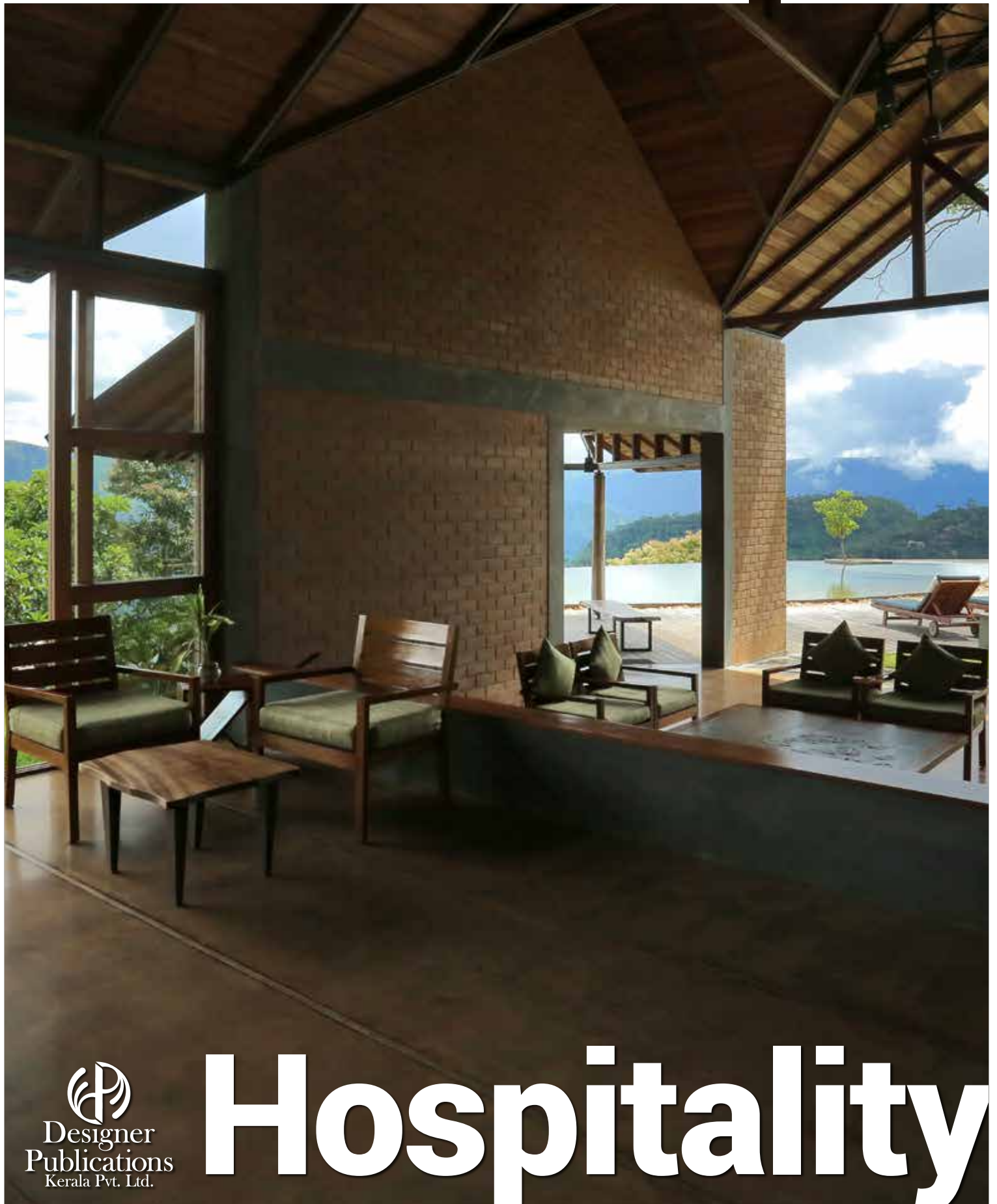


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THE OFFICIAL PUBLICATION OF IIID

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Shamini
Shamini Shanker Jain

Editorial

February 2021 Inscape announces its new typology HOSPITALITY. What is awe-inspiring is the complex repository of works that demonstrates a sustainable environment; deep-rooted histories, stories of culture, the discovery of traditional building skills, craftspeople, stimulating micro-economies and technology and materials that reduce our carbon footprints.

Our lead contributors Design Combine of Ramesh Tarakan, Monolita and Punnen talk about an ideology that they have practised since 1975. Their impressive professional journey forayed from the revitalisation of old Dutch bungalows through a variety of challenges that recreated and preserved natural environments.

Cardamom Club is an interesting journey by Kumar la Noce. The designers chose to lift the resort above stilts to minimise incursions into the natural greens. What finally transpired is poetry amongst nature and in their own words "balancing luxury and elegance with quietness and restraint".

Sengal...or brick... House by Saketh Singh is a boutique hotel set in a potter's village near Auroville. Light plays an important role here with Saketh intelligently aligned the bricks to allow controlled waves of light and shadow.

Kaav Safari Lodge by Stapati is set in the wilderness of Nagarhole Wildlife sanctuary. The rugged appeal of the material palette set against high ceilings, exciting interior elements and regional handicrafts contribute to a luxurious experience.

I am excited to introduce Namibia and Nature Reserve through the works of our international guest South African Fox Brown collaborative with Jack Alexander for And Beyond and Abin Design Studio's Centrum Club. The latter is inspired by the traditional Wadas of Maharashtra; a form of residential architecture of the 18th and 19th centuries which allowed for good ventilation and collective spaces. The wonderful jallis of timber and concrete by Abin's Studio transform these spaces into dramatic environments.

Our artist of the year is the funky Nandan Ghiya whose artistic renditions work on the boundaries of anthropology and photography.

The miniature art traditions segued into photography inspired by the photography Prince Sawai Ram Singh II's subjects "where Rajasthan became an important centre of patronage and incubation for photographer-artists".

We are happy to engage with anyone who wishes to engage. That's INSCAPE!!

Happy reading.



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President's message

Inscape continues its journey into the inroads of different typologies and this issue we are looking at hospitality. Maybe the most coveted typology of all often even showed off like a feather in the cap by most designers? Projects where we are licensed by default to be aesthetically expressive and thereby impressive. Spaces which we design to be beautiful, comfortable, and performing for the real clients we never meet! - Whoever, from wherever, be whatever; but all need that extra pamper to their tired feet, wired brains and mired hearts.

My major project in hospitality was by accident when the UK based Architect – Interior Designer who was doing a 5-star hotel went on leave and the Meridien group heard of a lady who could help meanwhile. I refused because I thought the design was not good enough for me to associate! They considered it as pure arrogance and an insult to their internationally famous Designer and the Hospitality Team led by a Vice President who was a student of Philip Johnson himself as he would constantly remind me of. Well in one week they reimbursed the original Designer in full and appointed the 35-year-old lady with absolutely zero experience in even staying at deluxe 5 stars let alone designing. Well over Cochin, Kovalam, Dubai, Hyderabad and Libya we explored many beautiful trails in hospitality.

Looking back, I think my advantage was my disadvantage, that I did not have any experience and therefore could start my search, right from the word 'Hospitality'. It comes from the Latin word "hospes." A visitor to a camp or a more permanent dwelling, along with the family group inhabiting that place is what is collectively described as "hospes." Early hospitality forms maybe of sharing campsites, food, water, and entertainment. Even shared stories, songs, or belongings making camps welcoming and associated with the joys of travel and visiting.

Maybe it is time that we unlearn hospitality and relearn what 'hospes' stands for. Less of case studies and more of human behavioural studies; rooted to the locale, warmth of firesides, adventure of campsites, rhythm of heartbeats, the magic of the melodies and stories for treasured memories and stories. Hospitalities are where literally we dream to make the best of dreams come true.

In a way I think IIID is a hospitality platform too; opening doors and hearts for all of us members to be together with dream events that can eventually help us be better Dream Weavers. Watch out for the 'IIID Design Confluence and Showcase' poised to happen in a sequence at 5 major Chapter Cities of India in the next 6 months. Will be sharing all details soon. Happy Reading!

Jabeen L. Zacharias

Write to Inscape about your impressions on this edition in 800 words with your photo attached, on or before the 10th of March. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape.

Mail in your thoughts to farhaan@designerpublications.com

Reviving tradition



Design Combine's foray into hospitality architecture and interior design started early with Spice Village in Thekkady in 1993, a CGH Earth property. The firm always sought to interpret and reinterpret Kerala and the context of the site in creating invigorating experiences in the several properties designed by them over the years. Over time, the entrenchment of our design philosophies took us closer to exploring contexts of sustainability in the environment while rediscovering of arts and crafts of the region through our work. Our hospitality work provided us with a great canvas to explore this ever-evolving language. While one stream of our work embedded itself into resorts that rediscovered quaint and breathtaking outposts of Kerala and slowly South India; the other was deeply rooted in history where we chose to reinterpret heritage structures and imbue them with new meanings of functionality answering Fort Kochi's need for Heritage Tourism. Design Combine was the first firm to transform old Dutch Bungalows into boutique small hotels, with our first such transformation in the Malabar House, heralding a change in usability of these otherwise white elephant repositories of stories and culture, and making them an economical option for owners to recycle and maintain and restore them to their past glories.

This process also allowed us to rediscover many old and traditional building methods, processes and technologies and revive some of them, veritably creating skilled labour groups out of unemployed locals, especially women, and stimulating micro-economies which became sustainable saleable skill sets for them. Further, our clear focus was to try and reduce the energy footprints in one of the largest energy-guzzling industry, by reinventing tropical living comforts within naturally and passively cooled spaces as much as possible and convincing people that it is possible to attain comfort without air conditioning. That journey led us to Prakriti Shakti, a naturopathy hospitality centre in Panchalimedu, where we designed to invite nature with all its elements into the built environment and creating a new language of co-existing. The post-Covid era has given us a big boost in our ideologies and design strategies, to continue to persevere to make human spaces create symbiotic relationships with our abundant and generous nature, in a spirit of co-living and mutual respect. This process is only possible with intensive design detailing, which to date is the essence of how we practice our design methods and make holistic our insides and our outsides.



PUNNEN C MATHEW, RAMESH J THARAKAN, MONOLITA CHATTERJEE

DESIGN COMBINE

Established in 1975 the firm has been leaving its indelible mark on quality designed built environment like residential, hospitality, industrial buildings, luxury hotels, apartments and other housing projects, commercial complexes, urban design, site planning, urban planning and detailed project reports for large-scale projects. Invested in quality design, steeped in contextuality, yet completely modern and contemporised, the firm's design services range from large scale urban planning level initiatives to the micro scales of design details. Their unique approach of collaborative design, in which we not only pool strengths within the team, but consult with leading professionals all over the world in various fields, equip us to deliver a design product which is state of the art in nature imbued with best practises of the world.

Abad Whispering Palms

This 5-acre plot facing the Vembanad lake has 42 independent cottages, a conference hall, restaurant, health club and ayurvedic centre. The resort is conceptualized in the lines of a Kuttanad village with all the cottages being given a waterfront view by bringing in a lagoon of water into the site. The cottages with decks cantilevering above the lagoon provide a unique feel to this singularly designed resort.

Amritara Ameya, Cherthala

Ameya was conceptualized and based on four main convictions: Luxury (space) and well-being (high-quality service); serenity (architecture, scenic tranquillity); beauty (in material surroundings); and, respecting Nature (solar energy, wholesome cuisine and wildlife).

With a built-up of about 7000 sqft spread over an area of 1 acre and 73 cents, the

project aimed to incorporate the clients' love for all things Kerala and tropical, but address the needs of contemporary hospitality living. It was designed as a cluster of cottages forming a hamlet wherein friends and families congregate to relax, dine and shoot the breeze. The designed approached a non-structured approach yet conveying the feeling of organic growth. The profusion of off-colour, whimsical details and juxtaposition of traditional roofs, courtyards and verandahs was used to embody the essence of Kerala

Edassery Kayal

This is a 30 room resort with extended restaurant and banquet facilities on the Vembanad waterfront. The thrust of the design was to maintain as much of the catchment area as possible that flooded the site and also capitulate on the views all around. All areas in this resort have waterfront views. The project received the



Amritara Ameya, Cherthala



Abad Whispering Palms, Kumarakom

State level award for best architecture in the Hospitality category in 2009 from the Indian Institute of Architects, Kerala Chapter.

Eighth Bastian

The 8th Bastion, eluding to the 7 Bastions built by the Dutch in Fort Kochi, was a mongrel building on a 19th-century plinth. Bordering the Dutch Cemetery on one side and the David Hall on the other, it was a building with no heritage character, which gave us a blank canvas to redefine what Heritage transformation work should look and feel like in the 21st Century in the heart of Dutch Kochi. The effort was to tie back to the ethos of Dutch Architecture without forgetting the modern context the building had, with the industrial seafaring culture of the Dutch balanced by the aura of Colonial Kochi. Taking the inspiration from various motifs and design details used in Dutch architecture and products, the design was evolved out of a confluence of steel and glass married to Mangalore tile roofs and mosaic floors. With the old building in front scooped out from inside to create luxurious old-world rooms, minimalist and spartan, two new wings were fashioned to create a central courtyard that operates as the heart of this charming little property

Essar Guest House

The site located in Kodaikanal had an existing structure that did not have any merits by the way of heritage or artistic value. Since the building bye-laws were very restrictive the only way forward was to build on the existing footprint with the result that the house design evolved from this parameter. Since the client used this in the

Edassery Kayal resort



season for family gatherings of friends and relatives, the main living area was designed as a large hall with a double-height volume. Keeping within the existing foundation this main hall had multiple seating areas formed by three roof structures cascading from the central double-height roof. Subsequently, the roofs were staggered in varying heights from the main cathedral-like roof providing for skylights in between. Two water courts here formed on either side with one becoming a koi pond and the other as a heated pool with a glass roof. A grand staircase leads from the main hall to the upper level which housed the main bedroom and en-suite bathroom. The exterior was clad with golden colour rough-cut granite, which set off the grey lead-coloured tiled roof.

