

# GHAR

April-2026  
Issue no. 10

metaphor  
DESIGN-BUILD

HOME  
of the month

The  
designer's  
corner

*Feature home*  
Organo  
Kandawada

The Homes That  
Knew You Were  
Coming



# A home goes *beyond* design, It understands your *personality*.

At Metaphor, every space is carefully designed to reflect your personality, your pace of life, and the way you live-bringing together clarity in planning, attention to detail, and a commitment to lasting intent.

If you're planning  
your organo home interiors,  
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Metaphor Interiors  
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# EDITOR'S NOTE

*April*, in the Telugu states, is a month of quiet transition where everyday life begins to gently recalibrate itself to the season.

It begins at the dining table. The food we consume starts to shift instinctively towards lighter, more cooling preparations. Raw mangoes make their brief but vibrant appearance, finding their way into dishes like Mamidikaya Pulihora, while traditional staples such as Avakaya begin their seasonal cycle in the background. Alongside these are simple, comforting additions buttermilk, lightly spiced curries, and meals that are designed as much for nourishment as for relief from the rising heat.

At the same time, the air begins to change. What starts as warmth gradually settles into a more persistent heat. Homes respond almost instinctively. Windows stay open longer in the early hours, fans become constant companions, and there is a subtle retreat from sun-drenched edges of the house to cooler, shaded interiors.

This shift also reshapes how we gather. Evenings that once lingered in balconies and courtyards begin to move indoors. Living rooms become more active, more central—designed not just for form, but for comfort.

The idea of togetherness remains, but its setting adapts to the climate.

Materials, too, begin to follow suit. Across homes in Andhra Pradesh and Telangana, there is a quiet but deliberate transition. Heavier textiles give way to breathable cottons and linens. Curtains soften, upholstery feels lighter, and layers are reduced to allow spaces to breathe. This change mirrors not just in our homes, but in what we wear silhouettes become easier, fabrics kinder to the skin, and choices more intuitive than styled.

April reminds us that design is not static. It evolves with how we live, what we eat, how we gather, and how we respond to the environment around us.

In this issue of *Metaphor Interiors*, we explore this in-between moment where homes are not yet in the intensity of summer, but are gently preparing for it. Through materials, spatial shifts, and lived rituals, we look at how design can align seamlessly with season and lifestyle.

Because sometimes, the most meaningful transformations are not the ones we design deliberately but the ones we adapt to, almost without noticing.

— Editor, *Metaphor Interiors*

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# The Homes That Knew You Were *Coming*

**There is a particular kind of design intelligence that no catalogue can contain. It begins not with walls or finishes, but with questions that go deeper than most people expect.**

By the Editors of Metaphor Interiors



“These are not questions most people have been asked about their homes. They are, however, the questions that determine whether a home will ever truly feel like yours.”

**B**efore any design begins, before a single floor plan is drawn or a material is chosen, someone has to do a very specific kind of listening. Not listening for what you want the home to look like but listening for how you actually live. The specific, unhurried, sometimes embarrassing truth of your daily life inside four walls. What time you wake up and in which direction you face when you do. Whether your mother-in-law joins the morning, or keeps to herself until the kitchen is quiet. Whether your children eat at the table or on the floor. Whether you pray before you bathe, or after. Whether the pooja room is a room at all, or a corner that has always been a corner, and always will be.

These are not questions most people have been asked about their homes. They are, however, the questions that determine whether a home will ever truly feel like yours.





## The Home You Were Promised

A raw interior even a beautiful one is not a home yet. It is a possibility. The distance between that possibility and a home that actually holds your life is the entire work of interior design. And that work, done well or done poorly, will determine how the next twenty years feel.

Done poorly, it results in a home that looks right but lives wrong. A living room that everyone avoids because the seating configuration never quite worked. A kitchen that frustrates you every morning because the counter is slightly too low or the storage is in the wrong place for the things you actually use.

“Done well, it results in something rarer and harder to describe. You walk in from a long day, and something releases. The home receives you.”

The light is at the right angle. The things you love are where you would naturally reach for them. The view from your favourite chair catches the tree you forgot you planted. The home, in some way you cannot entirely articulate, already knew you were coming.

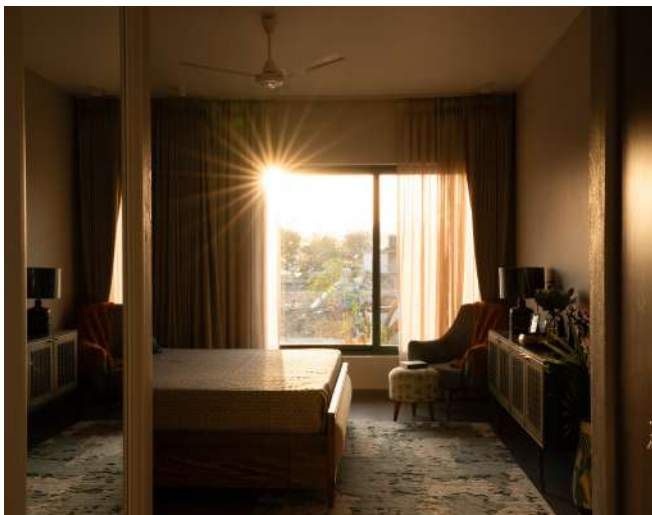
**W**hen you bought your Organo home, something specific drew you here. It may have been the green the rare, genuine sense of borrowed landscape that most modern Hyderabad developments cannot offer. It may have been the community. It may have been the plots themselves: the sense of land, of sky, of enough distance from the next house to hear silence. What most people do not fully reckon with until they are standing inside their new home with a key in their hand is this: the structure is only the beginning.

# What This Requires



It has to understand floor relationships: that children still migrate to the floor naturally, that a grandmother may find a low divan more comfortable than a sofa, that the floor in an Indian home is not wasted space but habitable space for play, for prayer, for the informal sprawl of a Sunday afternoon

**T**he gap between a home that looks right and one that lives right is not primarily a matter of budget or style. It is primarily a matter of understanding. Designing a home for the way an Indian family actually lives is a specific and demanding undertaking. Not because Indian families are complicated they are not but because the design intelligence required has to be genuinely, specifically Indian.



It has to understand the multi-generational structure: the way three generations with different bodies, different rhythms, and different needs must all be held by the same spaces without any one of them feeling like a guest.



“Interior design that is sensitive to this specific home will orient the life being lived there toward the light, toward the green and make the view a participant, not a backdrop.”

