of quiet.

A wholesome space is one that evolves and adapts with the changing needs of its inhabitants and stone house is one such project that stands as a personal archive of journeys, relationships and craftsmanship, an architectural narrative that seamlessly bridges past and present.



A rustic material palette and a mix of traditional and contemporary ideas are used to create a space rooted in nature.

As the family evolved, the house was thoughtfully reimagined rather than rebuilt. The designers maintained the original stone envelope, allowing new layers of design to be carefully integrated into the space that it enclosed. Traditional elements are paired with contemporary design ideas where the material palette consisting of stone, wood and metal, are used in their most authentic form to create an experience that is rooted in nature.

Drawing inspiration from a chance encounter with a heritage fort in Mallorca, the house brings together the permanence of stone architecture with the clarity of contemporary living.

Architectural framework that respected both heritage and contemporary influences. This Spanish style residence accommodates an eight-bedroom dwelling space with multiple lounge spaces, expansive courtyards, sandstone-clad surfaces and modern interventions like a lap pool, a full-fledged spa etc.



The contrasting play of material is one of the highlights of this design.

The material and the spatial planning clearly demarcates personal and private spaces. There is no gradual shift, but a stark, bold difference that is showcased through changing material and volumes. Traditional wooden doors are replaced by sleek sliding glass doors and the industrial finish ceiling is paired with rubble stone masonry, thus

making a statement in itself. While in some places the materials offer a visual segregation, the colours and the warm palette unite the old and the new. The private parts of the home look cosy and lived in and the generally warm, beige-brown colour palette is injected with pops of blue or red to create a dynamic experience.



Traditional elements like rubble masonry are paired tastefully with sleek glass doors for a unique experience.



Modern amenities like a lap pool are integrated into the design of this Spanish style abode.

The eye for detail and bold display of design is seen through customised furniture placed across the home.

Located in Jaipur, this home spanning across an area of 22,000 sq. ft. is a rather unique and flamboyant example of how bold, contrasting design ideologies can co-exist harmoniously, thus offering a unique experience to the inhabitants and visitors alike. The architecture of this unique residence was undertaken by M A Architects while the immaculate interior design was created by Ayush Kasliwal Design Studio (AKDS). Worthy of attention is the one of its kind, customised furniture created by AKDS for this project that elevates the decor of this residence.

Photo Credits: Studio BluOra



The furniture is tailored to elevate the eclectic decor of the space.

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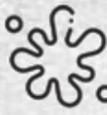
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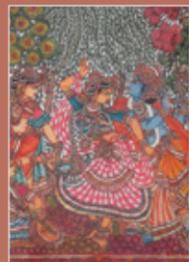
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HANDCRAFTED ELEGANCE FROM THE DECCAN PLATEAU

From using metals, clay and leather, we see artisans handcraft one of its kind pieces that proudly showcase the rich heritage of our country. Here are some more crafts that call Telangana their home.



CHERIAL



THOLLU BOMALATA



SHEET METAL



WARANGAL DHURRIES



DOKRA ART

CHERIAL PAINTING

Cherial painting features stylised hand-painted figures, bold outlines and draws some similarities to Kalamkari and Deccani art.

Painting is a powerful form of expression that has been practised by mankind for centuries. Be it a direct imitation of the day to day lives of a certain era, or an abstract display of one's thoughts, painting offers endless means to convey one's thoughts. Let us look at one such traditional artform that finds its roots in India.

Known for its bright red background, Cherial painting is a vibrant folk art characterised by long scroll narratives depicting Hindu mythological epics and local stories. It is a 400-year-old traditional artform that was historically used by the nomadic bards or storytellers who used it as visual aids to narrate tales from folklore and mythology. Originating in the village of Cherial in Telangana, India, Cherial painting features stylised figures, bold outlines and draws some similarities to Kalamkari and Deccani art.



Dhanalakota Vaikuntam Nakash is an award winning Cherial painter recognised for this dedication to the art.

The art

Cherial art is practised by the Nakashi community and uses bright, primary colours on a cloth canvas treated with natural materials like tamarind seed paste, rice starch and white clay. It is then painted with natural colours extracted from minerals and stones occurring in nature. However, some modern artists today use acrylics for the same purpose. Large scrolls were created in the past that were used as displays in palaces, homes or even temples.

The scrolls often depicted the legends and mythologies of the communities along with their day to day lives, Gods and heroes.

The scrolls often depicted the legends and mythologies of the communities along with their Gods and heroes. Irrespective of the community or profession, each Cherial scroll starts with a panel of Ganapati, the God of wealth, followed by Sarswati, the Goddess of learning. They acted as an impactful means of communication, particularly useful for illiterate people and conveyed significant moral virtues, motivating people to be virtuous. Today, the larger sized scrolls are replaced by smaller ones and Cherial painting done on canvas along with masks and dolls depicting a similar style are an integral part of Telangana's cultural heritage.



Vibrance and colour is added to a space using Cherial painting in furniture upholstery.
Image Courtesy : Sona Chatwani



Storytelling, colours and the unique style practised by the artists makes Cherial painting a statement addition to any space.
Image Courtesy: Manoj Wahi

The artists



Dhanalakota Rakesh is a Nakashi artist adapting the artform to modern applications.

Cherial scroll painting received Geographical Indication (GI) status in 2008 and is practised by artisans in Telangana to create smaller wall art that can be framed, masks, dolls etc. Dhanalakota Rakesh is a Nakashi artist and a state award winner and he learnt this artform from his father, Vaikuntam Nakash, who is a National award winner. He has been practising Cherial painting and showcasing the same at varied events across the world. From showcasing his vibrant artwork at the Af L'artigiano in Milan, Italy to receiving the Kalamani award at the Suraj Kund Mela, the artist has created a lot of awareness about this artform on a global platform.



Cherial painting is a traditional artform practised by artisan families in Telangana.

His father, Vaikuntam Nakash too participated in events across the globe and has won many accolades for the same. From receiving the State Award in 1994 to winning the National Award in 2016, he has been recognised for his skill, dedication to the artform and passion to showcase this unique form of storytelling from Telangana with the rest of the world.

Application

Originally, the Cherial painting scroll measured about 3 feet in width and extended over 60 feet. The scrolls contained about 40 to 50 panels, each depicting a part of the story and would be displayed as the story unfolds.



Figurine inspired by Cherial painting created by Dhanalakota Rakesh

Today, we see them in smaller sizes, suited to make framed wall art and it is also adopted to create vivid wall art, masks, dolls, coasters, figurines, placemats etc. The lively colours and bold and flamboyant imagery makes them a statement piece that can elevate the look of any mundane space with their timeless charm and vibrance. The paintings are collectables in themselves and the aforementioned artists' work can be seen at places like The Ashmolean Museum of Art and Archaeology in London, Raj Bhavan in Hyderabad, Madras Craft Foundation in Chennai etc.