Sarovar Estuary Island Resort, Poovar

This decade-old property needed a major rehaul as well as reinterpretation for the present needs of an astute and well-travelled clientele and guests, with an aura of Kerala and the context of the place, while building in every comfort that the guests may need. The 100 room resort with a variety of rooms, two conference facilities, two restaurants and a full-fledged health spa was renovated keeping local materials and colour palettes in mind while endeavouring to impregnate the design with natural light, ventilation and non-air-conditioned but comfortable, naturally cooled guest spaces, which had a major impact in post-Covid realities.

Le Colonial

Restoring this 16th Century Bungalow belonging to the Dutch East India Company, attention was given to restoring it to as close as the original as possible. Retaining the rooms as they were while introducing toilets, and giving the living areas a new definition, complete with period furniture formed the essence of the design. The old wooden floor, roof and wooden ceiling were restored in the process.



Eighth Bastian, Fort Kochi

Malabar House

This was originally a twin house built to accommodate two families. The new owners Joerg Drechsel and Txuku Iriarte were keen to convert this into the first heritage boutique hotel in Fort Cochin. The successful transformation of this property gave rise to many other old structures in the vicinity to be reinvented into boutique hotels, thereby preserving the character of Fort Cochin but yet putting the old buildings to more productive use.

As the old structure which was located on a corner plot facing the historic parade ground was oriented towards the street, we felt the need to refocus the main functions to the rear which had a back yard. To achieve this, the central part of the structure which accommodated the twin staircases, storerooms, butler's pantry etc was scooped out to create a double-height volume which then acted as the atrium lobby with guest rooms located on both the attached wings. The rear garden then became a dynamic open space when viewed while entering the atrium lobby. A dramatic concrete spiral staircase leads up to the rooms on the upper



Essar Guest House, Kodaikkanal

level. Further structures to accommodate the dining and service areas were built along the sides and rear forming a courtyard with a performance stage in the centre. This then became the main activity hub of the building. The rooms are furnished with an eclectic collection of furniture while the walls display the owner's discerning art collection.

Prakriti Shakti, CGH Earth

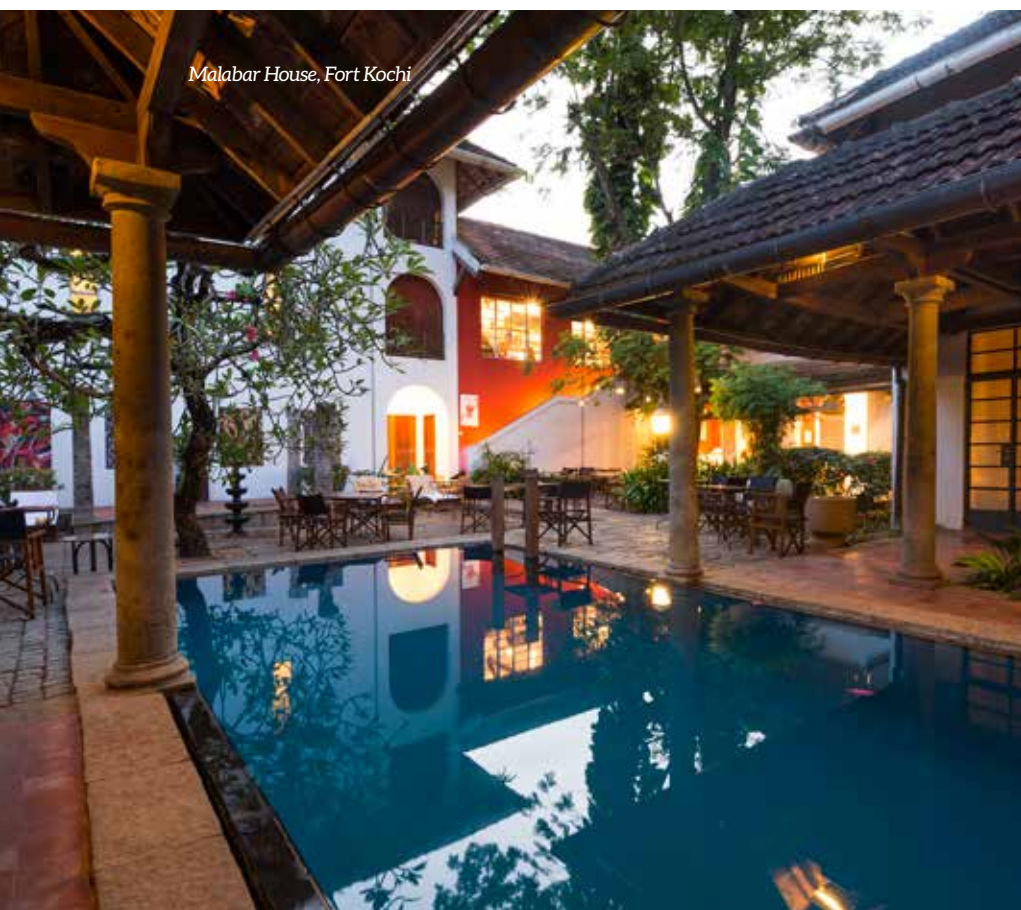
Set in picturesque Panchalimedu, a hill station at an elevation of 2700 ft, this is a signature Naturopathy wellness centre being built at the site mostly using materials sourced from within and around the site. The walls are made of either compressed Soil Blocks (CSB) using soil from the site



Le Colonial, Fort Kochi



Sarovar Estuary Island Resort, Poovar



Malabar House, Fort Kochi

or using rubble found within the site. Accommodation is provided in 19 cottages of three different types. The infinity pool is set in such that it has an unhindered panoramic view of the reserved forest areas. The 8000 square feet treatment centre is built within the contours and lets you enjoy nature at its best.

Spice Village, CGH Earth

This property has the distinction of being the first eco-resort in Kerala and perhaps in India. The CGH group acquired a Spice Garden in Thekkady within close proximity to the Periyar Sanctuary. The client was keen that the built form should be light and not to play a dominant role. Inspiration was got from the tribal huts in the area which comprised of walls made in the traditional wattle and daub method by using jungle tree branches and sticky clay as infill which was dug from the ground, while the roof comprised of grass thatch. Since the property was catering to a high-end foreign clientele, the cottage walls were substituted



Prakriti Shakti, Panchalimedu



Spice Village, Thekkady

with country bricks, while the floors were laid with traditional terracotta tiles. The roof structure comprised of a thin shell roof which was supported on the brick walls and then covered over by a grass thatch roof resting on teak log pillars. The cottages were arranged like a tribal hamlet interspersed between the spice bushes. The wood for the windows and furniture was made from the waste wood of packing cases. The property has won many awards in the resort category for imbibing environmentally eco-friendly practices.

Tower House by Neemrana

This 16th Century Bungalow, popularly known as the Tower House is a main landmark building in the Fort Kochi heritage area. This was converted to a 14 room Boutique Resort along with a Restaurant on the Ground floor. Great pains were taken to restore the structure to its original glory while introducing modern toilets, amenities and adequate light and ventilation to the interiors.

Vasundhara Sarovar Resorts

Vasundhara Sarovar Premiere Resort is a 5 Star Deluxe property situated on the banks of the Vembanad Lake, in the Vayalar region of Kerala, as yet an untapped backwater potential with its pristine and unspoilt beauty. Being situated in the handicrafts and coir region the project was conceived to showcase Kerala and its arts and crafts in all its glory. The Interior Design of the project was woven out of a series of Kerala stories, starting with the Temple Festival at



Tower House, Fort Kochi

the reception as the celebration of Kerala in all its uniqueness. Each zone was given a specific contextual theme, with the entire package of the names, the stories, the ID and the arts and graphics coming together as one. The ID team also worked with graphic designers and fabric designers to come up with customised furnishings for the project. The project won the Best Hospitality Interiors Award at the National level from the Indian Institute of Architects in 2013.

Cranganor Heritage Café and Homestay

A quaint 7 room homestay on the banks of Periyar in a typical Colonial Kerala style was the dream of this Malayalee couple Vineeth and Rasmi who relocated to Kerala after a career in Bangalore. The project used a combination of local materials, art and crafts weaved into an open and airy spatial configuration such that all spaces opened up to the majestic river. Different hues of oxide floors with open courtyards in bathrooms, and spaces wrapped around water bodies and landscaping gave the project a feeling of living in the laps of nature.



Vasundhara Sarovar, Alappuzha



Cranganor Heritage Café and Homestay, Puthenvelikkara



Celebrating Nature

Inscape Insider Vivek Muthuramalingam, Kumar La Noce & Salim Pushpanath

PROJECT INFO

PROJECT NAME : CARDAMOM CLUB
LOCATION : THEKKADY, KERALA
PRACTICE : KUMAR LA NOCE
TYPOLOGY : RESORT
AREA : 500 SQ. M
YEAR : 2017
DESIGN TEAM : BHAVANA KUMAR, NICOLA LA NOCE
CONSULTANTS : MANJUNATH & CO.(STRUCTURAL), EARTHLINE (LANDSCAPE)

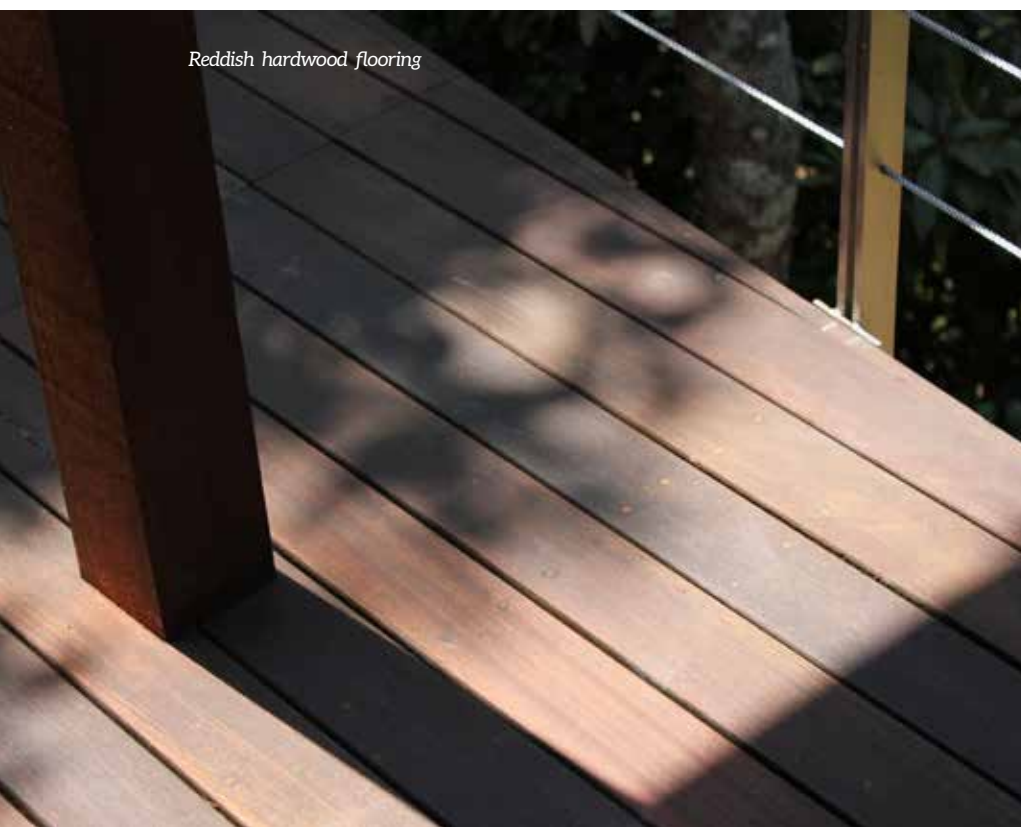
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The resort with cabins designed to nestle within a sea of green gets its name from the surrounding cardamom plantations.

Tucked away in the hilly, tropical Thekkady in Kerala, Cardamom Club is an award-winning resort by Kumar La Noce that stands out for its earthy yet luxurious design. The resort with cabins designed to nestle within a sea of green gets its name from the surrounding cardamom plantations. The client had envisioned a boutique resort inspired by the beautiful terrain and approached the architect to breathe life into his dream. The built form includes five independent cabins, an outdoor pool with adjacent stepped decks and a spa block divided into three interconnected volumes all raised on stilts to maintain minimal incursions into the natural terrain. This solution will also facilitate providing optimal views of the untouched verdure outside.