## The Specific Gift of This Location

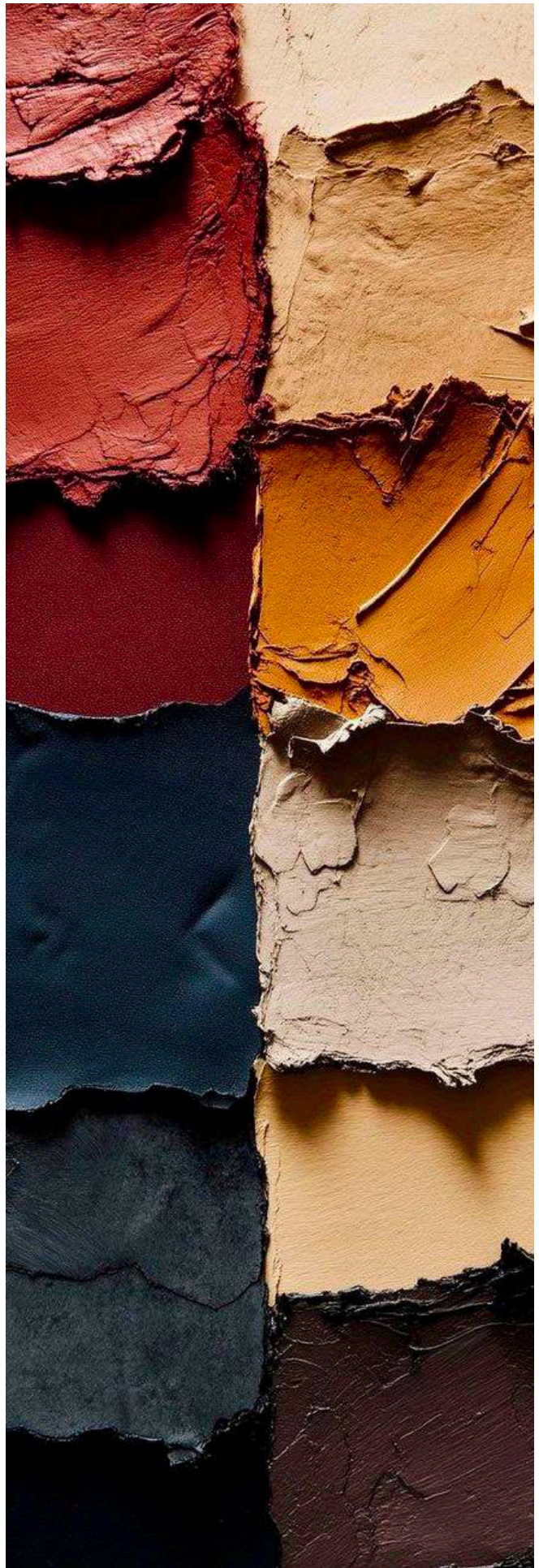
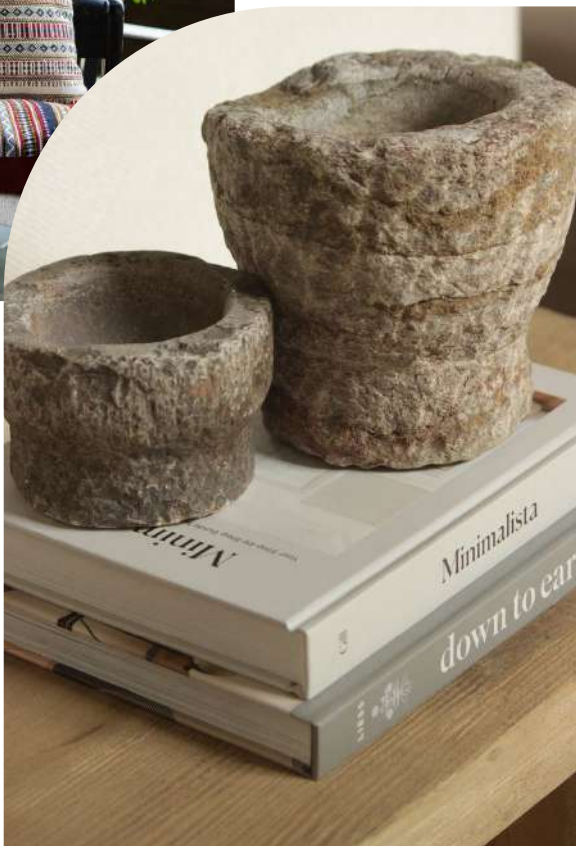
here is something that Organo homes offer that is easy to overlook until it is pointed out, and then impossible to ignore: views. Not every home has them. In a gated community in a city, many homes look directly into other homes, or at compound walls, or at a car park. But Organo homes set into green, with space and orientation that the developer has been careful about offer something genuinely rare in modern Hyderabad: borrowed landscape. Sky. Tree canopy. The sense of looking out and seeing something worth looking at.

This is a design opportunity of the highest order, and one that is squandered more often than not. The sofa faces the television. The dining table faces the kitchen wall. The bed is aligned to the room's centre, not to the window's direction. The view exists. Nobody is arranged to receive it.

# The Question of Coherence

Ahome can hold many beautiful things and still feel incoherent. This is, in fact, one of the most common outcomes of interior design: individual decisions that are each defensible and collectively exhausting. A tile chosen for the bathroom. A floor chosen for the living room. A furniture collection that arrived from three different places over eighteen months. A colour on one wall that was right until the sofa arrived. The result is a home that requires effort to be in — that never fully settles, that always has the quality of a room that is almost finished.

Coherence in a home is not about matching. It is about a shared sensibility — a thread that runs through every decision, from the material of the floor to the weight of the curtain to the texture of the cushion — that makes all of them feel like they came from the same place. Not the same catalogue. The same understanding.



# The Partner You Need

All of this—the listening, the understanding, the orientation toward light and view, the coherent vocabulary, the Indian material intelligence, the end-to-end management from first conversation to last installation detail requires a partner who can hold all of it simultaneously, and who is present in your specific community throughout.

The advantage of working with a design-build partner already embedded in Organo one who has walked these plots, who knows the project team, who has completed homes you can walk through and sit inside is not a small one. The distance between a design vision and its execution is where most projects unravel. Site visits that do not happen. Material specifications that get substituted. Details lost in translation between designer, contractor, and client.

There is, finally, the matter of timing. The best point to begin thinking about your interior is before any work starts before choices are made that cannot easily be undone. The decisions taken in the first weeks of a fit-out have consequences that last for decades.

The home you were promised when you bought here the green, the community, the space, the sense of having chosen well that promise is still waiting to be fully made good. The structure has kept its end. The interior is your part of the bargain. It deserves the kind of thinking that starts from the inside of your life, and works outward.



## Begin before the build starts

The decisions taken in the first weeks of a fit-out carry consequences that last for decades. Metaphor works with Organo residents from the earliest stage of planning when every option is still fully open.

See completed homes in the community before you begin. Ask the questions that no catalogue will ask you.