THOLU BOMMALATA LEATHER PUPPETRY

One of the oldest, most unique and vibrant artforms that continue to adorn modern spaces even today is leather puppetry. It is a 1000-year-old traditional shadow puppetry art, thrives in Nimmalakunta, a village in the Anantapur district. It is an expressive form of folk theatre, blending craftsmanship, storytelling, music and performance. The puppets used in this are made from treated animal hide, which are animated behind a translucent screen using light to create striking shadow effects. The leather used is typically of goat, which is carefully cleaned, stretched, dried and hand-cut with intricate designs. Natural dyes are applied to give the puppets their vibrant colours and bamboo sticks and threads are then attached to enable smooth and expressive movement.

Tholu Bommalata of Nimmalakunta, Telangana is known for its large, brightly coloured puppets and vibrant depictions of stories from the Ramayana and Mahabharata. Togalu Gombeyaata of Karnataka features smaller puppets with delicate detailing, while Ravanachhaya of Odisha relies on dramatic black-and-white silhouettes to create powerful visual storytelling. Maharashtra's Chamadyacha Bahulya is a rare and lesser-known tradition rooted in local folklore.



Artist Sinda Srinivasulu showcasing a hand painted scroll made by him, using traditional techniques practised by his forefathers.



Religious epics and folklores are painted on leather to create enchanting visuals for the viewers.



Lampshades made using the leather puppetry technique add vibrance to the space by showcasing vivid motifs, folklore and religious epics.

Image Courtesy: Supraja Rao

This art is now being used to create lampshades in order to relatively adapt the artform to modern times. In leather puppet theatre, light animates the figures and gives them life and the same concept is used to create these lampshades, which when lit, bring to life the beautiful artwork painted onto the base.

Stylised human figures, animals, mythological characters and geometric borders are frequently adapted into decorative elements and artisans today create lightweight screens using the original base material of animal hide or alternative, vegan options in order to make products that have a wider appeal as lampshades, wall decor, screens etc.

RANGASAIKET Sheet Metal Craft

While the Warangal dhurries are known for their vibrant colours and signature weaves, this town has more to offer when it comes to traditional handicrafts. Rangasaiket sheet metal craft is another culturally significant traditional artform from Warangal in the Telangana region. Figurines, religious scriptures and patterns are embossed into metal to create beautiful metallic wall displays, metallic wall panels and more. Rangasaiket sheet metal crafts is named after the locality in Warangal where this art has been preserved and practised across generations. Brass and copper sheets are used to create their masterpieces that have received royal patronage across generations.



Large brass panels are embossed manually to adorn temples and royal residences etc.

Dating back to the Chalukya period when the iconic Bhadrakali Temple was built, artisans began shaping brass and copper sheets to create decorative and functional elements for temples. The panels often depicted stories told in religious epics and had a deep religious and spiritual connection with the people, more than just elements for aesthetic appeal. Later, the Kakatiya dynasty further improved, refined and promoted this craft. The Kakatiyas brought sheet metal craftsmanship into the limelight, elevating it from temple utility to a symbol of royal pride and cultural identity.



Contemporary designs and figurines are created to suit a modern context using traditional techniques.

These highly detailed, embossed decorative panels were commissioned on large scales to adorn temples, palaces and elite homes. This patronage gave the craft social status, continuity and wide recognition.

The artisans continue to use the same traditional tools and chisels to create these products without the aid of any new machinery. It stands as a living record of history, belief systems and artistic excellence. Years of experience of the artisans and centuries of practice of the earlier generations has perfected the craft. The traditional process preserves the authenticity, emotional depth and cultural integrity of the craft and the same can be seen in the products made by the artisans even today.



Mattewada Pranay Kumar is a distinguished master craftsman specializing in the traditional Sheet Metal Ware of Rangasaiket, Warangal.

Approximately 300 artisans are officially associated with this craft today and they continue to make these stunning panels for a wide range of applications. From using them to engrave mantras and religious symbols to creating decorative panels that are commissioned for temples, homes, hotels etc., the depictions vary from scenes from religious epics, folklore, contemporary figurines etc. Designers who wish to create a decor theme that is rooted in tradition and culture continue to commission the artisans who practise Rangasaiket Sheet Metal Crafts as this is one of the most authentic artforms that showcase the finesse and skills of the artists in our country.

WARANGAL DHURRIES

Weaving a slice of heritage into modern times

Every region has something truly unique to offer as the artisans carry forward the skills perfected over generations of artisans. Telangana is home to multiple crafts that are loved globally for their vibrance, make and rich history. Warangal dhurries are one of the most popular items that have adapted to the changing needs of the consumer.

Warangal is a town in Telangana in the South of India and is on a global map due to the very famous Warangal dhurries among other crafts perfected in this area. When the Mughal army entered the Deccan region, they brought along with them craftsmen who were expert weavers. The easy availability of cotton and spinning wells made this a chief occupation amongst the locals shortly after. Warangal dhurries are known for their vibrant colours and the signature weft-interlock technique. One can see the weaving in colours like indigo and red, standing out beautifully on a relatively simple base. Geometric prints, flora and fauna and animal motifs are commonly woven in this artform.



The vibrant colours and patterns are a signature feature of Warangal dhurries



Traditional weaving method is used to make Warangal dhurries

Geometric prints, flora, fauna and animal motifs are commonly woven in Warangal dhurries.

Typically, dhurries are extensively used for three purposes and the designs on them vary depending on their utility. They are used as a prayer mat or a janamaaz by the Muslim community for their daily prayers. Hence the designs on it are either geometric or depict minarets, pillars or tombs. Block-printed dhurries are often used for adorning homes and are a popular lifestyle product. One can see motifs inspired by Persian carpets, or geometric prints on these dhurries. Lastly, they are very popularly used as jamkhanas or shatranjis and they are often used for seating on the floor in large gatherings, family functions, religious congregations etc. Vibrant colours, simple borders or sometimes elaborate natural motifs like flora and fauna or geometric patterns are seen across the mat.

The artist

Pitta Ramulu is one of the leading artisans who have gained immense fame owing to Warangal dhurries. His dedication to his skill and the artisan community have won him many accolades, like being recognised as a National Awardee in 2015. His father and other members of his family were also involved in the weaving of Warangal dhurries. His expertise lies in weaving cotton and jute dhurries that have been showcased at events across the globe. Be it representing India at the World Cotton Day celebration in Geneva, Switzerland or his participation at the Surajkund Crafts Mela, where he received an award from the Hon'ble Governor of Haryana State and the Hon'ble Union Minister of India, Pitta Ramulu has proudly showcased this vibrant craft to patrons of art across the world.



Pitta Ramulu has won many accolades for his skills as a Warangal dhurrie weaver.



Pitta Ramulu showcasing his work to the President of India, Shrimati Murmu

He has evolved more than 800 designs in the cut shuttle dhurrie method and has been tutoring over 500 weavers to improve their weaving skills. He tours extensively and works with a wide array of individuals, brands and government bodies to promote the art and to supply Warangal dhurrie wall hangings, carpets and other products which are used to create an earthy traditional decor in hotels, restaurants, offices, homes etc. In his pursuit to put this art on the global map and to promote all kinds of handloom products, Pitta Ramulu's eye for detail and zeal to weave the perfect product helps him churn out the perfect product every single time. He continues to work towards the upliftment of the weaver community by helping them upgrade their skills, supplying raw material, offering technical guidance and has created employment for over 3000 artisans who practise this art as a means of livelihood.