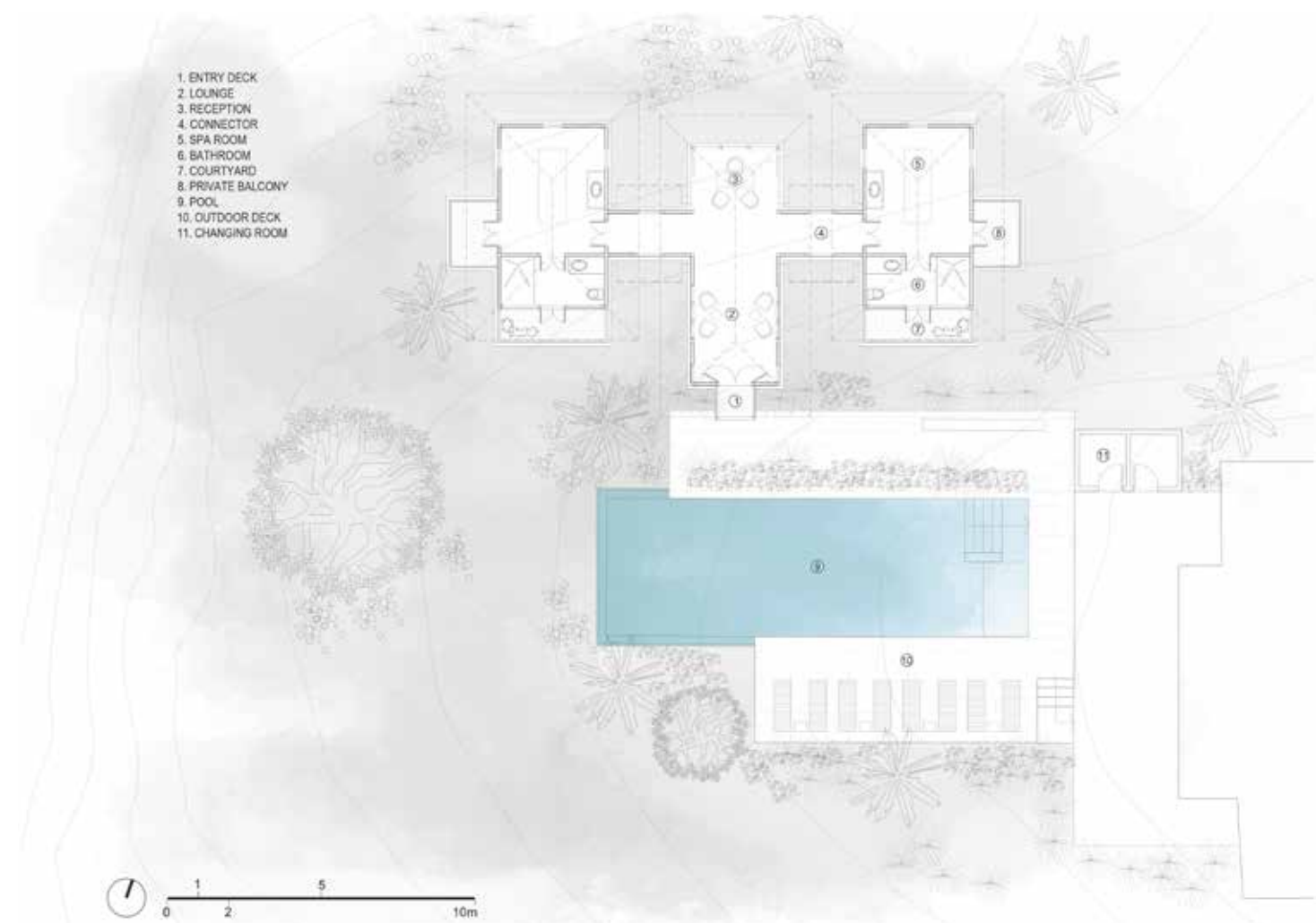


Interconnected volumes raised on stilts



Reddish hardwood flooring

The 40 sq.m cabins feature floor to ceiling wood-framed openings that are composed and designed to enhance the impact of the dramatic views while ensuring privacy between the units. The cabins open out to generous decks to embrace and experience the feeling of belonging to the surrounding plantation. The structures are envisioned as light and elegant floating volumes in order not to disturb the natural harmony. They are crafted carefully and minimally, primarily out of rich reddish hardwood sourced from sustainably managed plantations. Inspiration for the cabins comes from quaint shops and structures dotting the plantation landscape surrounding the property, which features framed glass enclosures and simple wooden furnishing. These structures were made of minimal materials, featuring framed glass enclosures and simple wooden finishing. This concept became the starting point of the design.



Hand crafted teak wood and rattan furniture are the highlights



Private decks

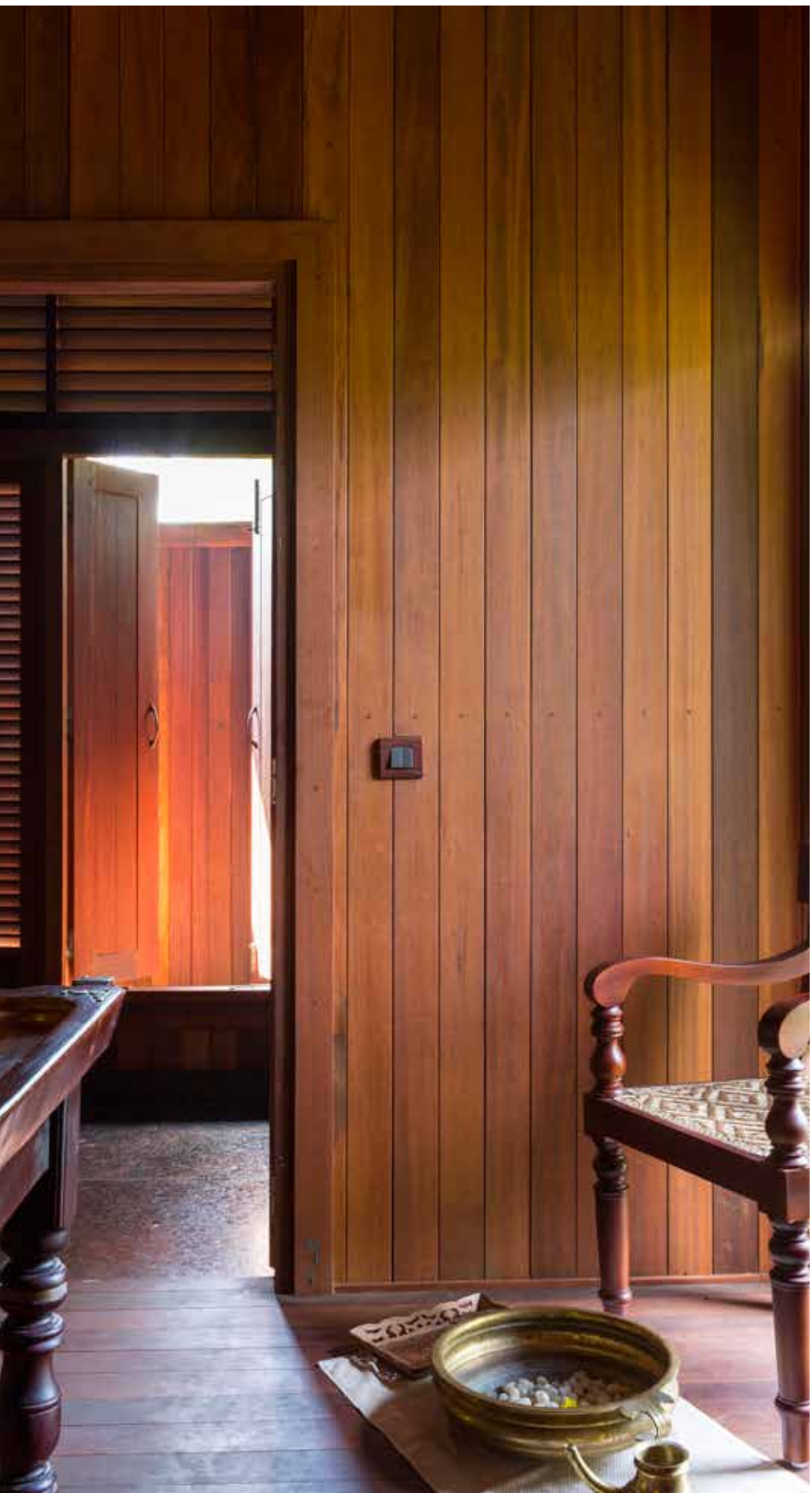


The interiors are minimal and yet sophisticated, keeping the focus on the dramatic setting. Handcrafted teak wood and rattan furniture and rice paper light fixtures complement the rich wood-panelled surfaces. The ensuite bathroom is compact and raw, with locally sourced black granite counters and a shower area featuring a 'porthole' window framing the views beyond. The overall design has been an exercise in balancing luxury and elegance with quietness and restraint.

Cabins are designed to provide maximum privacy

Independent cabins on stilts





Minimal interiors



Floor to ceiling glass openings provide spectacular view of the surroundings

The contemporary resorts strive to provide their customers with an experience focusing on connectivity with nature, doing away with superficial luxury. The design is sensitive to the surroundings of the site. The structures on stilts have a floating and light quality about them, partially removed from sight by the thick foliage. The cabins, each a 40 sq. m secluded space are designed to maximise privacy to the client.

Each cabin has an extending deck to capture the best views. The interiors

are minimal to give centre stage to the surroundings without undermining user comfort. The interiors are enriched with ethnic handcrafted teak wood furniture and rattan furniture. The shades of the light fixtures are made of rice paper to be in sync with the wood-panelled splendour of the interiors. The roofing of the cabins has been done using aluminium corrugated sheets, propped on wooden rafters. Other structures in the complex have straw roofing as well.



Outdoor pool



Private decks



BHAVANA KUMAR, NICOLA LA NOCE

KUMAR LA NOCE

Kumar La Noche was founded in Bangalore by architects Bhavana Kumar and Nicola la Noce in 2012. They have grown to be one of the most sought after Indian architects. The studio has worked on projects of various scales including residential, educational, art installations, interior and urban design since its inception. Their work is based on typological reasoning and a need to create evocative spaces informed by pragmatism, culture and collective memory. Bhavana Kumar has a B. Arch from RVCE, Bangalore, India, 2008 and an MA in Housing and Urbanism from the Architectural Association, London. Nicola La Noce is an Italian Architect-Urbanist. He graduated in Architecture-Engineering at Università di Cagliari and has an MA in Housing and Urbanism from the Architectural Association, London.

The architects have successfully produced a design that underlines the need for luxury that facilitates connectivity with nature, above all other things. Resorts are a respite for people who want to get away from the noisy, polluted city. To give them this experience, it is essential to declutter and simplify. The architects have maintained their restraint on the elements to create a balanced design that elegantly celebrates nature.



Free flow of forms

 Inscape Insider  Play/ Saketh Singh (Jaya Sriram, Saketh Singh, Nancy P)

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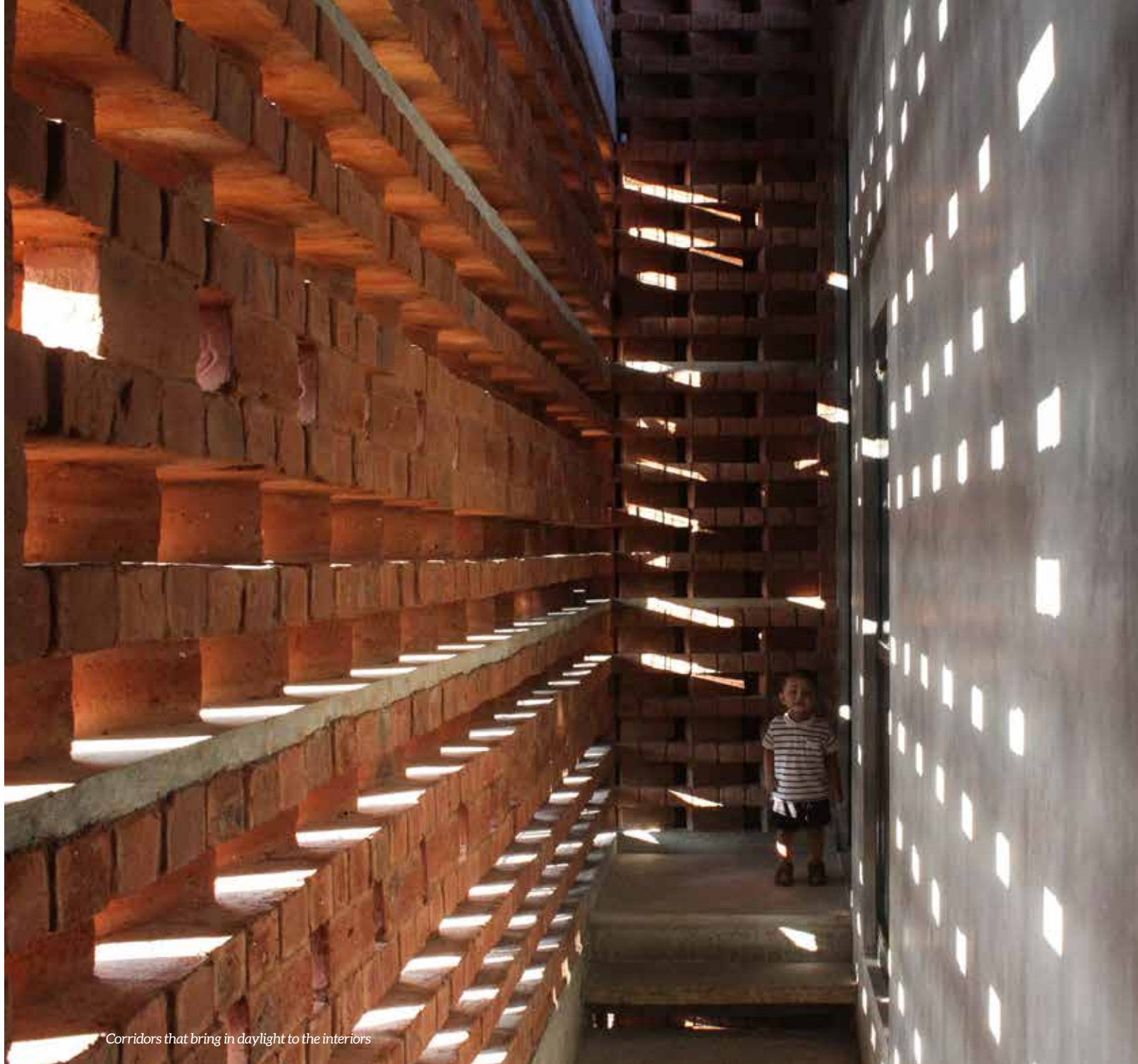
The layout emphasizes the openness of the space, unlike the boxed-in feeling of a conventional hotel.