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# Home of the month

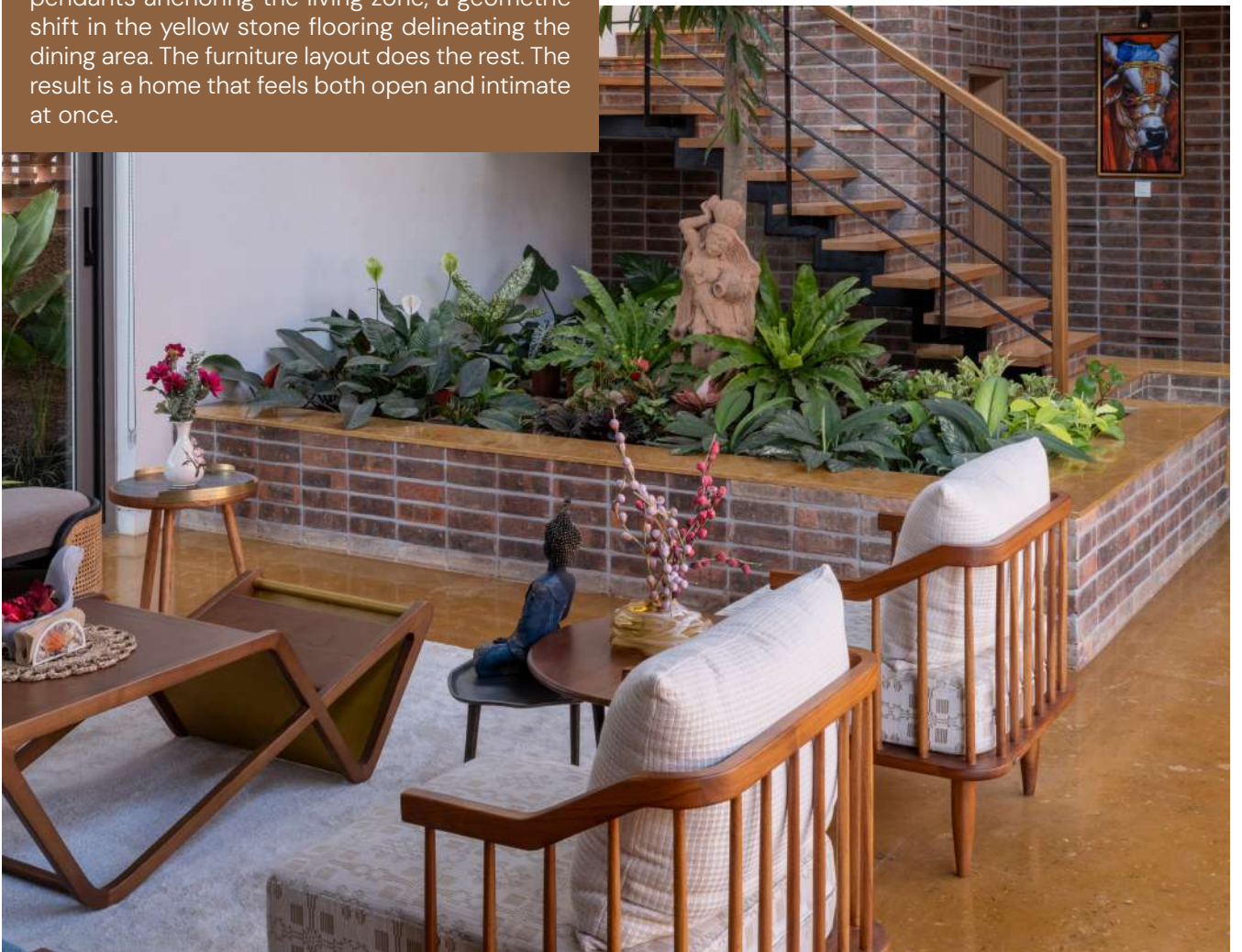
## Organo Aloor



Floor-to-ceiling windows were not merely a design gesture but a philosophical one. The lush landscaping outdoors was treated as a living extension of the interior every sightline framed, every indoor plant chosen to echo what grows beyond the wall. Inside, the greenery is curated to be low maintenance yet generous, ensuring the forest feel is sustained without demanding the space.



The villa unfolds linearly verandah, foyer, living, dining, breakfast counter, kitchen yet no wall interrupts its breath. Instead of physical partitions, the designer relied on non literal visual cues: warm pendants anchoring the living zone, a geometric shift in the yellow stone flooring delineating the dining area. The furniture layout does the rest. The result is a home that feels both open and intimate at once.





Working with a longitudinal plan, the design team resisted the instinct to compartmentalise. Instead, the linearity became the design language itself a deliberate procession of zones that reveal themselves one after another as you move through. The fret work bookshelf, the exposed concrete ceiling with its terracotta inlays, the patterned floor each element contributes to a layered depth that only a truly open plan can allow.

"From verandah to kitchen,  
the home flows in one breath  
divided by suggestion, never by  
wall."





# THE ARTISAN

Where Story Meets Silence  
Crafts of Telangana

There are crafts that decorate, and then there are those that hold memory. In Telangana, making has always belonged to the latter quietly carrying story, time, and place within its form.





a place for reading, sketching, or simply lingering with morning light. In the same way, terraces and transitional spaces can be reimagined as settings for shared rituals: quiet dinners, conversations under the sky, or evenings shaped by films and food. These are not extravagant interventions, but intentional ones that allow the home to facilitate connection.

Slow interiors also ask us to value what already exists. An inherited chair, an old wooden chest, or a familiar object with memory can anchor a room with far more meaning than something newly purchased. Such pieces bring continuity, grounding the home in personal history rather than trend.

This philosophy naturally encourages patience. Instead of completing a home in one sweep, allow it to evolve. Choose materials that age gracefully wood that deepens in tone, fabrics that soften, finishes that gather character. Sometimes renewal comes not from buying more, but from rearrangement: moving a chair closer to light, redefining a corner, or giving an overlooked edge a new purpose.

At its core, slow interiors are not about minimalism, but mindfulness a way of shaping spaces that remain intuitive, personal, and quietly resilient, holding the life that unfolds within them with grace

In a world that constantly urges immediacy, slow interiors offer something far more lasting an approach to design that unfolds gently over time, shaped by intention and lived experience. It is not about achieving a perfectly finished home overnight, but about creating a space that grows with you, supports your routines, and quietly enriches everyday life. The invitation is simple: begin to see your home not as a static outcome, but as an evolving setting for meaningful moments.

A thoughtfully designed home does not begin with objects; it begins with experiences. Before choosing furniture or finishes, consider how you want to inhabit the space. Where do you naturally pause? What rituals bring calm or joy? Designing around these questions shifts the focus from decoration to the life that unfolds within it.

A window edge can become more than an architectural feature when paired with a daybed turning into



# A home is never designed, It is deeply understood.

From first conversations to final styling, every detail is shaped around your lifestyle, rituals, and aspirations creating interiors that are not only beautiful, but deeply reflective of who you are.



Coffee table conversation

Designer meets homeowner



Personality study



Mood references

Inspiration tear sheets

Material sampling

Lifestyle conversation

Floor plan sketch

Mood inspiration board

Sketchhigh ideas

Fire execution



Furniture planning

Refining design reviews

3D renders on a screen



Kitchen installation

Material swatches

Stone and brass samples

Brass and wood finish samples

Lighting study

Wardrobe craftsmanship

Carpentry details



Stone and brass fixing

Brass fixtures



Paint textures

Paint textures



Lighting installation

Décor styling



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# THE GARDEN

Growing with place,  
not against it

April does not announce itself; it recalibrates the environment. Light lingers longer, air begins to dry, and soil responds with a subtle firmness. Mornings still allow for ease, but by afternoon, heat introduces a new discipline. This is not a month for expansion. It is a month for correction, for understanding what the landscape will permit as summer approaches.

At Organo, gardening is inseparable from context. Each community operates within its own set of conditions: terrace exposure, tree cover, wind corridors, and soil depth. The garden, like architecture, performs best when it is aligned with these realities.

This Month Across the Network

Antharam: Indirect light sustains leafy greens; reduce water retention on terraces

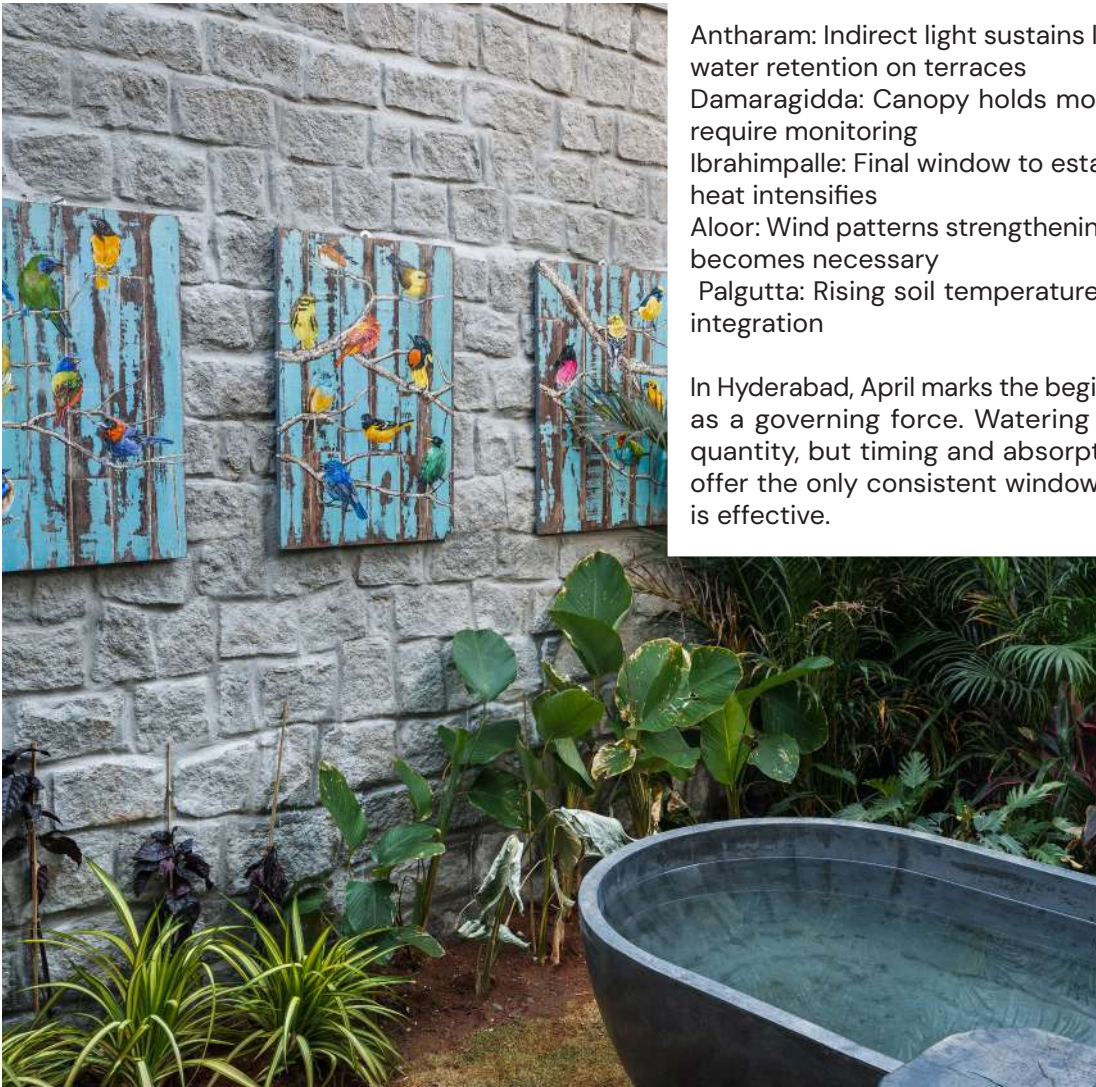
Damaragidda: Canopy holds moisture root systems require monitoring