Application

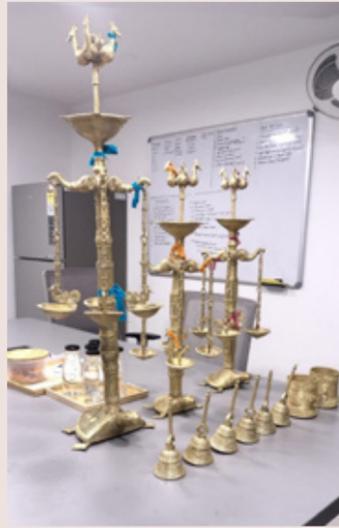
While most people continue to use Warangal dhurries as rugs and mats in their homes, they are also being used for many other purposes as well. From creating placemats for dining tables to wall hangings, wall art and more, many designers are using this beautiful and vibrant art to elevate the decor of a space with its signature patterns. From the intricate geometric patterns to simple patterns using motifs and animal figurines, Warangal dhurries are versatile and are a great way to add an element of uniqueness rooted in tradition to any space.

ADILABAD DOKRA

A one of its kind, tribal metal craft from the Adilabad district of Telangana, Dokra work here is known for its rustic beauty and ancient technique. Practised by traditional artisan communities, this craft is rooted in a metal casting tradition that dates back over 4,000 years in the Indus Valley Civilisation and preserves one of the oldest known techniques in human history: the lost-wax process.



Artisan using the traditional metal casting process to create Dokra figurines.



A model is first shaped from wax and covered with layers of clay to form a mould. When the mould is heated, the wax melts away, leaving a cavity into which molten metal, usually a brass alloy, is poured. Once it is cooled, the clay mould is broken to reveal a unique metal figure and because the mould cannot be reused, no two Dokra pieces are ever identical.

Drawing inspiration from tribal life, nature, animals, village scenes and local deities, we can commonly see elephants, horses, musicians, lamps, jewelry and decorative figurines created in this method. Figures of animals, village life and tribal deities reflect a deep connection between the artisans and their natural surroundings and each finished piece carries the marks of handwork, storytelling and cultural memory.



Trinket holders, jewellery boxes etc are created using traditional Dokra technique.

Even today, artisans use the same technique and churn out beautiful pieces that adorn opulent hotels, luxury homes and take centre stage as gifts to diplomats etc. The patronage of art lovers and GI tag from the government motivates artisans to create traditional products while innovating with new creations to adapt to the changing times. Today, we see trinket holders, jewellery boxes, tissue holders, candle stands etc., created using this technique, thus adding the timeless elegance of handcrafted products to elevate the look of any space.

Image courtesy: Artist Nagarjun

FROM INDIA TO THE WORLD, KALAMKARI IN ALL ITS GLORY

While there are some artforms that are far from the spotlight, there are some others that are extremely popular. Kalamkari is one such art that is unfortunately extensively replicated using chemicals and machines. The real Kalamkari is something truly unique and a tale of skill, patience and dedication. Read on to learn about how Kalamkari continues to rule as an art loved by people across the world.

One thing that we must all take pride in, as Indians, is the rich cultural heritage that we come from. Home to over 50 distinct traditional folk and tribal art forms that have been passed down to generations for thousands of years, the diverse geographical terrains, cultures and weather conditions have allowed people to practise artforms that now have patrons across the world.



Kalamkari art showcasing the intricate detailing that it is globally renowned for.



Natural colours, nature inspired motifs and patterns can be seen here.



The beauty of the Kalamkari work comes alive with the use of bold and vibrant colours achieved using natural dyes.



Vibrant colours, elegant strokes and a beautiful representation of nature or folklores is seen Kalamkari paintings.



Jonnalagadda Niranjan with his work on display

Kalamkari is one such art form which is extremely popular in the country and across the globe. Dating back to over 3,000 years, the evidence of this art was found during the Indus Valley Civilisation. Historians believe that before it became an artform practised on fabric, Kalamkari was used to paint folklore, mythology and day to day events on rocks and walls. Artisans meticulously painted scenes from epic tales like the Ramayana and Mahabharata on fabric. The same artform was later used to meticulously depict stories from Ramayana and Mahabharata and were used as holy tapestries and temple hangings. With the onset of Mughal rule, Kalamkari absorbed Persian influences leading to the creation of new methods.

It was essentially divided into Machilipatnam or Pedana and Srikalahasti. The Srikalahasti artists used a tool called a "kalam" which they used to paint the detailed stories and folklores onto fabric. They used sugar cane molasses, rusted iron filings, pure buffalo milk, myrobalan flower, Indigo blue etc to extract natural dyes and used bamboo split and cotton yard for the "kalam". While the Srikalahasti style showcased stories on fabrics, signature, repeating patterns were created in the Machilipatnam style of Kalamkari and they used wooden stamps for the same. Today, however, most people use fabrics that are manufactured in mills, imitating the authentic Kalamkari designs, thus making it cheaper and more easily accessible.

The ability to adapt to varied applications has further supported the growth of the artform and is now used for varied purposes. This, along with the Geographical Indication tag further popularise it.

Prominent Indian freedom fighter and social reformer, Kamaladevi Chattopadhyay identified that traditional, hand-painted Kalamkari was dying and she sought out the last remaining masters, such as Jonnalagadda Lakshmaiah in Kalahasti, to pass down their expertise to the younger generations.

One of the leading Kalamkari artists in today's times is Jonnalagadda Niranjan and he learnt the skill from his father, Sri Padmasee Gurappa Chetty. Tracing back his roots, he recalls how his Great Grandfather, Late Jonnalagadda Neeli Guravappa painted enticing stories from the Ramayan, Mahabharata, Bhagavata and about local Gods, Goddesses and tree of life in his lifetime and some of those paintings can still be seen in Palaces in Mysore and Srikalahasti, a town in Andhra Pradesh. With generations carrying the legacy forward, they continue to use the same traditional technique, natural dyes extracted from flowers and vegetables to create their art.

Though most people today use mass manufactured fabrics in their day to day lives, Jonnalagadda continues to train tribals in the traditional technique in order to cater to the growing commissions of true art connoisseurs, art lovers, architects, interior designers, artists etc. In his journey as an artist, he has also revived 14th century chintz technique in kalamkari where he integrates the application of gold. Chintz in Kalamkari is a 17-step labour-intensive process of creating hand-painted or block-printed calico textiles using natural dyes and mordant-resist techniques and often showcases intricate floral or nature-based designs on light backgrounds.

Niranjan has successfully created a brand value for Kalamkari and his talent has won him a lot of accolades on both a

national and global front. His work had won many awards, one of them being a bronze award in an International contemporary craft competition in China where there were more than 64 artists in competition. He was also awarded a doctorate in Delhi in 2017 for his expertise and passion in the subject.

Kalamkari has been one of those Indian artforms that has always been popular since its inception. The ability to adapt to varied applications has further supported the growth of the artform and is now used for varied purposes. This patronage along with multiple Geographical Indication (GI) tags for the varied styles based on the different regions further gives it a spotlight in both Indian and international markets.