PROJECT INFO

PROJECT NAME : SENGAL HOUSE
 LOCATION : PONDICHERRY, INDIA
 STUDIO : PLAY DESIGN STUDIO
 ARCHITECT : SAKETH SINGH
 DESIGN TEAM : KEERTHANA V, HIMANGSHU PATHAK, NIKHILKUMAR KAMTAM
 YEAR OF COMPLETION : 2019

Process of evolution is a continuous progression, and its relevance in architecture is constant. What is considered eternal is the architecture that not only responds to the urgency of its time but also stays relevant over the years. Traditional clay brick is one such construction material that has kept its significance over the centuries. It has a greater connotation in the Indian context due to the country's tropical climate. The Sengal House a boutique hotel located in a potter's village near Auroville with the usage of the vernacular material clay bricks beholds ones attention. The boutique itself receives its name from the Tamil word for bricks - sengal.





Corridors that bring in daylight to the interiors

The exposed brick wall is not only a facade highlight at this hotel, but bricks angled according to the sun path and building's orientation is used abundantly in the interiors to bring in ventilation and to naturally light up the areas. A small inner-court between the rooms and the façade acts as a private retreat. The modules and courtyards are linked by a single linear corridor, oriented in the north-south axis. They are built diagonal to each other, on either side of the axis; to accommodate courtyards between them. The latter incorporates dining-areas along with a coffee bar.

The layout emphasizes the openness of the space, unlike the boxed-in feeling of a

conventional hotel. Inside each room, the layout is optimized to receive ambient daylight with two major fenestrations, the larger floor-to-ceiling opening to the inner-court. The light is further accentuated by the subtle finishes of cement oxide walls and natural stone floor. The rooms are equipped to function to guests' requirement with amenities for a work-station, lounge area and mini-bar.

Light plays an important role in the design of the project, as it consistently draws attention to the forms. Space constantly changes with day-light; underlying the different textures and colours as well. Different spaces enhance and mellow the light accordingly, throughout the day.

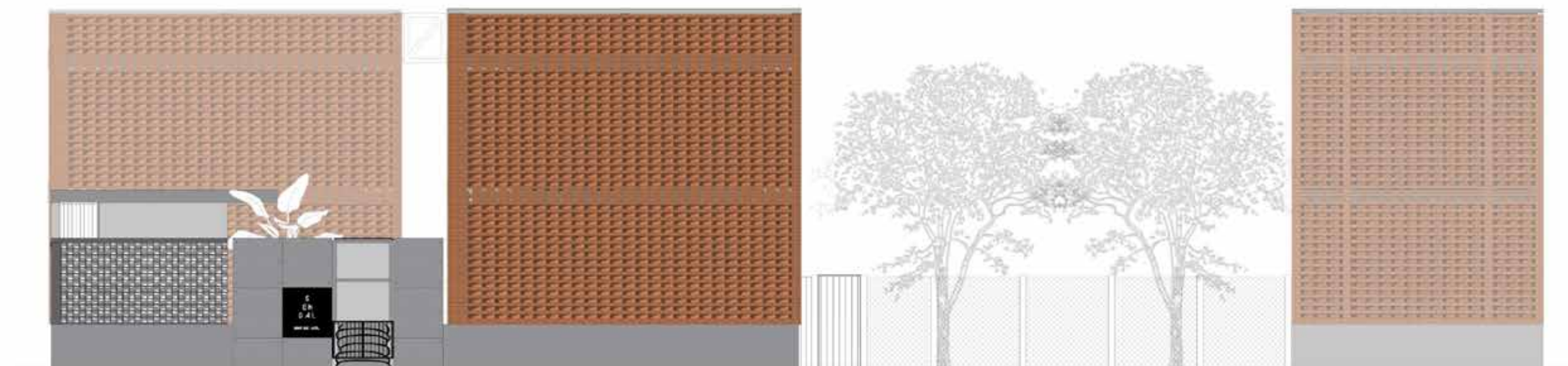


+9.35 m
Parapet Lvl

+7.85 m
Terrace Lvl

+5.0 m
First Floor Lvl

+1.7 m
Plinth Lvl
+0.3 m
Road Lvl





Wind rustles the flourishing landscape as the plants with large foliage create groves to experience the cool shade. The landscape softens the built volume and will continue to grow. The careful choice to integrate tropical-landscape into the design dictates the micro-climate in the space, moderating the temperature in the common courtyards as well.

The hotel not only uses the vernacular material pallet but also makes use of the design elements customized in collaboration with local craftsmen at different scales. Details like room-numbers were custom designed by the studio and made locally, while the terracotta gargoyles were developed with a local potter. Stones of different sizes and forms were sourced from local quarries, including the 2.5 tonnes monolithic stone that forms the reception desk.

Subtle finishes of cement oxide walls



Light plays an important role in the design







Vernacular material pallet is the highlight of the design



Layout is optimized to receive ambient daylight



SAKETH SINGH

PLAY DESIGN STUDIO

It is a young architecture and design research studio started by Saketh Singh near Auroville, Pondicherry. The team is experts in providing architectural and design consultation on projects ranging from individual residences to housing layout and educational facilities. With the experience and skills of the team, they work on creating design strategy, products, architectural, Interior and planning solutions.

As a design approach, there is a conscious effort to create site-specific spaces, stand the test of time and age gracefully; unlike conventional spaces that require constant maintenance or change with trends. The studio-designed spaces act as a canvas and integrate with the nature of the site. Thus the user experiences the built-form and landscape visually; while continuing to experience natural surfaces and microclimate physically.

Rooted in the character of its natural surroundings the organic flow of the design helps it to seamlessly blend with the surrounding landscape thus making it an integral part of the plan of evolution.



Rustic elegance

Inscape Insider George Seemon, Anand Jaju, Nitin Bhardwaj

PROJECT INFO	
PROJECT NAME	: KAAV SAFARI LODGE
LOCATION	: KABINI, KARNATAKA, INDIA
FIRM	: STAPATI
DESIGN TEAM	: ARTONY JOSEPH, AR. ANUPAMA, AR. POONAM NOUFAL, AR. FAIZAN A FARUQI, AR. ROSE ANN, AR. DEEPAK DAMODHARAN, AR. RAHUL MATHEW
CLIENT	: KABINI HOLIDAY HOMES PVT. LTD
YEAR OF COMPLETION	: 2011

“Kaav Safari Lodge set amidst the serene hinterland of the Nagarhole wildlife sanctuary offers the wilderness

Spending reflective moments with nature help one to further advance a greater understanding of the wonders of this world. In our fast-paced life, we hardly give a fleeting look to our surroundings and that is why an occasional break from all these craziness helps us to freshen up our mind. Safari parks are a great place for some soul searching. Meeting wilderness face to face is a kind of meditation as it is therapeutic to both mind and soul. Kaav Safari Lodge set amidst the serene hinterland of the Nagarhole wildlife sanctuary offers tastefully refined ambience for a sojourn in the wilderness.



The property that sits right at the edge of the forest offers a tranquil atmosphere filled with the delightful symphony of the national park. The design template was set around an existing nondescript two-storey structure in the property raised on stilts. Based on the adaptive reuse methodology the structure was altered to make it fit for a new spatial typology and functionality. This naturally directed the planning strategy to address the design concern of leaving as minimal a footprint as possible on the terrain, resulting in a very compact organization of the spaces.





Construction is done using locally available materials



Vernacular building materials give the resort a rugged appeal

To break the conventional grand entrance module usually seen at the other safari parks, the journey starts from a subtle path that leads one up into a semi-covered passage with a visual axis looking out to the distant open to sky pool area beneath a huge banyan tree. This very entry sequence sets the tone for the spatial experience. The spreading canopy of the beautiful banyan tree, together with the hanging root formations create a unique ambience for the pool, which is further accentuated by the rustic granite deck. The insides of the pool are finished in cement, which causes the water to catch the varied hues of the sky, presenting pristine azure tones in the daylight, which in combination with the context of the surrounding forest and the grand banyan creates a soothing ambience to relax.



Minimal carbon footprint is the main ethos of the design





TONY JOSEPH

STAPATI

The architecture practice was established by Ar Tony Joseph in 1989. Tony graduated from MIT Manipal and completed his masters in design from the University of Texas, Austin, in the Charles Moore program. Interactions and travels with Moore and his views on regional architecture had a strong influence in the direction of Tony's design. He returned to India and started Stapati, which has steadily grown into a multi-disciplinary practice emphasizing values of integrity, sustainability and innovation. Stapati's architecture emerges from a sensitive understanding of the context; one where the evolution of design is firmly rooted in the region's traditional narratives, while interpreting the elements in a modern context. There is an underlying acuity in the design approach, which responds to the site uniquely, rendering it relevant and timeless.



Elegant colour palette compliments design



Handcrafted mirror



Tents offer luxurious experience

Mediation on shaded spaces dictates the spatial organization on the ground level. The simple roof plane above with intermittent columns on one side and a local rubble wall on the other defines the enclosure. Here the architectural interventions are restrained. The ambience is a dialogue between heavy and light, closed and open, rough and smooth, light and shadows. This play of opposites creates a simple, relaxed space that doubles up as the dining area and also the main area for social engagement. The open kitchen adds another layer, with the guests invited to partake in the culinary process, creating a very interactive dining experience.

The rooms on the first floor further enhance the theme of earthy elegance, one which complements the context of the jungle. The large airy living room opens out onto a spacious wooden decked balcony which looks out to the forest beyond. The spaces are done in a minimal way to avoid clutter, providing a setting without distractions to unwind and relax. The innovatively

designed hanging light above the open pantry incorporates the red rings of the 'Channapatna toys', is a fine example of combining the regional handicraft traditions into the built vocabulary.

Within the guestrooms, the use of materials like saw-cut timber, polished cement concrete flooring, wired glass doors and white walls, together with the carefully designed mirrors and light fixtures create a rugged yet refined ambience. The rich textures provide vibrancy to the minimalistic themes of the interior. The use of local elements and the consistency of the colour palette, come together to impart an air of sophistication.

From the rustic charm of the interiors to the seamless flow of spatial organisation the safari park offers the perceptive of experiencing the nature from within. This deeper form of experienced learning further our understanding of the world we live in. As one gets fully immersed in the experience of nature our soul would find it easy to push the confines of restrictions.



Bold and Beautiful

Inscape Insider Nivedita Gupta, Samya Ghatak, Abin Chaudhuri

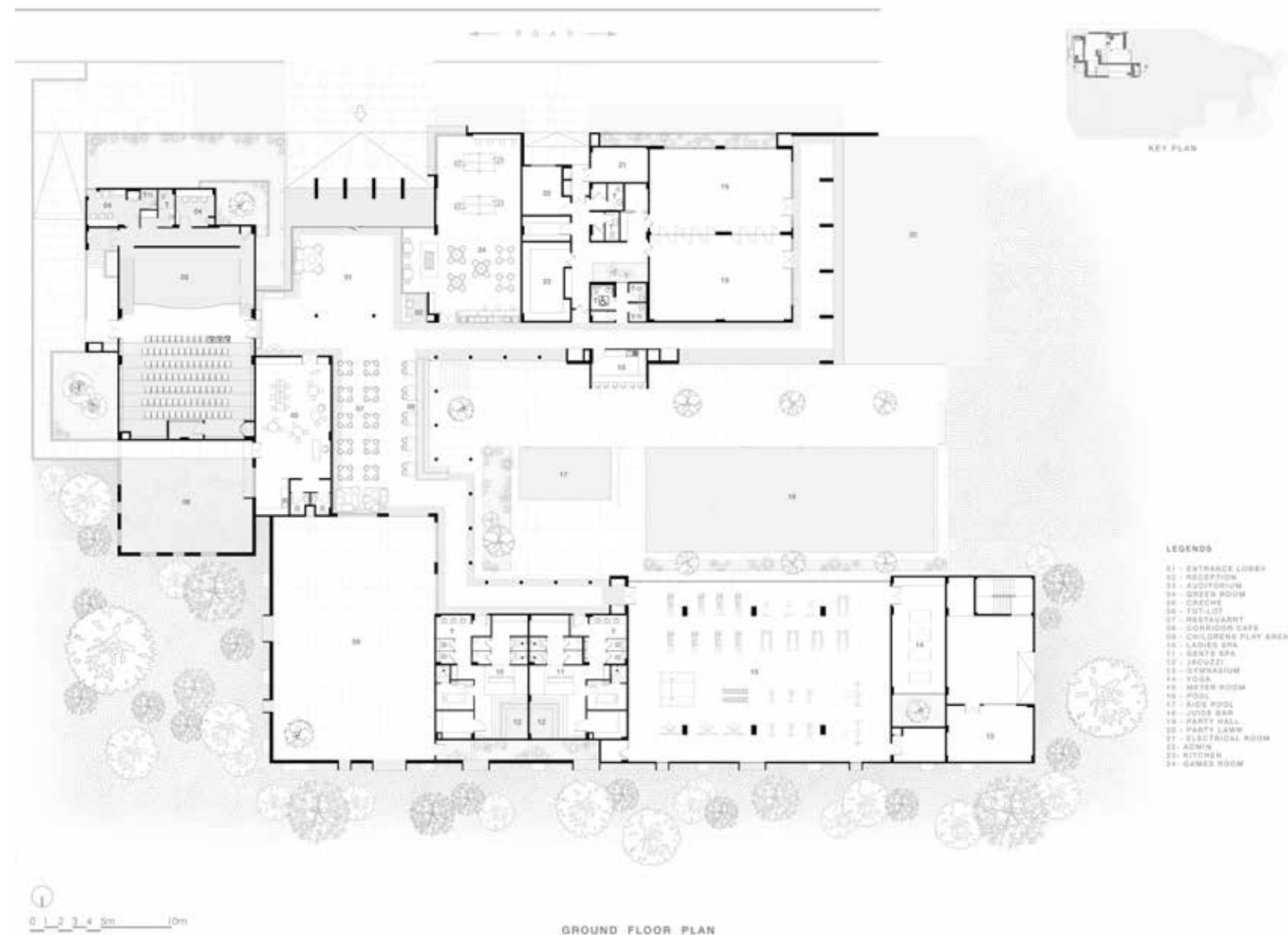
PROJECT INFO

PROJECT NAME : THE CENTRUM CLUB
LOCATION : DOMBIVLI, MUMBAI, MAHARASHTRA
FIRM : ABIN DESIGN STUDIO
DESIGN TEAM : SONIA GUHA, SAMYA GHATAK, POORVI DUGAR AJMERA, USHA THAKVANI, AND MAYURESH KELVALKAR FROM LODHA GROUP
CLIENT : LODHA GROUP
PROJECT AREA : 20000 SFT.
COMPLETION OF PROJECT : 2019

“

The Centrum Club is inspired by the traditional 'wada' houses of Maharashtra where groups of rooms are arranged around one or many courtyards

The aesthetic appeal of architecture is undeniable, but the creative use of functional spaces set most of the structures apart. The concept of structures that allowed a sufficient amount of air and light has always been a favourite theme mostly because of the climatic necessities it present. One such concept that has found acceptance even centuries after it was introduced is the traditional 'wada' architecture of Maharashtra. The elegant structure with its clean pure lines that allowed an adequate amount of air and light resulting in great ventilation was a residential architecture that emerged in the 18th and 19th century.