Ibrahimpalle: Final window to establish gourds before heat intensifies

Aloor: Wind patterns strengthening structural support becomes necessary

Palgutta: Rising soil temperature improves compost integration

In Hyderabad, April marks the beginning of evaporation as a governing force. Watering is no longer about quantity, but timing and absorption. Early mornings offer the only consistent window where intervention is effective.



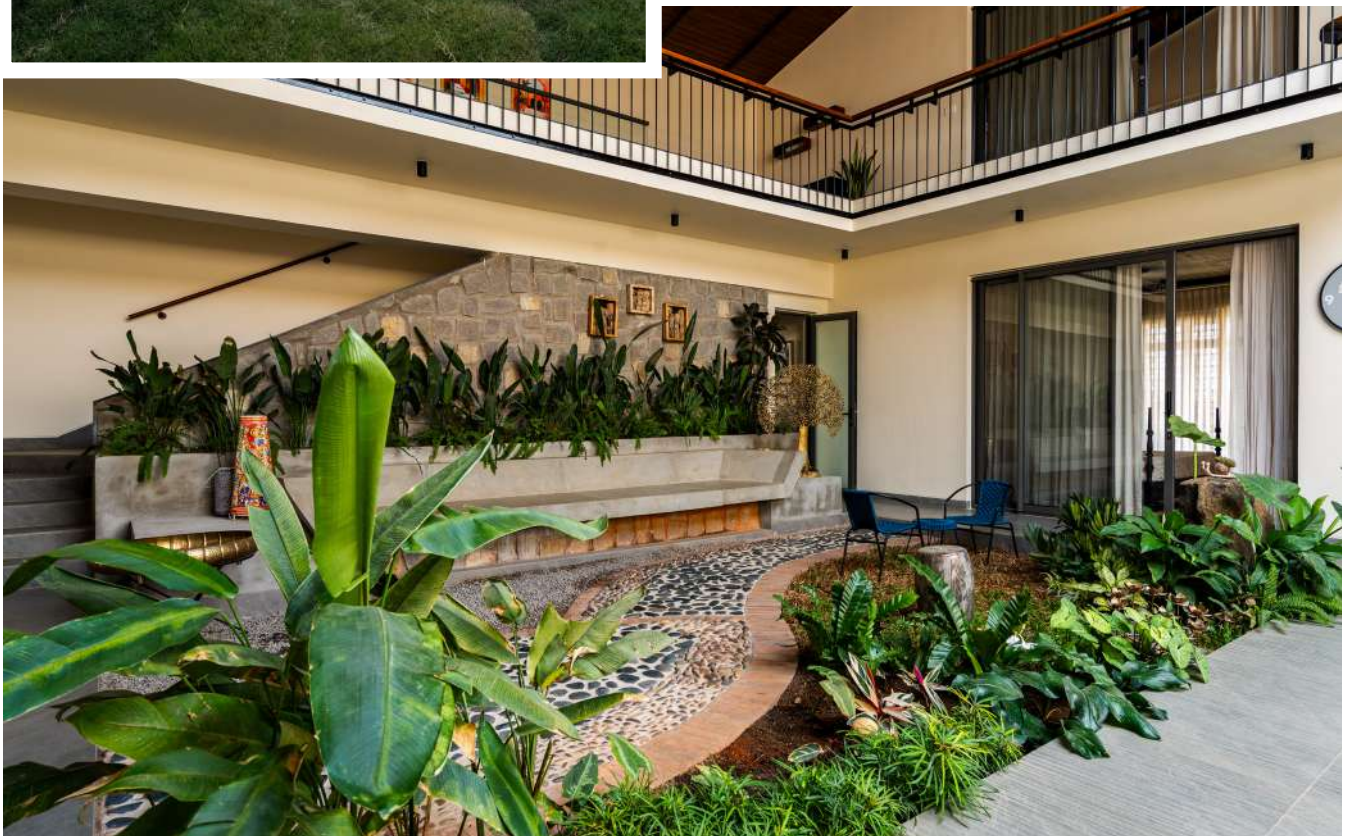


On Antharam terraces, where light is diffused and surfaces retain heat, planting must remain restrained. Spinach, fenugreek, and lettuce continue to perform with reliability, supported by shallow soil systems. Mint and coriander adapt to partial shade, while microgreens offer a controlled, repeatable cycle. The terrace, in this sense, behaves less like ground and more like a contained system responsive, but limited.

At Damaragidda's forest edge, the ground operates differently. Shade and retained moisture define both opportunity and constraint. Turmeric, ginger, and colocasia align naturally with these conditions, drawing from filtered light and consistent humidity. Sun-dependent crops fail not from neglect, but from incompatibility. Here, success lies in accepting the canopy as a structure.

On Rurban rooftops, April introduces a technical threshold. Heat and wind begin to act in tandem, influencing both plant health and load stability. Lightweight growing mediums reduce structural stress, while wider, lower containers provide resistance to wind. Grow bags, troughs, and low clay pots remain the most reliable. Height is a liability; clustering becomes a strategy.