While authentic Kalamkari fabrics still hold a lot of significance in one's wardrobe, it is now being used for wall decor, in upholstery, wall art etc. Artists like Jonnalagadda Niranjan are now working with leading architects and interior designers to create customised pieces that often become the statement element in their design. While you can see Jonnalagadda Niranjan's work in the Tirupati International Airport, Tirupati Railway station, Mangalagiry Railway station, Guntakal Railway Station, Dharmavaram Railway station, Mumbai T 2 and Samod Hotels in India, he has also done work for clients in countries like Spain, Malaysia, UK, USA etc.

BIDRIWARE: QUIET LUXURY ETCHED TO PERFECTION

Isn't it fascinating to note that there are so many diverse art and crafts that are made in India using metals. From elaborately detailed decor essentials to dinnerware, a lot of products are handcrafted by artisans in India. Bidriware is one such craft that is extremely unique and versatile in applications. Read on to know more.

Developed in the 14th century under the Bahmani Sultans, Bidri work is a unique metal handicraft known for its meticulous silver inlay on a blackened zinc and copper alloy. Oxidised metal alloy is engraved and inlaid with pure silver, creating distinctive patterns inspired by Persian and local styles. This traditional art has been passed down through many generations over the past 600 years and even today, artisans use the same techniques to create one of its kind products in the city of Bidar in Karnataka.



Modern adaptation of Bidriware can be seen as wall plates and table decor

The art

The geographical conditions and the resources available naturally often determine the occupation of the people and the products that are made there. The people in this region discovered that the soil from the Bidar fort area had special chemical properties, which turned the surface a deep black when applied to a metal alloy, while the silver parts remained the same. This discovery ultimately gave Bidriware its signature black look with the austere shine of the silver standing out distinctly.

Originally made for the royal household, the nobility and for ceremonial purposes amongst the elite, Bidri work is a result of dedication, patience and the experience of the artisans that is reflected in the intricate patterns and unmatched finish achieved by the skilled hands that make it. Items like hookah bases, paan boxes and ornamental vessels were symbols of status and refinement and were crafted using this technique.

As mentioned above, a special metal alloy primarily composed of zinc and copper is used as a base surface. It is then engraved with fine designs and pure silver wires or sheets are carefully inlaid into these patterns. The craftsmanship requires patience, precision and years of training. The object thus created is treated with a special soil paste obtained from the historic Bidar fort area that gives it a dramatic and elegant contrast. The patterns created are delicate and symmetrical, reflecting a sense of grace and sophistication. Common motifs include floral patterns and creepers, geometric jaali designs, stylised leaves and vines and Mughal and Persian-inspired ornamentation.



Patience and eye for detail are crucial qualities in every artisan.



Intricate detailing and meticulous craftsmanship reflect in every piece

Image courtesy: Sultan Brothers

Modern adaptation

Like all Indian art and craft, the skill to create Bidriware was passed down through generations of artisan families in Bidar. Even today, many Bidri craftsmen belong to families who have practised this art for centuries, preserving traditional techniques while also creating modern designs that align with the modern consumer's aspirations.

Bidri art has been awarded the GI tag by the Government of India thus highlighting its regional identity and cultural value. It stands as a symbol of India's rich heritage and showcases the skills of the artisans involved. Each piece of Bidriware reflects not only artistic beauty but also a legacy passed down through generations.

Because of its bold black-and-silver contrast, Bidri art fits beautifully into modern spaces. Designers commission artisans to create Bidri pieces as statement décor elements for homes, hotels and offices. The unique blend of heritage with contemporary style stands out as a statement piece in any space. Bidri art is more than a craft, it is a living tradition that carries history, culture and artistry in every handcrafted piece.

While artisans continue to create objects like hookahs or ornamental vessels, they have now adapted their skill to create modern contemporary decorative items including bowls, trays, candle stands, jewelry accessories, wall plates, showpieces, corporate and luxury gifts and more!

Be it a modern luxury hotel, or a minimalistic home crafted for simplicity and elegance, Bidriware fits in beautifully and acts as a highlight feature that is bespoke, timeless and sophisticated owing to its enigmatic black colour and lustrous silver inlay.



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#Joy / shown here in 1 Seater
#Customisable in 1 Seater



#Button Mushroom / shown here in Set of 2
#Customisable in Centre Table in 2 sizes Big and Medium / Puffee's in Two Sizes Big and Medium



#Oasis / shown here in 3 seater
#Customisable in 1 Seater / 2.5 Seater / 3 Seater



#New Castle / shown here in 3 Seater
#Customisable in 3 / 2.5 Seater / Centre Table & Side Table



#Blissfully ever after / shown here King Size
#Customisable in King Size and Queen Size



#Bobby
#Customisable in 1 Seater



#Elements Table / Dining Table with Chair
#Customisable in 2 Sizes / L 2400mm x W 1200mm / L 3000mm x W 1200 mm



#Caccon / shown here in 3 Seater
#Customisable in 1 Seater / 2 Seater / 3 Seater / 1 Seater+Console+1 Seater

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IIID Ahilyanagar (Ahmednagar)

A DECADE OF DESIGN LEADERSHIP AND IMPACT

The Indian Institute of Interior Designers (IIID) Ahilyanagar (Ahmednagar) Chapter was founded on 5th August 2011 with a clear vision to elevate the design discourse within the region and position Ahilyanagar (Ahmednagar) as a meaningful contributor to India's evolving design narrative. Established under the leadership of its founding chairperson, Late Swapnil Sathe (2011–2014), the chapter began as a collective effort to unite architects, interior designers, trade partners and students under one professional platform. His foresight laid a strong institutional foundation that continues to guide the chapter's ethos and long-term direction.

Over the years, the chapter has been led by committed, visionary leaders who have strengthened governance and expanded outreach. Amol Kolhe (2014–2017) consolidated early initiatives and widened engagement. Chandrakant Tagad (2017–2019) emphasised structured programming and professional networking. Avatar Singh Hira (2019–2021) strengthened intellectual forums and member participation. Ashish Gurnani (2021–2023) focused on thought leadership and meaningful design dialogue. Ajay Apurva (2023–2025) reinforced trade relationships and institutional collaboration. Currently, Suraj Nannaware (2025–2027) leads the chapter with a forward-looking and future-ready approach.

The guiding vision remains purposeful: to bridge the gap between local talent and national expertise, ensuring that Ahilyanagar (Ahmednagar) stands confidently at the forefront of the industry. The chapter was envisioned not merely as an association but as a catalyst for exposure, collaboration and excellence.

KEY MILESTONES

The IIID Ahilyanagar (Ahmednagar) Chapter has consistently curated impactful initiatives that strengthened professional engagement, learning and community bonding. One of its early landmark initiatives, Showcase 2016, created a vibrant platform bringing designers, trade partners and industry stakeholders together. It fostered collaboration, material awareness and market connectivity, setting a benchmark for future programs.

In August 2022, the chapter organised 'Monsoon Magic' at Della, Lonavala - an immersive professional retreat combining learning with networking. The event featured inspiring lectures by Vinu Daniel and Jimmy Mistry in the presence of the then National President Jabeen Zacharias. This initiative reflected the chapter's commitment to bringing national thought leaders closer to its members and creating opportunities for direct knowledge exchange.