The Centrum Club's located in Dombivli, Mumbai, is inspired by the traditional 'wada' houses of Maharashtra where groups of rooms are arranged around one or many courtyards. Wada, derived from the Sanskrit word 'Vata' meaning plot or piece of land for residence, have a central. All 'wadass' do share some of the basic elements and characteristics. In this clubhouse, the courtyard is translated as an activity zone comprising swimming pools and a deck. This



A dialogue between light and shadow



water court is flanked by naturally ventilated, semi-open hallways that organically extend to form the cafe and juice bar around its edges. While connecting various enclosed functions, they also connect to the open children's play areas creating an interesting juxtaposition of open, semi-open and covered spaces, blurring the boundaries of inside and outside. The material palette is also a steady transition across the spaces furthering the intent of seamlessness.

Dynamic volumes



Blurring the boundaries between the outdoors and indoors



Semi-open areas



Jalis keep the interiors ventilated





Rough cement fish walls



Weathered steel facade



A seamless combination of traditional and contemporary style



ABIN CHAUDHURI

ABIN DESIGN STUDIO

It is an international and national award winning architectural design studio, based in Kolkata since 2005 under the leadership of Abin Chaudhuri, an architect, visual thinker and impulse seller. Since its inception, Abin Design Studio is exploring the 'unknown' journey, experimentation with materials and technology, and the engaging art and culture, aiming to provide a 'soul in the shell'. The studio is engaging design in the urban fabric and peri-urban edge, as a catalyst for deliberate change. The Studio's work focuses on the idea of holistic design, not just limiting to ideas, but also physical manifestation through multi-disciplinary collaboration.

Dynamic volumes in massing encapsulate the built and un-built spaces while keeping the courtyards shaded from Western sun and glare. A composition of bold exterior finishes in Weathered Steel and Rough Plaster are punctuated by graphically located openings to frame views of the distant hills. Dramatic light and shadows, and playful glimpses across inside and outside extend the building's reach beyond the physical site.

The layout wonderfully blurs the indoors and outdoors and create a wonderful medley of open and semi-open locations where each space flawlessly flows to the other.



Incredible and Beyond

Inscape Insider Dook Photography

PROJECT INFO

PROJECT NAME : ANDBEYOND SOSSUSVLEI
DESERT LODGE
LOCATION : NAMIBRAND NATURE
RESERVE, NAMIBIA
GROSS BUILT AREA : 4100 SQM
LEAD ARCHITECT : JACK ALEXANDER
DESIGN TEAM : CHRISTOPHER BROWNE -
INTERIORS (FOX BROWNE
CREATIVE), ASHLEY VAN
DER WALT - INTERIORS
(FOX BROWNE CREATIVE),
ABIGAIL JANISCH -
ARCHITECTURE (JACK
ALEXANDER)
CLIENT : ANDBEYOND
YEAR : 2019
LANDSCAPE : GORDON KERSHAW

“

*The lodge transform the guest
experience by blending in with the
natural landscape*

Set in one of the oldest and most
surrealist desert landscapes
complete with rippling dunes
in the world is a lodge set on a
private reserve - andBeyond's
Sossusvlei Desert Lodge, Namibia. Designed
by South African-based Fox Browne
Creative, in partnership with Architect Jack
Alexander the design of the pavilion-like
lodges has been inspired by the landscape
itself.

The project is a repurposing of an existing
building from the 1990s, and the designers
achieved it by reimagining the form of the
buildings to draw a series of geometric lines





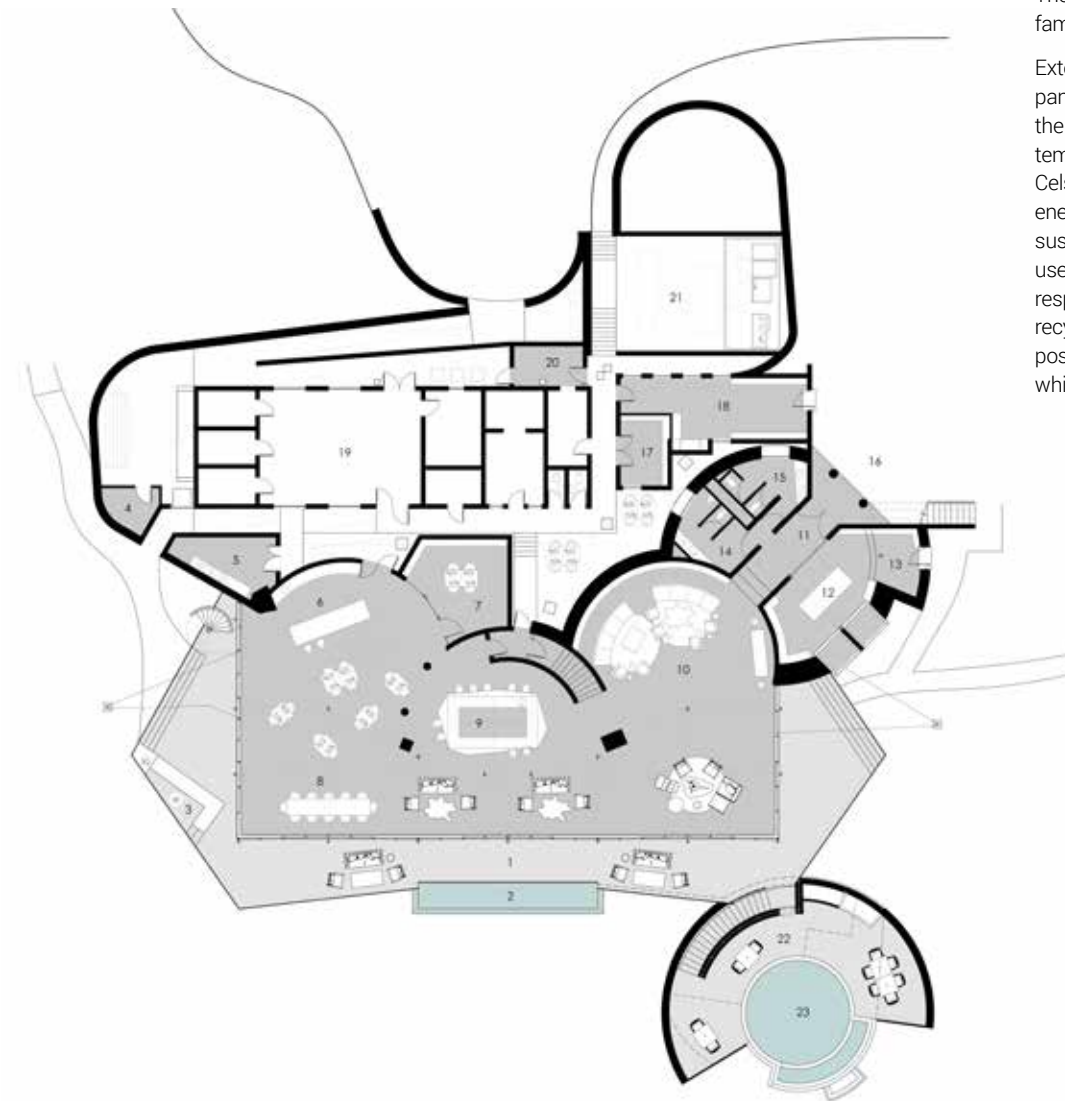
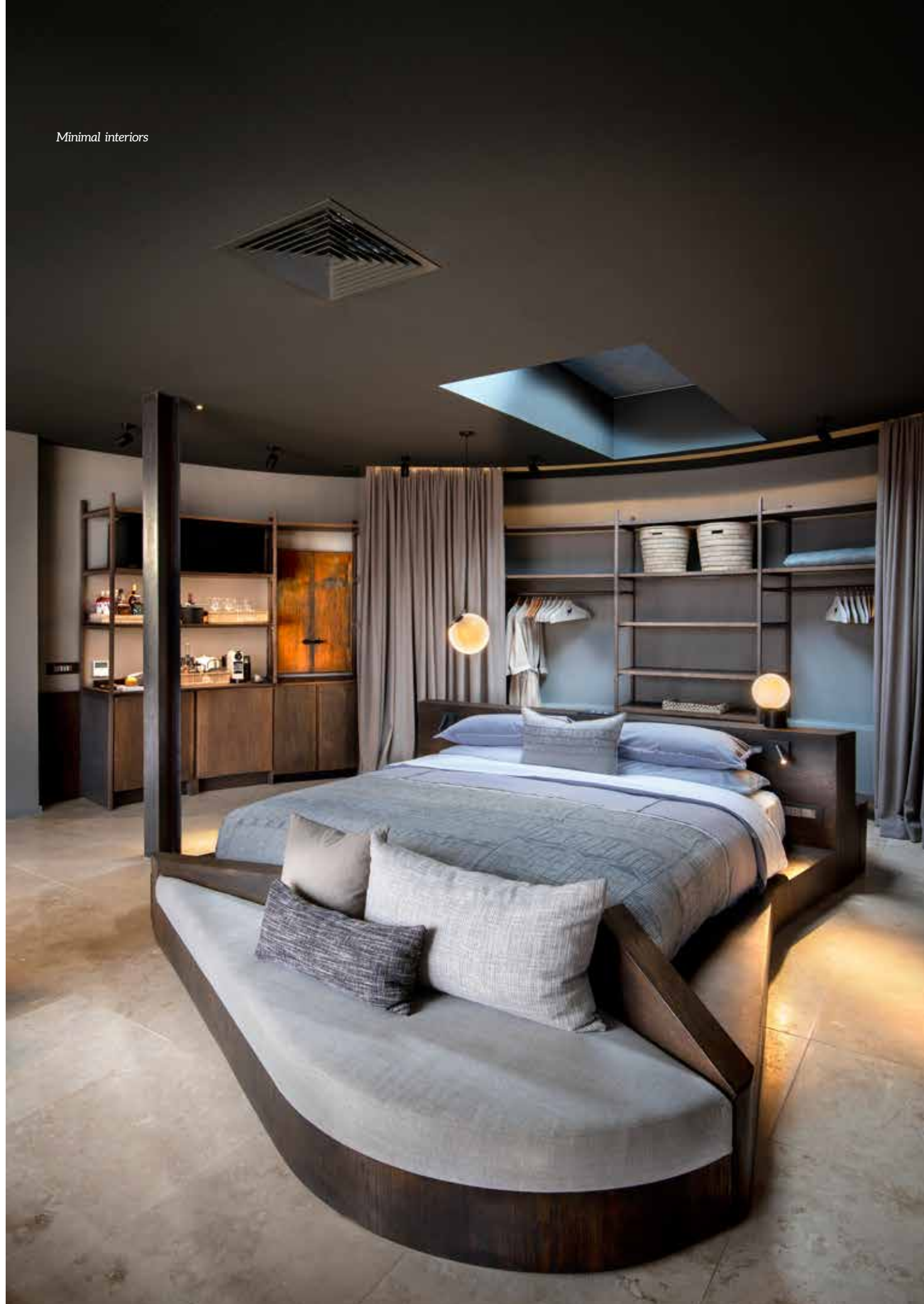
Floor-to-ceiling glass walls provide the guests stunning views of surroundings

in the sand, the glass, rock work and steel pavilions form a counterpoint to the organic, sweeping curves and natural shapes of the surrounding hills and dunes. The lodge gives out a surrealistic feeling like it has been suspended on the horizon where the earth curves away from view and the sky reach down to touch the sand.

The architectural gestures are simple and yet extremely sensitive to the desert. The ambition for the designers was threefold: create an extraordinary experience for the

visitor; design structures that are in harmony with their natural setting and minimise the human impact on this sensitive environment. They achieved it by creating a space that craft a contemporary, yet timeless and undeniably appropriate series of spaces – all punctuated with natural materials and a sense of desert-inspired luxury. The stone and glass suites with floor to ceiling glass walls on the facade provide the guests with an uninterrupted view of its surroundings.