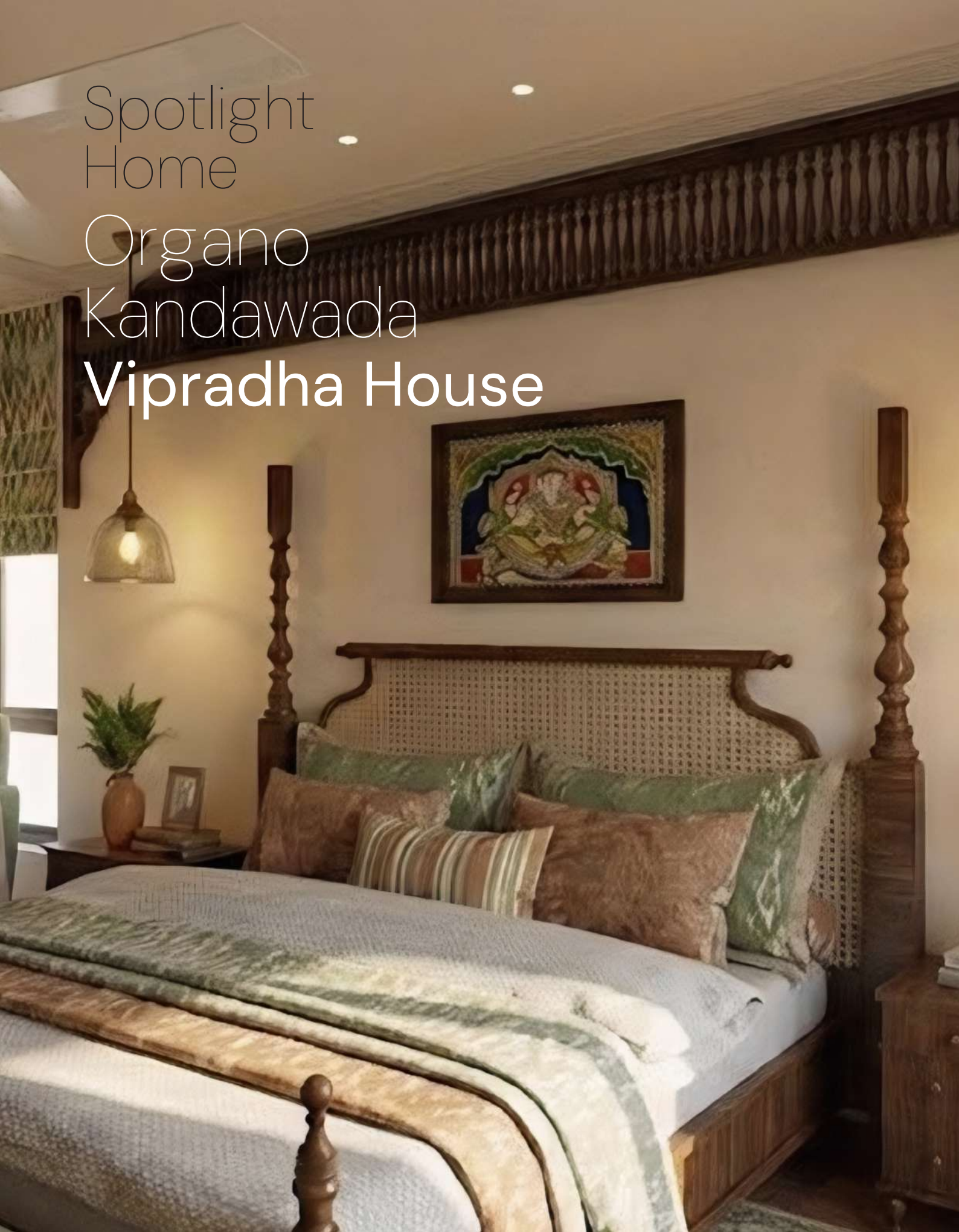
April is a month of alignment. What is adjusted now will endure. What is imposed will recede.



Spotlight  
Home

Organo  
Kandawada

**Vipradha House**



Rooted in Indian craft, the space layers carved wood, stone textures, antique brass, and classical art into a home of quiet elegance and lived warmth.







Soft blue accents, floral murals, and mirrored details create a bedroom that feels graceful, light-filled, and quietly timeless.



Some homes are built for the life you are living. The Vipradha House was built for the life you intend to live. Somewhere in Organo Kandawada, a plot of land holds the full weight of a family's vision. The coffered rattan ceiling of the dining room each panel set in dark teak, each intersection a small act of craft is already decided. The temple chariot carved in relief against the staircase wall is already drawn. The Tanjore painting that will anchor the foyer, the four poster teak bed in the master bedroom, the antique columns on the second floor from which a painting will hang on one side and a television on the other all of it exists with complete clarity, approved and ready, waiting only for the hands that will build it.

The family who made these decisions, Vijay Kiran, Darshini, and their daughter Prathana, living and working in the US in the way that many Indian families of this generation do sat with their designers and went through every room, every surface, every material, and said:

The house does not yet exist in brick and mortar. But it exists entirely in conviction. And conviction, it turns out, is where the best homes always begin.

Most homes are designed for the life you're already living. You know your furniture. You know your routines. You bring what you have into the space and arrange it until it fits.

The Vipradha House named for a Sanskrit idea that sits somewhere between \*the devotion of the learned\* and \*the wisdom of the reverent\* was designed for a life that is still arriving.

Vijay Kiran is a Vice President at a technology firm in the US. Darshini is a Principal Product Manager at one of the world's largest technology companies. Their daughter Prathana works at Google. By any conventional measure, this is a family that has built its life elsewhere. And yet they chose a plot in Kandawada, in the middle of a forest community on the edge of Hyderabad, and they began designing a home with the seriousness of people who intend to live in it fully eventually, completely, for a long time.

For now, it will be a holiday home. A place to return to. A place that holds India for them while they are away. But the brief they gave was not a holiday home brief. It was the brief of people designing for the life they want, not the life they currently have.

\*Spaces that draw inspiration from traditional Indian architecture and art forms. Carved wood. Stone textures. Brass accents. Culturally rooted motifs that reflect timeless elegance and authenticity.\*

What they were really saying was: when we come home, we want to come home to something that knows us.

Warm wood, woven cane, and carved details shape a dining room that turns everyday gatherings into timeless rituals.





What Indian Classical Means When It Is Lived In  
The phrase \*Indian Classical\* gets used loosely. It can mean a brass diya on a console table, or a Madhubani print on an otherwise unremarkable wall. It can be applied to any space that has been given Indian accessories and called traditional.

The Vipradha House is not that.

Walk through the ground floor entrance past the foyer where a full-scale Tanjore painting of RadhaKrishna anchors an olive-green wall, past the diwan draped in silk with a Persian carpet beneath it and you arrive at a staircase that stops you.

The wall it rises against is clad in natural stone. Set into that stone, in low relief, is a temple chariot. Not a decorative motif. Not a print. A carved architectural panel, drawn from the tradition of South Indian temple gopurams, rendered at a scale that fills your field of vision as you climb. On the floor above, the same wall continues as a gallery stone relief carvings of temple facades spaced along the corridor, each one lit from above by a track spotlight, the way a museum treats something worth looking at slowly.

This is a house that treats Indian heritage not as decoration but as architecture. The difference matters. Decoration can be changed. Architecture is the house.