Foundation Day celebrations have also become significant annual gatherings, blending design with culture through fashion shows, entertainment programs and member engagement activities. These events strengthen interpersonal bonds and foster a sense of belonging within the professional community.

The Xplore Series 2021 marked another intellectual milestone, featuring lectures by Manish Banker and Sunil Patil. The series exposed members to diverse architectural philosophies and contemporary practices, encouraging critical thinking and innovation within the regional design fraternity.



Calendar inauguration-Anna Hazare



Vinu Daniel, Jabeen Zacharias, Ashish Gurnani at Monsoon Magic

Awards and recognitions



Ashish and Sanchi



Tushar & Roshni



Shashank Pawari



Swapnil Sathe
Founding Chairperson

Through consistent programming, disciplined leadership transitions and active participation, the chapter has demonstrated steady and sustainable growth. What began as a modest initiative has evolved into a structured and respected professional body with strong regional credibility and increasing national visibility.

ACHIEVEMENTS & CONTRIBUTIONS

The chapter takes immense pride in the national recognition earned by its members. Among the most celebrated contributors is Shashank Pawar, whose achievements highlight the design excellence emerging from Ahilyanagar. His accolades include National First Prize in the Hansgrohe Washroom Design Challenge (2022–23), Runner-Up at IDEA Design Excellence Award 2.0 (2023), Golden Award at the Credai MCHI Spaciux Design Awards (2022), IIID National Second Award (2022) for Logo Design, AESA Best Structure Award (2022) and Cera Washroom Design National Second Award (2022).

Other notable recognitions include Commendation at the IIID Design Excellence Awards (Central Zone, 2022–25) received by Ashish Barshikar and Sanchi Jain Barshikar for small residential interiors, along with a Special Jury Recommendation Award by ICI Pune Chapter and Ultratech Cement (2025) for 'Gully House'. Tushar Bhambare and Roshni Bhambare received the Special Jury Award by ICI

Pune Chapter and Ultratech Cement (2025) for 'Framing the Stone House'. These accomplishments collectively enhance the chapter's credibility and inspire emerging professionals.

Beyond awards, the chapter is deeply committed to education and professional development. Strong ties have been established with ISDT and Ramesh Phirodia College of Architecture. Through expert-led sessions, seminars, workshops and inclusive events, students are introduced early to professional ethics, networking culture and industry exposure. This engagement bridges academia and practice, nurturing confident and industry-ready designers.

PRESENT POSITION & WAY FORWARD

Under the leadership of Suraj Nannaware (Chairperson), the IIID Ahilyanagar (Ahmednagar) Chapter continues to strengthen its organisational framework with a committed executive team and active member participation. The chapter is presently focused on two strategic initiatives designed to bridge theoretical understanding with practical application.

'Design Catalyst' functions as the intellectual forum of the chapter - an expert lecture series featuring nationally and internationally acclaimed architects, aimed at stimulating critical thinking and exposing members to global standards. Complementing this is 'Creative Junction', a hands-on workshop platform emphasising material exploration, craftsmanship and construction techniques, ensuring that design concepts are effectively translated into reality.

Guided by the vision 'Local Roots. Global Reach. Digital Future', the chapter aims to institutionalise Creative Junction as a permanent skill lab, expand Design Catalyst to national viewership through digital outreach and significantly increase national-level award recognitions. With a strong foundation and a future-oriented strategy, the IIID Ahilyanagar (Ahmednagar) Chapter continues to shape not only built environments, but also the culture and confidence of design in the region.



Current Managing Body

IIID Ahmedabad

SMALL BEGINNINGS - BIG FOOTPRINT

The Ahmedabad Chapter of the Indian Institute of Interior Designers (IIID) was founded in 2003 and has grown into one of the country's most active and respected chapters. Established under the pioneering leadership of Ar. Canna Patel, the Chapter was envisioned as a unifying platform for the region's design fraternity - bridging professionals, industry and academia.

At a time when Ahmedabad's architectural and interior landscape was expanding rapidly, there was a clear need for a structured forum that could nurture dialogue, ethics and collective growth. IIID Ahmedabad emerged in response, aligned with the national objectives of IIID and committed to knowledge-sharing, fellowship, education and professional excellence. Over 22 years, the Chapter has evolved steadily in scale and stature. From a modest association, it has grown into a strong community of over 850 members, comprising interior designers, architects, trade partners, academicians and students. This diversity remains one of its defining strengths, encouraging cross-disciplinary exchange and shared leadership across initiatives.

The Leadership Continuum

The journey of IIID Ahmedabad is closely tied to the vision and stewardship of its leaders. Each Chairperson has shaped the Chapter's identity while remaining rooted in its founding values.

Today, under the leadership of ID Chirag Doshi, the Chapter continues to build on this strong legacy. With six high footfall events already organised, including the Investiture Ceremony, Knowledge Series, Sharad Poonam Garba, DesignJam - Debate, Smarter Barter and Trade Meet. The current term reflects energy, structure and collaborative governance. Monthly Managing Committee Meetings with structured reporting and regular General Body Meetings ensure transparency and continuity.

Key Milestones and Marquee Initiatives

IIID Ahmedabad's growth has been driven by relevance and engagement. Its annual calendar balances professional learning with community interaction.

Regular Knowledge Series sessions featuring leading practitioners, DesignJam focuses on group interactions, Trade Meets and sports and cultural gatherings together create



Canna Patel
(2003-2008)



Chirashree Thakkar
(2008-2010)



Bimal Mistry
(2010-2012)



Ameer Desai
(2012-2015)



Jayshree Patel
(2015-2017)



Niraj Shah
(2017-2019)



Ranna Parikh
(2019-2021)



Vatsal Joshi
(2021-2023)



Devdatt Pandya
(2023-2025)



Depulse - The Design Pulse Festival



Catalyst Inter University Competition



IIID Ahmedabad - Runners up for the Cultural Walk held at NATCon Nasik



Women Power in Design Walk of Expression



2026 Design Jam



APSDA Meet hosted by IIID ARC



The Council of the Paradigm Project



Sports Carnival 2025 Most celebrated fellowship event

an ecosystem where learning, networking and camaraderie coexist. These initiatives strengthen professional bonds while offering exposure to evolving ideas, materials and practices.

A defining milestone was the launch of De.pulse '25, a four-day flagship design festival themed Future of Design. Conceived as an immersive platform, the festival featured a curated trade exhibition, knowledge sessions with nationally acclaimed speakers, hands-on workshops, live craft demonstrations and student showcases from eight universities.

A landmark addition was Depulse Honours, the Chapter's first awards programme, celebrating excellence across fourteen categories and recognising outstanding contributions to the profession. Further elevating its stature, De.pulse '25 also hosted key national and APSDA meetings, positioning Ahmedabad prominently on the national and international design map.

While large-scale events define visibility, IIID Ahmedabad's true strength lies in initiatives that create long-term professional, social and environmental impact. Sustainability remains central through the Chapter's Green Initiative, which promotes the reduction of single-use plastics at events and encourages plantation drives in educational institutions.