MAIN AREA - GROUND FLOOR PLAN

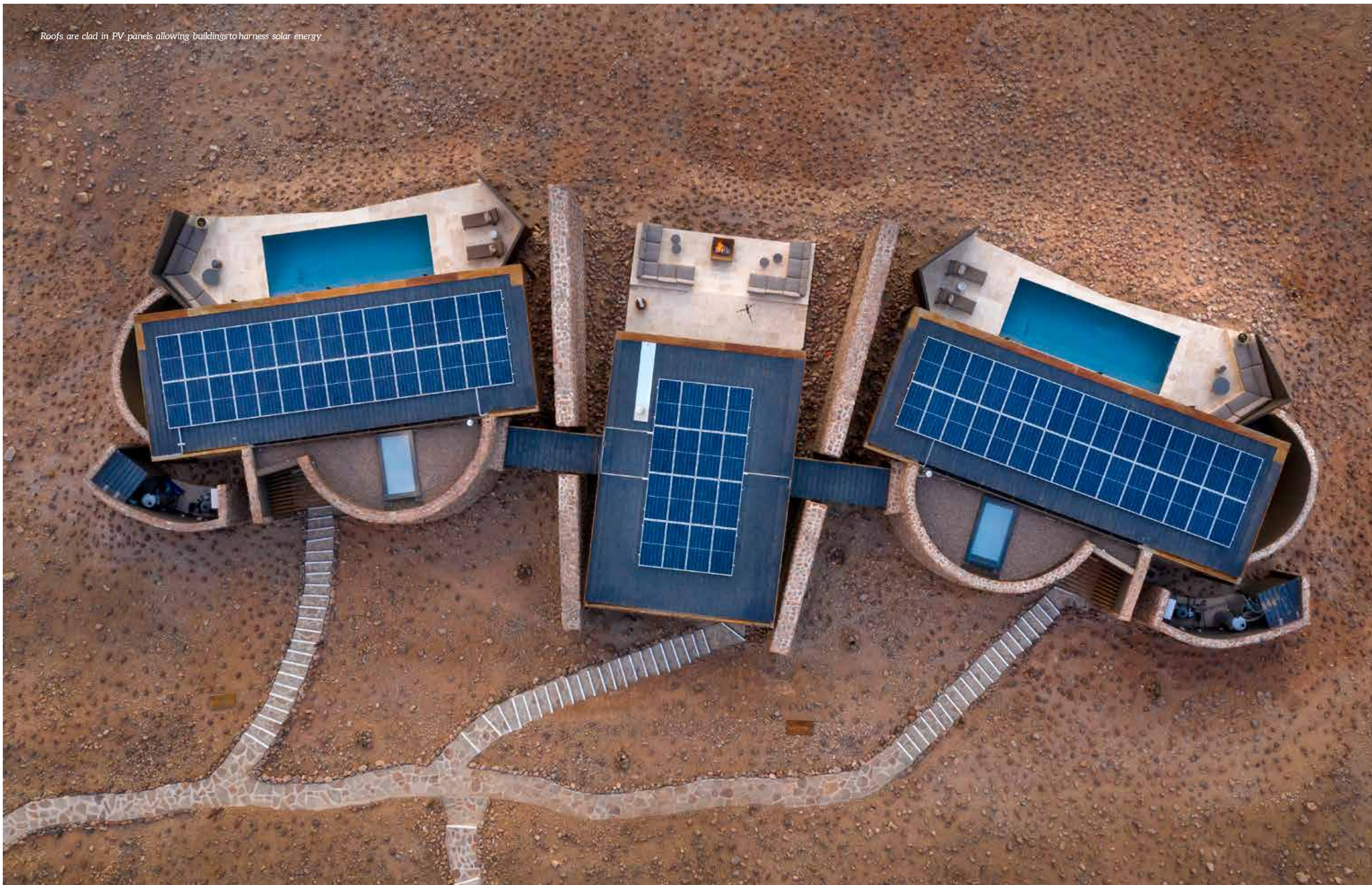


andBeyond - SOSSUSVLEI DESERT LODGE
GUEST SUITE - PLAN

The suites offer privacy and are complete with retractable skylights for in bed stargazing (the lodge is situated on a Dark Sky Reserve), both indoor and outdoor showers, private verandas and even pools. There are also two-bedroom suites for families or groups of friends.

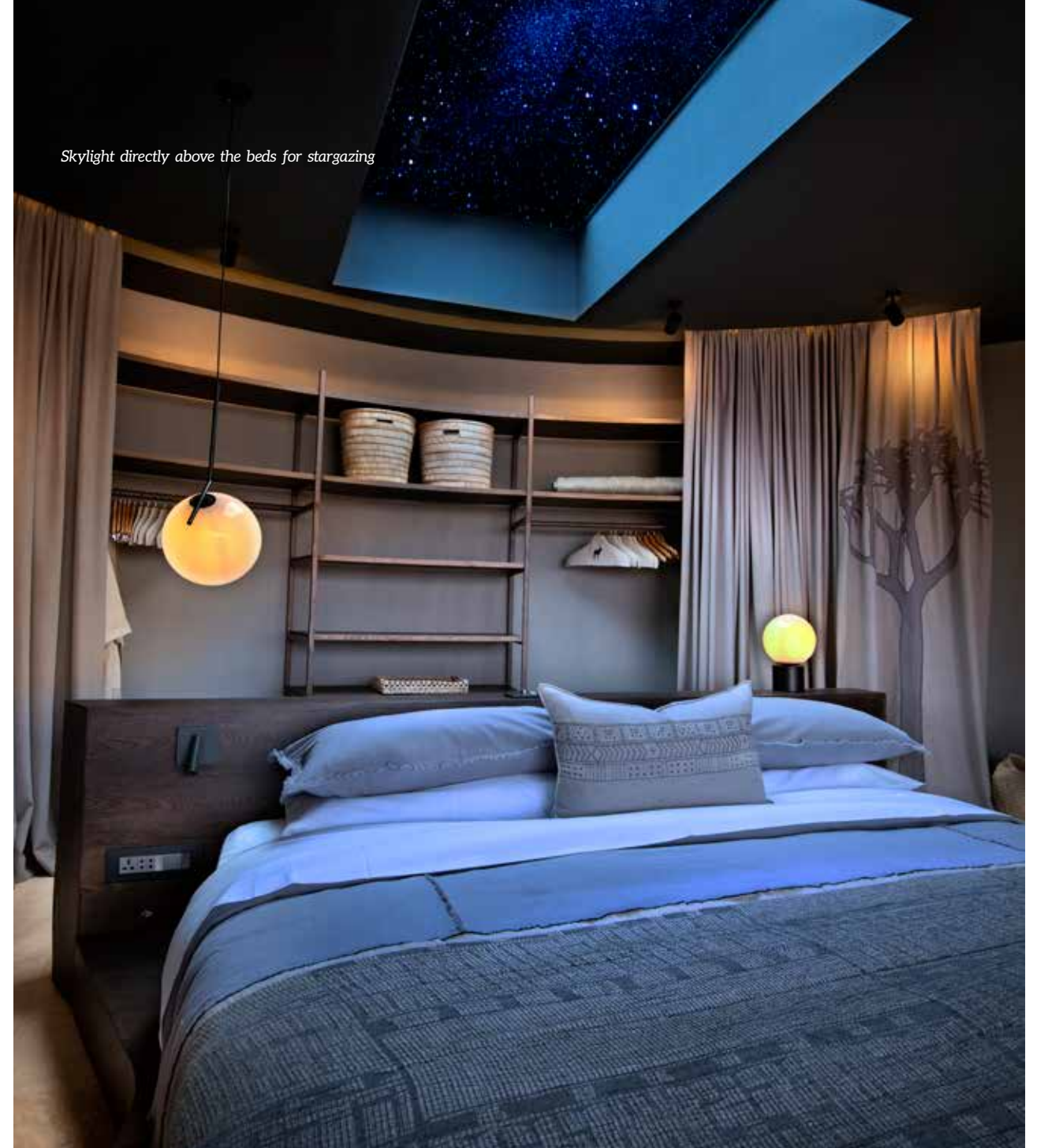
Externally, the roofs have been clad in PV panels allowing the buildings to harness the harsh natural environment (where temperatures often reach over 50 degrees Celsius), and use the sun to create enough energy to ensure the lodge is entirely self-sustained. The electricity generated is then used to power a series of environmentally responsive air conditioning and water recycling systems to ensure the lodge positively affects the environment from which its design was derived.

Roofs are clad in PV panels allowing buildings to harness solar energy





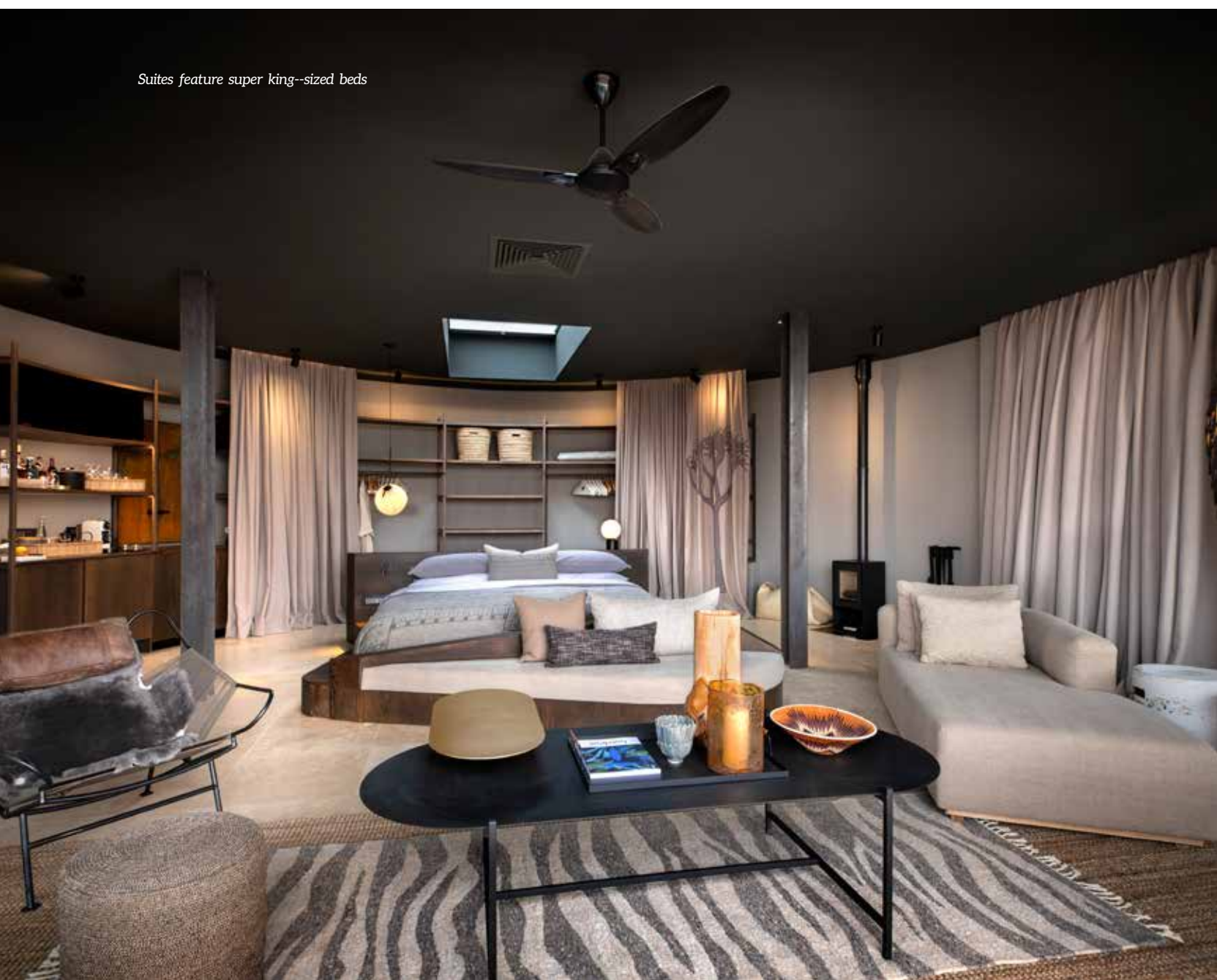
Corten steel gives the facade a rustic appeal



Skylight directly above the beds for stargazing



Fox Browne, also responsible for the interior design, sought to reinvigorate and transform the guest experience by blending in with the natural landscape with the addition of several luxurious features. Space gels well with the topography and resonates the colour tone of its location with its rustic look and the use of corten steel making it look like an extension of the desert landscape.



Suites feature super king--sized beds



JACK ALEXANDER

FOX BROWNE CREATIVE

Fox Browne Creative, founded in 2009 by Debra Fox and Christopher Browne and based in Johannesburg, delivers innovative service in architecture, interior design and hospitality operations. They strive to ensure that the work that they do have a long-lasting and positive impact on the world. The firm creates bespoke luxury properties in Africa and around the world using their unique skills in design and hospitality.

They reinvented the food and beverage offering as well as did the hospitality training of the staff. Debra Fox, co-founder and owner of Fox Browne Creative says of their involvement, "We are immensely proud of what we have accomplished as a team providing a luxurious guest experience while minimising the impact on the extremely, sensitive and natural environment." The lodge provides an epitome of luxury without hurting its environment.





Blurring the lines

Shaivyya Gupta & Rahaab Allana Philippe Calia & Srinivas Kuruganti, Neemrana Hotels

The history of photography in India and Rajasthan, in particular, is as speckled as the tints that artists once used to adorn a still image. With Colonial influences, at first, photography was a means of scientific and anthropological documentation. The nobility were the vanguard practitioners and patrons; think Sawai Ram Singh II of Jaipur, known as the "photographer prince" whose benefaction was particularly pivotal to the medium's dissemination within the desert state. The miniature art tradition, which thrived in and around North India, soon segued to photography, and Rajasthan became an important centre of patronage and incubation for photographer-artists.





NANDAN GHIYA

Nandan Ghiya was born in Jaipur, Rajasthan, in an art dealer's home. Although he had an early exposure to vintage photography he grew up at a time when the phenomenon of internet was budding exponentially. The conundrum of being surrounded by old photographs in real time and having access to all kinds of imagery on the screen gave rise to the so-called '21st century existential angst', which is the cornerstone of his artistic philosophy. Nandan grew to become an artist with an experimental and investigative practice that aspires to challenge the general perception of the statuesque by moving and rendering the past and present in an abstract time warp.

Vintage photographs and objects foraged from pawnshops and vintage stores, which still carry a distinct identity, serve as his raw materials. Then, in this social media dominated digital era, they are 'impaired'/'vandalized' with pixilation, error message boxes, screen glitches, and empty negative 'spaces', to express the loss of 'identity and image'. This juxtaposition creates an imagery that seems to be perpetually on the brink of transition. India and its ever-evolving collective identity are largely reflected in his works. The glitches-up vintage photographs seem to form a particularity of their own and serve as an opposite allegory of the dichotomous existence of India which is struggling to find its footing between its long-standing histories while also keeping up with a fast globalizing world.