### The Rooms

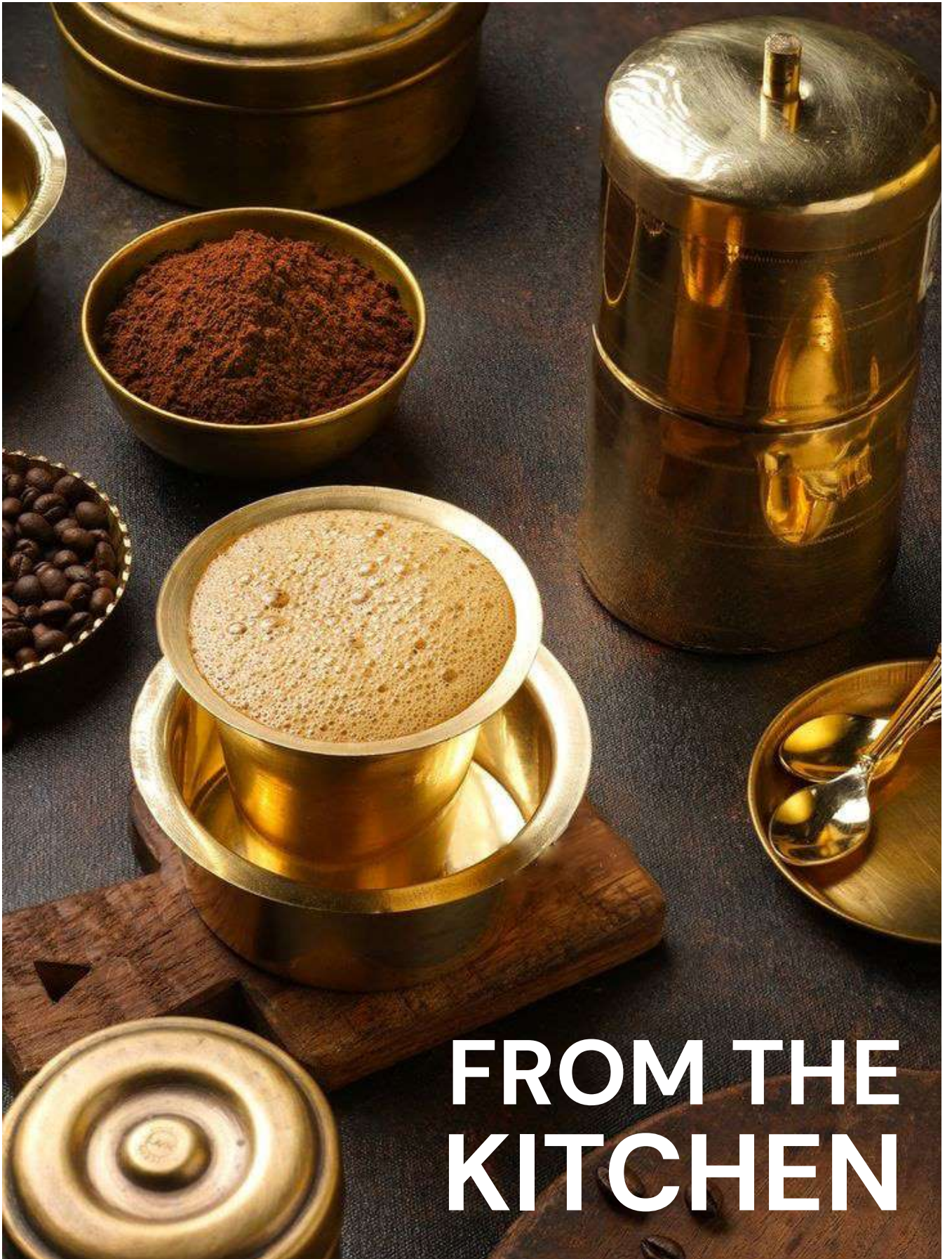
The living room opens generously across the front of the ground floor, through fullheight glass onto the outdoor deck and the Kandawada garden beyond. The furniture is Indian classical carved wooden sofas with brocade upholstery, a low teak coffee table, wing chairs in ikat fabric. The ceiling carries a carved jaali border in dark wood that frames the room without closing it. On one wall: a large landscape painting in the style of the Company School, temples and water and distance. On another: a cluster of oval and rectangular frames, mixed sizes, mixed orientations the kind of wall that takes years to accumulate and looks, when it's right, like it grew there.

The dining room seats a full family gathering comfortably. The brief asked for a dining table design with hanging lights incorporated and what has emerged is a room of real ceremony. The coffered rattan ceiling drops low enough to feel intimate. Brass pendant lights hang at different heights above the table. A brass-and-wood room divider separates the dining space from the dry kitchen beyond, its geometric jali pattern casting shadows on the terracotta floor when the evening light comes through.

The dry kitchen itself is a room that takes the idea of an Indian kitchen seriously. Dark teak cabinetry with reeded glass upper cabinets. A terracotta tile backsplash. Open shelves displaying brass canisters and ceramic jars. A row of terracotta wall discs hand formed, slightly irregular hung like art above the stove. This is a kitchen designed around the understanding that Indian cooking is not a private activity. It is a performance, a ritual, a form of love. It should look like that.

The master bedroom on the first floor carries a carved wooden cornice beam that runs the full width of the room above the bed wall a reference to the carved friezes of old Hyderabad havelis, translated into a contemporary bedroom. The four-poster bed is teak, the headboard woven cane set into a carved frame. The TV wall behind it is covered in a textured rust-coloured panel with a painted border in the style of a temple doorframe.





**FROM THE  
KITCHEN**

# Filter Coffee the decoction, the tumbler, the silence of the morning

Morning, before it gathers pace, exists in fragments of soft light, cooled surfaces, a house not yet in conversation. In this pause, filter coffee takes shape. Not as preparation, but as practice.

The process is deliberate. A stainless steel filter, familiar in weight and proportion, is filled with finely ground coffee. Hot water is poured, the lid set in place, and then time is allowed to do its work. The decoction forms slowly, deepening in strength without intervention. Nothing is hurried.

Milk is heated alongside, held just below boiling. Sugar, if used, waits in the tumbler. When the decoction is ready, it is added in careful measure judged by colour, not quantity. The final act is quiet but defining. The coffee is poured between tumbler and davhara, creating a gentle froth, cooling it slightly, bringing it to life.

There is a rhythm to this movement. It belongs as much to the morning as the drink itself.

Filter coffee resists standardisation. Its ratios shift across homes, shaped by preference, memory, and habit. Yet its structure remains constant, a balance of patience and familiarity, repeated daily without the need for instruction.

The Method

Ingredients

Filter coffee powder (with chicory), hot water, milk, sugar

Process

Brew decoction in a traditional filter. Heat milk separately. Combine in a tumbler, adjusting strength to taste. Aerate by pouring between vessels until lightly frothy. Serve immediately.





# THE ART OF SLOW INTERIORS

## Curating spaces that age gracefully through mindful material and artifact choices

In a world that constantly urges immediacy, slow interiors offer something far more lasting an approach to design that unfolds gently over time, shaped by intention and lived experience. This is not about achieving a perfectly finished home overnight, but about creating a space that grows with you, supports your routines, and quietly enriches everyday life. As a reader, the invitation here is simple: begin to see your home not as a static outcome, but as an evolving setting for meaningful moments. A thoughtfully designed home does not begin with objects; it begins with scenarios. Before choosing furniture or finishes, consider how you want to inhabit the space. Where do you naturally pause? What activities bring you calm or joy? Designing around these questions shifts the focus from decoration to experience.

Take, for instance, a living room with a double-height volume and a large fixed glass opening that frames greenery outside. Instead of relying solely on conventional seating, imagine introducing a daybed along this edge. This single addition transforms the way the room is used. It becomes a place where



mornings linger a little longer, where reading, sketching, or simply doing nothing feels natural. The space begins to hold quieter, more personal moments alongside social ones. As a reader, this is a cue to look at your own home are there overlooked edges or windows that could become experiential corners rather than just visual features?

This thinking can extend beyond the interiors into terraces and transitional spaces. Rather than treating a terrace as an occasional-use area, consider how it might support shared rituals. A simple barbecue setup paired with a projector screen can turn it into a setting for evenings that unfold organically cooking together, watching films under the open sky, or just gathering without structure. These are not extravagant additions, but intentional ones. They embed experience into the space, allowing the home to facilitate connection rather than just accommodate it.

Another important layer of slow interiors lies in how we value objects. Instead of filling spaces with newly purchased décor, there is merit in looking inward towards what already exists. A piece of furniture inherited from family, an old wooden chest, or even a chair with history can become a focal point when placed thoughtfully. These elements bring depth and continuity, grounding the space in something more meaningful than trend. As you shape your home, consider what can be retained, restored, or reinterpreted. Often, these pieces carry



more value than anything newly acquired.

This approach naturally encourages a slower pace of decision-making. Rather than completing a home in one sweep, allow it to evolve. Live in the space, understand it, and let additions happen over time. Materials, too, should be chosen with this mindset: wood that gains richness, fabrics that soften, finishes that age with character rather than wear out. When selections are made with longevity in mind, the home begins to develop a quiet resilience.

Equally important is the discipline to avoid choosing something simply because it fits in the moment. Many spaces become cluttered not from excess, but from haste objects that once felt appropriate but quickly lose relevance. Slow interiors suggest a different approach: wait. Let the right piece arrive when it truly belongs. This patience ensures that every addition continues to hold meaning, rather than becoming visual noise over time. At its core, this philosophy is not about minimalism, but about mindfulness. It is about recognizing that every element—whether spatial, material, or object-based shapes how a home is experienced daily. When approached this way, spaces become

intuitive and personal, adapting to those who live within them. A corner can invite pause, a setting can bring people together, and an object can hold significance beyond its function.

There is also freedom in knowing that a home does not need constant additions to feel new. Sometimes, refreshment comes from rearrangement. Shifting a chair closer to a window, repositioning a daybed, or redefining how a corner is used can subtly transform the experience of a space. These small changes allow the home to remain dynamic without disrupting its essence. It becomes a place that evolves with you, rather than something you must continually update.