The Craft Connect initiative reinforces the belief that contemporary design must remain rooted in cultural heritage. By integrating artisan platforms across events and expanding

this vision through Craftopia at De.pulse, the Chapter has built meaningful intersections between modern practice and traditional craftsmanship.

Inclusivity and empowerment are equally significant. Programmes such as Women Power in Design provides a dedicated platform for women designers to share journeys, creative expressions and professional insights. These efforts strengthen representation, mentorship and equity within the fraternity.

The Now and the Next

Today, IIID Ahmedabad stands as a dynamic, forward-looking professional body, anchored in strong values, guided by experienced leadership and energised by an engaged membership base. Its focus remains steadfast on education, collaboration, sustainability, inclusivity and professional integrity.

Looking ahead, the Chapter envisions deeper engagement with students and young professionals, greater interdisciplinary collaboration and initiatives that respond meaningfully to global and local design challenges.

In celebrating its roots and tracing its routes, IIID Ahmedabad continues to shape conversations, platforms and practices that matter to the fraternity it serves, confidently carrying its legacy forward into the future.

INCEPTION TO IMPACT

The Journey of IIID Amaravati Regional Center

THE VISION AND FOUNDATION

The IIID Amaravati Centre, established on 31st March 2017 as the 30th chapter of the Institute of Indian Interior Designers (IIID), stands as a testament to the growing design consciousness of Andhra Pradesh. The centre formation was proposed by then IIID Hyderabad Regional Chapter Chairperson Sona Chatwani. Its foundation was formally laid on 7th July 2016, marking the beginning of a collective aspiration -to create a vibrant professional platform that would inspire, educate and elevate the standards of interior design practice in the region.

Conceived with a strong vision to promote inclusive, responsible and contextually relevant design solutions, the Centre was formed not merely as an administrative chapter but as a movement - one that bridges professionals, students, allied industries and the public at large. From its inception, the Amaravati Centre aligned itself with IIID's core values of professional integrity, ethical practice, innovation and knowledge-sharing.

The Centre serves the regions of Vijayawada, Amaravati, Guntur and Kakinada, bringing together a dynamic community of designers who share a commitment to excellence and collaboration. Over the years, it has steadily evolved into a recognised platform for dialogue, learning and professional exchange.

LEADERSHIP THAT SHAPED THE JOURNEY

Over the past eight successful years, the Centre has grown steadily under committed and visionary leadership. Two consecutive terms under the chairmanship of the founding chairperson Ar. Pavan Suryadevara, laid a strong structural and cultural foundation for the chapter. His tenure focused on institutional strengthening, membership growth and establishing credibility within the design fraternity.

This was followed by two impactful terms under Ar. Balarka Therli, whose leadership further expanded the Centre's professional outreach and programmatic depth. Under his stewardship, the Amaravati Centre amplified its public engagement initiatives and elevated the scale and visibility of its signature events.

Together, these leadership phases transformed the Centre from a newly formed chapter into a respected regional hub for design discourse and collaboration.

PROGRAMS THAT EDUCATE AND INSPIRE

From the beginning, the IIID Amaravati Centre has actively organised a wide spectrum of technical sessions, panel discussions, student workshops and interactive programs. These initiatives are carefully curated to address both emerging trends and foundational knowledge in interior design and allied disciplines.



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M.C Member



Dr. Saandeevani Vajje
Co-opt Member



Dr. Nagaraju Kaja
Co-opt Member

The Centre has consistently worked to engage practising designers seeking continuing professional development, students aspiring to enter the profession, allied industry partners and the wider public interested in understanding the value of design. By fostering dialogue between academia and practice, the Centre ensures that design education remains relevant, adaptive and future-ready.

Through knowledge sessions, material awareness programs and collaborative forums, members are encouraged to stay informed about technological advancements, sustainability practices and evolving client expectations.

FLAGSHIP EVENTS AND MILESTONES

One of the most significant achievements of the Amaravati Centre has been the conceptualisation and execution of large-scale flagship events that brought national attention to the region.

The Amaravati Design Festival (ADF I & II) emerged as landmark events in the Centre's journey. These festivals brought together architects and interior designers from across India for lectures, panel discussions and immersive hands-on workshops. ADF created a vibrant exchange of ideas, exposing regional practitioners and students to national perspectives and contemporary trends.

The initiative titled Sons of the Soil was conceived to celebrate inspiring local professional journeys. By highlighting homegrown design leaders and their stories of perseverance, innovation and cultural rootedness, the Centre strengthened community pride and showcased regional talent.

Another major milestone has been the IDCS - IIID Design Confluence and Showcase. This platform brought together professionals, brands, students and thought leaders to share ideas, present innovations and explore collaborative opportunities. IDCS significantly contributed to positioning the Amaravati Centre as a facilitator of innovation and a catalyst for meaningful partnerships within the design ecosystem.

COMMUNITY ENGAGEMENT AND PROFESSIONAL RESPONSIBILITY

Beyond professional gatherings, the Centre remains deeply committed to using design as a tool for positive social change. By promoting inclusive and sustainable practices, it encourages members to think beyond aesthetics and functionality.



Inception - IIID Amaravati

Design, for the Amaravati Centre, is about creating environments that enhance quality of life and reflect cultural sensitivity. Through outreach programs and awareness initiatives, the Centre has consistently emphasised responsible material selection, accessibility, environmental consciousness and ethical practice. This commitment ensures that the Centre's impact extends beyond its membership, contributing meaningfully to the broader community.

THE ROAD AHEAD: 2025-27

As the IIID Amaravati Centre prepares for its 2025-27 term, with the installation scheduled in February, the newly elected managing committee is set to build upon the strong foundation laid over the past eight years. Under the leadership of Chairperson Ar. Komal Gilda, along with Honorary Secretary Ar. G. Surendra, Treasurer Mr. P. Anvesh, Vice Chairperson Mr. Trinadh Nanduri, MC Members Ar. Abhilash M., Dr. D. Srinivas, Ar. Sai Sudhakar and Co-opt Members Dr. Nagaraju Kaja and Dr. Saandeevani Vajje, the Centre aims to expand its outreach, strengthen professional development initiatives and deepen community engagement. The focus for the upcoming term will be on fostering meaningful collaborations, enhancing student involvement and promoting design awareness as a catalyst for innovation and social impact across the region.

FROM INCEPTION TO IMPACT

The journey of the IIID Amaravati Centre- from inception to impact- reflects the power of collective intent and sustained commitment. In just eight years, it has evolved into a platform that not only supports professionals but also shapes design awareness across communities.

With a continued focus on knowledge-sharing, ethical practice, innovation and inclusive growth, the Centre remains steadfast in its mission. As it steps into its next phase, the Amaravati Centre aspires to deepen its regional roots while expanding its national presence. Design, when guided by responsibility and imagination, becomes transformative and the Centre continues to uphold this belief -using design as a powerful instrument for dialogue, collaboration and positive social change.



The Amaravati Design Festival

A NEW TERM, A SHARED VISION

As IIID steps into a dynamic new term, chapters across India mark this beginning with their Investiture Ceremonies, celebrating leadership, continuity and collective vision. With Synergy NXT as the guiding theme for the term, envisioned by National President Jignesh Modi, the focus is clear: deeper collaboration, renewed energy and future-ready thinking. Every chapter stands aligned, energised and ready to contribute to a stronger, more connected IIID. This investiture is not just a change of guard, but a shared commitment to progress, purpose and partnership. Congratulations to the newly elected teams and best wishes for an inspiring, impactful term ahead.