Traditionally black-and-white photographs are considered to possess an erudite quality but, at the hands of native Indian photographers grey-scale images took on a new life, suffused with bright colours. Before long, bazaar or marketplace studios proliferated across regions, sustained by the burgeoning mercantile class who got enthralled with this unique mode of visualization. The photographer-artist thus emerged, lending this craft a new aesthetic. His—as it was typically "his"—methodology was informed by the subcontinent's longstanding cultural fixation with colour distilled through the heritage of visual storytelling. Challenging the inherent authenticity of the photographic images, the artist tinted achromatic images, embellished details of garments and jewellery, and later staged elaborate backdrops. His concerted effort nurtured by continuous interdisciplinary and cross-cultural inputs fostered a new model of image-making, melding photography, and indigenous art practices to create a novel artistic idiom.

This historical backdrop informs the practice of Nandan Ghiya, a Jaipur-based visual artist who works primarily with vintage photographs. At the recently concluded exhibition *Ellipsis: Between Word & Image* at the Jawahar Kala Kendra in Jaipur, a section of the show displayed a mid-career retrospective of Nandan's works spanning a decade.

Nandan's grandfather was an eminent photographer-artist in Jaipur, while his father is a dealer of Indian



art and antiquities. With his training at the National Institute of Fashion Technology in New Delhi, Nandan's social framework, familial profession, and formal education have converged to create a distinctive visual language that embodies what he calls a "coexistence of odds," - a core principle of his practice.

By "vandalising" distinctly Indian vintage photographs that carry remnants of history, Nandan imagines the fate of these "archaic" images in the contemporary era of compulsive image-making and self-documentation that pervade our screens and lives. There exists a strong undercurrent of regional affiliation in his practice, discernible in his choice of raw material, colour palette, and finishes. As someone close to his artistic process for several years now, I have witnessed Nandan staying true to his cultural upbringing. His practice is an aspirational outcome of convergent introspection; while his works are a dissonant amalgamation of the iconographies of the local visual vernacular and the digital screen.

Nandan forages forgotten and discarded vintage photographs of mostly Rajasthani origin; works with them with a scientifically investigative approach. He curates and collates images based on tangible and intangible similarities, choosing from an ever-expanding collection that he has assimilated over two decades. He almost always works directly on the photographs themselves by painting and splicing. His process is organically perceptive, contrasting inherent and acquired aesthetics and observations. Values are added gradually; some of his works take years to reach completion and yet hold within them the possibility of further exploration.

His works present the rhetorical complexity of image-culture. With affiliation to regional history and collective identity, and yet resisting rote hegemonies of the past - new iconographies and meta-narratives inspired by digital culture foster alchemy of transience, splintering and fragmenting across time and space as the works mediate on an in-between state.

Nandan is driven by tenacity to distort the vintage photographs he has been taught to venerate and blur the lines between the real and the virtual to create his parallel reality. Much like the photographer-artist of yore, who painted upon images illusory backdrops, jewellery, and elaborate facial



details to elevate the mundane to the fantastical, Nandan's work deploys markers of past and future to create imagery that traverses spatiotemporal boundaries.

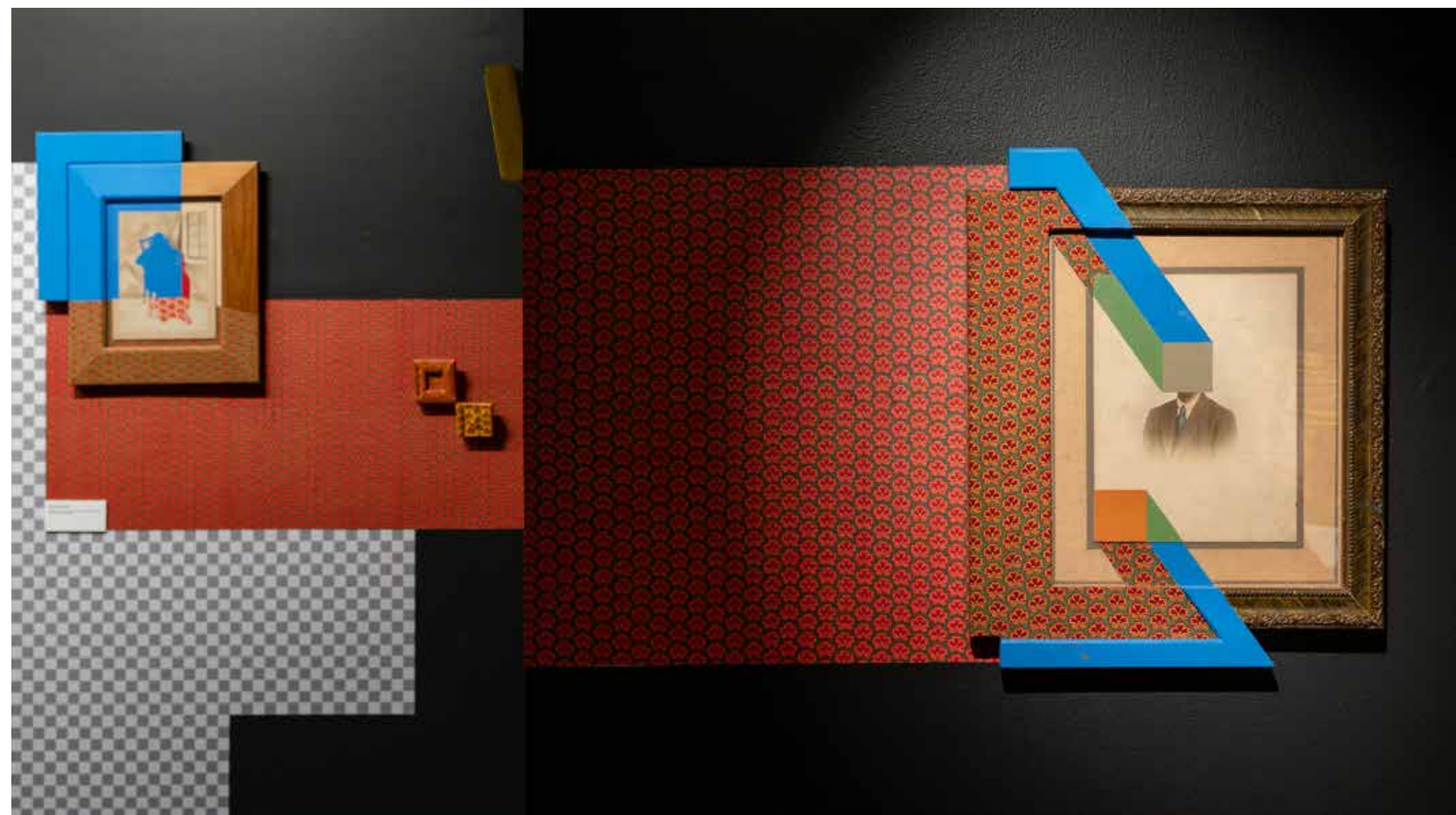
The mutability of the image in an age where visual surfeit and obsessive self-representation have both become markers of the present infuses Nandan's re-appropriation of sepia prints, introducing glitches and pixilation on the surface that he imagines as mutating selves – encountering, escaping and resurrecting new identities.

The series Download Errors (2012) offers a sardonic illustration of the Internet Age and its fundamental ephemerality by investigating the value of an image in the era of Google Search, clip art, and stock photos. The works look like the outcome of a malfunctioning digital display, replete with glitches, error-message boxes, and pixels, alluding to the gradual annexation of a collective mindscape by the propensity of digital screens. Incidentally, these glitches might make the antiquated photographs relevant again, resuscitating and delivering them into the 21st century.

One of the most striking pieces from Download Errors is "Existential Angst," a large-scale installation of photographic

frames forming the phrase "Attachment Failed." The frames, fashioned to form individual pixelated alphabets, contain images of couples whose faces are blurred by the artist as if to protect or obliterate their identities. The message, typically displayed on a computer screen in the event of a weak network connection, is a routine occurrence and a minor inconvenience. However, when blown up, it manifests itself as a daunting and profound declaration about the state of our existence, a reminder of failed and failing attachments: to individuals, community, location, history, and memory.

The recent stretched and pixelated work "DSC2065," with the image of the revolutionary Bhagat Singh marks the initiation of a new direction for Nandan's practice. The frame, which was once thought to confine and protect the image, is here overextended in tandem with the profusion of the digital intervention in every day, an analogue experience. It is convoluted as if challenging the status quo of an image in real-time. With the pixelated frames, Nandan's works take on a dynamism that pushes the margins of the image and its inherent identity. The wall is integrated into the artist's canvas, and newer viewpoints trickle in.



With the Blue Screen series from 2014 onwards, Nandan's process has surpassed concerns of identity, focusing instead on the lassitude of digital surfeit. Images have been fragmented and flattened with a specific shade of blue used prolifically in hoardings, billboards, and local signage, a counterintuitive response to visual profusion, a ritualistic cleansing that brings a meditative focus back to fundamental elements of the lines and shapes of objects. The objective of Blue Screen was solely to declutter and create blank spaces, representing voids in the memory map, that can be filled with subjective whims or icons.

The digital screen is further emulated, almost compulsively, in newer bodies of work post-2014. It is ironic that while Nandan's practice which began as a scathing appraisal of the deleterious impact of the virtual, it is now modelled after its visual standards. The circle of disenchantment appears to have been complete with the permeation of the New Aesthetic in his process, drawing upon James Bridle's theory that describes a coalescing of the digital into the physical world.

The primary images Nandan uses for his latest body of work called Chaura Rasta Neighbours, created for Ellipsis, are from a series of late-20th-century oil-painted

photographs by a Jaipuri bazaar artist. These are static portraits of ordinary people that depict the relative austerity of image-making of that era, paradoxical to the current trends of imaging culture. To Nandan, they serve as the perfect blank canvas to experiment with manifestations of the ego and superego in an attempt to reexamine the complexities of digital identity and consciousness. Several graphic values, along with vintage imagery, are deployed—camouflage, floral prints, Photoshop background checks, watermarks, pixels, and distortions—to denote the subtle invasion of digital forces that slowly chip away at human cognizance. The works seem to be mutating to the point of disfigurement and allude to the many layers of the shape-shifting self.

Chaura Rasta Neighbours is a dystopian projection of virtuality and its intrinsic liabilities, the leitmotif being the insatiable pursuit of attaining the all-encompassing persona. The relentless projection of self takes precedence over the subject, who progressively loses authority, and is rendered an object governed by digital filters, backgrounds, and the glitches that come ascribed with them. The works thus seem to be frozen in an elusive moment of transience. This meditation on liminality is increasingly present in Nandan's new works, which are also beginning to take




on an immersive quality, often spilling and distending, turning wall space into a large, dynamic, glitchy screen.

The scope of Nandan's practise seems to have surpassed his digital weariness and appears to be growing with the magnitude of digital culture. His palimpsest works evolve as a pertinent allegory of the binary existence of emerging "internet tribes," which are struggling to find its footing between the long-standing histories and a rapidly globalizing world. Photography in the digital age is stifled as a form of artistic expression and increasingly rendered a commodity,

even though its scope has grown exponentially with the surge of new media practices and heightened engagement. The authenticity of authorship is debatable and becomes entirely distinct from the subject of the image.

Nandan's narrative becomes an iconoclastic critique of the meaning of imagery and its subsequent consumption against this framework. The past is layered with emblems of the digital zeitgeist, to interrupt the preordained metaphor of vintage imagery, lending it a mutable contemporaneous relevance. By reinterpreting the iconography

of traditional studio photography through subversive methods, Nandan is at once paying homage to his cultural and locational history, while rupturing 21st-century tenets of image-making.

It seems likely that instead of holding one stationary, fundamental self... we are all just a disordered, vulnerable shape shifting collection of traits and histories and tendencies that seem to wax and wane over time. And these various 'selves', jostle for distinction from moment to moment – organically transforming with the click of the mouse, in a blink of an eye. 



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In & Happening

IIID CHAPTER NEWS

BANGALORE

Designuru 2.5

Designuru, Bengaluru's homegrown design festival is a growing movement of IIID Bangalore Regional Chapter, established to create and nurture dialogue between Bangalore's thriving design community and the city.

The year 2020 has been a rather strange year for most of us. With the hope of kicking off 2021 to an inspiring start, the idea of Designuru Weekend Edition was conceived. The team worked and networked tirelessly to put together Designuru 2.5 also referred to as Mini-Designuru, a 3-day Design Festival at Bangalore International Centre (BIC), Indiranagar.

The theme of the festival was 'Mapping journeys' an expedition of creative expression and labour of love. On the 18th, 19th and 20th of December, the thriving art and design community of Bengaluru came together to exchange ideas and inspiration through exhibits, installation, interactive sessions, live music and also ethnic food. It was rather delightful to see people stepping out of lockdown and engaging in stimulating their creative nerves.

The compilation of narratives in the words of the eminent curators:

Exhibition - Drawing as a form of practice curated by Bijoy Ramachandran

"THE TIMELESS & THE TEMPORAL Drawings by Surabhi Banerjee and Avinash Ankalg To 'Draw' - to pull out meaning, to extract deep structure. Drawings have the potential to bring to both the author and the viewer an essential understanding of the world. Through abstraction and reflection, drawings can reveal the mood and quality of intimate inhabitation and the primordial notions of structure and light.

Avinash's drawings remind us of Louis Kahn's wonderful pastels of Rome, Sienna and Egypt made over three months in 1951 which fundamentally changed him and the architecture he produced on his return to the US. Avinash is seeking these same truths of silence, structure and light. His drawings abstract the rhythms of the places he has visited - giving us the chance to see their essential order through his delicate orchestration of colour, shadow, and white space. They reveal to us an inveterate traveller seeking out the direction from an intimate understanding of the past.