Slow interiors, ultimately, are about creating environments that support a slower, more conscious way of living. They invite you to engage with your space more deeply to notice light, texture, and rhythm; to value presence over perfection; and to allow time to play an active role in shaping your home.

In embracing this approach, the measure of a well-designed space shifts. It is no longer about how quickly it comes together, but about how meaningfully it stays quietly holding the life that unfolds within it.





## April light, moving air, and the subtle recalibration of space

April does not transform the home; it reveals it differently. Light lingers longer, air begins to thin and dry, and spaces respond with a quiet shift in temperature and rhythm. It is a month of recalibration where the home is felt more acutely through its atmosphere than its form.

In the Indian context, this sensitivity has long been embedded in design. Transitional spaces, verandahs, shaded sit-outs, semi-open courtyards begin to take on renewed importance. They soften the increasing heat, allowing the home to expand outward while remaining protected. The boundary between inside and outside becomes more fluid.

Air is the first to change. As afternoons grow warmer, cross-ventilation becomes essential rather than incidental. Openings aligned to prevailing breezes allow spaces to release heat gradually, maintaining a sense of ease without mechanical dependence. The difference is subtle, but immediate.

Light, too, shifts in character. What was soft in winter becomes more directional, more defined. In April, the task is not to invite more light, but to filter it through sheer fabrics, screens, or vegetation. Diffused light sustains comfort; unmediated light begins to fatigue.

Acoustics follow this transition. With windows open for longer periods, the home absorbs a broader range of sound wind, distant activity, and the soft friction of leaves. Layered materials and planted edges help modulate this, preserving a sense of calm within openness.

Plants respond instinctively to April. Their presence becomes less decorative and more environmental cooling surfaces, holding moisture, and introducing a slower visual rhythm that counterbalances the sharpening climate.

April is not about intervention. It is about adjustment. When air, light, and material are allowed to align with the season, the home does not resist change it settles into it.



# WELLNESS & THE HOME

# When the Night Dissolved the Distance



There are evenings that begin as events and end as memories. The Sufi night at Organo Antharam was that kind of evening one where the agenda quietly dissolved, and something warmer, less scheduled, took its place.

Held at the Velaga Palle cluster as part of the ongoing Organo Rurban Retreat, the gathering took shape in a space built to breathe. The open-to-sky courtyard designed not for containment but for congregation at a tone long before the first note was played. There were no walls pressing in, no ceiling keeping the night out. Just the sky, and the slow arrival

of people finding their place beneath it. The palette for the evening leaned deep: crimson, burgundy, shadow. The kind of red that doesn't announce itself it settles. As the lights warmed and the musicians took their positions, the space transformed almost imperceptibly, as if the colour had always been there, waiting to be seen. The performers had made the journey from Lucknow a city with deep roots in classical music, in ghazal, in the unhurried art of making an audience feel held. And that's precisely what they did. The opening was gentle, almost meditative. People arrived still carrying the day with them. Gradually, they set it down.

“What started as a seated gathering turned into something far more alive residents singing along, clapping, and eventually rising to dance.”





# Where Craft Meets Character

**Why Sarita Handa's sofa collection is the natural finishing piece for your organic interior.**

By the Editors of Metaphor Interiors

There is a quiet confidence that defines a well-composed living room — a sense that every piece was chosen not simply for its looks, but for the story it carries and the life it is built to hold. At Metaphor, we design spaces around exactly this philosophy. So when we considered which furniture partner best aligns with the organic aesthetic we champion — warm materiality, purposeful craft, and enduring form — Sarita Handa emerged as a natural, almost inevitable answer.

Founded in 1992 as a single woman's creative vision, Sarita Handa has grown into one of India's most respected names in luxury home furnishings internationally acclaimed, yet deeply rooted in the artisanal traditions of the subcontinent. Their sofa collection, in particular, is a masterclass in what we at Metaphor call "considered comfort": pieces that invite you to sit and stay, crafted from materials that only grow more beautiful with time.

"Each piece draws from Bauhaus, mid-century modernism, and Regency detail yet the materials speak unmistakably of the earth: acacia wood, Indian teak, white oakwood, and premium wool-blend upholstery in canyon walnut and rich warm tones."

This is furniture that belongs in rooms bathed in afternoon light rooms like those we design for you. The angular armrests and biomorphic silhouettes echo the sketch-to-reality philosophy that defines every Metaphor project: structured in intention, soft in execution. Scandinavian-influenced wooden legs ground each frame with a pared-back honesty, while tuxedo tufting and brass nailhead trims offer just enough refinement to elevate the everyday.

Sustainability, too, is central to Sarita Handa's identity a value we share wholeheartedly. The brand holds the NEST Seal, OEKO-TEX STANDARD 100, and Organic Content Standard certifications. Thirty percent of their energy needs are met through solar power, and every material used is responsibly sourced. For homeowners who want their spaces to feel good in every sense of the word, this matters. If you are currently working with Metaphor on an organic-style interior or simply exploring what that aesthetic might mean for your home we encourage you to visit Sarita Handa's Hyderabad flagship in Banjara Hills. Bring a swatch, bring your floor plan, and let the pieces speak to your space.

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**Vendor at a Glance**  
**Brand**

Sarita Handa

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**Founded**  
1992, India

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**Hyderabad Store**  
Banjara Hills Flagship

---

**Best For**  
Organic  
Mid-century  
Artisanal  
Warm Neutral

---

**Key Materials**  
Acacia wood, Indian  
teak, white oakwood,  
wool-blend upholstery

---

**Certifications**  
NEST Seal  
OEKO-TEX  
Organic Content  
Standard  
SEDEX

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**Explore Online**  
[saritahanda.com](http://saritahanda.com)

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This is  
Metaphor  
The Team



**- MEENA MURUGAPPAN  
DIRECTOR**

**Pendant Light Cluster –**  
Cluster of blue-tinted glass globe pendants with metal suspension—adds a mid-century modern touch with a hint of luxury



**Artwork –**  
Abstract geometric design utilizing overlapping circles to create visual depth and a sense of harmony.



**Wardrobe / Cabinet –**  
Tall unit with textured, mottled finish adds depth and richness, referencing vintage luxury cabinetry.



**Wall moulding –**  
Soft off-white geometric panel moulding; contemporary classic base



**Headboard Upholstery –**  
Fabric with repeating geometric circular motifs (woven textile in earthy reds and neutrals with strong Art Deco / retro graphic influence



**Table Lamp –**  
Metal base (brushed brass/bronze) with a fabric shade—leans toward classic transitional styling.

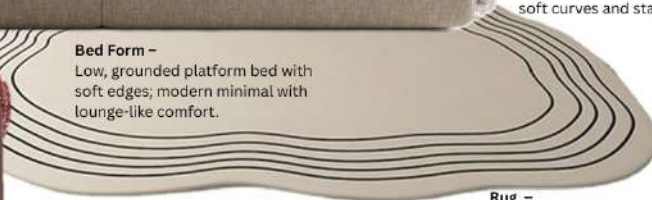


**Indoor Plant –**  
Broad-leaf plant in a metallic planter (brushed brass finish)—introduces an organic contrast



**Bedside Table –**  
Sculptural side table in lacquered wood with a glossy deep red finish—a retro-modern statement piece with soft curves and stacked form.

**Bed Form –**  
Low, grounded platform bed with soft edges; modern minimal with lounge-like comfort.



**Accent Chair –**  
Upholstered in textured red tweed fabric with solid wood frame—strong mid-century modern influence



**Rug –**  
Neutral rug with organic, wavy linear pattern (tufted textile)—adds a contemporary artistic layer, softening the geometry of other elements.

# DESIGNER'S NOTE

Space begins as a blank framework, but its true value lies in how it is experienced. Beyond dimensions and walls, it is about understanding movement, pause, and interaction. A well-planned layout guides the body naturally, allowing transitions between functions to feel effortless. The intention is not just to fill a space, but to shape it in a way that invites use where every corner holds a purpose and every pathway feels intuitive.