Chapter Highlights >>



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Note: The investiture ceremonies in the remaining chapters are scheduled to take place shortly and will be featured in forthcoming issues- **Editor**

PULSE OF DESIGN INDIA CURATED BY **Leena Kumar**, *Bureau Head – IIID Inscape*



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A curated section spotlighting student works, academic innovation and emerging design perspectives. It bridges academia and practice while celebrating the ideas shaping the future of the built environment

Riverine Resilience at Majuli, Assam

Name: **Abhinav Prakash Karenavar**
 Project Name: **Nidit**, Riverine Resilience at Majuli, Assam
 Guide: **Dr. Tanuja K C, Yashawini Sharma**
 Institution: **BMS College of Architecture, Design and Planning**, Bangalore, Karnataka

NIDIT: Riverine Resilience is an award-winning architectural proposal for Majuli Island Assam responding to erosion flooding and climate uncertainty along the Brahmaputra River. The project received First Place at the iNTA-2025 International Design Innovations for Housing in the Tropics in Honolulu USA and was ranked among the Top 50 Architecture Graduation Projects worldwide by the Tamayouz Excellence Award 2025. It proposes an adaptive, elevated and modular institutional framework that works with the river's rhythms rather than resisting them. Rooted in ecology and culture the design supports community resilience while safeguarding Majuli's socio-cultural identity through climate-responsive research-driven strategies.



Abhinav Prakash Karenavar

Project Overview:
Title: "A Flood Resilient Model Village Community: A Case of Majuli, Assam, India"
 The project aims to develop a self-sustaining community in Majuli that addresses the broader goal of climate change mitigation through adaptive, flood-resilient design.

LOCATION AND GEOGRAPHY:
 Coordinates: 26.9°N latitude and 94.2°E longitude.
 Size: Majuli has shrunk from about 1,250 sq km to 352 sq km due to erosion.
 Elevation: About 85–90 meters above sea level.
 Rivers: Situated in the Brahmaputra River with Subansiri's contribution, Assam has a tropical monsoon rainforest
 Climate: humid, rainy, with warm summers and mild winters.

SWOT Analysis:

- S**
 - Community Cohesion
 - Local Knowledge and Experience
 - Abundant Natural Resources
 - Strong Cultural Heritage
 - Rich Biodiversity
- W**
 - Limited Infrastructure
 - High Poverty Levels
 - Inadequate Funding
 - Lack of Technological Access
 - Limited Healthcare and Education Facilities
- O**
 - International Aid and Collaboration
 - Sustainable Tourism
 - Renewable Energy Potential
 - Education and Skill Development Programs
- T**
 - Climate Change Impact
 - Seasonal Flooding
 - River Erosion
 - Economic Instability

Site Analysis:

THE RIVERINE PEOPLE of India are communities whose lives and livelihoods are closely tied to the country's rivers. These communities depend on the rivers for water, food, transportation, and agriculture.

THEY ARE INVOLVED IN VARIOUS SKILLS SUCH AS BASKET WEAVING

THEY STAY IN BAMBOO HOUSES WHICH CAUSES LESS DAMAGE DURING A CALAMITY

THEY STAY IN STILT HOUSES AND PRACTICE POTTERY MAKING AS WELL

WETLANDS FORM A WAY OF RESILIENCE

THESIS

Shore Temple

Name: **Mumuksha Panchal**
 Project Name: **Shore Temple** – Development of a Wellness Centre and Allied Amenities
 Institution: **IPS ACADEMY**

Shore Temple – Development of a Wellness Centre and Allied Amenities is a thesis project proposed at Mamallapuram Tamil Nadu. The project envisions a therapeutic retreat that integrates Spa, Ayurveda, Acupuncture and Water therapy within a culturally sensitive coastal setting. Guided by detailed site analysis, including activity mapping, circulation patterns, vegetation and contour studies, the design responds carefully to climate, topography and pedestrian movement. The master plan organises distinct therapy zones around a central reception ensuring privacy comfort and sensory continuity. Emphasising natural materials, shaded pathways and landscape integration, the proposal promotes holistic healing while enhancing the visitor experience near the historic Shore Temple precinct.

LIFE AND LEGACY MAMMALAPURAM TAMIL NADU

SHORE TEMPLE- DEVELOPMENT OF WELLNESS CENTER AND ALLIED AMENITIES

THESIS 2025

9

4TH CENTURY
 A major port city and an active hub for global trade under Pallava dynasty. Pallavas were known for their patronage of art, architecture and literature.

700-728 CE
 Paramesvara, grandson Narasimha completed some unfinished ones.

8TH CENTURY
 Rajasimha son of Paramesvara built Shore temple and the complex and continued building the town.

AFTER 10TH CENTURY
 Port declined in importance due to various factors like shifts in trade routes.

1687
 Government College of Architecture and Sculpture was established to promote and revive the art of making sculptures and temples.

19TH CENTURY

1984
 Recognized as UNESCO world Heritage site conservation efforts continue to preserve and protect the monuments from

TEMPLE RITUALS

LANGUAGE தமிழ்நாடு

THESIS

IIID **Thane** Regional Chapter

IIID-TRC Launches 'Connecting the Dots' Series

Under the leadership of Manjusha Shresth IIID-TRC initiated its student-focused Knowledge Series 'Connecting the Dots' beginning at Pillai College of Architecture with an engaging lecture by Keshav Chikodi attended by 85-90 B.Arch and B.Sc ID students. The team also visited L. S. Raheja School of Architecture for their annual exhibition 'Aakar' and Floret College of Interior and Fashion Design for 'Aarambh' reviewing student work and discussing internships placements and future collaboration with Floret expressing interest in IIID membership.



WORKSHOP

IIID **Saurashtra** Regional Chapter

Lighting Innovation at MELANGE 2025

On 16-17 December 2025, the International Association of Lighting Designers India Chapter conducted a hands-on lighting workshop at Kich School of Design during MELANGE. Supported by K-Lite, Lazure Lighting and PlusLight Tech, students created immersive lighting narratives under expert mentorship, producing inspiring results.



WORKSHOP

IIID **Jaipur** Regional Chapter

Collaboration with Aayojan School of Architecture & Design

Established in 1999, Aayojan School of Architecture & Design, Rajasthan, offers UG and PG programmes and enjoys UGC autonomous status. With 25 years of excellence, it fosters innovative, industry-ready design leaders through dynamic curricula, heritage-led learning, sustainability and strong IIID collaboration. Institutions and IIID-JRC are invited to showcase exemplary student work.



COLLABORATION

IIID **Ahilyanagar** Regional Chapter

Shaping the Future of the Built Environment: A Legacy of Design Excellence

ISDT College and Ramesh Phirodia College of Architecture nurture progressive design education rooted in heritage and future-focused thinking. Through experiential learning and collaboration with the IIID Ahilyanagar Chapter via Design Catalyst and Creative Junction, students engage in research-led, socially responsible design shaping India's evolving built environment sustainably for future generations.