Surabhi's rich illustrations reveal a more inward journey. They document personal space, capturing mood, light and intimacy.



Produced digitally, these are personal ruminations on shared space and reveal to us moments of rare candour, seen through the eyes of a recurring bespectacled character - a stand-in for the author. These drawings seem like pages out of a diary, and we, as viewers are invited to take a peek." - BIJOY RAMACHANDRAN

Exhibition - Architectural Heritage curated by Arun Balan

Documentation of Vernacular Karnataka homes and their restoration journey by Samrakshan India, Architect Ajit Andagere.

"When Kavitha Sastry reached out to me asking if I would like to be involved in curating an exhibition for the Mini Designuru 2020, I jumped at the opportunity. A few days later,

when I sat down to think about what I had just committed to, I started to panic. There was so much to do at the office and I was wondering how I would find time to contribute effectively to the program.

Our first session at the BIC set the tone for things to follow. There was so much energy going around at the meeting. Each one coming up with brilliant ideas to set the agenda for the event.

The team comprised of the core IIID team and some of us rookies. It was great to see the synergy and the enthusiasm in the way each one picked a role and owned it.

"Mapping journeys" was an apt title for the event spanning three days. Made me wonder, could one map stories from

our past? What better story could we have picked than the one that speaks about the commitment and tenacity of a motley group of youngsters from Andagere Architects, who work tirelessly to capture the timelessness of our traditional homes that are steeped in history and culture.

Samrakshan India is the brainchild of Architect Ajit Andagere. His work has its inspiration from traditional architecture. His interpretation of traditional spaces, forms and details has set his practice on a unique trajectory.

Samrakshan India, a non-profit organisation aims to document traditional homes across Karnataka. Penning stories of their origins, of the families that have lived in them and the transformation that these homes go through over the generations.

The vision is to bring these stories together to enrich and influence the minds of architects, designers and even the common man. For they believe that there is ample evidence there that and man and nature can peacefully co-exist. These homes have withstood the rampage of time, use and in some cases disuse. They speak of untold stories of sustainable living that is central to all traditional planning. There are lessons for all of us in these journeys, lessons we must learn from and make our own." – ARUN BALAN

Exhibition – IIID Design Excellence Awards curated by Gunjan Das showcasing Bangalore's top award-winning designs

"IIID Design Excellence Awards Exhibition 2019-2020 featured the National award-winning projects from Bangalore. We had 12 winners with 2 of them winning 2 awards each. In keeping with the Designuru theme, 'Mapping journeys', all the award winners were invited to share their journeys. Following COVID protocols, each architect was assigned a slot to present his/ her journey, spread over 3 days of the event. This was very well received by the audience. We also exhibited a couple of introductory panels highlighting the award process in arriving at the winners, the awards committee, and the jurors. These awards were unique as the whole process was conducted virtually. Some of the previous award books were also on display to encourage more entries in the future." – GUNJAN DAS

Illuminated Interactive Installation by Elayaraja Mayavan

Architect Elayaraja brings a moment of experiential surprise in the work he does. He strongly believes that people and nature are the subjects, and the objective of design shall consciously revolve and respond to them.

"An installation to bring a balance of architecture and light, ancient and contemporary. A form that functions to acknowledge the existence of the surroundings (people).



The architectural light installation enables a deeper sense of engagement with people. Creating real and meaningful space to spark or trigger conversations and a skim through a lapse, imparting a memorable message.

The nature of his work as an architect often holds close relations to the reflexes inspired or influenced by "light". Practising and promoting the same, the medium of giving an expression to the installation was decided upon to be as light.

An approach of conveying a message was made, to inspire and urge the younger generation and the community of non-architects, architects as well to look and seek meaning, architectural values from the roots of our nation.

The design of the installation was wrapped in various layers of thought processes. Orientation was planned as such that there were numerous points of vistas created from the inside and outside of the building. A visual connection to the installation, over three days of the design festival, made an impact on an indoor pavilion. The light was poured as landscape, spiking out like sprouts creating a natural pathway dark was made to architecturally understand its importance and significance.

An experimental and experiential study on the properties, thresholds, phenomena, and behaviour of the materiality under contrasting setups were made to emerge the right expression, through the paring of light and acrylics.

The installation represents today through its fragile, reflecting yet translucent profiles, emerging from the curvature of dark dome possessing derivation and relevance to the strong architectural values that have evolved in our nation. A reminder to the fact how architecture has closely been related to humans and their evolution." – ELAYARAJA MAYAVAN

The event also hosted WALK THE TALK a design walkthrough BIC by Sunitha, Bijoy and Harshith of Hundred Hands.

The Evening Events: URU STORIES

18th December 2020 – 'The Thinking Hand' a panel discussion by Surabhi Banerjee, Avinash Ankalge and Krishnapriya Rajshekhar moderated by Bijoy Ramachandran

19th December 2020 – 'U-Turn' – a panel discussion by Dr. Jija Hari Singh, Sarfaraz Khan and Ajit Andagere moderated by Gayathri Shetty

20th December 2020 – 'Inspiration Tag' an interesting experimental evening of sharing revelations, anecdotes and discoveries by Bangalore's happening 20 studios.

DESIGNURU
mapping journeys
WEEKEND

INDUSTRY PARTNERS
18-20 DECEMBER

INSTITUTE OF INDIAN INTERIOR DESIGNERS
Bangalore Regional Chapter



The Industry Partners for the event were – FUNDERMAX, HMG STONES, MERINO GROUP, NHANCE Smart Buildtech Solutions, KOHLER, ZWORKS Total MEP Solutions, ASTONES, LIVING ELEMENTS, LIVINGETC, PRISM LIGHTS, HOME STORIES, CHAIRS

& COMPANY, Shree RAJ INTERIOR, Archana Vikram Photography who supported the entire event to its full fruition. The evenings also hosted engaging live music for the audience.

COIMBATORE

Unveiling of IIID Coimbatore Centre Logo

On 6th February 2021, IIID Coimbatore Centre had a virtual meeting for the unveiling IIID Coimbatore Centre Logo and the inauguration of Knowledge Series 2021.

It was a memorable occasion well attended by members. Chief Guest was IIID, President Ar. Jabeen Zacharias and Guest of Honor, Ar. Gayathri Shetty, IIID Joint Hon. Secretary & our Center's Mentor, stalwarts of the region Ar Ramani Sankar and Ar Rajkumar Dravidar.

Ar. Geetha Rani, Chairperson, IIID Coimbatore Centre welcomed all the guests and introduced them to the audience. Honourable IIID, President Ar. Jabeen Zacharias unveiled our Centre Logo and announced the winner of the Logo competition and the winner is Ar.S.Karthikeyan. She spoke about the importance of the Logo and its representation and lauded the concept of the winning Logo.

Ar. Gayathri Shetty, Ar Ramani Sankar and Ar Rajkumar Dravidar addressed the gathering. Ar. Anjaneysh Balakrishna, co-convenor for the Logo Competition, IIID Coimbatore Centre explained about the process involved the number of entries (32), the eminent jury members in detail.

IIID, President Ar. Jabeen Zacharias inaugurated Knowledge Series 2021 with her trademark speech and the importance of knowledge sharing.

Knowledge Series 2021 speaker, Ar. Elayaraja Mayavan gave his presentation and spoke about his practice, art and architecture.

Ar. Aashish Raichura, Secretary IIID Coimbatore Centre proposed the vote of thanks.



Jury in progress



CONCEPT
The idea behind the logo is to reflect the City's history. The foundation for settlement dates back to the 'Purur' temple. After this, Coimbatore rose to its prominence as a and the contemporary industrial city beginning from the post-colonial era as a textile hub.

This led to the recognition of entrepreneurial spirit in Coimbatore to an extent that it was labeled the Manchester of South India as the textile centre and later, the 30th C Pump City of India, for its pump industries.

Thus, the temple (foundational reference) and the factory (contemporary face of the city) are emblematic of Coimbatore's historical legacy. Hence, both abstracted silhouettes - the Saguna (temple tower) and the saw-toothed factory roof profile, become the central theme for the logo.



Ar. Jabeen Zacharias, President, IIID unveiling Coimbatore Centre Logo



MUMBAI

Catch Them Young

We are happy to learn about the innovative project CATCH THEM YOUNG as one of the current agenda from the IIID President and NEC team. Chairperson Ar. Leena Nimbalkar initiated this project in a novel way at Mumbai Regional Chapter. A lot of research and communication went into the topic to finally derive on this noble cause.

In collaboration with NGO Project Mumbai and Mumbai Railways, IIID MRC is happy to announce our participation in India's one of the biggest dedication of Gratitude Act for Covid Warriors, across various stations of Mumbai 'Salam Rakshak'. We painted @600 sq ft area on the western railway station - Grant Road. The participants were students from government schools with some senior mentors. The theme was 'to take design to young budding generation'.

It was about to take place before January 2021, got delayed a bit. It is well coordinated by special invitee Ateet Vengurlekar and IIID MRC dream team and mentor Mr Sameer Joshi has supported this good cause. Participants have been awarded by handing over mementoes and certificates with the logo of IIID MRC, NGO and Indian Railways. Students were elated to learn about the Institute of Indian Interior Designers and it's a success story from the Chairperson. This was perhaps their first exposure for them to know about "Design" and "Social Relevance" at such a young age. Design Excellence Award book was presented to the volunteer and leader architect of Project Mumbai. This will inspire their team to join our IIID family. This brings wholesomeness to the event. This memorable event can be written in golden words on the pages of the IIID storybook.

"TOGETHER WE CAN & WE WILL MAKE A DIFFERENCE"



HYDERABAD

Reading Master Practices Webinar

IIID Hyderabad Regional Chapter hosted Reading Master Practices by the students of Sri Venkateswara College of Architecture, Hyderabad on Wednesday, 6th January 2021 at 6 PM on Zoom App which is initiated by the IIID Jaipur Regional Chapter. This conceptualized program focuses on students and provides an opportunity for them to not only study award-winning projects of the leading Architects/Designers of India but also to present them live in front of a panel of distinguished Architects/Designers from across the country. The panellists will not only witness the presentation prepared by the students but also interacts with them.

This Webinar is Moderated by Ar. Nirav Vaghela, Chairman of Charotar Chapter and the panellists are Ar. Geetha Karthikeyan Chairperson of Coimbatore, Ar. Mohammed Nassir Chairman of Mangalore Center, Ar. Anshuman Sharma Chairman of Jaipur Chapter, Ar. George Mathai Chairman of Kerala Chapter and Ar. Vivek Galande Chairman of Dubai Chapter. Students team of Sri Venkateswara College of Architecture Ms Dania Abdul Rahim, Ms Ishita Jampan, Ms Pillimamidi Harini, Ms Tejashree Kusuma & Ms Srividya Reddy presented the works of featured Master Practice: Ace Associates - Ar. Ashish Patel, Ar. Nikhil Patel, Mr Vasudev Sheta & Ar. Nilesh Dalsania.



SURAT

Presentation by Nationally Acclaimed winners of IIID Design Excellence Awards – 2019

Surat Regional Chapter hosted a presentation by Nationally Acclaimed winners of IIID Design Excellence Awards – 2019 on 12th December 2020. The Presentation was made by The Boney and Alak from The BAD studio, Divyang Mevada from Formwerkz Design Team and Neil and Pooja from The CODE. All present were enlightened by the work presented. It was a great event We have planned a series of this kind of presentation in the coming months.

SAURASHTRA

3rd Knowledge Series

As because of this pandemic we weren't able to arrange physical events but even in lockdown, our committee has worked a lot for online events. As the situation is getting normal now, we can organize our knowledge series with our immediate past president. It was a wonderful session.

We inaugurated the roundabout on Sunday morning by Pratapji at Anand Bungalow chowk. It was associated with Patanjali schools. We are heartily thankful to our past president Kirit Dodiya and Trade member Bharat Hapani who have taken this responsibility to make this success.

Our third knowledge series was on 10th January at Seasons Hotel, Rajkot. Our Speaker of the event was Mr Pratap Jadhavji from Pune. The event was sponsored by Hardware Khazana. Around 100 members attended the event. Our guests of the event were Chairmen from different chapters: Baroda - Mayur Shah, Bharuch- Chirag Vadgama.

The event started with the National Anthem video sent by our president Zabbenji. After that, the lamp lightening by our speaker Pratapji, Chairman Mr Haresh Parsana, Event Sponsor Mr Shankarbhai and guest Chairpersons. Hardware Khazana gave a company presentation. Mementoes and Gifts were given to our speaker Pratapji, Sponsor Shankarbhai and special guests. Pratapji shared his wonderful thoughts about Design ethics and Management with us. It will give directions to all the budding designers in their future.



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Compass



Warmth of Hospitality

Some days away from home - yet with no compromise on the leisure and comfort of home - this is what the people who venture out to resorts for rest, entertainment and rejuvenation anticipate. Only when the warmth of hospitality is complemented by spaces they can correlate to, can the leisure hours of visitors enjoyed in an informal and tension-free atmosphere. This is also the greatest challenge the hospitality design is facing today. It has to be private-public and commercial simultaneously even when he's in a public place or a common area.

This Issue comprises some select resort interiors which prompt even a one time visitor to long for a lifetime settlement there and also inspire the ones who haven't ever visited, to do so at the earliest available opportunity. These resorts have given due importance to the yardsticks of hospitality design viz., proper blend with the natural surroundings, assurance of all modern amenities, weightage given to privacy and the eminence of the design. The projects of these designers testify the fact that their ultimate motive is to continue to preserve, to make human spaces create symbiotic relationships with our abundant and generous nature, in a spirit of co-living and mutual respect as envisaged in the lead article. It is imperative to hospitality interior designing to get into the minds of the people who would use the buildings once they are built. Design the exterior knowing the interior - thereby ensure tranquillity inside and outside. Read on to get a pen picture of these resorts that exuberate this feeling.

Rema Kartha

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