As the design develops, detailing and styling begin to define character and usability. A lounge chair paired with a side table and a soft light can transform an overlooked corner into a reading retreat. A carefully placed rug can anchor a seating area, while the addition of everyday objects a teacup, a book, or a plant acts as a proof of concept, illustrating how the space comes alive. These layers demonstrate how design extends beyond aesthetics into lived experience, where even minor adjustments in placement or proportion can enhance functionality.

Ultimately, the success of a space lies in its ability to feel complete and adaptable at once. Small, thoughtful interventions reworking circulation, refining layouts, or simplifying elements can elevate both comfort and efficiency. When design responds to human behavior and daily rituals, spaces become more than compositions; they become environments that support, adapt, and truly belong to those who inhabit them.

**- JHANSI  
INTERIOR DESIGNER.**



he direction and success of any interior design project are significantly shaped by the quality of client communication. Over the past month, it has been increasingly understood that every design begins with a conversation one that extends beyond spoken words to uncover a client's lifestyle, habits, and aspirations. These underlying nuances, when carefully interpreted, allow a simple brief to be translated into a design direction that is both thoughtful and functional.

In one such instance, the opportunity was presented to work with a client who approached their home with a clear and well defined vision. This clarity brought a natural structure to the decision-making process, reducing the need for extensive back and forth discussions and minimizing multiple iterations. As a result, the workflow remained efficient, with a strong sense of continuity maintained from the initial concept through to execution.

Such experiences highlight the influence that effective communication holds over the design journey. While not every project begins with this level of clarity, the importance of guiding clients towards articulating their vision becomes evident. When communication is approached with intent and attentiveness, it fosters trust, streamlines the process, and ultimately contributes to a more resolved and meaningful design outcome.

**- ARJUN  
INTERIOR DESIGNER.**

**WHITE IS NO MORE THE NEGATIVE SPACE**  
it becomes a key design element. When used thoughtfully, it enhances the room's aesthetic with softness and refinement. Paired with soft pastel walls and white sofas and cushions accented by elegant pops of color, the space feels cohesive and inviting.



A hand-embroidered cushion introduces personal taste through craft, texture, and detail, lending the space warmth and a quiet individuality that transforms the room into something deeply personal and beautifully composed

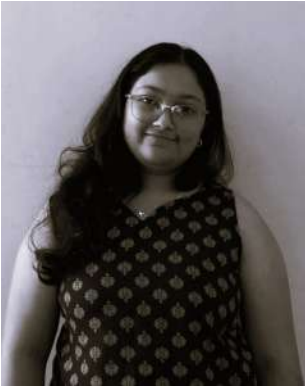
A simple white sofa paired with a contrasting black coffee table creates a clean, modern look. A ceramic bowl adds a subtle accent, bringing focus and balance to the space.



The armchair settles effortlessly into the language of the room, echoing the sofas and textured walls. A softly upholstered ottoman brings a gentle contrast, while brass details arrive last *a quiet, considered flourish.*



**- SUHAIL ABUZAR  
INTERIOR DESIGNER**



Reinforced fundamental understanding, that the foundation of any successful design is established long before drawings are finalized or details are resolved. It begins with the clarity of the client's requirements and the ability to translate them into a moodboard that accurately reflects the intended direction. The importance of this initial step has been strongly realized, as it sets the tone for all subsequent decisions. When alignment on style and theme is achieved early on, the design process is guided with greater confidence and coherence.

It has also been observed that the process is not solely defined by the time spent conceptualizing a design internally. Equal, if not greater, emphasis must be placed on how effectively these ideas are communicated. The ability to articulate a design exactly as it is envisioned—to present it in a way that is clearly understood by the client has proven to be an essential skill. Without this clarity, even well developed ideas risk being misinterpreted, leading to gaps in execution. Through this month's experiences, it has been understood that design is as much about communication as it is about creation. When intentions are conveyed with precision and clients are brought onto the same page from the outset, the journey becomes more streamlined, and the outcome more resolved.

**- MYTHREYI  
INTERIOR DESIGNER.**



**- SUHAIL ABUZAR  
INTERIOR DESIGNER.**

April mood board explores the poetry of white where texture becomes emotion, softness becomes structure, and every crafted detail holds presence. Through her interior sensibility at Metaphor, the palette unfolds into a room that feels calm, cultured, and quietly luxurious.



**- SAMYUKTA PINGALI  
INTERIOR DESIGNER.**

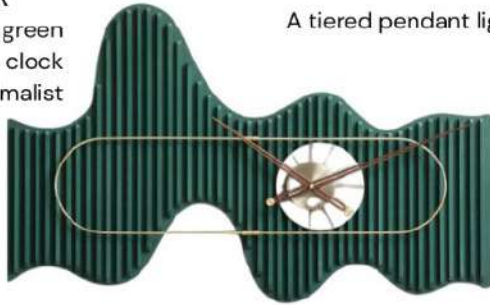
April palette arrives like late afternoon light olive depths, rust warmth, and softened curves unfolding into a room of quiet emotion. Through her design language at Metaphor, the mood board becomes more than reference; it becomes a feeling of home, season, and stillness.



**- THE SOCIAL ARCH  
Photography  
Magazine Design**

**WALL CLOCK**

A wavy, dark green slatted wall clock with minimalist gold hands.



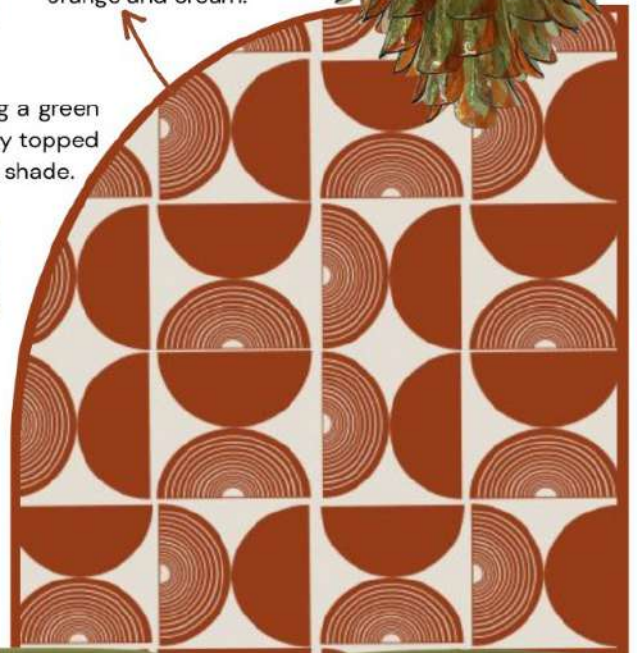
**CHANDELIER**

A tiered pendant light made of green and amber glass leaves.



**PATTERNED BACKDROP**

An arched panel showcasing a mid-century geometric half-circle design in rust orange and cream.



**FLOOR LAMP**

A floor lamp featuring a green and amber glass body topped with a botanical print shade.



**FRAMED ART PIECE**

Abstract geometric print in muted earth tones.



**POTTED PLANT**

A fiddle leaf fig plant in a simple terracotta pot.



**SOFA**

Olive green velvet sofa with a curved silhouette and matching cylindrical bolster pillows.



**RUG**

A tufted rug with wavy, abstract lines incorporating the board's color palette of olive, rust, and cream.



**COFFEE TABLE**

A sculptural wooden table with asymmetrical bases (one ribbed arch, one sphere).




**ACCENT CHAIR**

A modern, rust orange upholstered barrel-style armchair.



Styled with books, a small bowl, and a decorative tray.

- SAMYUKTA PINGALI INTERIOR DESIGNER



To our readers,

Thank you for lingering with us through pages, pauses, and quiet details. In a world that often rushes past, you chose to stay, to notice, to feel.

Every story finds meaning only when it is received, and in your reading, these spaces have truly come alive.

Gratefully,  
Metaphor Interiors





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