COLLABORATION

Collaborative Academic & Industry Engagements

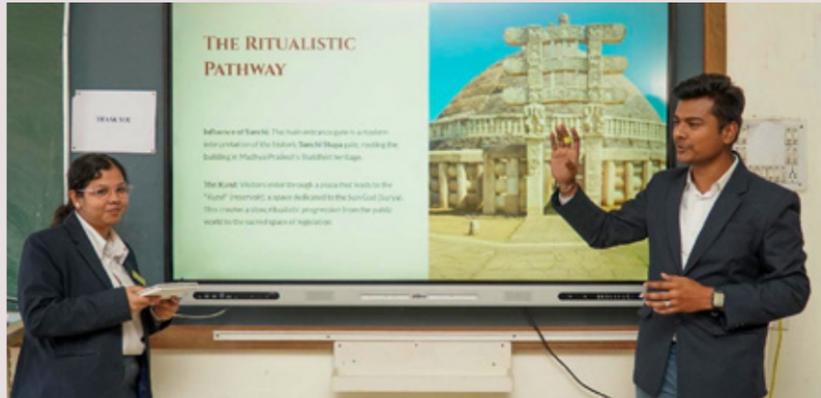
IIID Coimbatore Centre partnered with PSG Institute of Architecture & Planning for a Monthly Lecture Series featuring Sashikala Ananth on 'Demystifying Vastu'. In collaboration with Young Indians and Karpagam Academy of Higher Education, students created a parametric installation at Art Street during Coimbatore Vizha, fostering experiential learning and industry engagement.



COLLABORATION

With IPS Academy, Institute of Architecture

IPS Academy, Institute of Architecture integrates studio-centred learning with outcome-based education, blending manual exploration and digital tools. With 25 years of academic legacy, it fosters contextual design, sustainability and ethical responsibility. Through juries, workshops, industry collaborations like IIID and real-world engagement, it nurtures socially conscious, research-driven, professionally prepared architects.



COLLABORATION

THE NEXT CURATED BY **Astha Tholia**, Bureau Head – IIID Inscope



The Indian Institute of Interior Designers (IIID) is India's premier professional body representing interior designers and allied professionals across the country. Founded in 1972, IIID unifies design professionals through over 35 regional chapters and a network of more than 10,000 members. As a trusted institution, IIID actively fosters professional excellence, ethical practice, industry collaboration, and design advocacy nationwide.

Inscope is the official publication of IIID for the 2025–2027 term, re-imagined as a dynamic, news-led magazine that captures the spirit, evolution, and dialogue of the interior design profession. Alongside coverage of IIID initiatives and chapter highlights, the magazine will feature curated stories on design, art, and craft—reflecting what matters most to India's design community.

Envisioned as bimonthly (6 print and 6 digital) with wide circulation among interior designers, architects, educators, and industry professionals across India, Inscope delivers highly relevant visibility to engaged decision-makers who influence product selection and specification. Association with Inscope offers a powerful platform for your brand to reach this influential audience. Featuring your products will enhance brand credibility, product awareness, and market recognition, with authentic engagement among the design and architecture fraternity.

We invite you to partner with Inscope, where your brand meets the right audience.

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Happy to connect and explore possibilities:

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A snapshot of trends, the Wall of Fame featuring awards and recognitions and highlights from key events shaping the design community.

WALL OF FAME

Ridhima Sogani

Project: **Tatiwala Ghena**

Awards/Recognition: **Gold Award**

- Interior Design Category at International Cultural Innovation Art and Design Award hosted by International Cultural Federation
- Interior Design at All India Stone Architectural Awards 2025 organised by Centre for Development of Stones
- India's Best Design Project 2025 at India's Best Design Awards
- Shortlisted – Retail Interiors Category at WADE ArchiDesign National Competition 2025



Dharam Patel

Firm: Art & Architecture Associates

Chapter: **Vadodara**

Project: **SWAJAN – Our People, Our Community**

Awards/Recognition:

Nominated for World Architecture Festival 2025



Hemdeep Sharadkumar Patel

College: **D. C. Patel School of Architecture**

Chapter: **Charotar**

Awards/Recognition:

IIA Medal for Best Outgoing Student of the Year 2025



Dr. Chaitali Trivedi

Collaborators: **Dr. Sarjoo Patel, Ms. Shruti Chaudhari and Ms. Jahnavi Luhari**

Institution: **The Maharaja Sayajirao University of Baroda**

Chapter : **Vadodara**

Project: **Mindful Play Station for Toddlers**

Awards/Recognition:

Patented by Government of India and recognised by Government of Gujarat



SPAN Architects

Chapter: **Indore**

Awards:

1st Prize – IIA Arcore Competition

Best Stall Design Award – IIID Indore 2025

1st Prize – FOAID Architecture Ideas Next Gen Competition



DESIGN CALENDAR

National:

The International Conference on Seismic Resilient Infrastructure (ICSRI)

March 13 - 15, 2026,

@ Indian Institute of Technology (BHU),
Varanasi, India.

The India Property Awards & Summit

March 20, 2026,

@ The Chancery Pavilion,
Bengaluru, India

The JSDA International Conference on the Built Environment (ICBE)

March 27 - 28, 2026

Hosted by Jindal School of Design and Architecture (JSDA)
@ O.P. Jindal Global University, Sonipat

International:

ATN Summit 2026

Focuses on how emerging technologies are
reshaping architectural practice.

March 18-19, 2026
London, UK

Salone del Mobile Milano

Premier international design and furniture fair.

April 2026
Milan, Italy

Design Doha

Biennial event showcasing
design in the MENA region.

April 16–June 30, 2026
Doha, Qatar



PUBLISHER'S NOTE

Echoes of Vision

"Design is the silent music of society, an unseen rhythm that shapes our lives, celebrates our culture and carries the vibrant heartbeat of India."

In the grand tapestry of design, each thread weaves not just beauty, but meaning. To be part of this national movement-through the vibrant platform of IIID INSCAPE, is to witness how imagination transforms into spaces that nurture, inspire and elevate society. For two terms now, I have walked alongside this journey and each step has revealed the boundless energy of the design fraternity.

This very first issue of the new term celebrates that spirit. The investiture ceremonies of our chapters and national office bearers are not only a formal gathering, but a festival of encouragement, a chorus of voices affirming the power of design. It is a celebration of belonging, of shared vision, of collective artistry.

Within these pages, readers will find a kaleidoscope: The future-forward embrace of AI in design where technology meets creativity, the serene allure of holiday homes, sanctuaries of rest and reflection, the timeless richness of India's art and crafts reminding us that tradition is the soul of innovation and the chronicles of our members' tireless activities, awards, recognitions, academic collaborations, that shine like constellations across the design sky.

What a joy it is to witness such vivid, vibrant vibes of Design India. Each accolade, each initiative, each spark of creativity adds to the symphony of design profession.

As you turn these pages, you will find that design is not static. It is alive, breathing and evolving. It is the rhythm of progress, the melody of culture, the heartbeat of society. And together, we are its composers.

Happy reading!

Dr. Rema S. Kartha
Editorial & Publication Partner

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